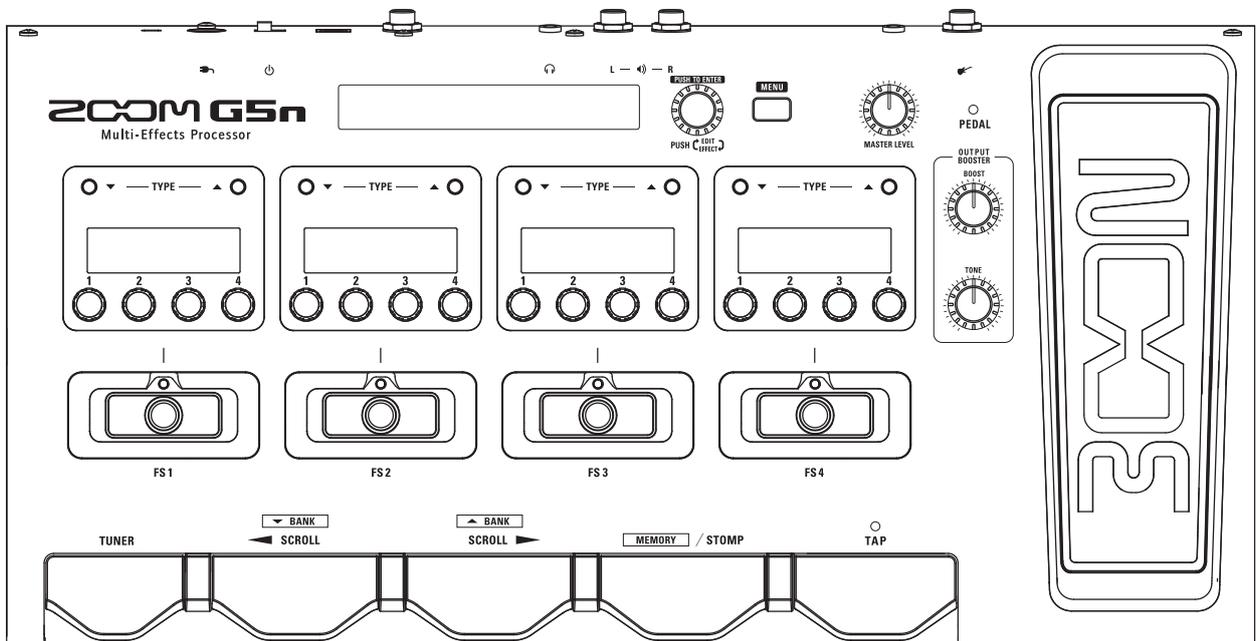


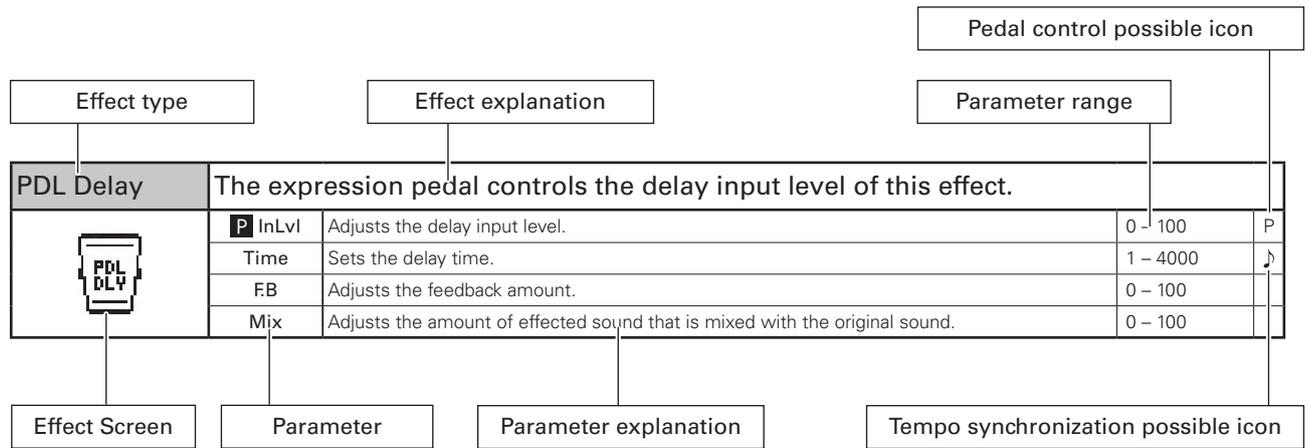
G5n

Multi-Effects Processor

Effect Types and Parameters



Effect explanation overview



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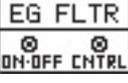
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[DYNAMICS]

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

[FILTER]

AutoWah	This effect varies wah in accordance with picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN , UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Resonance	This effect varies the resonance filter frequency according to picking intensity.			
	Mode	Sets direction of movement of the filter.	DOWN , UP	
	Sense	Adjusts the sensitivity of the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	VOL	Adjusts the volume.	0 – 100	
Cry	This effect varies the sound like a talking modulator.			
	Range	Adjusts the frequency range processed by the effect.	1 – 10	
	RESO	Sets effect resonance.	0 – 10	
	Sense	Adjusts the sensitivity of the effect.	-10 – -1 , 1 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	

SeqFLTR	The sequence filter has the flavor of a Z.Vex Seek-Wah.			
	Step	Adjusts number of sequence steps.	2 – 8	
	PTRN	Sets effect pattern.	1 – 8	
	Speed	Sets the speed of the modulation.	1 – 50	
	RESO	Sets effect resonance.	0 – 10	
Gt GEQ	This mono graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH , UnLATCH	
Gt GEQ7	This mono graphic equalizer has 7 bands that suit guitar frequencies.			
