

Effects Description

1.Wah-Wah (auto wah), produces a regular rippling tone based on the set frequency parameters.

Speed: Adjusts the effect speed.

Q: Represents the ratio of the center frequency to the waveform width.

Mix: Adjusts the ratio of the wet and dry sounds of the effect.

Width: Adjusts the comprehensive parameter ratio of the waveform width.

Level: Adjusts the output volume of the module.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

2.Lofi, imitates the characteristics of old tape playback, such as slight warbling and background noise from tape friction, giving a warm and retro auditory experience.

Bit: Adjusts the quantization precision of the audio, that is, the number of bits used for each sample point. The lower the Bit value, the rougher the tone.

Level: Adjusts the output volume of the module.

filter: Adjusts the frequency components of the audio signal.

3.Sense-Wah (Pressure-Sensitive), has extremely high sensitivity and can quickly capture the dynamic of your playing pressure, changing with the intensity of your performance.

Sense: Adjusts the sensitivity. The higher the parameter value, the higher the sensitivity.

Attack: Adjusts the start time after the effect is triggered. The larger the value, the slower the compression start time; the smaller the value, the faster the start time.

Q: Adjusts the ratio of the center frequency to the waveform width.

fPeak: Adjusts the feedback level of the sweep effect in the wet sound.

Mix: Adjusts the ratio of the wet and dry sounds of the effect.

Width: Adjusts the comprehensive parameter ratio of the waveform width.

Level: Adjusts the output volume of the module.

4.Boost

Gain: Adjusts the gain of the incentive effect.

Level: Adjusts the output volume of the module.

5.A Boost, Type A high.

Gain: Adjusts the gain of the incentive effect.

Bass: Adjusts the low-frequency of the incentive effect.

Mid: Adjusts the mid-frequency of the incentive effect.

Treble: Adjusts the high-frequency of the incentive effect.

Level: Adjusts the output volume of the module.

6.E Boost, Type E mid.

Gain: Adjusts the gain of the incentive effect.

Bass: Adjusts the low-frequency of the incentive effect.

Mid: Adjusts the mid-frequency of the incentive effect.

Treble: Adjusts the high-frequency of the incentive effect.

Level: Adjusts the output volume of the module.

7.B Boost, Type B low.

Gain: Adjusts the gain of the incentive effect.

Bass: Adjusts the low-frequency of the incentive effect.

Mid: Adjusts the mid-frequency of the incentive effect.

Treble: Adjusts the high-frequency of the incentive effect.

Level: Adjusts the output volume of the module.

8.Boost ED, Type ED gain.

Gain: Adjusts the gain of the incentive effect.

Grit: Adjusts the overload saturation of the incentive effect.

Level: Adjusts the output volume of the module.

9.Compress

Sustain: Adjust the compression amount.

Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

Wet Level: Adjusts the output volume of the compressed wet sound.

Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

10.Compress Pro

Ratio: Adjusts the compression ratio.

Gain: Adjusts the gain of the compression effect.

Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.

Thd: Adjusts the compression trigger threshold.

Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

Wet Level: Adjusts the output volume of the compressed wet sound.

Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

11.F Compress

Ratio: Adjusts the compression ratio.

Gain: Adjusts the gain of the compression effect.

Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.

Thd: Adjusts the compression trigger threshold.

Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

Tone: Adjusts the brightness of the compression effect.

Wet Level: Adjusts the output volume of the compressed wet sound.

Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

12.Pitch, realizes the change of pitch by changing the frequency of the audio signal. According to the basic principle of sound, pitch is directly proportional to frequency. The higher the frequency, the higher the pitch; the lower the frequency, the lower the pitch.

High Pitch: Adjusts the frequency range in which the Pitch effect raises the pitch of the input audio signal.

Low Pitch: Adjusts the frequency range in which the Pitch effect lowers the pitch of the input audio signal.

High Level: Adjusts the volume of the pitch-raised effect after passing through the Pitch effect processor.

Low Level: Adjusts the volume of the pitch-lowered effect after passing through the Pitch effect processor.

Dry Level: Adjusts the volume of the original audio signal that has not passed through the Pitch effect processor.

13.Octave, mainly changes the frequency of the audio signal to generate a sound that is one octave higher or lower than the original audio.

High Level: Adjusts the volume of the high-pitched part after octave effect processing.

Low Level: Adjusts the volume of the low-pitched part after octave effect processing.

Dry Level: Adjusts the volume of the original sound signal that has not passed through the octave effect processing.

14.Ring, simulates a reverberation effect similar to that of bells or ringing tones, adding a unique sense of space and atmosphere to the sound.

Freq: Adjusts the oscillation frequency of the Ring effect. When you increase the value of Freq, the pitch of the "Ring" effect sound generated will increase, making it sound sharper and brighter.

Mix: Adjusts the mixing ratio between the original sound signal (dry sound) and the sound signal processed by the "Ring" effect.

15.X-Wah, operates between the low and mid frequencies. You can also create a cold-leaning and clear tone. The overall sound is more transparent and smooth, maintaining clarity even with extreme settings.

Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.

Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.

Level: Controls the volume of the wah effect.

16.Funk-Wah, acts on high frequencies. It is distinct yet does not overpower other frequencies, with a high degree of integration. It can naturally blend into the guitar's tone, creating a unique and unified sound style.

Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.

Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.

Level: Controls the volume of the wah effect.

17.Slide-Wah, features high-gain distortion. It not only has a penetrating tone but also enriches the high frequencies with a sweet sound. The tone can be controlled by a pedal, adding dynamics and flexibility to the performance, and it is suitable for various music styles.

Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.

Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.

Level: Controls the volume of the wah effect.

18.Cry-Wah, works between the low and mid frequencies, with a moderate amplitude and a neutral tone. It can produce a rich, human-like wah effect, enhancing the rhythm of funk music.

Value: A control value that combines the center frequency and frequency range parameters. Controlled by a pedal, users can change this value to better integrate the wah effect into the overall music.

Gain: Adjusts the gain of the wah effect pedal to ensure that the wah effect can be clearly integrated into the music without being too prominent or masking the sounds of other instruments.

Level: Controls the volume of the wah effect.

1.AI Gate, it is a signal-processing tool based on artificial intelligence technology, used to control the passage and blocking of signals.

Gate: The threshold for opening the Gate. It continuously monitors the level intensity of the input signal. The higher the threshold is set, the more stringent the conditions for the Gate to open, and only stronger signals can pass through. Conversely, the lower the threshold, the more signals can pass.

Bias: By setting the Bias lead, the AI noise reduction model can be made to "prepare" in advance for the upcoming noise or signal changes. In audio noise reduction, if the changing trend of the noise can be predicted in advance and the bias is adjusted accordingly, the model can more accurately suppress the noise when it appears, reducing the interference of the noise on the useful signal and improving the timeliness and accuracy of noise reduction.

2.Soft Gate, Monitors and controls the electrical level of the audio signal to reduce noise, enhance sound clarity, and improve audio quality.

Thd: Adjusts the threshold of the Soft Gate. During the Soft Gate noise-reduction process, the electrical level of the input audio signal is compared with this threshold. When the electrical level of the audio signal is higher than the threshold, the signal is considered as valid sound and passes through relatively intact. When the electrical level of the audio signal is lower than the threshold, the signal may be judged as noise and then attenuated or suppressed.

3.Hard Gate, it is more radical than the Soft Gate when processing audio signals.

Thd: Adjusts the threshold of the Hard Gate. When the electrical level of the audio signal is higher than the threshold, the Hard Gate determines that the signal is a valid audio signal and allows the signal to pass through unchanged, as if no processing has been done. However, when the electrical level of the audio signal is lower than the threshold, the Hard Gate regards these signals as noise or unwanted background signals and takes tough measures-directly muting the signal, that is, completely cutting off the signal output so that it can no longer be heard in the audio.

4.Pro Gate, by setting an appropriate threshold, it can accurately identify and remove background noise below the threshold, making the audio purer.

Att: Adjusts the time required for the noise-reduction gate to fully open after the signal exceeds the critical value.

Rel: Adjusts the time required to reach the maximum reduction after the signal drops below the critical value. Setting this parameter to a minimum makes the floor noise disappear faster.

Thd: Adjusts the threshold of the noise-reduction gate.

Kw: Adjusts the width of the transition area for signal processing within a certain range above and below the threshold.

Ratio: The ratio of the noisy part of the input signal to the processed output signal.

5.Compress

Sustain: Adjust the compression amount.

Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

Wet Level: Adjusts the output volume of the compressed wet sound.

Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

6.Compress Pro

Ratio: Adjusts the compression ratio.

Gain: Adjusts the gain of the compression effect.

Knee: Adjusts the transition degree when compression starts after reaching the compression threshold. The larger the value, the smoother the transition.

Thd: Adjusts the compression trigger threshold.

Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

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Attack: The starting time of the compressor after the signal exceeds the threshold, the larger the value, the slower the compression starting time, and the more prominent the auditory sound-head; The smaller the value, the faster the startup time.

Tone: Adjusts the brightness of the compression effect.

Wet Level: Adjusts the output volume of the compressed wet sound.

Blend: Controls the mixing ratio between the effect signal and the original (dry) signal.

DS		
Title	Type	Description
1OD-ChieffBD2	Overdrive	Based on BOSS BD-2. It was released in 1995 and has become a best-selling product of BOSS. In 2023, it was selected into BOSS's 50th anniversary commemorative pedal lineup, joining classic effects like the DS-1 Distortion and SD-1 Super Overdrive to be honored. This fully demonstrates its significant status in the guitar effects pedal field. It can produce warm distortion and overdrive effects, ranging from subtle breakups to intense overdrive, with rich harmonic content. At low gain settings, it is suitable for clear chord playing, arpeggios, and adding thickness to melodies. At high gain, it can simulate the classic overdrive tone of vacuum tube amplifiers, delivering a full-bodied and dynamic sound.
2DS-ChieffDS1	Distortion	Based on BOSS DS-1. It was launched in 1978 as BOSS's first distortion pedal. As a highly popular classic distortion effect pedal, it has been used by millions of users worldwide, including masters like Steve Vai, and has become an iconic product in the guitar effects pedal field. It produces a thick and solid distorted tone with a hard edge and rich harmonic overtones, making it ideal for rock and metal styles. At high gain settings, it delivers intense and impactful distortion, suitable for playing heavy rhythms and passionate solos.
3DS-ChieffMT2	Distortion	Based on BOSS MT-2. It is an iconic high-gain distortion pedal and one of BOSS's most popular effects, second only to the DS-1. It delivers a thick, saturated distortion tone with intense punch and weight, ideal for heavy rhythms and aggressive solos, excelling in genres like metal and hard rock.
4OD-ChieffOD1	Overdrive	Based on BOSS OD-1. Released in 1977, it was one of BOSS's earliest compact effect pedals and the first "Tube Screamer"-style overdrive pedal, which was discontinued in 1985. It has had a profound influence on the design of subsequent overdrive pedals. Models such as the SD-1 and TS808 were all improved based on the design of the OD-1. It has extremely responsive dynamics, with excellent dynamic performance, and carries the tonal flavor of the 1970s and 1980s. It can add warm and full overdrive effects to the guitar tone, making the sound richer and more layered. When playing music in styles such as blues and rock, it can well reproduce classic tones.
5OD-ChieffSD1	Overdrive	Based on BOSS SD-1. Released in 1981, the SD-1 was developed based on the revolutionary asymmetric clipping circuit design of the 1977 BOSS OD-1 Overdrive. After improvements and upgrades, it has become a core overdrive effect pedal for musicians across various music styles for many years. It features a warm and smooth overdrive tone, similar to the natural overdrive sound of tube amplifiers. With light to moderate overdrive tones, focused midrange, and tight low-end, it is suitable for various music styles, from classic rock and blues to pop, country, and jazz. It is sensitive to input gain, and by adjusting the guitar's volume knob, it can produce different degrees of overdrive, offering a variety of effects from subtle tone breakup to more aggressive distortion.

