

G2.1DM

Dave Mustaine Signature Edition Patch List

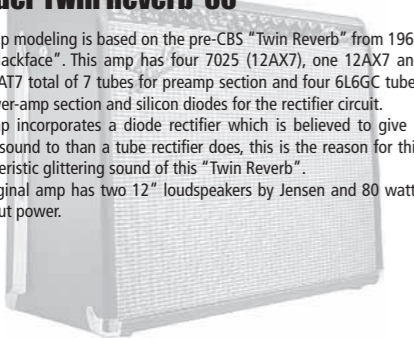
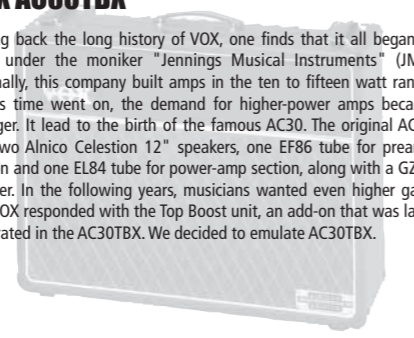
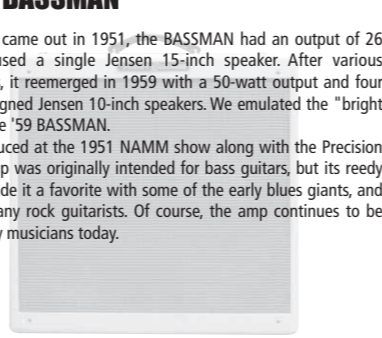

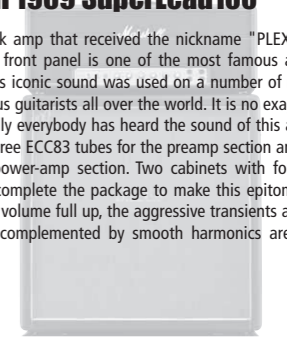
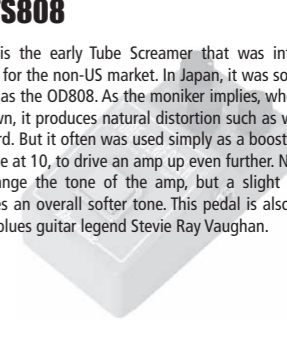
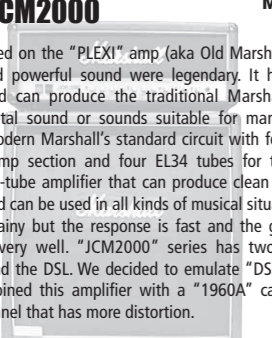
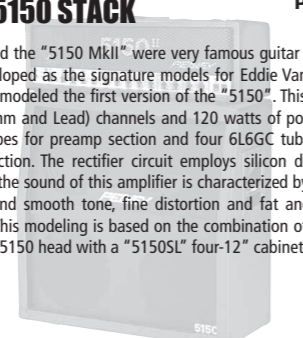
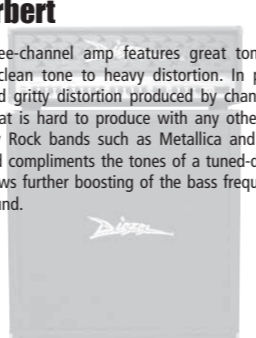
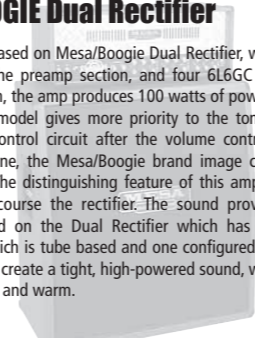
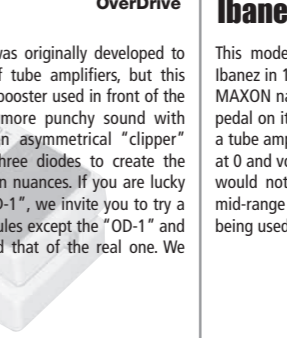
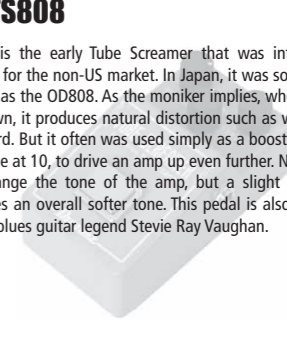
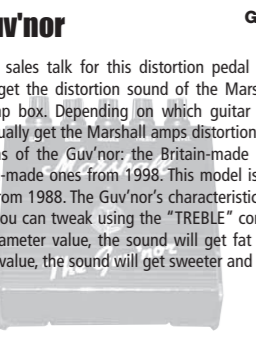
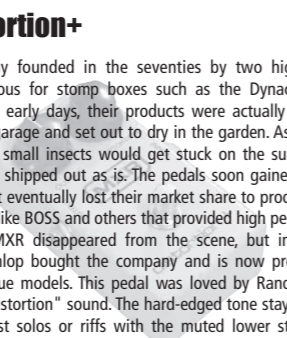
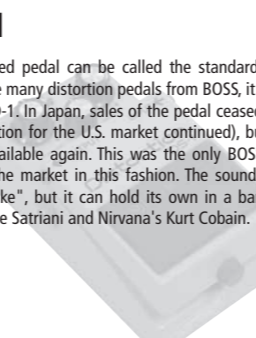