	100	Boosts or cuts the low (100 Hz) frequency band.	-12 – 12	
	200	Boosts or cuts the low (200 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	1.6k	Boosts or cuts the low (1.6 kHz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
St Gt GEQ	This stereo graphic equalizer has 6 bands that suit guitar frequencies.			
	160	Boosts or cuts the low (160 Hz) frequency band.	-12 – 12	
	400	Boosts or cuts the low (400 Hz) frequency band.	-12 – 12	
	800	Boosts or cuts the low (800 Hz) frequency band.	-12 – 12	
	3.2k	Boosts or cuts the low (3.2 kHz) frequency band.	-12 – 12	
	6.4k	Boosts or cuts the low (6.4 kHz) frequency band.	-12 – 12	
	12k	Boosts or cuts the low (12 kHz) frequency band.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
	CH SEL	Sets the control switch function.	LATCH , UnLATCH	
ParaEQ	This is a 1-band parametric equalizer.			
	FREQ	Sets the frequency of the equalizer.	20 – 20k	
	Q	Adjusts equalizer Q.	0.5 – 16	
	Gain	Adjusts the gain.	-12 – 12	
	VOL	Adjusts the volume.	0 – 100	
EG FLTR	This filter effect is controlled using the control switch.			
	FREQ1	Sets the frequency when the control switch is off.	0 – 100	
	FREQ2	Sets the frequency when the control switch is on.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Type	Sets filter type.	HPF2 – LPF4	
	Speed	Sets the speed of the modulation.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	CNTRL	Sets the control switch function.	LATCH , UnLATCH , TRGGR	

[DRIVE]