DS		
Title	Type	Description
6BT-RageBoost	Boost	Based on Dallas Rangemaster. Since its introduction in 1965, the Dallas Rangemaster has quickly gained the favor of many well-known guitarists and has become an important tool for shaping rock guitar tones. It holds an important position in the history of the development of guitar effect pedals. It can not only enhance the treble but also effectively boost the mid-range, making the tone fuller, brighter, and more penetrating. When used in combination with an amplifier, it can add a unique gritty texture to the sound, producing an effect similar to overdrive and making the tone more personalized and charming.
7OD-Dodd250op	Overdrive	Based on DOD Overdrive Preamp 250. As one of the classic effect pedals launched by DOD in the 1970s, it enjoys a high status among guitarists. Originally conceived by David Oreste DeFrancesco (the eponymous founder of DOD), it was designed to provide a means of achieving distortion and gain at the time while avoiding the drawbacks of some blurry effect pedals. After a period of stagnant product development, the brand was merged under Cor-Tek, and a new version was released in 2013. Its tone ranges from clean gain to near-complete distortion, offering rich and diverse timbre options. With excellent smooth distortion similar to 1970s sounds, it is crucial for shaping mid-1970s guitar tones. The classic high-gain preamp can effectively deliver both gentle tube distortion and overdrive effects that enhance the natural sustain of amplifiers. When the gain is turned up, it produces extreme distortion with a rich, full-bodied sound.
8FZ-Dunlopface	Fuzz	Based on Dunlop Fuzz face. Originally introduced by Dallas-Arbitor, this effect pedal was later replicated and improved by Dunlop. It gained widespread popularity during the 1960s and 1970s, with renowned guitarists like Jimi Hendrix and David Gilmour using it to shape their unique tones. The Dunlop Fuzz Face's germanium transistor design gives it a warm, thick tone—full-bodied in the low frequencies and soft in the highs—which adds rich texture to guitar sounds. Its organic fuzz distortion, characterized by smooth sustain and harmonic complexity, became iconic in psychedelic rock and blues-rock, enabling players to create everything from roaring rhythm tones to singing lead lines with exceptional expressiveness.
9FZ-BigMuffPi	Fuzz	Based on Electro-Harmonix Big Muff Pi. The origins of the Big Muff Pi can be traced back to the late 1960s and early 1970s. Since its birth, it has held a significant position in the realm of rock guitar with its unique tone. It boasts a rich, creamy distortion sound with long sustain, capable of producing a singing tone similar to that of a violin, which shines particularly in melodic passages. Its tone is both warm and thick, while also having a certain graininess—bright in the highs without being harsh, and full and powerful in the lows.

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Title	Type	Description
10DS-FemanBOD	Distortion	Based on Friedman BE-OD. Friedman has earned a stellar reputation in the guitar equipment industry, and its BE-OD distortion pedal emulates the iconic Friedman BE-100 amp head—a staple on stages worldwide for professional guitarists. The BE-OD condenses the classic tube tones of the massive BE-100 into a compact pedal, delivering the warm sound of vintage tube amplifiers with tight lows, bright and shimmering highs, and a full-bodied overall tone that feels thick and rich to the ear. Whether playing chords or single-note melodies, it reveals intricate details and a lush tonal character, making it a go-to for musicians seeking the legendary BE-100 sound in pedal form.
11OD-FulltOCD	Overdrive	Based on Fulltone OCD. It was the first effect pedal to use MOSFETs as clipping devices and the first to configure the grounding method as a "hard limiter connected to V-ref," which gives it excellent touch sensitivity, capable of providing good feedback to heavy or light strikes on the strings. It can deliver warm and natural overdrive tones, similar to the sound of a tube amplifier pushed to its limits. While adding warmth, sustain, and rich harmonics, it can seamlessly blend with the guitar's original tone, preserving the inherent sound quality characteristics of the instrument without masking the guitar's own voice.
12OD-HmanGAni	Overdrive	Based on Human Gear Animato. The Human Gear Animato is a guitar effect pedal launched by the Canadian company Human Gear. It has many unique features in design and function. Based on the improvement and optimization of classic circuits, it produces a warm and natural overdrive tone, emulating the sound characteristics of a tube amplifier when it's overloaded. With rich harmonic components, it makes the tone fuller and more layered. Among numerous effect pedals, the Animato has its own unique tonal personality. It can provide a mellow and soft overdrive tone, which is suitable for playing lyrical and gentle musical passages. When the gain is increased, it can also exhibit a tone with a certain graininess and aggression, meeting the requirements for passion and power in styles such as rock and blues.
13OD-IbaDist9	Overdrive	Based on Ibanez Sonic Distortion 9. Compared to the Ibanez TS-9 overdrive pedal, the SD-9 has a higher degree of distortion and a more impactful sound, offering a relatively "fierce" distorted tone. It can produce an effect similar to a "tube scream on steroids," though it is not entirely identical to the sound of tube overdrive. With rich low-frequency response, when playing music in styles such as heavy rock and metal, it can provide full and powerful bass, making the rhythm section more solid and enhancing the thickness of the music. For example, when playing power chords, the performance of the low frequencies can make the chords more powerful and profound.

DS		
Title	Type	Description
14OD-IbaTS808	Overdrive	Based on Ibanez TS808. The TS-808 was first released in 1979 and discontinued in the 1980s, after which Ibanez introduced new models such as the TS9, TS10, and TS9DX. Despite this, it has remained a favorite among enthusiasts due to its classic warm, thick sound and iconic design. In response to market demand, Ibanez reissued this legendary pedal in 2004, using the same templates, circuitry, and components as the original. Renowned for its warm, full-bodied tone, the TS-808 adds subtle compression and rich midrange to guitar sounds, making them thicker, more melodious, and highly expressive. This characteristic "singing" quality shines in musical contexts—for example, in blues performances, its warm timbre perfectly conveys the emotion and nuance of the genre. Whether used for smooth blues bends or crunchy rock rhythms, the TS-808's timeless design continues to define the essence of tube-driven overdrive.
15OD-IbaGree9	Overdrive	Based on Ibanez Tube Screamer 9. As an improved version of Ibanez's classic TS808, it was launched in the 1980s, initially produced from 1981 to 1985, and reintroduced in the early 1990s. Designed based on the circuit created by Maxon for Ibanez, it has attracted widespread attention since its birth and become a favorite among many guitarists. As a legendary guitar effect pedal, the Ibanez TS9 Tube Screamer has had a profound impact on the entire guitar effects industry. It has not only become a staple for numerous guitarists during performances and recordings but also provided crucial references for the design of subsequent overdrive pedals. The design and tonal pursuit of many effect pedals from other brands have been inspired by the TS9. Its warm midrange emphasis, smooth overdrive texture, and dynamic responsiveness have set a benchmark for the "Tube Screamer" tone, making it an enduring icon in both vintage and modern pedal setups.
16FZ-JHS1973L	Fuzz	Based on JHS Bender 1973 London. The JHS Bender 1973 London is a Fuzz distortion pedal by JHS Pedals, replicating the 1973 Tonebender. If you love the fuzz tones of bands like Led Zeppelin, Jeff Beck, The Beatles, Mick Ronson (of David Bowie's band), and My Bloody Valentine, this pedal is perfect for you. It works well in various music styles such as rock, psychedelic, and indie.
17OD-KeeleRed	Overdrive	Based on Keeley Electronics Red Dirt. Keeley Electronics is a brand founded by the renowned effects pedal designer Bob Keeley. The brand is celebrated for producing high-quality guitar effects pedals with exceptional tone, and Red Dirt is a highly regarded overdrive/distortion pedal in its product line. Red Dirt's tone exudes a rich warmth, capable of adding abundant harmonics to the guitar sound and making the tone fuller. In the overdrive state, the sound features soft edges without overly harsh high frequencies, making it perfect for playing blues, rock, and other musical styles. It brings expressive and emotional tones to performances.

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Title	Type	Description
18OD-KlonnCen	Overdrive	Based on Klon Centaur. The Klon Centaur is a legendary overdrive pedal. Its overdrive sound is clean with rich mid - frequencies and an assertive feel. It can add abundant harmonics to the guitar tone, making the sound fuller and warmer while maintaining high clarity and transparency, allowing the details and dynamics of the notes to be clearly presented. At any playing intensity, it can provide a natural and musical overdrive effect. It can handle everything from slight string scrapes to strong chords just right. It is extremely sensitive to the player's picking intensity and dynamic changes, and can well reflect the player's playing intentions and emotions.
19OD-MadProGo	Overdrive	Based on Mad Professor Golden Cello. The Mad Professor Golden Cello is a discontinued effects pedal that delivers a full, singing overdrive tone as warm and expressive as a cello, paired with high-quality tape echo-style delay. When plugged into a clean amplifier, it produces a grand, full lead tone at any volume level. By adjusting the knobs, you can easily tweak the brightness, sustain, and saturation of the tone to suit different musical styles and playing scenarios.
20OD-MadProSi	Overdrive	Based on Mad Professor Simple Overdrive. Mad Professor is a renowned effects pedal brand from Finland, founded in 2002, and holds high visibility and recognition in the effects pedal field. The brand's products cover a wide range of tonal needs, with many items crafted by tracing classic historical prototypes. The Simple Overdrive is one of its representative products, although it is currently discontinued. It features a natural and organic tone, capable of delivering sweet tube-like compression. When used as a clean boost, it adds rich details and dynamic variations to the tone. In the "edge" overdrive state, it produces just the right amount of crunch tone, suitable for rhythm guitar playing. As a sweet and singing overdrive, its rich harmonics and warm tone make lead guitar sounds more prominent and highly expressive, offering excellent tonal experiences for both melodic playing and solos. Moreover, in all states, it well preserves the original tonal characteristics of the guitar.
21OD-MarBlues	Overdrive	Based on Marshall Blues Breaker. Its design inspiration originates from the 1962 "Bluesbreaker" amplifier, which became highly renowned due to Eric Clapton's use of it in the band John Mayall & The Bluesbreakers. It is regarded as "ushering in the sound of 1960s British blues rock". In 1991, Marshall began to launch the Bluesbreaker overdrive pedal, aiming to simulate the sound of the original combo amplifier. Marshall re - released it in 2008. During stage performances, it can provide guitarists with stable and excellent tones, meeting the needs of performances whether in small clubs or on large concert stages. In studio recordings, its rich tonal variations and excellent sound quality can add unique colors and charm to the recorded guitar tracks, helping producers create classic blues or rock style music.

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22OD-MarGuvnr	Overdrive	Based on Marshall Guvnor. Released in 1988, it is a classic "amp head simulation" effect pedal of Marshall, setting a benchmark for subsequent distortion effect pedals. In 2023, Marshall re - released it to commemorate the 60th anniversary of the company. Its original design intention was to reproduce the driving tones of Marshall Plexi and JCM 800 amplifiers. It can provide a smooth overdrive sound with a sense of compression, and can well present a classic, thick and intense tone from a soft driving tone to a high - gain one. Whether playing rhythm guitar or lead guitar in styles such as blues and rock, it can provide excellent tone support. For example, Gary Moore used this effect pedal in the album *Still Got The Blues*, demonstrating its powerful shaping ability from blues tones to prominent lead tones.
23DS-MrBthund	Distortion	Based on Mr Black Thunderclaw. It can provide clear and expressive high - gain distortion tones with an amazing dynamic range. The low - frequency is powerful and clear, without any blurring or looseness. The high - frequency can stand out in a dense mix and can also be softened by adjustment. Whether playing music in styles such as metal, noise, or doom metal, it can provide the strong distortion effects required. At the same time, it can achieve clear changes in tone at any position in the effect chain through the guitar volume control according to the player's needs.
24OD-MXClassc	Overdrive	Based on MXR Classic Distortion. MXR Classic Distortion, also known as the M86, is a distortion pedal based on the famous MXR Distortion III circuit and featuring germanium clipping diodes. It offers a modern reinterpretation of classic vintage effects. In the overdrive state, the MXR Classic Distortion generates rich harmonics. These harmonics not only add thickness and fullness to the tone but also make each note more three-dimensional and layered. When playing single-note melodies, the harmonics enhance the brilliance of the notes and elevate the expressiveness of the performance. For chord playing, the abundant harmonics make chords sound fuller and more harmonious, intensifying the emotional impact of the music.
25OD-NobeODR1	Overdrive	Based on Nobels ODR-1. The Nobels ODR-1 is a highly acclaimed overdrive pedal that is extremely sensitive to the player's picking dynamics, faithfully reproducing playing nuances. When picking gently, it delivers a soft and delicate overdrive tone; when picking with more force, the tone becomes louder with higher distortion. It allows for clear tonal variations by adjusting the guitar's volume control, catering to the player's needs for dynamic expression.

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26DS-ProCorrt	Distortion	Based on ProCo Rat. Due to its unique tonal characteristics, the ProCo Rat is suitable for a variety of music styles. In rock music, it can provide a classic rock distortion tone. Whether it is traditional rock or modern hard rock, it can add a sense of power and impact to guitar playing. In metal music, by adjusting the knobs, an aggressive distortion tone can be obtained to meet the strong distortion requirements of metal music. In blues music, its warm and dynamic tone can add emotion and expressiveness to the performance, making the sound of the blues guitar more touching. Many famous guitarists such as Johnny Greenwood, Jeff Beck, and John Scofield have used the ProCo Rat in their works, making it a highly respected effect pedal.
27OD-VemJaRay	Overdrive	Based on Vemuram JanRay. The Vemuram JanRay is a highly praised Japanese-made boost/overdrive pedal and one of the leading representatives of today's "transparent" overdrive. While providing overdrive effects, it maximizes the retention of the guitar's original tone, allowing the player's playing style and the guitar's own characteristics to be fully displayed. It features a balanced frequency response with a natural and warm tone, free from unnatural compression. The overall tone is on the brighter side, with a slight "fizzy" sensation in the high frequencies. However, when the gain is well-controlled, this sensation is not excessive and can add a shimmering quality to the tone, making the performance easier to stand out in a band mix.
28OD-XotciBBP	Overdrive	Based on Xotic BB Preamp. It is suitable for various musical styles. In rock music, it can provide warm, mellow and slightly compressed overdrive tones, adding power and sustain to guitar playing. Whether it is the powerful chords of rhythm guitar or the gorgeous solos of lead guitar, it can deliver excellent performance. In blues music, it can simulate the overdrive tone of tube amplifiers, adding rich emotions and expressiveness to the performance, making the sound of blues guitar more touching. In jazz music, by appropriate adjustment, it can also achieve soft and delicate overdrive effects, adding some color and variation to jazz guitar playing. Many famous guitarists such as Andy Timmons are loyal users of the Xotic BB Preamp, which has also become one of the commonly used effectors for many guitarists in recording studios and live performances.
29OD-XotciSLD	Overdrive	Based on Xotic Effects SL Drive. Drawing inspiration from the iconic Marshall Super Lead and Super Bass amplifiers, it authentically recreates the classic British distortion tone—characterized by a rich, full-bodied, and woody saturation that defines rock music. This tone not only adds a profound vintage ambiance to guitar playing but also imparts a distinctive personality that stands out in any musical setting.