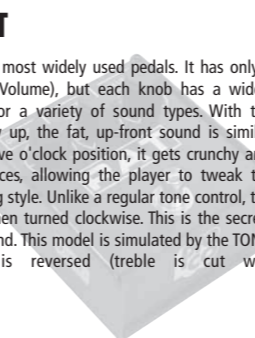
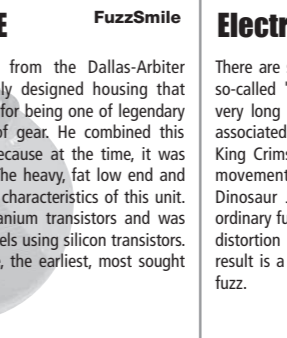
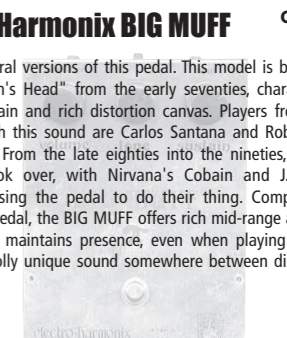
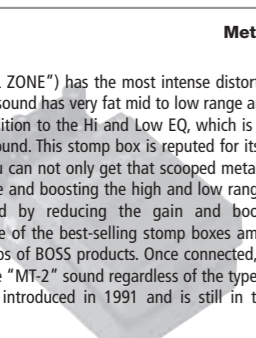
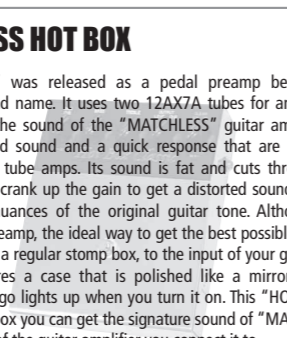
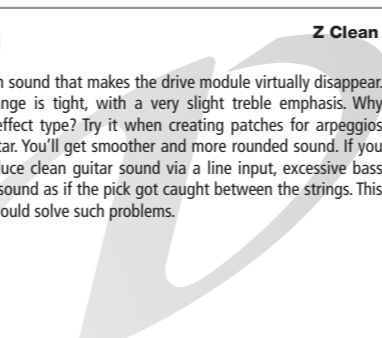
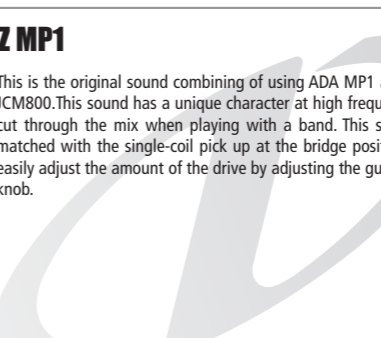
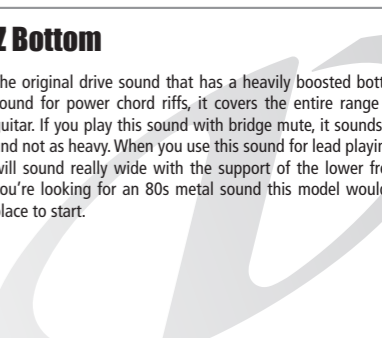
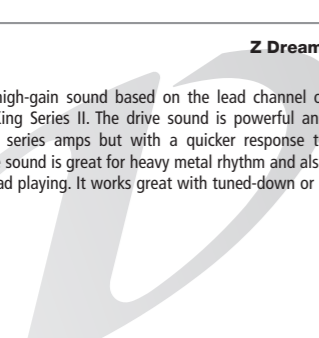
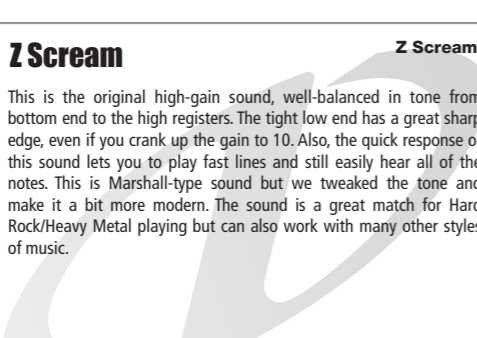
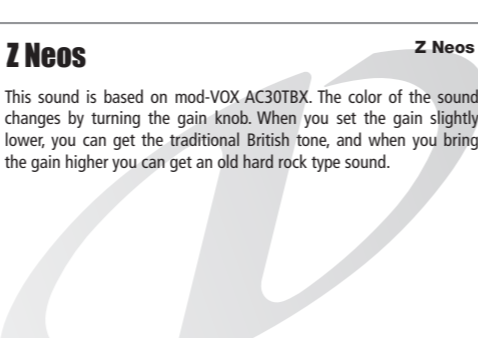
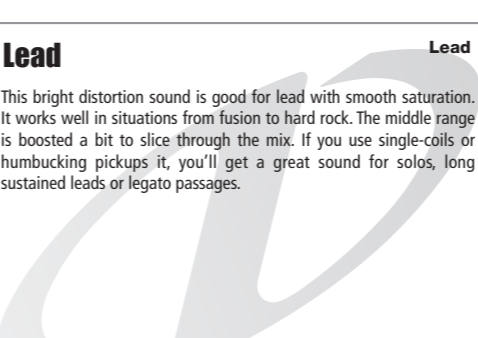
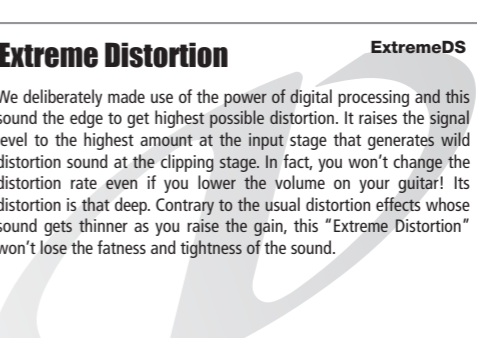
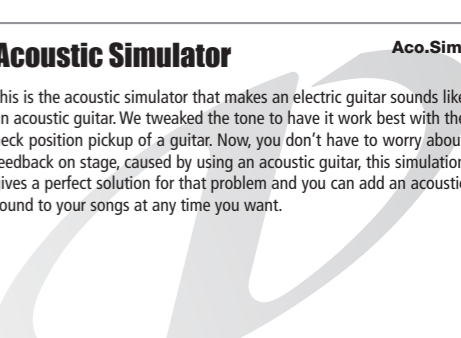
- 50 patches from bank A through E are created by Dave Mustaine.