TS Drive	Simulation of the Ibanez TS808.			
	Gain	Adjusts the gain.	0 – 100	
	Boost	Turns boost ON/OFF.	OFF , ON	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
EP Stomp	This models the Maestro Echoplex preamp.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	VOL	Adjusts the volume.	0 – 100	
RC Boost	This booster covers sounds ranging from clean boosts to light drives.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
GoldDrive	This effect models a famous gold overdrive boutique pedal.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SweetDrv	This effect models a sweet sounding overdrive.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts volume of high frequencies	0 – 100	
	Focus	Adjusts volume of middle frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
DYN Drive	This effect easily achieves the warm drive tone of a tube amp.			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Mode	Sets the sound style.	COMBO , STACK	
	VOL	Adjusts the volume.	0 – 100	
RedCrunch	Use this effect for the famous "brown sound."			
	Gain	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	PRNC	Adjusts volume of super-high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
MetalWRDL	Simulation of the BOSS Metal Zone, which is characterized by long sustain and a powerful lower midrange.			
	Gain	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
TB MK1.5	This is a classic fuzz effect.			
	ATTCK	Adjusts the gain.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	Color	Sets the sound color.	1 , 2	
	VOL	Adjusts the volume.	0 – 100	

OctFuzz	This fuzz effect adds an octave above.			
	Boost	Adjusts the gain.	0 – 100	
	Color	Sets the sound color.	1, 2	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
SpotBoost	This booster enables flexible control.			
	Boost	Adjusts the gain.	0 – 100	
	Bass	Adjusts volume of low frequencies.	-10 – 10	
	Treble	Adjusts volume of high frequencies.	-10 – 10	
	ON/OFF	Sets the foot switch function.	LATCH, UnLATCH	
Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.			
	Top	Adjusts the unique string tone of acoustic guitars.	0 – 100	
	Body	Adjusts the body resonance of acoustic guitars.	0 – 100	
	Tone	Adjusts the tone.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

[AMP]

MS 800	This models the sound of the Marshall JCM800 2203.			
	Input	Adjusts the input gain.	LO , HI	
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	SOLO	Sets the volume when the control switch is on.	1 – 9	
FD TWR	This models the sound of the Fender '65Twin Reverb.			
	Bass	Adjusts volume of low frequencies.	10 – 100	
	MID	Adjusts volume of middle frequencies.	10 – 100	
	Treble	Adjusts volume of high frequencies.	10 – 100	
	BRGHT	Sets the high frequency response. The effect is noticeable at lower gain settings.	OFF , ON	
	Gain	Adjusts the gain.	10 – 100	
	VOL	Adjusts the volume.	10 – 100	
	DEPTH	Sets the depth of the modulation.	10 – 100	
	SPEED	Sets the speed of the modulation.	10 – 100	♪
UK 30A	This models the sound of an early class A British combo amp.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	Cut	Adjusts the tone.	0 – 100	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Speed	Sets the speed of the modulation.	0 – 100	♪
	SOLO	Sets the volume when the control switch is on.	1 – 9	
BG MK3	This models the sound of the Mesa Boogie Mark III combo amp.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	Gain1	Adjusts the gain of the first stage.	0 – 100	
	Gain2	Adjusts the gain of the second stage.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	SOLO	Sets the volume when the control switch is on.	1 – 9	
XtasyBlue	This models the sound of the Bogner Ecstasy Blue channel.			
	Bass	Adjusts volume of low frequencies.	0 – 100	
	MID	Adjusts volume of middle frequencies.	0 – 100	
	Treble	Adjusts volume of high frequencies.	0 – 100	
	PRSNC	Adjusts volume of super-high frequencies.	0 – 100	
	STRCT	Selects the type and gain of the tone.	LO , HI	
	Gain	Adjusts the gain.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
	SOLO	Sets the volume when the control switch is on.	1 – 9	

[CABINET]

MS4x12		This models the sound of a Marshall 1960 A-type cabinet with four 12" Celestion speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF , ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
FD2x12		This models the sound of the Fender '65 Twin Reverb cabinet with two 12" Jensen speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF , ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
UK2x12		This models the sound of an early British combo amp with two 12" Celestion Alnico speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF , ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
MK3 1x12		This models the sound of a Mesa Boogie Mark III cabinet with one 12" Celestion Black Shadow Speaker.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF , ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	
BGN4x12		This models the sound of the Bogner Ecstasy cabinet with four 12" Celestion speakers.		
	MIC	MIC=OFF: This tone is optimized for using amp modeling with a guitar amp. MIC=ON: This tone is optimized for using amp modeling with headphones or monitor speakers.	OFF , ON	
	D57:D421	This adjusts the volume balance between the Shure SM57 and the Sennheiser MD421. When the MIC parameter is set to OFF, this setting has no effect.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Lo	Adjusts volume of low frequencies.	0 – 100	