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Title	Type	Description
30BT-XotciRCB	Boost	Based on Xotic RC Booster. It is suitable for various musical styles and playing scenarios. In the recording studio, it can be used to enhance the guitar's tone, making it stand out more in the mix. Whether recording clean rhythm guitar parts or lead guitar passages that require some overdrive effects, it can perform well. During live performances, it can be used as an "Always On" effector to continuously provide additional tone enhancement and optimization, allowing guitarists to maintain excellent tone performance in different playing segments. For guitarists pursuing pure and natural tones, whether playing pop, rock, blues, or jazz music, the Xotic RC Booster can become a powerful tool to enhance their tone. Many famous guitarists such as Brad Paisley and Scott Henderson use this effector, which also demonstrates its popularity in professional fields.
31BOD-ChieDB3	Bass Overdrive	Based on Boss ODB-3. The Boss ODB-3 is a dedicated overdrive effect pedal designed specifically for bass guitars. It is highly suited for musical styles such as hard rock, metal, and punk, delivering highly impactful and aggressive tones for bass performances in these genres. For instance, in hard rock, it can strengthen the rhythmic power of the bass, echoing the distorted tones of the guitar to create a intense musical atmosphere. In metal music, its heavy distortion effects add thickness and a sense of oppression to the bass, making the entire band's sound more ferocious. Additionally, it can also play a unique role in pop, electronic, and other musical styles where highlighting the bass's individuality is desired.
32BOD-DgB7kkk	Bass Overdrive	Based on Darkglass B7K. The Darkglass B7K is a highly acclaimed bass preamp overdrive pedal that is versatile across various musical styles, particularly in heavy genres like rock, metal, and punk. In these styles, it delivers impactful and aggressive bass tones, making bass lines clearer and more powerful while enhancing the rhythm and intensity of the music. Meanwhile, in pop, funk, jazz, and other genres that require unique bass timbres, its extensive tone-shaping capabilities allow for the creation of personalized bass sounds, adding a distinct color to the music.
33BOD-DgMtB3K	Bass Overdrive	Based on Darkglass MicrotubesB3K. The Darkglass Microtubes B3K is a highly popular overdrive pedal among bassists, featuring a hybrid JFET/CMOS gain circuit design. This design allows it to simulate warm and natural overdrive tones reminiscent of tube amplifiers, ranging from gentle overdrive to intense distortion. Notably, it maintains excellent low-frequency response and tone clarity across all settings, ensuring the sound never becomes muddy or loses its original character.

DS		
Title	Type	Description
34BOD-DgVingM	Bass Overdrive	Based on Darkglass Vintage Microtubes. It can provide warm tube-like tones with natural dynamic response, as if recreating the organic compression effects of old-fashioned tube amplifiers and reel-to-reel tape machines, endowing the tone with personality and warmth. It is suitable for various performance and recording scenarios: on stage, it can make the bass tone more prominent, adding unique color and personality to the performance; in the studio, it can precisely adjust the tone to meet the meticulous requirements of different musical styles for bass tones, helping to create ideal bass sounds.
35BFZ-RBigMuf	Bass Fuzz	Based on Electro-Harmonix Russian Big Muff. In terms of low-frequency performance, it excels at delivering warm, full, and impactful low-end response. Even when using high-gain distortion effects, it maintains the clarity and power of low frequencies without causing muddiness or loss, ensuring that the bass can firmly support the rhythmic and low-end foundation in a band setting.
36BFZ-MXBassF	Bass Fuzz	Based on MXR Bass Fuzz Deluxe. The MXR Bass Fuzz Deluxe is a dedicated bass effects pedal that, while generating rich fuzzy distortion effects, excels at preserving the low-frequency punch and clarity of the original bass signal. It ensures that low-end frequencies remain tight and defined—never muddy or lost—allowing the bass to maintain a solid low-frequency foundation in band performances and provide stable rhythmic support for the music. Whether in heavy rock grooves or funk-inspired rhythms, this pedal balances aggressive fuzz textures with foundational low-end integrity, making it a go-to choice for bassists seeking both tonal grit and structural stability.
37BOD-Th21BDD	Bass Overdrive	Based on Tech21 Bass Driver DI. Adjust the overall gain structure and overdrive level to easily add warmth and grit to the tone. Turning it to a higher value can produce warm and full-bodied distortion effects. It is suitable for various musical styles, such as rock, pop, jazz, funk, R&B, etc.
38BOD-Th21SAG	Bass Overdrive	Based on Tech21 Sans Amp Geddy Lee YYZ Preamp. This effects pedal was co-launched with the renowned bassist Geddy Lee, and it largely references Geddy Lee's own iconic tone. Geddy Lee is celebrated for his unique and innovative bass-playing style in the band Rush, with his bass tone featuring both intense impact and expressiveness while maintaining delicacy and rich musicality. The Tech 21 Sans Amp Geddy Lee YYZ Preamp captures the tonal characteristics of tube amplifiers and incorporates thoughtfully designed tone control functions, enabling bassists to approximate and emulate Geddy Lee's classic sound to a significant extent. At the same time, it offers ample creative space, allowing them to customize and shape their tone according to their playing style and musical needs.

DS		
Title	Type	Description
39BOD-Th21VTB	Bass Overdrive	Based on Tech21 VT Bass Deluxe. It can provide powerful and diverse bass tones, whether you need warm and thick low frequencies to lay the rhythmic foundation or high-gain tones to highlight the playing melody, it can meet these needs. Its multiple output interfaces and convenient preset functions also allow musicians to quickly switch tones on stage to adapt to different tracks and performance requirements.
40BBT-XotciRB	Bass Fuzz	Based on Xotic RC Bass Booster. On stage, it can add extra volume and tonal expressiveness to the bass, making it stand out more in the mix with other instruments. For example, in rock, metal, and other similar music performances, increasing the gain and adjusting the EQ can make the bass emit a more impactful and aggressive sound. In jazz, folk, and other styles, fine-tuning can add warmth and delicate texture to the bass tone, making the performance better suit the musical atmosphere.

AMP

AMP		
Title	Type	Description
1CL-BogSh20th	Clean	Based on Bogner Shiva 20th Anniversary. It has a wide - open sense of space, ample dynamic headroom, sensitive dynamic response, and powerful low - frequency response. It performs outstandingly in various music styles such as rock, blues, and metal. In addition, all the tones of this amplifier have been meticulously polished and are very delicate. Except for extreme metal styles like Djent, nu - metal, and melodic death metal, it can well present styles such as Clean, Fusion, Blues, and Rock.
2CL-BogUbersB	Clean	Based on Bogner Uberschall Rev Blue. The clean channel of Bogner Uberschall Rev Blue: It has a high dynamic range and a clean tone, capable of clearly restoring the original tone of the guitar. It is suitable for playing music styles such as jazz and country. When an overdrive or distortion effect pedal is connected, the clean channel can perfectly integrate with the effect pedal, generating a rich variety of tone variations, easily achieving everything from a mild overdrive to a strong distortion.
3DS-BogUbersB	Distortion	Based on Bogner Uberschall Rev Blue. The high - gain channel of Bogner Uberschall Rev Blue: This is the core feature of this amplifier. It was originally designed for extreme, heavy, and aggressive music styles, such as hard rock and metal. It can provide a large amount of available gain, and its tone is like a fire - breathing beast, with a strong impact and aggression. Even in a high - gain state, it can still maintain excellent clarity and tone definition. Every note is clearly distinguishable. The low frequencies are tight and powerful, and the high frequencies are bright with sufficient penetration, enabling the guitar sound to stand out in complex musical scenarios.
4DS-Bog101Rig	Distortion	Based on Bogner Ecstasy 101B + Marshall 1960 (4x12). The Bogner Ecstasy 101B can deliver an extremely intense distortion effect. Even at high gain settings, its tone remains tight and clear, without any muddiness or blurring. The low frequencies are powerful and impactful, while the high frequencies are bright and have sufficient penetration. This allows the guitar sound to cut through in complex musical situations, making it highly suitable for playing heavy music styles like modern rock and metal.
5DS-CusP50Rig	Distortion	Based on Custom Audio PT50 + Marshall 1960 (4x12). Custom Audio PT50 is designed for modern rock and metal musicians. It can offer a large amount of available gain. Its distorted tone is tight and clear, with a strong impact and aggression. When the gain is high, the low frequencies are powerful and have sufficient depth, without being loose or blurry. The high frequencies are bright and penetrating, enabling the guitar sound to stand out in complex musical scenarios, making the performer's melodies and solo parts more prominent.

AMP		
Title	Type	Description
6CL-DizHerCh1	Clean	Based on Diezel Herbert. The clean tone of Channel 1 on the Diezel Herbert is warm and pure. It has rich details and excellent dynamic performance, capable of clearly restoring the original tone of the guitar. Meanwhile, it has a crystalline brightness that makes the notes stand out more during playing. Whether playing single - note melodies or complex chords, it can maintain good note separation and clarity.
7OD-DizHerCh2	Overdrive	Based on Diezel Herbert. The overdrive tone of Channel 2 on the Diezel Herbert has a distinct personality, capable of presenting a vintage - style overdrive tone. Ranging from a mild overdrive to a crunchy sound with a certain graininess, it carries the charm of classic British amplifiers. This makes it suitable for playing blues and classic rock. When the gain is increased, the tone becomes tighter and more powerful, with a stronger attack. At the same time, it still maintains good note definition and dynamic response, enabling the player to have a more impactful performance when playing rhythm parts.
8DS-DizHerCh3	Distortion	Based on Diezel Herbert. The high - gain tone of Channel 3 on the Diezel Herbert is one of its major features. It has extremely high saturation and a strong distortion effect, yet it can still maintain excellent clarity and picking sensitivity. When playing metal rhythms, it can provide tight and powerful low - frequencies, giving each note a strong impact and penetration. When playing lead parts, it can handle both sharp high - pitched notes and singing melodies with ease. Moreover, by adjusting parameters such as the amplifier's EQ and gain, players can obtain various high - gain tones of different styles, from the sharp and intense style of modern metal to the traditional metal style with more overtones and sustain.
9CL-DizV4Ch1	Clean	Based on Diezel VH4. The clean channel of Diezel VH4: It has a classic Diezel style. The sound is pure and bright, with a crystalline sparkle. The notes are clear, and it has a wide dynamic range, which can effectively restore the original tone of the guitar. In a low - gain state, it is suitable for playing music styles such as jazz and blues. When the gain is appropriately increased, a full - bodied clean tone similar to the Townshend/Hiwatt style can be obtained, which is suitable for playing classic rock.
10OD-DizV4Ch2	Overdrive	Based on Diezel VH4. The overdrive channel of Diezel VH4: It continues the style of Channel 1 and adds a certain amount of overdrive effect on this basis. It can produce various tones, ranging from a gentle overdrive to a crunchy sound with a grainy texture. It has a strong vintage flavor and is similar to the rhythm and lead tones of the AC/DC style. It is suitable for playing classic rock and blues rock. During the performance, it can add rich harmonic components to the notes, making the tone more full - bodied and expressive.

AMP		
Title	Type	Description
11DS-DizV4Ch3	Distortion	Based on Diezel VH4. The heavy metal channel of Diezel VH4: It is one of the signature tones of Diezel. It can provide highly clear and tight heavy metal rhythm tones, and also performs outstandingly when playing lead parts. It has a high gain, with a strong distortion yet maintaining good fidelity. The note separation is excellent, so even when playing complex metal rhythms at high speeds, each note can be clearly distinguished. The low frequencies are powerful and have sufficient depth, which can bring a strong impact to metal music.
12DS-DizV4Ch4	Distortion	Based on Diezel VH4. The lead channel of Diezel VH4: Based on the heavy metal channel, it further increases the gain and compression. It has more abundant overtones and sustain, and the tone is smoother and creamier. The high frequencies are bright and penetrating. When playing lead melodies and solos, it can easily stand out in the overall sound of the band. It has a strong singability, allowing the performer's emotions to be fully expressed through the notes.
13DS-DizV4KT7	Distortion	Based on Diezel VH4-KT77. In 1994, dissatisfied with the sounds of amplifiers on the market at that time, Peter Diezel created the landmark VH4 to meet his own needs and put it into production. Thanks to its excellent sound quality and powerful functions, it quickly gained high recognition among guitarists and became one of the signature products of the Diezel brand. It has been highly regarded for many years and is still in production and sales to this day. Adam Jones from the band Tool was the first buyer of Diezel in the United States. Subsequently, more and more big - name bands and famous guitarists, such as Guns N' Roses, Metallica, Korn, Slipknot, Richie Sambora from Bon Jovi, and Billy Corgan from Smashing Pumpkins, began to use the VH4. It also appeared in many classic recording works and live performances, adding a unique charm of guitar tones to these musical works.
14DS-EV5150B6	Distortion	Based on EVH 5150 III 100 S6L6 BLUE. The blue channel of the EVH 5150 III 100 S6L6: It is one of the most attention - grabbing channels of this amplifier. It can produce tones ranging from a mild overdrive to a highly saturated high - gain distortion. The tone is characterized by clarity and transparency. The mid - frequencies are relatively recessed, while the low - frequencies are powerful and the high - frequencies are bright and lustrous. When playing lead parts, it has excellent sustain and expressiveness, and can easily cut through the overall sound of the band. It is suitable for playing music styles such as hard rock and heavy metal.
15DS-EV5150R6	Distortion	Based on EVH 5150 III 100 S6L6 Red. The red channel of the EVH 5150 III 100 S6L6: It is a full - power high - gain channel with a large amount of gain and saturation. It can provide tight and sharp distortion tones, making it especially suitable for playing extreme music styles such as modern metal and death metal. Compared with traditional high - gain amplifiers, its tone is smoother, and the high - frequency part is more pleasant to the ear. When playing fast rhythms and complex fingering, it can maintain good note clarity and separation.