- 50 patches from bank F through J are his favorite sounds selected from G2.1Nu original presets.
- We recommend you to adjust the Noise Reduction parameter according to your guitars, amps and recording or performance situation.

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| PATCH NAME | COMMENT | PEDAL SETTING |
|------------|---|-------------------|
| A | | |
| 0 HedCrush | More modern, high gain tone that is much like that used on the album <i>Endgame</i> . A very smooth gain but plenty of crunch. | VOLUME |
| 1 PeaSells | Rhythm sound along the lines of the early Megadeth recordings, such as on the albums <i>Peace Sells... but Who's Buying?</i> , <i>Killing Is My Business... and Business Is Good!</i> , and <i>So Far, So Good... So What!</i> . | VOLUME |
| 2 MegaLead | This is a patch in the spirit of the lead guitar tone featured on Megadeth's first two albums. Try using the neck position pickup also, for that smooth, legato sound found on many of the songs. | VOLUME |
| 3 DvlzIsle | Tight, thrashing tone great for quick picking and galloping, as in the song "Devil's Island" from the <i>Peace Sells... but Who's Buying?</i> album. | VOLUME |
| 4 DvlzSolo | Lead guitar tone with expression pedal-controlled delay level and accentuated treble response, in the early Mustaine fashion. | AnalogDLY : Mix |
| 5 DrkstCln | Acoustic, chorused tone from the song "In My Darkest Hour". On the album, the song starts with an acoustic guitar then the band enters and the motif is repeated with this tone doubled by a dirty guitar. | VOLUME |
| 6 DrkRythm | Rhythm guitar tone as used on "In My Darkest Hour". The expression pedal offers a controlled delay feature, which allows the patch to be used for fills such as the cascading chromatic notes played before the first verse. | Delay : Mix |
| 7 R.I.P. | Slightly more aggressive, basic Mustaine rhythm sound used on the album <i>Rust In Peace</i> . | VOLUME |
| 8 TorRythm | Rhythm tone with more compression, accentuated highs and a less ambient tone. Notes "pop" out with definition, harmonics ring out loud and clear. Try it for "Tornado of Souls". | VOLUME |
| 9 TrndOld | Solo preset similar to the sound of the lead from "Tornado of Souls" from the <i>Rust In Peace</i> album, or other "Marty-esque" solos. Slightly less gain, but has a lyrical, singing quality while retaining a harmonically rich tone. | VOLUME |
| B | | |
| 0 Conjure | Chorused, "early Megadeth" rhythm guitar sound used on the tapped harmonics intro and other rhythm parts for the song "The Conjuring" from the album <i>Peace Sells... but Who's Buying?</i> . | Ensemble : Mix |
| 1 GdMourn | The clean, chorused acoustic tone from the classical/folk-tinged intro of the song "Good Mourning/Black Friday" from the album <i>Peace Sells... but Who's Buying?</i> . | VOLUME |
| 2 SuprStis | Great tone for solos and fills, thick sustain with a lower octave effect just underneath the fundamental note. Works great for the fills on songs such as "I Ain't Superstitious" from the album <i>Peace Sells... but Who's Buying?</i> . | Delay : Mix |
| 3 MyLstWrd | Rich, chorused, clean tone similar to the arpeggiated, "fingerpicked" intro to the song "My Last Words" from <i>Peace Sells... but Who's Buying?</i> . | VOLUME |
| 4 LstRythm | Early Megadeth rhythm guitar tone, bright but not brash, such as the guitars on "My Last Words". | VOLUME |
| 5 SFSGSW | A more "wet" Megadeth sound. More ambience and a more lush chorusing effect, as used on the album <i>So Far, So Good... So What!</i> . | VOLUME |
| 6 LeadFire | A singing, compressed solo tone with expression pedal controlled delay level. Great for solos such as Dave's shredding on "Set The World Afire" off <i>So Far, So Good... So What!</i> . | Echo : Mix |
| 7 Lucrtia | Sound suitable for the melodic guitar motif that starts the song "Lucretia" or Dave's "chicken-pickin'" guitar solo in the song "Poison Was The Cure", both from the album <i>Rust In Peace</i> . | Delay : Mix |
| 8 LucRythm | A variation on Dave's <i>Rust In Peace</i> era rhythm tone. A little brighter with less "growl" and more "snarl". Great for songs such as "Lucretia" and "Take No Prisoners". | VOLUME |
| 9 HolyLd | Lead guitar patch suitable for many Mustaine solos, including as those from the <i>Rust In Peace</i> album. | Delay : Mix |
| C | | |
| 0 99 Deths | Rhythm sound similar to the song "99 Ways To Die" from the <i>Hidden Treasures</i> and <i>Beavis and Butthead Do America</i> album. | VOLUME |
| 1 Go2Hell | Rhythm sound from the tune "Go To Hell", featured on the soundtrack for <i>Bill and Ted's Bogus Journey</i> and the <i>Hidden Treasures</i> Megadeth album. Muscular, snarling tone. | VOLUME |
| 2 SyOfDest | Slightly darker, higher gated rhythm tone. Great for "Symphony of Destruction" or other songs that require the tight, "clipped" effect a noise gate offers. | VOLUME |
| 3 4ClzDrem | Acoustic guitar sound that opens the song "Foreclosure Of A Dream" from the album <i>Countdown To Extinction</i> . Expression pedal controls the level of repeats for extra ambience. | Delay : Mix |
| 4 4ClzFill | High-gain tone with slight upper octave effect, similar to the tone of the melodic guitar line in the verse of "Foreclosure Of A Dream" from the <i>Countdown To Extinction</i> album. | Arena : Mix |
| 5 CTX Ryth | This preset works great for many of the rhythm guitar sounds on the <i>Countdown To Extinction</i> album, including "Ashes In Your Mouth" and "Skin O' My Teeth". | VOLUME |