[MODULATION]

Tremolo	This effect varies the volume at a regular rate.			
	Wave	Sets the modulation waveform.	TRI , TUBE , SQR	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	♪
	VOL	Adjusts the volume.	0 – 100	
Chorus	This effect mixes a shifted pitch with the original sound to add movement and thickness.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
StereoCho	This is a stereo chorus with a clear tone.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Phaser	This effect adds a phasing variation to the sound.			
	Color	Sets the tone of the effect type.	4 STG , 8 STG , INV 4 , INV 8	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	1 – 50	♪
	RESO	Sets effect resonance.	0 – 100	
VinFLNGR	This analog flanger sound is similar to an MXR M-117R.			
	PreD	Sets pre-delay time of effect sound.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	RESO	Sets effect resonance.	-10 – 10	
TheVibe	This vibe sound features unique undulations.			
	Speed	Sets the speed of the modulation.	0 – 50	
	Depth	Sets the depth of the modulation.	0 – 100	
	Mode	Sets effect to vibrato or chorus.	VIBRT , CHORS	
	VOL	Adjusts the volume.	0 – 100	
Vibrato	This effect automatically adds vibrato.			
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 50	♪
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
Octave	This effect adds sound one octave and two octaves below the original sound.			
	OCT1	Adjusts the level of the sound one octave below the effect sound.	0 – 100	
	OCT2	Adjusts the level of the sound two octaves below the effect sound.	0 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Dry	Adjusts the volume of the unaffected sound.	0 – 100	

MODULATION / SFX

G5n

RingMod	This effect produces a metallic ringing sound. Adjusting the "FREQ" parameter results in a drastic change of sound character.			
	FREQ	Sets the frequency of the modulation.	1 – 50	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	VOL	Adjusts the volume.	0 – 100	
Detune	By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.			
	Cent	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.	-25 – 25	
	PreD	Sets the pre-delay time of the effect sound.	0 – 50	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PitchSHFT	This effect shifts the pitch up or down.			
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
MonoPitch	This is a pitch shifter with little sound variance for monophonic (single note) playing.			
	Shift	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.	-12–12, 24	
	Fine	Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.	-25 – 25	
	Tone	Adjusts the tone.	0 – 10	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
HPS	This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.			
	Scale	Sets the pitch of the pitch-shifted sound added to the original sound.	-6, -5, -4, -3, -m, m,3, 4, 5, 6 (See Table 1)	
	Key	Sets the tonic (root) of the scale used for pitch shifting.	C, C#, D, D#, E, F, F#, G, G#, A, A#, B	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Kick FLNG	This flanger is controlled using the control switch.			
	PreD	Sets pre-delay time of effect sound.	0 – 100	
	Depth	Sets the depth of the modulation.	0 – 100	
	Rate	Sets the speed of the modulation.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH , UnLATCH	
	RESO	Sets effect resonance.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	RST-F	Adjusts the LFO reset frequency.	0 – 100	
	LFO	Sets the function when the control switch is on.	RESET , STOP	
[SFX]				
Bomber	This effect generates explosive sounds.			
	Decay	Adjusts the length of the explosive sound.	1 – 100	
	Tone	Adjusts the tone.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	ON/OFF	Sets the foot switch function.	LATCH , TRGGR	

[DELAY]

Delay	This long delay has a maximum length of 4000 mS.			
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
AnalogDly	This analog delay simulation has a long delay with a maximum length of 4000 mS.			
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
TapeEcho	This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.			
	Time	Sets the delay time.	1 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
ReverseDL	This reverse delay is a long delay with a maximum length of 2000 mS.			
	Time	Sets the delay time.	10 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	BAL	Adjusts the balance between original and effect sounds.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
ModDelay	This delay effect allows the use of modulation.			
	Time	Sets the delay time.	1 – 2000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
Hold DLY	This hold delay effect is controlled using the control switch.			
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	HiDMP	Adjusts the treble attenuation of the delay sound.	0 – 10	
	Tone	Adjusts the tone.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	P-P	Sets delay output to mono or pingpong.	MONO , P-P	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
	Hold	Sets the control switch function.	LATCH , UnLATCH	