AMP		
Title	Type	Description
16DS-EV5150B3	Distortion	Based on EVH 5150 III SEL34 Blue. The blue channel of the EVH 5150 III 50W EL34 has more vintage, loose, and fuzzy tone characteristics. It somewhat resembles the tone of old - fashioned Marshall amplifiers and can evoke the classic rock sound. Different from the blue channel of the 6L6 version in the same series, it leans more towards the tone expression of British rock style.
17DS-EV5150R3	Distortion	Based on EVH5150 III SEL34 Red. The red channel of the EVH5150 III SEL34 Red is renowned for providing extremely high gain. It can produce highly aggressive and intense distorted tones, making it extremely suitable for music styles that require strong distortion effects, such as metal and hard rock. It enables the guitar sound to stand out during band performances, with great penetrating power.
18DS-EV515Rig	Distortion	Based on EVH 5150 III 6L6+ Mesa Boogie OS 4x12. The EVH 5150 III 6L6 has excellent sustain. Performers can easily sustain long notes, and during the sustain, the tone remains full and stable without attenuation or change in timbre. This allows performers more time to showcase their skills and express emotions when performing difficult lead parts. It offers high - gain distortion effects, capable of producing intense and impactful tones. It is highly suitable for playing lead solos in metal and hard - rock styles. On stage, it can make the guitar sound cut through the entire band's sound instantly, becoming the focus.
190D-FdBasman	Overdrive	Based on Fender Bassman Tweed. The Fender Bassman Tweed was first introduced in 1952 and is one of the early classic products of the Fender company. Originally designed as an amplifier for electric bass, it was soon favored by guitarists due to its excellent tone performance and became one of the important tone symbols in the development of rock and blues music. It is widely used in various music styles such as rock, blues, and country. Many famous guitarists such as Jimi Hendrix and Eric Clapton have used the Fender Bassman Tweed amplifier, adding unique tone charm to their classic music works, and its iconic tone has also become an important part in the development of these music styles.
20CL-FdBfaceP	Clean	Based on Fender Blackface Princeton Reverb. Fender Blackface Princeton Reverb You're referring to the Fender Princeton Reverb Amp, which was introduced during the "Blackface" era from 1964 to 1967. Based on the classic Princeton student combo amp, it added a tube - driven reverb circuit and has been a very popular recording amp since its launch. It is suitable for various music styles such as rock, blues, jazz, and country. In rock music, its overdrive tone can bring passion and power to the performance; in blues music, its warm clean tone and natural overdrive tone can well interpret the emotions and flavors of blues; in jazz and country music, its clear clean tone and rich tone layers can provide good support for the performance.

AMP		
Title	Type	Description
210D-FdBlDevi	Overdrive	Based on Fender Blues Deville. The Fender Blues Deville was introduced in 1993 as part of the Fender Hot Rod series and was produced until 1996, with reissue versions available later. It is designed specifically for blues, rock, and blues guitarists, inheriting the long - standing tradition of the Fender company. Due to the diversity and plasticity of its tone, the Fender Blues Deville is suitable for various music styles, including blues, rock, blues, and country. In blues music, its clean and overdrive tones can perfectly interpret the emotions and flavors of blues; in rock music, its powerful wattage and impactful overdrive tones can bring passion and energy; in country music, its warm clean tone and moderate reverb effect can create a warm and comfortable musical atmosphere.
22CL-FdDR64Vg	Clean	Based on Fender Deluxe Reverb 64 Vintage. The tone of the Fender Deluxe Reverb 64 Vintage is transparent and warm. The high frequencies are bright and lustrous, clearly presenting the treble part of the guitar, making the notes sound crisper and more pleasant. The mid frequencies are rich and full, providing a solid foundation and rich layers to the tone, making the sound more three-dimensional. The low frequencies are solid and elastic. Although the amplifier is relatively small in size, its low-frequency response is still excellent, offering stable rhythmic support for the performance. Overall, its clean tone is very pure, effectively restoring the original sound of the guitar and allowing the player's skills and emotions to be fully demonstrated.
23CL-FdHPT5F8	Clean	Based on Fender High Power Tweed Twin 5F8-A. The Fender Twin - Amp model made its debut at the NAMM show in 1952 and underwent several circuit changes and upgrades in the 1950s. In 1958, Leo Fender introduced the 85 - watt 5F8 - A circuit, known as the "High - Power Tweed Twin", which is considered one of Leo's greatest achievements and one of the most collectible standard amplifiers produced by Fender. Due to the diversity of its tone and powerful expressiveness, this amplifier is suitable for a variety of music styles, including rock, blues, jazz, country, etc. In rock music, its overdrive tone can bring passion and energy; in blues music, its warm tone and excellent dynamic response can perfectly interpret the emotions and flavors of blues; in jazz and country music, its clean tone can create an elegant and comfortable musical atmosphere.

AMP		
Title	Type	Description
24CL-FdHDeCom	Clean	Based on Fender Hot Rod Deville (2x12). In the clean state, the tone is bright and transparent. The high frequencies are clear, highlighting the treble part of the guitar and making the notes crisp and pleasant. The mid frequencies are rich in performance, adding thickness and a sense of layering to the sound. The low frequencies are solid, providing stable rhythmic support for the performance. The overall clean tone is pure, making it suitable for playing various music styles and effectively restoring the original sound of the guitar, allowing the player's skills and emotions to be displayed. When using the overdrive effect or turning up the volume, it can produce a distinctive overdrive tone. The overdrive has a moderate graininess, neither too rough and harsh nor too soft. It contains rich harmonic components. While distorting, it can maintain pitch accuracy and a good dynamic response. The degree of overdrive can be controlled by adjusting the relevant knobs to meet the needs of different music styles for the overdrive tone, such as adding passion and expressiveness in styles like rock and blues.
25CL-FdSpRb65	Clean	Based on Fender Super Reverb 65. The Fender Super Reverb 65 holds a significant position in music history and is an important member of Fender's classic amplifier series. The original Blackface Super Reverb amplifier, produced from 1963 to 1968, was widely used in the music scene at that time. Many renowned guitarists employed this amplifier in their performances and recordings. Its unique tone has become one of the iconic sounds of the music of that era, exerting a profound influence on the development of subsequent music styles such as rock, blues, and jazz. Even today, it remains a source of classic tones that many guitarists aspire to, continuously inspiring a new generation of musicians in their music creation and performance.
26CL-FdTRb65R	Clean	Based on Fender Twin Reverb 65 Reissue. The Fender Twin Reverb 65 Reissue is a recreated classic guitar amplifier. Many guitarists consider it an outstanding amplifier and a model of a "clean tone platform", which can faithfully showcase the characteristics of various effect pedals, enabling guitarists to better shape their personalized tones. It performs excellently both in the studio and during live performances, and is one of the preferred amplifiers for many professional guitarists and guitar enthusiasts. Renowned guitarists like Eric Johnson also hold it in high regard.
27CL-FdTwinRb	Clean	Based on Fender Twin Reverb. The Fender Twin Reverb was first introduced in 1963, initially featuring the classic "Blackface" design. It had a black cabinet, gray/silver panel fabric, and was accompanied by the black Fender logo. In the late 1960s to the 1970s, Fender introduced the "Silverface" version. The main aesthetic changes included a silver control panel and aluminum trim around the speakers. Subsequently, Fender also launched several reissue and improved models, such as the '65 Twin Reverb Reissue, to meet the needs of different guitarists and their pursuit of classic tones.

AMP		
Title	Type	Description
28CL-Fman100E	Clean	Based on Friedman HBE100. The clean channel of the Friedman BE-100: This channel can provide a pure and clean guitar tone, faithfully restoring the original sound of the guitar. It is equipped with volume, high-frequency, low-frequency, and a three-way tone brightness control switch. Guitarists can make fine adjustments to the clean tone according to their performance needs and personal preferences, making it suitable for different musical scenarios and playing styles. For instance, when playing music in styles like jazz and country, the clean channel can offer a warm, gentle, and spacious tone, creating a clean and comfortable atmosphere for the music.
29OD-Fman100B	Overdrive	Based on Friedman HBE100. The BE channel of the Friedman HBE100: This is the basic overdrive channel, which is designed with improvements based on the Marshall Plexis. It can produce classic British rock overdrive tones, featuring rich harmonics and excellent dynamic response. By adjusting control knobs such as the gain and volume, guitarists can achieve various degrees of tone changes, ranging from mild overdrive to relatively intense distortion, making it suitable for playing music in styles like rock and blues. Under this channel, the amplifier's low frequencies are tight, the mid frequencies are full, and the high frequencies are bright with a certain edginess, adding a unique personality and charm to the guitar sound.
30DS-Fman100H	Distortion	Based on Friedman HBE100. The HBE channel of the Friedman HBE100: It can be regarded as an enhanced version of the BE channel. After switching to the HBE mode via the switch, it can further increase the gain and saturation. While maintaining tight low frequencies and clear note separation, it provides a more impactful and aggressive high-gain tone. This kind of tone is highly suitable for playing music styles such as metal and hard rock that require strong distortion and high output, enabling the guitar to stand out more in the band mix and giving the lead performance a strong penetrating power.
31DS-Fman100J	Distortion	Based on Friedman JJ-100 Jerry Cantrell Signature. The Friedman JJ-100 Jerry Cantrell Signature is a signature guitar amplifier co-created with Jerry Cantrell, the guitarist of the band Alice in Chains. This amplifier is capable of delivering the fierce and iconic guitar tone of Alice in Chains. It features high gain and high saturation, capable of producing intense and impactful distortion effects. At the same time, it maintains excellent note separation and dynamic response. Whether playing heavy rhythm sections or passionate lead solos, it can handle them with ease, making the guitar sound stand out in the band's mix.

AMP		
Title	Type	Description
32CL-GojaXcln	Clean	Based on the tone meticulously adjusted by Joe Duplantier, the guitarist of the band Gojira. Clean: It is an original model of a vintage tube amplifier. When the gain is turned down, it can produce a pure and clear clean tone, which is suitable for playing clean and gentle melodies, such as being used in the prelude, interlude of a song or the parts that require creating a tranquil atmosphere. When the gain is turned up, it can generate an incredibly natural tube saturation tone. This slightly overdriven tone has the characteristics of warmth and roundness. While maintaining a certain degree of clarity, it adds rich harmonics to the sound, making the tone fuller.
33OD-GojaXrst	Overdrive	Based on the tone meticulously adjusted by Joe Duplantier, the guitarist of the band Gojira. Rust: It has a wide gain range and powerful distortion capabilities. Its tone characteristics are different from the traditional "crunch" tone. The distortion effect it produces is more personalized and aggressive. Just like its name suggests, it has a rough and unrestrained texture, reminiscent of the strong mechanical feeling and power of industrial metal. When playing heavy rhythm sections, this tone can provide a tight and impactful sound, allowing the guitar's sound to stand out even in complex musical arrangements.
34DS-GojaXhot	Distortion	Based on the tone meticulously adjusted by Joe Duplantier, the guitarist of the band Gojira. Hot: This channel can perfectly capture the clear and distinct ultra-high gain tone that Gojira is renowned for. Its tone is scorching hot and has an extremely high saturation level, similar to magma in terms of its strong impact and explosiveness. It is especially suitable for playing passionate lead solos. It can produce high-pitched and sharp tones while maintaining good note separation, making each note clearly distinguishable. When paired with effect pedals like delay, it can create a sound effect with a strong sense of space and tension, filling the performance with passion and vitality.
35CL-HiwD103N	Clean	Based on Hiwatt DR103 Normal. The tone of the Normal channel of the Hiwatt DR103 is well-known for its cleanness and power. It maintains clarity at any volume level and has a strong dynamic headroom. It can present rich even-order harmonics, with a loud, full and impactful sound. It is an extremely high-quality clean channel, suitable for playing various music styles, especially in performance scenarios that demand a clean and pure tone.
36CL-HiwD103B	Clean	Based on Hiwatt DR103 Bright. Compared with the Normal channel, the Bright channel has a brighter and clearer tone, with a more prominent high-frequency response. When the gain is increased, it can produce a distinctive overdrive tone that not only maintains a certain degree of clarity but also contains rich harmonic components, making the sound more individualized. It is suitable for playing musical passages that require highlighting high-frequency details and having an aggressive edge.