| 6 SwetnBul | Tight rhythm tone with a splash of chorus modulation and a high gate setting. A good match for songs like "Sweating Bullets". | VOLUME |
| 7 SwetLead | Solo patch with more ambient effect. More chorus, more reverb and delay level controlled by the expression pedal. Goes from a very slight ambient delay to one with more obvious repeats without being overwhelming. Similar to Dave's "Sweating Bullets" lead guitar sound off <i>Countdown To Extinction</i> . | Delay : Mix |
| 8 TrstRthm | Crunchy guitar tone works great for songs like "Trust" from the <i>Cryptic Writings</i> album, as well as many songs featured on the <i>Youthanasia</i> album. | VOLUME |
| 9 TrustOne | Clean, acoustic-tinged guitar sound handy for parts such as the acoustic guitar duet section in the middle of the song "Trust". Try to use the neck or neck/bridge pickup combination to more closely emulate the rounded tone of the nylon string guitars used in the studio. | VOLUME |
| D | | |
| 0 TrstDtun | Slightly gritty, detuned tone as used on the song "Trust", right before the guitar solo. | VOLUME |
| 1 HnstNtro | Use the expression pedal to approximate the sinister, motor-like "revving" growl that starts the song "Almost Honest". | PDL Pitch : Pitch |
| 2 HnstRyth | Chunky rhythm tone, very useful for many Megadeth songs such as "Almost Honest" from the <i>Cryptic Writings</i> album. | VOLUME |
| 3 UzAcustk | Slightly chorus, acoustic sound suitable for all-around acoustic use, but intended for the song "Use The Man" from the album <i>Cryptic Writings</i> . | VOLUME |
| 4 CkrtPfce | Gritty-sounding patch that uses the resonance filter feature and pitch shifting to approximate the exotic "twang" of a sitar, as used on songs like "A Secret Place". | VOLUME |
| 5 Crush Em | The expressional pedal is used on this patch to control the gain level of the amp like on <i>The World Needs A Hero</i> . The "heel down" position, preferably with the guitar in a "two pickups on" or "neck pickup" setting, simulates the gritty, bluesy tone of the bluesy/funky fills played during the verse of the song. The "toe down" position, while switching the guitar's bridge position pickup, will give you the high gain tone of the chorus and other sections of the song. | MS Crunch : Gain |
| 6 CrshCln | A lush, ambient clean tone used in the chorus of the song "Crush 'Em" from the album <i>The World Needs A Hero</i> . A versatile patch that could be used for a variety of purposes. | VOLUME |
| 7 Bredline | Mid-gain patch reminiscent of the guitar during the main/verse riff of the song "Breadline" from the album <i>Risk</i> . Using the expression pedal sweeps a portion of the comb filter effect, approximating the flanging/phasing effect heard in parts of the riff. This patch can be used for the basis of the whole song by playing the opening riff with the guitar volume backed off slightly and using the expression pedal, then increasing the level of the guitar volume knob to full for the chorus and other higher-gain sections and leaving the expression pedal in the "heel down" position. | CombFLTR : Freq |
| 8 MotoCyco | High-gain, darker tone for the staccato riffing in the song "Moto Psycho" from the album <i>The World Needs A Hero</i> . | VOLUME |
| 9 MegaWah | Lead sound with wah feature, controlled by the expressional pedal. Useable for songs such as the "wah-ed" section in the lead break from "Return To Hangar" off <i>The World Needs A Hero</i> or the verse fills in "Something I'm Not" off <i>The System Has Failed</i> . | PedalVox : Freq |

| PATCH NAME | COMMENT | PEDAL SETTING |
|------------|--|-------------------|
| E | | |
| 0 Old UFO | An "old school" heavy rock tone similar to Michael Schenker's during his time with British rockers UFO. | VOLUME |
| 1 Mad Axe | Lead patch with slight delay and an enabled wah pedal, to get the filtered midrange "honk" like "The Mad Axeman", Michael Schenker. | PedalCry : Freq |
| 2 Painkill | Rhythm sound similar to the tone of classic Judas Priest albums, notably <i>Painkiller</i> . | Arena : Mix |
| 3 MetalGod | Compressed, chorused and smooth lead tone, inspired by Judas Priest's Glenn Tipton. Expression pedal controls delay on this preset. | Delay : Mix |
| 4 EuroMetl | Inspired by the midrange-heavy, "Marshalls, Flying Vs and wah pedals" sound of European thrash bands of the early 1980s. | VOLUME |
| 5 NordicLd | Lead setting with heavy emphasis on the midrange-notched tone popular with many German and Scandinavian guitarists. Think Wolf Hoffman, Michael Denner, Hank Sherman, etc. Delay level is controlled by the expression pedal. | Echo : Mix |
| 6 NWOBHM | This preset works well for everything from Judas Proest's <i>Hell Bent For Leather</i> and Def Leppard's <i>On Through The Night</i> to Paul DiAnno-era Iron Maiden and Angel Witch. Bright, raw, and aggressive, just like the "New Wave of British Heavy Metal" bands the patch is inspired by. Expression pedal adds delay repeats, allowing this same patch to work for lead guitar playing. | AnalogDLY : Mix |
| 7 AmbClean | Acoustic-flavoured clean patch, very ambient with long reverb tail and several repeats. Detuning adds to the lush tone. Versatile enough to use for various musical styles. | VOLUME |
| 8 Big Four | Chorus and reverb adds a bit of "spread" to this high gain preset. Reminiscent of the sound started by American thrash metal bands, and useful for classic thrash, as well as more modern "metalcore" and other extreme musics. | VOLUME |