[REVERB]

Air	This effect reproduces the ambience of a room, to create spatial depth.			
	Size	Sets the size of the space.	1 – 100	
	REF	Adjusts the amount of reflection from the wall.	0 – 10	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
Room	This reverb effect simulates the acoustics of a room.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
Hall	This reverb effect simulates the acoustics of a concert hall.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
HD Hall	This is a dense hall reverb.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
Spring	This reverb effect simulates a spring reverb.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	
FD Spring	This simulates the spring reverb of the '65 Fender Twin Reverb.			
	Color	Sets the tone of the effect type.	0 , 1	
	Lo	Adjusts volume of low frequencies.	0 – 100	
	Hi	Adjusts volume of high frequencies.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
Plate	This simulates a plate reverb.			
	PreD	Adjusts the delay between input of the original sound and start of the reverb sound.	1 – 200	
	Decay	Sets the duration of the reverberations.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
	Tail	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.	OFF , ON	

[PEDAL]

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

PDL PHSR	The expression pedal controls the modulation frequency of this phaser.			
	P Rate	Sets the speed of the modulation.	1 – 50	P
	Depth	Sets the depth of the modulation.	0 – 100	
	RESO	Sets effect resonance.	0 – 100	
	Color	Sets the tone of the effect type.	4 STG , 8 STG , INV 4 , INV 8	
PDL Delay	The expression pedal controls the delay input level of this effect.			
	P InLvl	Adjusts the delay input level.	0 – 100	P
	Time	Sets the delay time.	1 – 4000	
	FB	Adjusts the feedback amount.	0 – 100	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
PDL Rev	The expression pedal controls the reverb input level of this effect.			
	P InLvl	Adjusts the reverb input level.	0 – 100	P
	PreD	Sets the pre-delay time of the effect sound.	1 – 100	
	Decay	Sets the duration of the reverberations.	1 – 30	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
OSC Echo	The expression pedal controls the delay oscillation of this effect.			
	P OSC	Adjusts the delay time and feedback.	0 – 100	P
	T-Min	Adjusts the delay time when the pedal is at minimum position.	19 – 500	
	T-Max	Adjusts the delay time when the pedal is at maximum position.	19 – 500	
	Mix	Adjusts the amount of effected sound that is mixed with the original sound.	0 – 100	
VoiceWah	This effect can make a guitar sound like a human voice.			
	P Vowel	Adjusts the emphasized vowel.	0 – 100	P
	PTRN	Sets effect pattern.	A – C	
	Voice	Adjusts the vowel sounds.	0 – 100	
	Mode	Sets the sound style.	STEP , SOFT	
PDL Roto	Simulates a rotary speaker.			
	P Mode	Sets the rotary mode.	SLOW , FAST	P
	Drive	Adjusts the amount of amplification from the preamp.	0 – 100	
	BAL	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).	0 – 100	
	VOL	Adjusts the volume.	0 – 100	

RHYTHM / LOOPER

G5n

[RHYTHM]

Rhythm	This is a rhythm generator.			
	PATTERN	Select the rhythm pattern.	GUIDE, 8Beats1 – Metro (See Table 3)	
	BPM	Adjusts the tempo.	40 – 250	
	VOL	Adjusts the volume.	0 – 100	

[LOOPER]

LP-MONO	This is a mono looper.			
	Time	Sets the loop time.	MANUAL – J x 64	♪
	Undo	Sets the undo function.	OFF , ON	
	Stop	Sets how loop playback stops.	STOP , FINISH , FADE OUT	
	VOL	Adjusts the volume.	0 – 100	
LP-STEREO	This is a stereo looper.			
	Time	Sets the loop time.	MANUAL – J x 64	♪
	Undo	Sets the undo function.	OFF , ON	
	Stop	Sets how loop playback stops.	STOP , FINISH , FADE OUT	
	VOL	Adjusts the volume.	0 – 100	