AMP		
Title	Type	Description
37DS-LayG100L	Distortion	Based on Laney GH100L. When the gain is increased, it can generate a highly impactful distorted tone. This distortion has an obvious grainy texture. When playing heavy rhythms, each note can convey a strong sense of power, giving an auditory experience that is tight and aggressive. Its distortion level is relatively high, yet it can still maintain a certain degree of clarity, without blurring the boundaries between notes. It is suitable for playing music styles such as metal and hard rock, and can bring a strong passion and tension to the performance.
38DS-Mar71JMP	Distortion	Based on Marshall 1971 JMP. The Marshall 1971 JMP has played a crucial role in the development of rock and metal music. Many renowned guitarists, such as Gary Moore, have used this amplifier in their recordings and live performances. Its unique tone has become one of the important symbols of the rock guitar sound in the 1970s and 1980s, contributing to the birth of numerous classic musical works and also influencing the design and development of countless amplifiers that came later.
39DS-MarJM800	Distortion	Based on Marshall JCM800 2203. The Marshall 1971 JMP has played a crucial role in the development of rock and metal music. Many renowned guitarists, such as Gary Moore, have used this amplifier in their recordings and live performances. Its unique tone has become one of the important symbols of the rock guitar sound in the 1970s and 1980s, contributing to the birth of numerous classic musical works and also influencing the design and development of countless amplifiers that came later.
40CL-MarJM900	Clean	Based on Marshall JCM 900 4100. The clean channel of the Marshall JCM 900 4100 can offer a bright and clear clean tone with pure sound quality at a low gain level. It has distinct high frequencies and tight low frequencies, which can effectively restore the original tone of the guitar. It is suitable for playing rhythm guitar parts and can also provide a clean and expressive tone foundation for some gentle lead performances.
41DS-MarJM900	Distortion	Based on Marshall JCM 900 4100. The high-gain channel of the Marshall JCM 900 4100 has a higher gain and is suitable for playing the lead parts. When the gain is low, it can produce a classic distorted lead tone, featuring a certain degree of aggressiveness and saturation, with a relatively thick sound. When the gain is turned up to the maximum, a more modern screaming solo tone can be obtained, with intense distortion and high saturation, enabling the lead melody to stand out in the band performance. It is extremely suitable for playing music styles such as heavy metal and hard rock.

AMP		
Title	Type	Description
42CL-MarJTM45	Clean	Based on Marshall JTM 45. The Marshall JTM45, the first guitar amplifier launched by Marshall, began production in 1962. In the clean state, it can provide a warm and full tone. The high frequencies are clear and bright without being harsh, and the low frequencies are deep and powerful, providing a solid foundation for playing. For example, when playing arpeggios, each note can be presented clearly and warmly. When the gain is appropriately increased and enters the overdrive state, the tone becomes even more full and has a strong impact, making it very suitable for playing music in styles such as rock and blues. Masters like Eric Clapton and Jimi Hendrix have used it to play classic rock and blues tracks.
43OD-MarLead50	Overdrive	Based on Marshall Lead 50. The Marshall Lead 50 emerged in the late 1960s to the early 1970s, evolving from classic Marshall models such as the JTM45 and JTM50. It was designed to meet guitarists' demands for higher power and more aggressive tones. Initially known as the "Super Lead 50" and later simply called the "Lead 50", it quickly gained widespread attention and popularity in the rock and blues music scenes of that time. The Marshall Lead 50 has played a significant role in the development of rock and metal music. Many renowned guitarists, including Jimi Hendrix and Eric Clapton, have used this amplifier, which has helped define the guitar tones of that era and become one of the iconic amplifiers in rock and metal music.
44DS-MarSJLCp	Distortion	Based on Marshall Silver Jubilee. The Marshall Silver Jubilee is a series of amplifiers launched by Marshall in 1987 to celebrate the company's 25th anniversary and the 50th anniversary of its founder, Jim Marshall, in the music industry. In the Rhythm Clip state, the sound is more "crunchy", which makes the rhythm guitar playing more powerful and impactful. When playing the rhythm parts of rock, metal and other styles, it can create a strong atmosphere.
45DS-MarSJLed	Distortion	Based on Marshall Silver Jubilee. The Silver Jubilee series of amplifiers is based on the JCM800 2203 and 2204 models in design, and it is the first Marshall product to use a pentode/triode switch. Many famous guitarists such as Slash and John Frusciante like to use the Silver Jubilee series of amplifiers, which makes it a legendary classic model.
46DS-MarSP100	Distortion	Based on Marshall Super Lead 100. The Marshall Super Lead 100 was born in the mid-1960s. After launching classic models like the JTM45, Marshall designed it to meet guitarists' needs for higher power and more powerful tones. It is one of the iconic amplifiers in the development of rock music. Many renowned guitarists have used it both on stage and in the studio, helping to define the rock guitar tone of that era. When the volume is turned up or an effects pedal is used to increase the gain, the amplifier can produce a distorted tone with strong impact and saturation. This distortion has an obvious grainy texture, and the sound is tight and full, featuring a rich British rock style. It is highly suitable for playing music styles such as rock and metal, adding a strong sense of power and passion to the notes.

AMP		
Title	Type	Description
47CL-MatApCf	Clean	Based on Matchless Amplifiers Chieftain. It can produce a tone with a rich British style, featuring distinct graininess, abundant overtones, and a tight and full sound. With the change of playing dynamics, the amplifier has an excellent dynamic response, capable of promptly reflecting different tone changes, adding rich expressiveness to the performance. It can almost support any playing style and is an outstanding universal amplifier. Matchless Amplifiers was established in 1989 and has always adhered to the concept of manufacturing the best and most versatile guitar amplifiers, being committed to creating the highest-quality and most durable amplifiers for musicians. As an important model in its product line, the Chieftain reflects the brand's high-end positioning and its persistent pursuit of quality. It belongs to high-end boutique amplifiers, with a relatively high price. However, its excellent performance and quality have won the favor and pursuit of numerous professional guitarists and amplifier enthusiasts.
48CL-Mat30Ch1	Clean	Based on Matchless Amplifiers DC30. The clean tone of the Ch1 channel of the Matchless Amplifiers DC30 is warm and pure, offering a high degree of fidelity to the original tone of the guitar. When playing gentle melodies and clean rhythms, it can exquisitely showcase every detail of the notes, making it highly suitable for playing jazz, country music, etc., and endowing these musical styles with a soft and soothing atmosphere.
49OD-Mat30Ch2	Overdrive	Based on Matchless Amplifiers DC30. The overdrive tone of the Ch2 channel of the Matchless Amplifiers DC30, based on a grainy texture, leans more towards a modern style. With a relatively high distortion level, its sound is tighter and harder. Having a higher gain level, it is capable of producing a more intense and thick distortion effect, making it suitable for playing modern rock, metal and other music styles, bringing a strong impact and aggressiveness to such music.
50DS-MbDRCh3M	Distortion	Based on Mesa Boogie Dual Rectifier California Ch3 Modern. In the Modern mode, it has a fast and powerful attack response. The onset of each note has a strong impact, which, like drumbeats, can quickly capture the listeners' attention. It is especially suitable for playing music with a strong rhythm and a sense of power, such as punk and metal styles, making the performance full of passion and vitality.
51OD-MbDRCh3R	Overdrive	Based on Mesa Boogie Dual Rectifier California Ch3 Raw. The Raw mode has a unique retro flavor, allowing people to experience the rustic and pure sound characteristics of traditional rock music. Its tone is relatively warm and mellow. Unlike the Modern mode, which has a strong aggressiveness and high-gain effect, the Raw mode pays more attention to the natural expression of sound and the transmission of emotions.

AMP		
Title	Type	Description
52DS-MbDRCh3V	Distortion	Based on Mesa Boogie Dual Rectifier California Ch3 Vintage. The Vintage mode boasts a rich harmonic content, rendering the sound full and layered. It is capable of generating a series of harmonious overtones, adding color and texture to the tone. With its warm and mellow tone, it exudes a strong retro charm. Emphasizing natural expression and emotional conveyance, it enables one to experience the rustic and pure sonic characteristics of traditional rock music.
53CL-MbJP2Ch1	Clean	Based on Mesa Boogie JP2C Ch1. The Ch1 channel is specifically designed for clean tones. It maximizes the dynamic headroom of the preamplifier section, providing the clean tone with the highest dynamic headroom among all amplifiers in the Mark series.
54DS-MbJP2Ch2	Distortion	Based on Mesa Boogie JP2C Ch2. The Ch2 channel mainly provides an aggressive and compact overdrive rhythm sound, with a gain level usually associated with the lead mode or channel. From a circuit perspective, it is the lead channel of the Mark IIC + in its original state. The gain settings are optimized for the performance of this type of sound. It can also be used for various lead sounds, but it is a good choice to dedicate the channel in the JP - 2C to Crunch rhythm playing.
55DS-MbJP2Ch3	Distortion	Based on Mesa Boogie JP2C Ch3. The Ch3 channel is designed to create soaring lead tones and possesses all the subtle performance features of the original. With its 100-watt Class A/B (as opposed to the 90-watt Simul-Class™) power section, it offers incredible stability. Its tone is slightly warm, full, and compressed, making it highly suitable for lead playing and adaptable to lead performances across all styles and gain requirements.
56CL-MbSta50	Clean	Based on Mesa Boogie Lone Star 50 W. The Clean tone of Channel 1 is based on the traditional vintage/boutique gain structure, capable of presenting a warm tone like that of an angel. It has a high degree of purity and clarity, with excellent separation between notes, ensuring that the tones of different strings do not get muddled. Whether playing single-note melodies or arpeggios, every note can be heard clearly. In the clean state, the original tone of the guitar can be well-restored, and at the same time, the amplifier itself imparts a warm and soft characteristic to the sound. The high frequencies are bright without being harsh, the low frequencies are full and elastic, and the rich mid frequencies give the sound a solid texture.
57OD-Mbsta50	Overdrive	Based on Mesa Boogie Lone Star 50 W. Also in Channel 1, by appropriately increasing the drive, an overdrive tone suitable for blues or root chord styles can be obtained. This overdrive tone has a rich retro charm. On the basis of maintaining a certain degree of clarity, it adds abundant harmonics and distortion effects to the sound. The edges of the notes become softer, accompanied by a certain sense of compression, making the sound fuller and more dynamic. As the gain increases, the overdrive tone gradually transitions from a slight distortion to a more intense one, yet still maintains a good balance in tone, without any particular frequency band being overly prominent or lacking.

AMP		
Title	Type	Description
58CL-MbSta100	Clean	Based on Mesa Boogie Lone Star 100W Tweed. The cabinet simulation of the tone. In the Tweed mode, the line voltage is reduced through the autotransformer, enabling the amplifier to produce power clipping at a lower overall volume. The Clean tone has a unique spongy feel and a sunken sensation, with a more distinctive response. It still maintains a certain degree of purity and clarity, effectively restoring the original tone of the guitar. Meanwhile, it has warm and soft characteristics, with high frequencies that are not harsh, elastic low frequencies, solid mid frequencies, and a rich retro charm.
59OD-MbSta100	Overdrive	Based on Mesa Boogie Lone Star 100W Tweed. In the Tweed mode, Channel 1, based on the traditional vintage/boutique gain structure, can obtain an overdrive tone suitable for blues or root chord styles by increasing the drive. Under the influence of the Tweed mode, this overdrive tone has richer harmonics, more distinctive distortion effects, soft note edges, a noticeable sense of compression, and a full, dynamic sound.
60DS-MbTovctO	Distortion	Based on Mesa Boogie Tremoverb CaliforniaTremo Orange. The Orange mode of Channel 1 features a warmer tone with a stronger spongy feel, and the sound is relatively looser, exuding a rich retro charm. When in an overdrive state, it can produce a tone suitable for blues or root chord styles. Its high frequencies are relatively soft, the low frequencies are full, and the mid frequencies are abundant, making it suitable for playing musical styles that require a warm and mellow tone.
61DS-MbTovctR	Distortion	Based on Mesa Boogie Tremoverb California Tremo Red. The Red mode of Channel 2 makes the sound brighter and tighter. It features higher gain and a more intense distortion effect, endowing the sound with greater impact and aggressiveness. Its high frequencies are quite prominent, and the low frequencies are solid and powerful. This mode is well-suited for playing music styles like hard rock and metal that demand strong distortion and high gain.
62DS-MbDR2Rig	Distortion	Based on Mesa Boogie Dual Rectifier 2CH RevG 6L6+Mesa Boogie RoadKing(4x12). The Mesa Boogie Dual Rectifier 2CH RevG 6L6 is renowned for its powerful distortion capabilities and rich harmonic performance. It can produce a distorted tone with a strong impact and aggression, which is highly suitable for playing heavy music styles such as hard rock and metal. At high - gain settings, the notes have a long sustain, capable of creating a highly tense musical atmosphere. Meanwhile, the distorted tone of this amplifier doesn't sound harsh or blurred. Through the adjustment of parameters such as the amplifier's equalization and gain, a clear and hierarchical distortion effect can be obtained, enabling each note to maintain good clarity and distinctiveness. Musicians can easily highlight the melody and note details in complex performances.