| 9 MetalWAM | Modern, high-gain lead tone with a touch of ambience and an expression pedal-controlled pitch shifting effect. "Heel down" gives you the normal guitar sound, while "toe down" brings the range of notes one octave higher. | PDL Pitch : Pitch |
| F | | |
| 0 Sc00ps | Spacey smooth but filthy tone in a cave. The scooping of the mids and high mids leaves bottom movement and a fuzzy top. | VOLUME |
| 1 Cream | Great warm sound for lead. Even if you turn the FX you can get a simple raw drive sound. | VOLUME |
| 2 Chalk | Mid-rangy, semi-dirty tone with many peculiar anomalies and dimensions. | VOLUME |
| 3 Wowmen | Talking patch great as a semi-clean FX sound with an FD Combo. | VOLUME |
| 4 Synthish | Low octave, synth-sounding patch with some grit and attack. Cool for doubling a bass line. | VOLUME |
| 5 Leading | Squeak distortion. Warm, usable lead tone with heavy fattening FX. Very lush melody playing. | VOLUME |
| 6 Grossnes | Rockstyle tone with heavy scooping and pitch shifting. Play "Frankenstein" type riffs with this patch. | VOLUME |
| 7 Angus | Arena style rhythm. HW Stack and some delay. If you double rhythms with Simphryt and then triple with Angus it's cool. | VOLUME |
| 8 Juice | Straight ahead crunchy rhythm tone with some pitch shift for fatness. Good for chunky 5ths. | VOLUME |
| 9 AC House | Clean, warm acoustic tone with rich reverb. Good stand-by for clean strumming. | VOLUME |
| G | | |
| 0 FdComp | Fender Twin Reverb and compressor. Great for clean funk rhythm guitar. | VOLUME |
| 1 FullVx | Overdriven Vox AC30 with room reverb. The reverb adds a unique closed back-type sound. | Room : Mix |
| 2 TexasMan | Texas blues sound of a Fender Bassman at full volume. The sound responds to the guitar volume. Great sound for blues. | EarlyRef : Mix |
| 3 BgLead | Mesa/Boogie MKIII mild drive sound. Great for sustained leads. | Echo : Mix |
| 4 HwCrunch | Fat crunch sound of Hiwatt Custom 100. Great rock crunch sound. | TiledRoom : Mix |
| 5 McCrunch | Marshall 1959 classic crunch sound. Feel the dynamics of this sound. | TiledRoom : Mix |
| 6 MdRythm | Marshall JCM2000 rhythm sound. Heavy, but with that classic Marshall sound. | EarlyRef : Mix |
| 7 PvrRythm | Peavey 5150 rhythm sound. Great for metal rhythm guitar. | VOLUME |
| 8 DzRythm | Diezel Herbert heavy rhythm sound. Great for heavy riffs with tuned down guitars. | VOLUME |
| 9 BdRythm | Mesa/Boogie Rectifier rhythm sound. Great for progressive metal. | VOLUME |
| H | | |
| 0 FatOd | Natural overdriven sound, like an OD-1 with EQ. Great for both lead and rhythm. | TiledRoom : Mix |
| 1 TsDrive | Sounds like an overdriven Tube Screamer. Great for blues and rock. | VOLUME |
| 2 GvDrive | Guv'nor pedal is great for hard rock. | VOLUME |
| 3 dist+ | MXR distortion drive sound. | VOLUME |
| 4 DS1 | DS-1 pedal sound with some extra low end. | VOLUME |
| 5 RAT | Well-sustained lead sound of Rat. | AnalogDLY : Mix |
| 6 FatFace | Great fuzz sound using Fuzz Face with some added low end. | TiledRoom : Mix |
| 7 MuffDrv | Big Muff high gain sound. | Room : Mix |
| 8 M World | Classic Metal Zone shrapnel shred sound. | Echo : Mix |
| 9 HOT DRV | Mild-driven sound made via tube saturation. Even though it is hard driving, the sound still has a strong melodic core. | VOLUME |
| I | | |
| 0 Z CLEAN | Crystal clean sound based on Z CLEAN with chorus and delay. Great for arpeggio. | VOLUME |
| 1 Z WILD | Zoom's original hard overdrive sound. Boosted Overdrive gives a nice compression. | VOLUME |
| 2 Z MP1 | The sound combination of ADA MP1 and Marshall JCM800. | VOLUME |
| 3 Z BOTTOM | Zoom's original high gain sound. Rich depth in the mids and lows. Great for 80's metal. | VOLUME |
| 4 Z DREAM | Zoom's original high gain sound. Great for 7-string or tuned down guitars. Great progressive metal sound. | Spring : Mix |
| 5 Z SCREAM | Zoom's well-balanced original high gain sound. The sound is really sharp and cuts through in the mix. | Room : Mix |
| 6 Z NEOS | Modified VOX AC30 crunch sound. Responds well to guitar volume. | Room : Mix |
| 7 LEAD | Zoom's classic lead sound with strong mid-boost and long sustain. | VOLUME |
| 8 EXT DS | Hard, saturated distortion sound. Great sound for technical lead. | VOLUME |
| 9 ACOSIM | Acoustic guitar simulator. Sounds best with single coil pickups in the neck position. | VOLUME |
| J | | |
| 0 May | Mid-rangy lead tone with a long delay. Great for building harmonies in time. | VOLUME |
| 1 Woosh | Z-Clean tone with step for a rhythmic waterfall effect. Reminiscent of Zappa's "Ships Ahoy". | VOLUME |
| 2 Wet Head | Dark and clean with wow resonance. Good for dynamic, clean lead playing. | VOLUME |
| 3 Wackjob | Phased and clean with sharp attack that's good for smacking rhythms. | VOLUME |
| 4 Dreamdrg | Clean tone with delayed attack and heavy FX dimensioning. | VOLUME |
| 5 MilkyWay | Long, rich, cavernous clean tone. Acoustic simulator. Stare into the night sky and play descending double stops in a Lydian sharp 5 scale. | VOLUME |
| 6 Oceans | Clean, warm sound with folding reverse echoes in a lush hall. Good for background chords. | Hall : Mix |
| 7 Wreckles | This has the "kitchen sink!" Auto Wah, StereoChorus, Hall, etc. Play a solo with jumping intervals on every note. | VOLUME |
| 8 Waves | Wet, wet, and more wet. Lush, clean tone with forever delays in all directions. Try it playing tension chords with sight whammy bar vibrations. | VOLUME |
| 9 Oceanflr | Rich phased and reversed delay tone. Suitable for melodious solo or Holdsworth styled legato playing. | VOLUME |

G2.1DM Modeling Description Reference for drive effect types and its original models.