Additional tables

Table 1 [Scale Parameter]

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

Table 2 [Color Parameter]

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

Table 3 [PATTERN Parameter]

No.	PatternName	TimSig
1	GUIDE	4/4
2	8Beats1	4/4
3	8Beats2	4/4
4	8Beats3	4/4
5	16Beats1	4/4
6	16Beats2	4/4
7	16Beats3	4/4
8	Rock1	4/4
9	Rock2	4/4
10	Rock3	4/4
11	ROCKABLY	4/4
12	R'n'R	4/4
13	HardRock	4/4
14	HeavyMtl	4/4
15	MtlCore	4/4
16	Punk	4/4
17	FastPunk	4/4
18	Emo	4/4
19	TomTomBt	4/4
20	Funk1	4/4
21	Funk2	4/4
22	FunkRock	4/4
23	JazzFunk	4/4
24	R&B1	4/4
25	R&B2	4/4
26	70s Soul	4/4
27	90s Soul	4/4
28	Motown	4/4
29	HipHop	4/4
30	Disco	4/4
31	Pop	4/4
32	PopRock	4/4
33	IndiePop	4/4
34	EuroPop	4/4

No.	PatternName	TimSig
35	NewWave	4/4
36	OneDrop	4/4
37	Steppers	4/4
38	Rockers	4/4
39	Ska	4/4
40	2nd Line	4/4
41	Country	4/4
42	Shuffle1	4/4
43	Shuffle2	4/4
44	Blues1	4/4
45	Blues2	4/4
46	Jazz1	4/4
47	Jazz2	4/4
48	Fusion	4/4
49	Swing1	4/4
50	Swing2	4/4
51	Bossa1	4/4
52	Bossa2	4/4
53	Samba1	4/4
54	Samba2	4/4
55	Breaks1	4/4
56	Breaks2	4/4
57	Breaks3	4/4
58	12/8 Grv	12/8
59	Waltz	3/4
60	JzWaltz1	3/4
61	JzWaltz2	3/4
62	CtWaltz1	3/4
63	CtWaltz2	3/4
64	5/4 Grv	5/4
65	Metro3	3/4
66	Metro4	4/4
67	Metro5	5/4
68	Metro	



G5n Multi-Effects Processor

ZOOM®



When using headphones, turn ON the MIC parameter of the cabinet effect.

Patches 101 – 200 are empty by default.