AMP		
Title	Type	Description
63DS-Mbv35Rig	Distortion	Based on Mesa Boogie Mark V35+Bogner(4x12). In the state of high-gain distortion, the sustain of the notes is quite long. This enables guitarists to effortlessly maintain the duration of the notes during melody playing and solos, creating a tense and infectious musical atmosphere. Additionally, it provides a better expressive space for various playing techniques such as slides and vibratos, allowing guitarists to play complex passages more smoothly.
64CL-MogSW50	Clean	Based on Morgan SW50. In the clean state, it is a very loud and clean guitar amplifier that can produce clear and pure clean tones. It has a high dynamic range and can accurately restore the original tone of the guitar. It is suitable for playing music styles such as jazz, country, and folk. When playing music of these styles, it can perfectly present the tonal characteristics of the guitar, allowing the audience to feel the delicacy and purity of the music.
65CL-MogSW50L	Clean	Based on Morgan SW50. In the low boost state, the Morgan SW50 can make the tone fuller and more powerful, adding a sense of thickness to the performance. When playing music styles that require emphasis on the low frequencies, such as rock and blues, by activating the bass boost function, the low-frequency part of the guitar can be made more prominent, making the rhythm more solid and enhancing the rhythmic feel and impact of the music.
66DS-Pvy6505L	Distortion	Based on Peavey 6505 Lead. The Lead channel emphasizes high - gain performance, offering a high level of distortion. It can produce a highly aggressive and penetrating distorted tone, which is suitable for playing lead melodies in music styles such as metal and hard rock. When musicians play fast - paced lead passages and solos, this channel enables clear separation of notes, with each note having a strong impact and sustain effect. For example, when playing the classic lead songs of metal bands like Metallica, it can perfectly present that intense metallic texture and sharp tone.
67DS-Pvy6505R	Distortion	Based on Peavey 6505 Rhythm. The Rhythm channel is relatively more flexible. It can provide a relatively clean tone, and also by turning on the Crunch switch, it can obtain a rhythmic tone with a certain overdrive effect. This overdrive tone has a warm characteristic and a certain grainy texture, which is very suitable for playing the rhythmic parts of music styles such as rock and blues, and can add rich harmonies and a sense of rhythm to the music. For instance, when playing the classic rock tracks of the AC/DC band, the Crunch tone of the Rhythm channel can well present that classic rock rhythmic tone.
68CL-PiniCLN	Clean	Based on the tone meticulously adjusted by Australian guitarist Plini. The Clean channel features a transparent, powerful, and crystal-clear sound, embodying all the characteristics of some of the most sought-after clean amplifiers in the world.

AMP		
Title	Type	Description
69OD-PinilCCH	Overdrive	Based on the tone meticulously adjusted by Australian guitarist Plini. The Crunch channel is the perfect midpoint between a clear clean tone and high gain, capturing the clarity and crispness of the best New Wave of British Heavy Metal (NWOBHM) tones, and it comes with a unique style.
70DS-PinilDST	Distortion	Based on the tone meticulously adjusted by Australian guitarist Plini. The Lead channel adds a triode gain stage based on the Crunch design. It is specifically designed for playing lead parts and high-gain heavy riffs, and it pairs extremely well with guitars that have an extended range.
71DS-RanSatan	Distortion	Based on Randall Satan. The Randall Satan is renowned for its powerful high-gain capabilities and excellent distorted tones, making it particularly suitable for playing music in styles such as metal and hard rock. It can produce tight, powerful, and highly saturated distorted tones. The clarity and separation of the notes are excellent. During fast-paced playing and complex chord progressions, every note can be clearly discerned. Additionally, it is rich in overtones and harmonies, adding a strong impact and a sense of thickness to the music.
72CL-RJ120Com	Clean	Based on Roland Jazz Chorus120(2x12). The Roland Jazz Chorus 120 (2x12) is a legendary solid - state guitar combo amplifier first introduced in 1975. Many famous musicians such as Andy Summers, Albert King, Adrian Belew, Metallica, Johnny Marr and others have used the Roland Jazz Chorus 120. Its pure tone and iconic chorus effect have appeared in countless popular songs, making it a classic in the field of guitar amplifiers.
73CL-Sold100C	Clean	Based on Soldano SLO100. In clean mode, the Soldano SLO-100 delivers an exceptionally pure and clear tone with minimal noise or coloration, maximizing the natural sound of the guitar and ensuring every nuance of each note is audible. This creates a clean and pristine musical foundation for players. On top of this pure clean tone, there is a subtle granularity—a "sandy texture" rather than distortion or noise. This characteristic adds a unique texture and personality to the clean tone, enriching its diversity. In rhythmic musical passages, this granularity effectively accentuates the rhythmic feel and sense of groove.
74OD-Sold100L	Overdrive	Based on Soldano SLO100 Lead. It can provide high-gain overdrive tones to meet the needs of heavy distortion, while maintaining the smoothness and coherence of the tone to avoid harsh noise or rough sound quality. For example, when playing fast-distorted melodies in metal music, it can make the notes clear and distinguishable. In blues music, overdrive can add a touch of grittiness and a sense of ruggedness to the guitar tone, making the performance more emotional and full of charm. Blues guitar masters like Stevie Ray Vaughan also appropriately use overdrive to enrich their tones during performances.

AMP		
Title	Type	Description
75DS-Sold100L	Distortion	Based on Soldano SLO 100. Soldano SLO100 occupies a pivotal position in the guitar amplifier market and is regarded as one of the exemplary models of high-end guitar amplifiers. Its exceptional tone quality, dependable performance, and timeless design not only appeal to professional guitarists but also make it a coveted piece of equipment for numerous guitar enthusiasts. Despite its relatively steep price, it boasts a vast user base across the globe and delivers remarkable performances in concerts and recordings of diverse music genres. Many renowned guitar virtuosos, such as Steve Vai, Joe Satriani, Eric Johnson, and others, have utilized the Soldano SLO100. These masterful guitarists have fully demonstrated the rich and varied tones as well as the outstanding performance of the Soldano SLO100 during their performances and recordings, which further enhances the popularity and influence of this amplifier.
760D-SpKinCom	Overdrive	Based on Supro Delta King12(1x12). Whether it's the rhythmic part in classic rock style or the lead performance in blues rock, the overdrive tone of the Supro Delta King 12 is more than capable. In classic rock, it can offer a distorted tone with a certain graininess, making the rhythm guitar sound more powerful. In the lead performance of blues rock, the warmth and dynamic response of its overdrive tone can make the lead melody more expressive, and different tone changes can occur with the variation of the playing intensity.
770D-ToneKCom	Overdrive	Based on Tone King Gremlin(1x12). When gradually increasing the gain and entering the overdrive state, the overdrive tone of the Tone King Gremlin transitions smoothly. It doesn't abruptly change from a clean tone to a harsh distortion. Instead, it incrementally increases the saturation and graininess, giving the tone a natural process of change. This natural overdrive effect is highly suitable for playing blues music, and it can well complement guitarists' techniques such as slides and vibratos, making the performance more emotional and expressive.
780D-VicKC1L6	Overdrive	Based on Victory Amps Kraken Ch1 Tube 6L6. When the gain is increased and enters the overdrive state, the overdrive tone presented by Channel 1 (Ch1) has a typical British style. Its overdrive graininess is relatively delicate, and the sound is warm with great dynamics. When playing music in the blues and classic rock styles, this overdrive tone can well reproduce the traditional British rock charm. Coupled with the guitarist's playing techniques, such as bending and vibrato, it can produce highly expressive tone changes.

AMP		
Title	Type	Description
790D-VicKC1L3	Overdrive	Based on Victory Amps Kraken Ch1 Tube EI34. In the overdrive state, Ch1 Tube EL34 exhibits a typical British-style overdrive. Its overdrive tone is smooth and natural, with a delicate graininess and rich dynamics. As the playing intensity changes, the degree of overdrive responds noticeably. When playing softly, the overdrive level is low, and the tone is warm and gentle. When playing forcefully, the degree of overdrive increases, and the tone becomes fuller and more impactful while still maintaining good clarity and musicality. This overdrive tone is highly suitable for playing music in styles such as blues and classic rock, and it can effectively complement various guitar-playing techniques of guitarists, such as slides and vibratos, adding rich expressiveness to the performance.
80DS-VicKC2L6	Distortion	Based on Victory Amps Kraken Ch2 Tube 6L6. Ch2 mainly focuses on the American-style high-gain distorted tone. It can produce a tight and aggressive distortion effect, which is highly suitable for playing music in styles such as progressive rock and new-school metal. With a high degree of distortion, its sound has a strong impact and aggressiveness. The low frequencies are tight and powerful, providing a solid and thick support when playing power chords, making the music full of a sense of strength.
81DS-VicKC2L3	Distortion	Based on Victory Amps Kraken Ch2 Tube EI34. The Ch2 channel mainly leans towards the American-style high-gain distorted tone. When using the EL34 vacuum tubes, it can produce a tight and powerful distortion effect, boasting a high gain level and a strong impact. It is extremely suitable for playing heavy music styles such as metal and progressive rock. Its low frequencies are tight and forceful, providing a powerful and thick support when playing power chords, imbuing the music with a sense of strength and aggression. The high-frequency part has sufficient brightness and clarity. Even under high-gain conditions, each note can be clearly discerned without any blurring. This enables every note to be accurately conveyed when playing fast metal rhythms and melodies.
820D-VAC15	Overdrive	Based on Vox AC15. The overdrive of the Normal channel is relatively gentle and natural. It retains a significant portion of the original tone of the guitar, and the graininess of the overdrive is relatively fine, with a smooth performance both at the beginning and during the decay of the notes. As the volume is increased, the tone gradually transitions from a clean sound to a slight overdrive, and this process is very natural without any obvious abruptness. When playing some soft rock tracks or passages that require frequent switching between clean and overdrive tones, the overdrive of the Normal channel can well meet the needs. It can add some warmth and softness to the performance without disrupting the overall musical atmosphere.

AMP		
Title	Type	Description
830D-VAC15TBC	Overdrive	Based on Vox AC15. The overdrive of the Top Boost channel is more distinctive and characteristic. Its high-frequency response is more prominent. In the overdrive state, the high-frequency part is brighter and sharper, capable of producing a unique "glass-like" sound effect. This sound has a strong penetrative power and is easily noticeable during band performances. At the same time, when the gain of the overdrive in this channel is increased, the saturation and distortion of the tone will also increase accordingly, able to generate a more intense overdrive effect while still maintaining good clarity, without making the sound blurry.
840D-VAC30	Overdrive	Based on Vox AC30. The overdrive tone of the Normal channel is gentle and natural, exuding a rich retro charm. Based on retaining the original tone of the guitar, it gradually introduces the overdrive effect. As the volume increases, the degree of overdrive also gradually rises, yet it won't be overly intense. Its overdrive graininess is delicate, with bright but not harsh high frequencies, rich and warm mid frequencies, and solid and powerful low frequencies, providing a stable foundation for the performance. During the performance, the clarity of the notes is high, and even fast passages can be clearly discerned, making it highly suitable for playing music in styles such as traditional rock and blues.
85DS-VAC30TBH	Distortion	Based on Vox AC30. The Hot Overdrive of the Top Boost channel further enhances the gain and overdrive effects based on the Top Boost channel. Its high frequencies are even more prominent, presenting a sharp and bright "glass-like" sound, which is extremely penetrating and can easily stand out during band performances. It has a higher degree of overdrive and greater distortion, yet still maintains good clarity and dynamic response. Players can precisely control the tonal changes by adjusting the playing intensity. In terms of low frequencies, although they are not particularly prominent compared to the mid and high frequencies, they still possess sufficient tightness and a sense of power, providing a strong support for the overall tone under high-gain conditions.
86AC-Bensnamp	Acoustic Guitar	Based on Benson AMP. Benson Amps mainly stems from Christopher Benson's passion for sound. As a guitarist and producer, most of his designs directly stem from his pursuit of the ideal tone, aiming to create the perfect instrument without compromise for musicians. The company has continued to grow and develop, and its products have been loved and recognized by numerous musicians and guitar enthusiasts worldwide. Benson Amps' products have a unique sound quality, and their amplifiers can provide rich harmonics and clear tones, performing excellently both in the clean tone state and the overdrive state.