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| <p>Fender Twin Reverb '65 FD Combo</p> <p>This amp modeling is based on the pre-CBS "Twin Reverb" from 1965 aka "Blackface". This amp has four 7025 (12AX7), one 12AX7 and two 12AT7 total of 7 tubes for preamp section and four 6L6GC tubes for power-amp section and silicon diodes for the rectifier circuit. The amp incorporates a diode rectifier which is believed to give a tighter sound to than a tube rectifier does, this is the reason for this characteristic glittering sound of this "Twin Reverb". The original amp has two 12" loudspeakers by Jensen and 80 watts of output power.</p>  | <p>VOX AC30TBX VX Combo</p> <p>Tracing back the long history of VOX, one finds that it all began in 1958 under the moniker "Jennings Musical Instruments" (JMI). Originally, this company built amps in the ten to fifteen watt range, but as time went on, the demand for higher-power amps became stronger. It led to the birth of the famous AC30. The original AC30 had two Alnico Celestion 12" speakers, one EF86 tube for preamp section and one EL84 tube for power-amp section, along with a GZ34 rectifier. In the following years, musicians wanted even higher gain, and VOX responded with the Top Boost unit, an add-on that was later integrated in the AC30TBX. We decided to emulate AC30TBX.</p>  | <p>Fender BASSMAN US Blues</p> <p>When it first came out in 1951, the BASSMAN had an output of 26 watts and used a single Jensen 15-inch speaker. After various modifications, it reemerged in 1959 with a 50-watt output and four specially designed Jensen 10-inch speakers. We emulated the "bright" channel of the '59 BASSMAN. It was introduced at the 1951 NAMM show along with the Precision Bass. This amp was originally intended for bass guitars, but its reedy distortion made it a favorite with some of the early blues giants, and later with many rock guitarists. Of course, the amp continues to be used by many musicians today.</p>  | <p>MESA/BOOGIE Mark III BG Crunch</p> <p>The origin of the MESA/BOOGIE amplifier was a modified Fender Princeton. Randall Smith, an amp tech in San Francisco, souped up these small guitar amps to 100 watts of power and sold them to various clients. The first model was called "Mark I". The second model, the "Mark II" had lead and rhythm channels and a 4-band EQ to give wider variety of tone. Until the model Mark II, MESA/BOOGIE amps were quite expensive, hand-made amplifiers, but the next model, the "Mark III" was more affordable. It had one 10" loudspeaker and 60 watt of power but retained all of the classic BOOGIE features: simul-power circuitry, the graphic EQ, and three (Rhythm1, Rhythm2 and Lead) separate channels. We emulated this famous combo amp "Mark III".</p>  | <p>HIWATT Custom 100 HW Stack</p> <p>The Custom 100 was the flagship amp from HIWATT, a British manufacturer that ranks with Marshall among the British legends. Vintage HIWATT amplifiers, which were made before the mid-1980s, used high-graded military-spec parts and hand-soldered point-to-point wiring. Their sound was the epitome of clean. The pre-stage tubes were ECC83, the power tubes were the same EL34s as used by Marshall. Unlike the glittering clean sound of a Fender amp, the clean sound of a HIWATT is darker, having that characteristic British tone. Especially in the "normal" channel, turning up the volume to maximum will simply increase the sound pressure, without breakup or loss of detail. In the high-gain "brilliant" channel, slight distortion is possible by connecting a guitar with a high-output pickup such as a Les Paul. But the sound always remains detailed and transparent, allowing the listener to clearly pick out the individual notes that make up a chord.</p>  | <p>Marshall 1959 SuperLead100 MS Crunch</p> <p>This 1959 stack amp that received the nickname "PLEXI" from the material of its front panel is one of the most famous amplifiers in Rock history. Its iconic sound was used on a number of rock albums by many famous guitarists all over the world. It is no exaggeration to say that virtually everybody has heard the sound of this amp at least once. It uses three ECC83 tubes for the preamp section and four EL34 tubes in the power-amp section. Two cabinets with four Celestion 12" speakers complete the package to make this epitome of British Rock. With the volume full up, the aggressive transients and resulting distortion are complemented by smooth harmonics are a guitarist dream.</p>  |
| <p>Marshall JCM2000 MS Drive</p> <p>"JCM2000" is based on the "PLEXI" amp (aka Old Marshall) whose rich overtones and powerful sound were legendary. It has very a flexible sound and can produce the traditional Marshall sound, modern heavy metal sound or sounds suitable for many musical genres. It has a modern Marshall's standard circuit with four ECC83 tubes in the preamp section and four EL34 tubes for the power section. It is an all-tube amplifier that can produce clean or heavily distorted sound and can be used in all kinds of musical situations. The sound is rather grainy but the response is fast and the guitar cuts through the mix very well. "JCM2000" series has two different models: the TSL and the DSL. We decided to emulate "DSL-100" for this one. We combined this amplifier with a "1960A" cabinet and used the Lead channel that has more distortion.</p>  | <p>PEAVEY 5150 STACK PV Drive</p> <p>The "5150" and the "5150 MkII" were very famous guitar amplifiers originally developed as the signature models for Eddie Van Halen in the 1990s. We modeled the first version of the "5150". This amplifier has two (Rhythm and Lead) channels and 120 watts of power using five 12AX7 tubes for preamp section and four 6L6GC tubes for the power-amp section. The rectifier circuit employs silicon diodes. The uniqueness of the sound of this amplifier is characterized by its sharp attack, deep and smooth tone, fine distortion and fat and clinging low registers. This modeling is based on the combination of the Lead channel of the 5150 head with a "5150SL" four-12" cabinet.</p>  | <p>Diezel Herbert DZ Drive</p> <p>This modern three-channel amp features great tonal versatility, ranging from a clean tone to heavy distortion. In particular, the extremely dry and gritty distortion produced by channel 3 gives a piercing effect that is hard to produce with any other amp. It is a favorite of Heavy Rock bands such as Metallica and Slipknot. The uncluttered sound compliments the tones of a tuned-down guitar. A DEEP control allows further boosting of the bass frequencies, for an extremely low sound.