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PATCH No.	PATCH NAME	COMMENT
001	Lead BGN	This modern lead sound uses XtasyBlue and ModDelay.
002	Phazed	This is an MS 800 drive sound with a phaser effect.
003	UFO	Using ParaEQ, the midrange is emphasized in this sound in the style of Michael Schenker.
004	DreamWorld	This crunch sound has TapeEcho and Hall reverb added to SweetDrv.
005	The Brown	MS 800 is used to emulate Eddie Van Halen's brown sound.
006	Funk Sauce	This funk rhythm tone adds Air to AutoWah and Phaser effects.
007	Hard Rock	This drive sound that uses XtasyBlue and Hall is good for hard rock.
008	GrungeFuzz	The distortion of TB MK1.5 is added to XtasyBlue for this grunge fuzz sound.
009	MS.Mudd	FD Spring reverb is added to a powerful drive sound made using MS 800.
010	OctaveSolo	This lead tone combines Octave with MS 800 and TS Drive effects.
011	HeavenSent	ReverseDL and Plate are used create this mystical sound.
012	SL-Drive	XtasyBlue and two Delays are combined to create a long sound with a Steve Lukather feel.
013	TexasToasT	This crunch sound uses TS Drive to drive FD TWNR and suits Texas blues well.
014	DjentDrive	This heavy jet sound uses XtasyBlue and Plate effects.
015	FacialCln	This clean sound uses Comp and StereoCho. It is perfect for arpeggio playing.
016	AxeAttack	Gt GEQ 7 is used in addition to XtasyBlue for this modern heavy sound that emphasizes the low mid range.
017	Live Again	Plate reverb is added to a clean step filter sound.
018	LushAcoust	This acoustic guitar sound combines StereoCho and Plate for a wide reverb tone.
019	MuteBackin	FD TWNR and Phaser are used in this clean sound that is good for muted backing parts.
020	MtlMonster	This monster drive sound emphasizes the AutoWah effect using Octave.
021	TS	This blues setting combines TS Drive and FD TWNR.
022	Barra	This flanger sound uses MS 800 and VinFLNGR.
023	BGN Djent	This sharp jet sound that is suitable for drop tunings uses XtasyBlue and GoldDrive.
024	OrganBlues	PDL Roto and FD TWNR are combined in this setting. Use it when playing backing chords for an organ-like sound.
025	Jimmy	MS 800 and TapeEcho are used to create this sound in the style of Jimmy Page.
026	Carlos	BG MK3 and Hall create a sound with a distinctive mid range in the style of Santana.
027	Edgy	This sound in the style of The Edge, the U2 guitarist, uses UK 30A. Control the AnalogDly with the TAP switch.
028	Rhapsody	TS Drive boosts UK 30A. The midrange provides a distinctive sound in the style of Brian May.
029	LatinSolo	BG MK3 and AnalogDly are used to create a lead tone that has the characteristics of a combo amp.
030	ZepDrive	This was created with the sound of Led Zeppelin's Heartbreaker in mind.
031	Eruption	Phaser and TapeEcho are used to create the early sound of Van Halen.
032	Sweet Lead	Using XtasyBlue and Delay, this lead tone is good for sweet fusion styles.
033	RC Clean	RC Boost enhances the clean sound of FD TWNR.
034	Blues	This lead tone, which is good for blues, uses GoldDrive to boost FD TWNR.
035	EarlyBrits	UK 30A and FD Spring combine to make an early British rock sound.
036	Surf	This setting is inspired by the surf rock sound of The Beach Boys.
037	TAcoustic	This realistic acoustic guitar sound uses the Aco.Sim and RackComp effects.
038	UKxUS	This crunch sound fuses a UK preamp with a US cabinet.
039	Brit Grit	This crunch sound uses UK 30A and HD Hall.
040	Hot Twin	This fat drive sound has the gain of FD TWNR turned up.
041	Fuunnkk	This funky pedal wah uses ChromeWah and FD TWNR effects.
042	Vibra Wah	Vibrato and BlackWah are used to create this shimmering pedal wah sound.
043	EchoContrl	Use the pedal to control the delay of this drive sound.
044	Rock Organ	This rock organ sound is inspired by Deep Purple.
045	ChuckWah	This wah sound was created by Chuck Loeb of Fourplay using UK2x12 and BlackWah.
046	FD Wah	This clean wah setting uses ChromeWah and FD TWNR.
047	Pedal Mod	Use the pedal to control the modulation of this clean sound.
048	Crush PDL	This extreme pitch shifter pedal sound uses MonoPitch and PDL Pitch.
049	Johnny	Tremolo and ModDelay are used to create this alternative rock sound. It is perfect for arpeggio playing.
050	SuperSonic	TB MK1.5 and PitchSHFT are combined in this octave-up sound.