AMP		
Title	Type	Description
87AC-PetruAPA	Acoustic Guitar	Based on Petrucci Acoustic Piezo Amp. The Petrucci Acoustic Piezo Amp can realistically simulate the unique tone produced by a piezo pickup paired with an acoustic guitar. Whether it is the clear and bright treble part or the warm and full – bodied bass part, it can be accurately restored, allowing users to obtain a sound effect close to the real – life performance of an acoustic guitar through electronic devices.
88AC-Fishmini	Acoustic Guitar	Based on Fishman loud box mini. The Fishman Loudbox Mini, a product of the renowned acoustic brand Fishman founded in 1981, is highly reputed in the fields of pickups and acoustic guitar amplifiers. It has always been dedicated to helping musicians achieve the most authentic sound. The Loudbox Mini inherits Fishman's consistent exquisite craftsmanship and classic pure – folk – music tone, and is equipped with legendary pre – amplification and tone control designs, which can highly restore and accurately present every sound detail.
89AC-MarVT150	Acoustic Guitar	Based on Marshall AVT 150 Acoustic Sim. The Acoustic Sim channel is designed to convert the sound of a standard electric guitar into that of an acoustic guitar. Through its special circuit design and tone algorithm, it imitates the resonance, tone characteristics, and dynamic response of an acoustic guitar, enabling the electric guitar to produce a warm and gentle sound similar to that of an acoustic guitar. It offers guitarists a convenient and practical way to obtain the tone of an acoustic guitar, enriching the choices of playing tones. Whether in a recording studio for recording, during a live performance, or in personal practice, it has a high level of practicality.
90AC-DaCapo75	Acoustic Guitar	Based on SPJ Udo Roesner DaCapo 75. Udo Roesner has been engaged in the design of acoustic instruments for over 30 years and is the founder of AER amps. After leaving AER, he founded his own new brand, and DaCapo 75 is the first product launched by this brand. DaCapo 75 performs well in terms of sound quality, function, and portability, and is suitable for professional musicians and music lovers with high requirements for sound quality to use in performances, rehearsals, and recordings.
91BS-Acou370	Bass	Based on Acoustic 370. In the 1970s, it was a commonly used amplifier for bassists in bands playing styles such as rock and R&B. It was widely applied in various performance, rehearsal and recording scenarios. Renowned bassists like John Paul Jones and Jaco once used the Acoustic 370, and its excellent performance provided strong support for music composition and performance at that time.
92BS-Acou320	Bass	Based on Acoustic Model 320. It has a loud and impactful sound. Compared with traditional tube bass amplifiers, the solid-state Acoustic Model 320 has a more solid, rounded and stable sound. Even at lower volume settings, it can provide a warm tone, making it suitable for live performances, rehearsals and recording scenarios.

AMP		
Title	Type	Description
93BS-AguiG500	Bass	Based on Aguilar AG500. The AG series is designed specifically for bassists who pursue pure and clear tone, high - fidelity, and fast response. Compared with the warm tube - like tone of the Tone Hammer series, the tone of the AG series is more transparent, allowing the tone of the bass itself to be presented more clearly.
94BS-AguiB659	Bass	Based on Aguilar DB659. It uses vacuum tubes as the gain stage, which can add warm and rounded characteristics to the bass tone, making the sound fuller and more distinctive, and bringing a unique tube charm that makes the bass sound stand out more in the mix.
95BS-Alemic1X	Bass	Based on AlembicF-1X. It adopts the 12AX7 vacuum tube to provide preamp gain, which can add warm and smooth characteristics to the bass tone, bringing a unique tube flavor, making the sound fuller and more individualized, and making it more prominent in the mix.
96BS-AmpgSVT7	Bass	Based on SPJ Udo Roesner DaCapo 75. Udo Roesner has been engaged in the design of acoustic instruments for over 30 years and is the founder of AER amps. After leaving AER, he founded his own new brand, and DaCapo 75 is the first product launched by this brand. DaCapo 75 performs well in terms of sound quality, function, and portability, and is suitable for professional musicians and music lovers with high requirements for sound quality to use in performances, rehearsals, and recordings.
97BS-Ampg50VT	Bass	Based on Ampeg Heritage 50th Anniversary SVT. The Ampeg Heritage 50th Anniversary SVT is a bass amplifier of special significance launched to commemorate the 50th anniversary of the birth of the Ampeg SVT. Officially, it is recommended to be used with speakers such as the Heritage H5VT - 810 AV, Classic SVT - 810 AV, Classic SVT - 212 AV, and Classic SVT - 112 AV, achieving a perfect match and showcasing the classic Ampeg bass tone.
98BS-Ampg6464	Bass	Based on Ampeg Heritage B15N 1964 . It inherits the circuit design of the original B-15N from 1964, preserves the unique vacuum tube charm and tone characteristics of that era, and faithfully reproduces the classic B-15N tone, enabling users to experience the authentic bass tone of the 1960s.
99BS-AmpgVTCL	Bass	Based on Ampeg Heritage SVT-CL. It inherits the classic circuit design of the Ampeg SVT series, ensuring the pure Ampeg tone. Meanwhile, it adopts the transformer - balanced line output, which effectively reduces signal interference, guarantees the stability of signal transmission and the purity of sound quality. It can meet the needs of various performance occasions, easily drive the bass speaker, and bring a powerful sound performance to the performer.

AMP		
Title	Type	Description
100BS-DgAp500	Bass	Based on Darkglass Alpha Omega 500. It adopts Class - D amplifier technology and can provide a powerful 500 - watt power, which can easily drive various bass speakers to meet the needs of different performance occasions. The Darkglass Alpha Omega 500 has a more primitive and intense distortion effect, which can add a rich retro color or a unique modern avant - garde sense to the music. It is often used in some experimental music or performances that pursue personalized tones.
101BS-DgMi900	Bass	Based on Darkglass Microtubes 900. It can produce a warm and natural tone, adding rich harmonics and texture to the bass sound. Due to its powerful output and excellent tone - shaping capabilities, the Darkglass Microtubes 900 performs outstandingly in various scenarios, whether it's on - stage performances, studio recordings, or rehearsals in the practice room. It is suitable for a variety of music genres, including rock, metal, jazz, and pop.
102BS-Fdman70	Bass	Based on Fender Bassman70. It adopts a classic vacuum tube circuit design, capable of producing warm, full, and distinctive tones. The characteristics of vacuum tubes endow the bass sound with rich harmonics, making the tone more mellow and natural, especially performing excellently in the mid-to-low frequency range with a strong retro charm. This makes it deeply beloved by bassists who pursue traditional tones.
103BS-GKmb210	Bass	Based on Gallien Krueger MB210II. The sound of the Gallien Krueger MB210II is clear, bright and impactful. The low frequencies are deep and powerful, which can effectively present the rich tones of the bass. The high frequency part is also relatively smooth, delivering an excellent performance across the entire frequency range.
104BS-GKlg800	Bass	Based on Gallien Krueger Legacy800. The Legacy series features an innovative interconnection system. It uses circuit boards with gold - plated connectors to replace the standard tin - connector cables. This structure can reduce potential problems caused by frequent vibrations and temperature changes, improving the stability and reliability of the equipment. It ensures stable operation during long - term use and frequent performances, providing reliable tone assurance for performers. It can easily handle everything from clear and sharp clean tones to full and powerful overdrive tones, offering rich expressiveness for bass playing.
105BS-Har8Rig	Bass	Based on Hartke LX8500 + Custom HD (2x10). The Hartke LX8500 uses a Class - D power amplifier that can deliver 800 watts of continuous power at a 4 - ohm load. It can easily meet the volume requirements of various performance occasions, providing strong enough sound support whether it is a large - scale stage or a small club.

AMP		
Title	Type	Description
106BS-Hiw103M	Bass	Based on Hiwatt DR103 Mod. The Hiwatt DR103 Mod is a modified version of the classic Hiwatt DR103 amplifier. This amplifier can work well with various effects pedals. Whether it is an overdrive, distortion, delay, reverb or other effects pedals, they can further enrich the tone based on it. It is an excellent effects pedal platform, providing more possibilities for musicians to create unique tones.
107BS-Makb800	Bass	Based on Markbass TTE800. It is equipped with a classic - style tube pre - amplifier that uses three ECC83 tubes and one ECC81 tube, with the ECC81 tube being used for the compression function. This tube configuration can add a warm and full - bodied quality to the bass tone. Meanwhile, the unique harmonic richness of the tubes gives the sound more character and charm, capable of producing sounds ranging from clear clean tones to expressive overdrive tones.
108BS-Mar7400	Bass	Based on Marshall DBS7400. The Marshall DBS7400 is a discontinued bass guitar amplifier head that was produced in the 1990s for about five years. Chris Wolstenholme, the bassist of the band Muse, used this amplifier live from the "Showbiz" era until the end of the "The Resistance" tour, and sometimes even used four of them. In the recording studio, he usually used two DBS 7400s as distortion amplifiers and paired them with the Ampeg SVT - VR to process the clean signal.
109BS-MarSprB	Bass	Based on Marshall Super Bass. The Marshall Super Bass has a long history. Many famous musicians in the early days have used it. For example, Jimmy Page started using Marshall amplifiers around 1969, including the Super Bass, and it played an important role in the performances and recordings of Led Zeppelin. Renowned musicians like Paul McCartney have also used the Marshall Super Bass during their musical careers. It has the typical Marshall style, with a powerful sound, full and impactful low frequencies. It can provide rich harmonics, making the bass tone warmer and thicker. In a band performance, it can blend well with other instruments, and at the same time, highlight the low-frequency lines of the bass, making the rhythm of the whole music more stable and powerful.
110BS-Mb400C1	Bass	Based on Mesa Boogie Bass 400+. The Mesa Boogie Bass 400+ Ch1 pursues a cleaner and low-gain clear sound, making it suitable for playing music in styles like funk. This tonal characteristic makes the bass sound purer, with high note clarity, capable of highlighting the melody of the bass and the precision of the rhythm. When playing musical styles that require clear note lines, such as funk and jazz, the Ch1 can provide an excellent tonal foundation.

AMP		
Title	Type	Description
111BS-Mb400C2	Bass	Based on Mesa BoogieBass 400+. Ch2 has a relatively higher gain and is more suitable for traditional bass. It can produce a tone with more personality and characteristics. When playing music in strong styles like rock and metal, it can provide a more impactful and distorted sound, making the bass stand out more in the band. For instance, when playing metal music, Ch2 can make the bass sound sharper and more powerful, coordinating with the passionate guitar riffs and drum beats to create a strong musical atmosphere.
112BS-OgBTeor	Bass	Based on Orange Bass Terror. When paired with PJ pickups and used for fingerstyle and pick playing, it is highly suitable for styles such as retro rock, 60s pop music, indie music, and rock. It can provide sufficient tonal impact and volume for bass playing. Combined with the Orange OBC112 cabinet, it can output enough power for regular band rehearsals or small-scale performances. At the same time, due to its excellent tonal performance and portability, it can also play a great role in studio recordings, providing high-quality tones for bass recording.
113BS-PeceBC1	Bass	Based on Pearce BC1. The Pearce BC1 is capable of delivering a clear and pure bass tone, preserving the original pitch and details of the bass. It is suitable for playing music styles like jazz and funk that require a clean tone. The Pearce BC1 is renowned for being used by the famous bassist Billy Sheehan, who has played in bands such as Talas, David Lee Roth, Mr. Big, and Steve Vai. He has utilized the Pearce BC1 in many classic musical works to create a unique and personalized bass tone, which has also earned the Pearce BC1 a high reputation and significant attention within the community of bass players.
114BS-PeyM100	Bass	Based on Peavey Max 100. It features an excellent overall tonal balance, with a natural and smooth transition among different frequency bands. There won't be a situation where a certain frequency band is overly prominent or absent. Whether at a high volume or a low volume, it can maintain a stable tonal performance, allowing performers to obtain satisfying tonal effects in diverse environments, making it suitable for playing various musical styles.
115BS-PjbD600	Bass	Based on Phil Jones Bass D-600. The D-600 can provide a very balanced sound. The high frequencies are smooth, the mid frequencies are even, and the low frequencies are not overly prominent. Instead, they effectively support each note, fully bringing out the original tone of the bass. It is suitable for various types of bass playing. Whether it is fingerstyle, pick playing, or hammer-on techniques, it can present a clear and accurate tone.
116BS-Sun300T	Bass	Based on Sunn 300T. The vacuum tube design of the Sunn 300T endows the low frequencies with a warm and full characteristic. It is capable of generating deep and textured bass, providing a solid foundation for the music. When playing the heavy bass sections, the low frequency response is rapid and powerful. Whether it's a slow rhythm or a quick note transition, it can clearly present each note, enabling the low frequencies of the bass to steadily support the entire rhythmic framework in a band performance.

AMP		
Title	Type	Description
117BS-21VT500	Bass	Based on Tech21 VT Bass 500. The VT Bass 500, based on Tech21's classic SansAmp technology, features an analog preamp that endows the bass with a warm and full fundamental tone. This tone is similar to the warm characteristics of traditional vacuum tube amplifiers, giving the bass sound more texture and an approachable quality, providing a solid sonic foundation for the bass across a wide range of musical styles.
118BS-TraceEQV	Bass	Based on Trace Elliot Quatra Valve . This amplifier has a rich and complex mid-frequency performance and possesses a unique character. Its mid-frequencies are neither too prominent to the point of being harsh nor weakened to the extent that the sound lacks power. In a band performance, this mid-frequency characteristic enables the bass to blend well with other instruments, while also highlighting its own sonic characteristics. Whether it's providing rhythmic support or playing melodies, it can perform well.
119BS-Wal1200	Bass	Based on Walter Woods Electroacoustic Ultra Blue Light 1200. It is renowned for its extremely neutral sound. It can accurately amplify the input signal without adding excessive tonal coloration, restoring the original timbre of the instrument to the greatest extent, allowing musicians to hear the most authentic bass sound. For musicians who pursue the original timbre of the instrument or need to flexibly shape the timbre according to different venues and musical styles, this neutral characteristic is of great value.
120BS-WwL1000	Bass	Based on Warwick LWA 1000. The Class A preamp circuit of the Warwick LWA 1000 endows it with a warm and full tonal foundation, enabling it to restore the original sound of the bass well while reducing noise interference. In addition, the application of the Class D power amplifier makes the low-frequency response of the bass tighter and more powerful, providing a solid foundation for the overall tone. Whether playing the intense rhythms of heavy rock styles or the gentle melodies of jazz styles, it can deliver excellent performances.