</p>  | <p>MESA/BOOGIE Dual Rectifier BG Drive</p> <p>This modeling is based on Mesa/Boogie Dual Rectifier, which has five 12AX7 tubes in the preamp section, and four 6L6GC tubes in the power-amp section, the amp produces 100 watts of power. Unlike the Mark series, this model gives more priority to the tone shaping, it features a tone control circuit after the volume control. After this model hit the scene, the Mesa/Boogie brand image changed from Fusion to Metal. The distinguishing feature of this amplifier, and its namesake, is of course the rectifier. The sound provided by this modeling is based on the Dual Rectifier which has two rectifier circuits, one of which is tube based and one configured with silicone diodes. The diodes create a tight, high-powered sound, while the tube sound is more soft and warm.</p>  | <p>BOSS OD-1 OverDrive</p> <p>The "OD-1" released by BOSS in 1977 was originally developed to simulate the natural overdrive sound of tube amplifiers, but this stomp box turned out to be popular as a booster used in front of the real tube amplifier to get tighter and more punchy sound with increased gain. The "OD-1" employs an asymmetrical "clipper" section in its circuit design that uses three diodes to create the overdrive sound that both mild and rich in nuances. If you are lucky enough to hear the sound of the real "OD-1", we invite you to try a blind test: to turn off all of the effect modules except the "OD-1" and compare the sound of this modeling and that of the real one. We believe that you will not hear a difference.</p>  | <p>Ibanez TS808 T Scream</p> <p>This modeled is the early Tube Screamer that was introduced by Ibanez in 1979 for the non-US market. In Japan, it was sold under the MAXON name as the OD808. As the moniker implies, when using the pedal on its own, it produces natural distortion such as when driving a tube amp hard. But it often was used simply as a booster, with gain at 0 and volume at 10, to drive an amp up even further. Normally, this would not change the tone of the amp, but a slight peak in the mid-range gives an overall softer tone. This pedal is also famous for being used by blues guitar legend Stevie Ray Vaughan.</p>  |
| <p>Marshall Guv'nor Governor</p> <p>The Marshall official sales talk for this distortion pedal "Guv'nor" was that you could get the distortion sound of the Marshall amps with this small stomp box. Depending on which guitar amps you combine, you can actually get the Marshall amps distortion. There are two different versions of the Guv'nor: the Britain-made ones from 1988 and the Korean-made ones from 1998. This model is based on the original version from 1988. The Guv'nor's characteristic feature is the frequency point you can tweak using the "TREBLE" control. Even if you lower this parameter value, the sound will get fat instead of dull. As you raise the value, the sound will get sweeter and clearer.</p>  | <p>MXR Distortion+ Dist +</p> <p>MXR, a company founded in the seventies by two high school students, is famous for stomp boxes such as the Dynacomp and Phase 90. In the early days, their products were actually built and painted in their garage and set out to dry in the garden. As the story goes, sometimes small insects would get stuck on the surface, and the lot would be shipped out as is. The pedals soon gained fame in the seventies, but eventually lost their market share to products from large companies like BOSS and others that provided high performance at lower cost. MXR disappeared from the scene, but in the late eighties, Jim Dunlop bought the company and is now producing a number of re-issue models. This pedal was loved by Randy Rhoads who made its "distortion" sound. The hard-edged tone stays detailed when playing fast solos or riffs with the muted lower strings. The music of heavy metal and hard rock wouldn't be the same without it.</p>  | <p>BOSS DS-1 Dist 1</p> <p>This orange-colored pedal can be called the standard of distortion sound. Among the many distortion pedals from BOSS, it is a big-seller, along with the SD-1. In Japan, sales of the pedal ceased at one point (although production for the U.S. market continued), but as of 2005, the product is available again. This was the only BOSS pedal to be reintroduced to the market in this fashion. The sound is trebly and very "distortion-like", but it can hold its own in a band. This pedal was favored by Joe Satriani and Nirvana's Kurt Cobain.</p>  | <p>PROCO RAT Squeak</p> <p>This is one of the most widely used pedals. It has only three knobs (Distortion, Filter, Volume), but each knob has a wide adjustment range, allowing for a variety of sound types. With the distortion turned all-the-way up, the fat, up-front sound is similar to a Fuzz pedal. At the twelve o'clock position, it gets crunchy and brings out fine picking nuances, allowing the player to tweak the sound by varying the playing style. Unlike a regular tone control, the filter knob cuts the treble when turned clockwise. This is the secret behind the typical "RAT" sound. This model is simulated by the TONE parameter, but operation is reversed (treble is cut when turned counterclockwise).</p>  | <p>Dallas-Arbitrator FUZZ FACE FuzzSmile</p> <p>"FUZZ FACE" was originally released from the Dallas-Arbitrator company in 1966 encased in a uniquely designed housing that literally looked like a face. It was famous for being one of legendary guitarist Jimi Hendrix's favorite pieces of gear. He combined this "FUZZ FACE" with his Marshall amps because at the time, it was hard to get distorted sound from them. The heavy, fat low end and the fuzz sound with long sustain are the characteristics of this unit. The earliest model used two PNP germanium transistors and was very different in sound from the later models using silicon transistors. The model is based on the old Fuzz Face, the earliest, most sought after version that was released.</p>  | <p>Electro-Harmonix BIG MUFF GreatMuff</p> <p>There are several versions of this pedal. This model is based on the so-called "Ram's Head" from the early seventies, characterized by very long sustain and rich distortion canvas. Players from the 70's associated with this sound are Carlos Santana and Robert Fripp of King Crimson. From the late eighties into the nineties, the grunge movement took over, with Nirvana's Cobain and J. Mascis of Dinosaur Jr. using the pedal to do their thing. Compared to an ordinary fuzz pedal, the BIG MUFF offers rich mid-range and detailed distortion that maintains presence, even when playing chords. The result is a wholly unique sound somewhere between distortion and fuzz.</p>  |