PATCH No.	PATCH NAME	COMMENT
051	Loopertron	This synth-style octave sound is created using OctFuzz and TapeEcho.
052	Gayageum	Aco.Sim and PitchSHFT are used to simulate the sound of a Gayageum.
053	Sighs	This JCM800 drive sound uses Phaser and TapeEcho.
054	Jimi	This uses BlackWah and MS 800 for a Jimi Hendrix style tone.
055	CleanSlide	This simple clean tone is good for slide playing.
056	DirtySlide	This crunchy sound is perfect for slide playing.
057	Confusion	This reverse playback sound uses MS 800 and ReverseDL.
058	Smooth	FD TWNR and Chorus are used to create a clean sound that is good for smooth jazz.
059	Metal	MetalWRLD and MS 800 combine to create a metal sound.
060	Dobro	This uses Aco.Sim and Gt GEQ 7 to create the body resonance of a resonator guitar. This is perfect for slide playing.
061	AutoFunk	This funky auto-wah sound uses AutoWah and FD TWNR effects.
062	ClnSlide2	This clean sound is perfect for slide playing. FD TWNR is used to create this fat tone.
063	Talker	A deep reverb is applied to UK 30A and PDL Pitch for this sound. This is perfect for long tones.
064	Sing	This crunchy lead sound uses UK 30A and GoldDrive.
065	Low Blow	This drive sound uses FD TWNR and DYN Drive.
066	Elise	This deep reverb sound uses FD Spring and Spring.
067	Don	UK 30A and Spring are used in this sound that adds tremolo to crunch.
068	Birds	AnalogDly and TapeEcho are used for this wide and super-long reverb sound.
069	Chuck1	This effect set was created by Chuck Loeb of Fourplay.
070	DirtyHairy	This overdrive sound combines EP Stomp and GoldDrive.
071	Duck Tales	Using SlowATTCK and Resonance, this sound was inspired by ducks quacking.
072	SpacFlange	This clean flanger sound uses FD TWNR and Kick FLNG.
073	Robot Talk	RedCrunch and SeqFLTR are used for this steep filter sound.
074	Mr,Mud	This basic lead sound uses MS 800 and AnalogDly.
075	UltraDrive	Three drive pedals are combined to make this ultra-powerful drive sound.
076	MoonBeams	The gentle fluctuations of PDL Roto are added to Aco.Sim in this modulation sound.
077	Schizo	RC Boost and OSC Echo are used in this echo sound that is activated by stepping on the pedal.
078	C Harmony	This harmony sound uses HPS set to Cm. VinFLNGR is its secret ingredient.
079	The Pulse	RedCrunch and SeqFLTR are used in this intense sequencer sound.
080	ThePitcher	PDL Pitch is added to a drive sound for a standard pedal pitch setting.
081	Euphoria	This flanger sound with a sense of floating uses Aco.Sim and ModDelay.
082	The Force	This modern lead sound uses XtasyBlue and AnalogDly.
083	TheVintage	This is a nostalgic sound that uses FD TWNR and Spring.
084	A Wah	This auto-wah sound uses UK 30A and AutoWah effects.
085	Wactave	Octave and AutoWah are used for this octave wah sound.
086	Steppin'	The frequency of the SeqFLTR can be controlled with the TAP switch for this crunch sound.
087	BallzNFace	This massive drive sound combines TS Drive and MS 800.
088	OffThChain	Phaser and XtasyBlue are used to make this phase drive sound.
089	GhostWaltz	The distortion of UK 30A is added to SeqFLTR for this sequence filter sound.
090	Sideways	This drive sound uses Delay and PDL Pitch, which allows the pitch to be changed with the pedal.
091	Twin Basic	This is a basic setting for FD TWNR.
092	S2T Basic	This fat crunch sound uses MS 800. Turn MetalWRLD on when it suits what you are playing.
093	Bomb Basic	The sound explodes in response to the input.
094	GlassLoops	Combining UK 30A and Aco.Sim, this acoustic guitar sound is good for strumming.
095	ShredFest	XtasyBlue and Gt GEQ 7 are used to create this shredding tone.
096	StringGt	SlowATTCK is used effectively in this sound inspired by strings.
097	Rezo Cln	This filter delay sound uses Resonance and Delay effects.
098	Psy;BoM;	This psychedelic fuzz sound uses TB MK1.5 and ReverseDL.
099	NicoVoice	This simulates the sound of an erhu using SlowATTCK.
100	TripEcho	TB MK1.5 and OSC Echo are used in this fuzzy oscillating sound.