| <p>BOSS MT-2 MetalWRLD</p> <p>The "MT-2" ("METAL ZONE") has the most intense distortion of lot. Its unique distortion sound has very fat mid to low range and it has a parametric EQ in addition to the Hi and Low EQ, which is the key to the scooped metal sound. This stomp box is reputed for its flexibility in sound because you can not only get that scooped metal sound by cutting the mid-range and boosting the high and low range but also the overdrive sound by reducing the gain and boosting the mid-range. This is one of the best-selling stomp boxes among many of the popular line-ups of BOSS products. Once connected, a Strat or Les Paul will have the "MT-2" sound regardless of the types of guitar pickups. It was first introduced in 1991 and is still in the BOSS's catalog today!</p>  | <p>MATCHLESS HOT BOX HotBox</p> <p>The "HOT BOX" was released as a pedal preamp bearing the MATCHLESS brand name. It uses two 12AX7A tubes for an accurate reproduction of the sound of the "MATCHLESS" guitar amplifiers. It has a compressed sound and a quick response that are distinctive characteristics of tube amps. Its sound is fat and cuts through very well. Even if you crank up the gain to get a distorted sound, you will still retain the nuances of the original guitar tone. Although it is categorized as preamp, the ideal way to get the best possible sound is to connect it, like a regular stomp box, to the input of your guitar amp. Its design features a case that is polished like a mirror and the "MATCHLESS" logo lights up when you turn it on. This "HOT BOX" is literally a magic box you can get the signature sound of "MATCHLESS" amps regardless of the guitar amplifier you connect it to.</p>  | <p>Z Clean Z Clean</p> <p>This is a clean sound that makes the drive module virtually disappear. The lower range is tight, with a very slight treble emphasis. Why choose this effect type? Try it when creating patches for arpeggios and funk guitar. You'll get smoother and more rounded sound. If you want to produce clean guitar sound via a line input, excessive bass may make it sound as if the pick got caught between the strings. This effect type should solve such problems.</p>  | <p>Z Wild Z Wild</p> <p>This is the original overdrive sound which is made by boosting the normal overdrive pedals. Unlike the distortion pedals this model has a hard driven tone but it still has natural warmth. This model doesn't have a hard edge that is unpleasant to your ears but it has its own unique characteristics. Have you ever thought about wanting more gain when you are using the overdrive pedals? The Z Wild is the answer to that question.</p>  | <p>Z MP1 Z MP1</p> <p>This is the original sound combining of using ADA MP1 and Marshall JCM800. This sound has a unique character at high frequencies and it cut through the mix when playing with a band. This sound is best matched with the single-coil pickup at the bridge position. You can easily adjust the amount of the drive by adjusting the guitar's volume knob.</p>  | <p>Z Bottom Z Bottom</p> <p>The original drive sound that has a heavily boosted bottom. A great sound for power chord riffs, it covers the entire range of the bass guitar. If you play this sound with bridge mute, it sounds a very tight and not as heavy. When you use this sound for lead playing, your lead will sound really wide with the support of the lower frequencies. If you're looking for an 80s metal sound this model would be a good place to start.</p>  |
| <p>Z Dream Z Dream</p> <p>This is the original high-gain sound based on the lead channel of Mesa/Boogie Road King Series II. The drive sound is powerful and sounds like Rectifier series amps but with a quicker response to picking dynamics. The sound is great for heavy metal rhythm and also great for technical lead playing. It works great with tuned-down or a 7-string guitar.</p>  | <p>Z Scream Z Scream</p> <p>This is the original high-gain sound, well-balanced in tone from bottom end to the high registers. The tight low end has a great sharp edge, even if you crank up the gain to 10. Also, the quick response of this sound lets you to play fast lines and still easily hear all of the notes. This is Marshall-type sound but we tweaked the tone and make it a bit more modern. The sound is a great match for Hard Rock/Heavy Metal playing but can also work with many other styles of music.</p>  | <p>Z Neos Z Neos</p> <p>This sound is based on mod-VOX AC30TBX. The color of the sound changes by turning the gain knob. When you set the gain slightly lower, you can get the traditional British tone, and when you bring the gain higher you can get an old hard rock type sound.</p>  | <p>Lead Lead</p> <p>This bright distortion sound is good for lead with smooth saturation. It works well in situations from fusion to hard rock. The middle range is boosted a bit to slice through the mix. If you use single-coils or humbucking pickups it, you'll get a great sound for solos, long sustained leads or legato passages.</p>  | <p>Extreme Distortion ExtremeDS</p> <p>We deliberately made use of the power of digital processing and this sound the edge to get highest possible distortion. It raises the signal level to the highest amount at the input stage that generates wild distortion sound at the clipping stage. In fact, you won't change the distortion rate even if you lower the volume on your guitar! Its distortion is that deep. Contrary to the usual distortion effects whose sound gets thinner as you raise the gain, this "Extreme Distortion" won't lose the fatness and tightness of the sound.</p>  | <p>Acoustic Simulator Aco.Sim</p> <p>This is the acoustic simulator that makes an electric guitar sounds like an acoustic guitar. We tweaked the tone to have it work best with the neck position pickup of a guitar. Now, you don't have to worry about feedback on stage, caused by using an acoustic guitar, this simulation gives a perfect solution for that problem and you can add an acoustic sound to your songs at any time you want.</p>  |