CAB

CAB		
Title	Type	Description
1BogUber412A	4x12	Based on Bogner Ubercab 412cabinet
2BogUber412B	4x12	Based on Bogner Ubercab 412cabinet
3BogUber412C	4x12	Based on Bogner Ubercab 412cabinet
4BogUber412D	4x12	Based on Bogner Ubercab 412cabinet
5DizFL412A	4x12	Based on Diezel Front Loaded 412cabinet
6DizFL412B	4x12	Based on Diezel Front Loaded 412cabinet
7DizFL412C	4x12	Based on Diezel Front Loaded 412cabinet
8EngXXL412	4x12	Based on ENGL V30 412cabinet
9EvStright412	4x12	Based on EVH Straight 412cabinet
10FdTR65R212A	2x12	Based on Fender Twin Reverb 65 Reissue 212cabinet
11FdTR65R212B	2x12	Based on Fender Twin Reverb 65 Reissue 212cabinet
12FdBmanTw410	4x10	Based on Fender Bassman Tweed 410cabinet
13FdDelux112A	2x12	Based on Fender Deluxe 112cabinet
14FdDelux112B	1x12	Based on Fender Deluxe 112cabinet
15FdDBface112	1x12	Based on Fender Deluxe Blackface 112cabinet
16FdDTweed112	1x12	Based on Fender Deluxe Tweed 112cabinet
17FdPrinc110A	1x10	Based on Fender Princeton 110cabinet
18FdPrinc110B	1x10	Based on Fender Princeton 110cabinet
19FdTremol210	2x10	Based on Fender Tremolux 210cabinet
20FdTR65Rev212A	2x12	Based on Fender Twin Reverb 212cabinet
21FdTwRev212B	2x12	Based on Fender Twin Reverb 212cabinet
22Fman212A	2x12	Based on Friedman 212cabinet
23Fman212B	2x12	Based on Friedman 212cabinet
24GojaCabA	xxx	Based on GojaCabcabinet
25GojaCabB	xxx	Based on GojaCabcabinet
26HesModn212A	2x12	Based on Hesu Modern M212cabinet
27HesModn212B	2x12	Based on Hesu Modern M212cabinet
28HiwSE412A	4x12	Based on Hiwatt SE4123F 412cabinet
29HiwSE412B	4x12	Based on Hiwatt SE4123F 412cabinet
30HiwSE412C	4x12	Based on Hiwatt SE4123F 412cabinet
31HughKe4x12A	4x12	Based on Hughes&Kettner TC 412cabinet
32HughKe4x12B	4x12	Based on Hughes&Kettner TC 412cabinet
33Mar60A412A	4x12	Based on Marshall 1960A 412cabinet
34Mar60A412B	4x12	Based on Marshall 1960A 412cabinet
35Mar60A412C	4x12	Based on Marshall 1960A 412cabinet
36Mar60B412A	4x12	Based on Marshall 1960B 412cabinet

AMP		
Title	Type	Description
37Mar60B412B	4x12	Based on Marshall 1960B 412cabinet
38Mar60B412C	4x12	Based on Marshall 1960B 412cabinet
39Mar35Bac412	4x12	Based on Marshall 1935B Alnico Cream 412cabinet
40Mar60TV412	4x12	Based on Marshall 1960 TV 412cabinet
41Mar2551B412	4x12	Based on Marshall 2551 BV 412cabinet
42MatCSig212A	2x12	Based on Matchless Amplifiers Chieftain 212cabinet
43MatCSig212B	2x12	Based on Matchless Amplifiers Chieftain 212cabinet
44Mat30DC212A	2x12	Based on Matchless Amplifiers DC30 212cabinet
45Mat30DC212B	2x12	Based on Matchless Amplifiers DC30 212cabinet
46MbOS412A	4x12	Based on Mesa Boogie OS 412cabinet
47MbOS412B	4x12	Based on Mesa Boogie OS 412cabinet
48MbSD212A	2x12	Based on Mesa Boogie Standard 212cabinet
49MbSD212B	2x12	Based on Mesa Boogie Standard 212cabinet
50MbOsAngl412	4x12	Based on Mesa Boogie Oversize Angle 2003 412cabinet
51MbRecLed212	2x12	Based on Mesa Boogie Rectifier Legend 212cabinet
52MbRecVin212	2x12	Based on Mesa Boogie Rectifier 212cabinet
53MbSOSAn412	4x12	Based on Mesa Boogie Standard OS Angled 412cabinet
54MbSOSS4t412	4x12	Based on Mesa Boogie Standard OS Straight 412cabinet
55MbTradAn412	4x12	Based on Mesa Boogie Traditional Angled 412cabinet
56MbTradS412A	4x12	Based on Mesa Boogie Traditional Straight 412cabinet
57MbTradS412B	4x12	Based on Mesa Boogie Traditional Straight 412cabinet
58OgPPC412A	4x12	Based on Orange PPC 412cabinet
59OgPPC412B	4x12	Based on Orange PPC 412cabinet
60PiniCab	xxx	Based on PiniCabcabinet
61RJ120azz212	2x12	Based on Roland JC 120 212cabinet
62SurCab212	2x12	Based on Suhr PT 15 212cabinet
63VAC15ox112	1x12	Based on Vox AC 15 112cabinet
64VAC30TBC212	2x12	Based on Vox AC 30 TopBoost 212cabinet
65VAC30ox212	2x12	Based on Vox AC 30 212cabinet
66ZillCab212	2x12	Based on Zilla Cab 212cabinet
67ZillCust412	4x12	Based on Zilla Custom 412cabinet
68ZillFboy212	2x12	Based on Zilla Fatboy2002 212cabinet
69ZillMiMo112	1x12	Based on Zilla Mini Modern 112cabinet
70ZillOpen212	2x12	Based on Zilla Open 212cabinet
71GisonHubird	xxx	Based on Gibson Hummingbird acoustic guitar
72LakewdDCP	xxx	Based on Lakewood D-18CP acoustic guitar
73TakmiENPU	xxx	Based on Takamine EN10 acoustic guitar
74TaylrOcE	xxx	Based on Taylor ce414 acoustic guitar

AMP		
Title	Type	Description
75YamahaFGX	xxx	Based on Yamaha FGX412 acoustic guitar
76Acous215	2x15	Based on Acoustic 215cabinet
77AmpgSVT115	1x15	Based on Ampeg SVT 115cabinet
78AmpgSVT410	4x10	Based on Ampeg SVT 410cabinet
79AmpgSVT412	4x12	Based on Ampeg SVT 412cabinet
80AmpgSVT810	8x10	Based on Ampeg SVT 810cabinet
81AshdowRM212	2x12	Based on Ashdown RM TEVOII 212cabinet
82Bareface110	1x10	Based on Barefaced One 10T 110cabinet
83DgD210C210	2x10	Based on Darkglass DG210C 210cabinet
84DgDG212N212	2x12	Based on Darkglass DG212N 212cabinet
85DavEendD410	4x10	Based on David Eden D410XLT 410cabinet
86FdBmanSf210	2x10	Based on Fender Bassman Silverface 210cabinet
87FdBmanNo410	4x10	Based on Fender Bassman 410cabinet
88FdRumble210	2x10	Based on Fender Rumble 210cabinet
89GK410RB410A	4x10	Based on GK 410RBH 410cabinet
90GK410RB410B	4x10	Based on GK 410RBH 410cabinet
91Har410xl410	4x10	Based on Hartke 410xl Cab 410cabinet
92Mar1935A412	4x12	Based on Marshall 1935A 412cabinet
93MbSubway210	2x10	Based on Mesa Boogie Subway Lite 210cabinet
94MbPhouse210	2x10	Based on Mesa Boogie Power house 210cabinet
95OgV30PPC212	2x12	Based on Orange PPC 212cabinet
96Pey115BX115	1x15	Based on Peavey 115BX BW 115cabinet
97Sun19L215	2x15	Based on Sunn Vintage 1970s 215cabinet
98SWorkman410	4x10	Based on SWR Working man 410cabinet
99TaceEll412	4x12	Based on Trace Elliot 412cabinet
100TaceEll118	1x18	Based on Trace Elliot 1818T 118cabinet

1. Guitar EQ 6 (6-band Guitar Equalizer)

100Hz: This frequency band mainly affects the fullness and thickness of the guitar sound. A proper boost can make the guitar tone sound more plump, warm, and increase the power and resonance of the low-frequency. However, if boosted too much, the tone may become muddy, dull, and even produce a booming sound.

200Hz: This frequency band is crucial for influencing the power and warmth of the guitar sound, and it is also prone to causing a muffled sound. Appropriate adjustment of this band can make the guitar tone clearer and brighter, avoiding a dull feeling.

400Hz: This frequency band has a certain impact on the clarity and power of the guitar tone. It can enhance the mid-frequency thickness and texture of the guitar sound, making the guitar more prominent in the band mix.

800Hz: This frequency band is known as the "dangerous frequency". If it is full, the tone will appear strong and powerful, but if there is too much, it will produce a throaty feeling. Appropriate adjustment can affect the power and character of the tone.

1.6kHz: This frequency band has a significant impact on the brightness and clarity of the guitar sound. A proper boost can make the guitar tone clearer, brighter, and enhance the penetration and granularity of the sound.

3.2kHz: This frequency band mainly affects the high-frequency details and brightness of the guitar tone. It can add luster and a sense of air to the sound, making the guitar tone more vivid and lively.

2. Bass EQ 7 (7-band Bass Equalizer)

50Hz: This frequency band is extremely low and is the fundamental frequency band of the bass. A proper boost can increase the depth and fullness of the bass, making the Bass sound more mellow and powerful, generating a strong low-frequency shock. However, if boosted too much, the sound may become muddy, booming, and may even cover up the sounds of other frequency bands.

120Hz: This frequency band is an important part of the Bass tone. It plays a key role in presenting the thickness and power of the Bass. A proper boost can make the Bass sound more full and confident, enhancing its presence in the mix.

400Hz: This frequency band affects the clarity and warmth of the Bass tone. Appropriate adjustment can make the Bass sound clearer and brighter, avoiding a dull feeling. At the same time, it can also add a certain amount of warmth and texture.

500Hz: This frequency band has a certain impact on the tightness and power of the Bass tone. It can enhance the mid-frequency thickness and texture of the Bass sound, making the Bass more prominent in the band mix. It also affects the fullness and clarity of the sound.

800Hz: This frequency band is known as the "dangerous frequency". If it is full, the tone will appear strong and powerful, but if there is too much, it will produce a throaty feeling. Appropriate adjustment can affect the power and character of the tone.

4.5kHz: This frequency band starts to enter the high-frequency range. It has a certain impact on the brightness and detail performance of the Bass tone. A proper boost can add high-frequency luster and a sense of air to the Bass sound, making the tone more vivid and lively. However, boosting too much may cause the sound to be too sharp or produce noise.

10kHz: It mainly affects the high-frequency details and brightness of the Bass tone. It can add luster and a sense of air to the sound, making the Bass tone more vivid and lively. At the same time, it can also improve the clarity and penetration of the sound. However, excessive boosting may introduce too much noise and a harsh feeling.

3.Normal EQ 10 (10-band General-purpose Equalizer)

31.25Hz: This frequency band is the ultra-low-frequency range, laying a deep foundation for the sound. A proper boost in this band can add depth and thickness to the sound, creating a strong low-frequency shock effect in electronic music, film scores, etc. However, if boosted excessively, the sound will become muddy, booming, seriously affecting the clarity and overall balance of the sound.

62.25Hz: This frequency band further enhances the low-frequency expressiveness and has an important impact on the fullness and power of the sound. A proper boost in this band can make the low-frequency more full and powerful, enhancing the basic texture of the sound. But over-boosting will also make the sound blurred, covering up the sound details of other frequency bands.

125Hz: This frequency band is the transition area from low-frequency to mid-frequency and has a significant impact on the warmth and thickness of the sound. A proper boost in this band can make the sound warmer, rounder, and increase the affinity and infectivity of the sound. However, if boosted too much, the sound will become dull and muddy, affecting the clarity and brightness of the sound.

250Hz: This frequency band is in the lower part of the mid-frequency range and has an important impact on the fullness and clarity of the sound. A proper boost in this band can make the sound more full and powerful, enhancing the three-dimensionality and sense of space of the sound. At the same time, boosting this band can also improve the clarity of the sound, making it more distinguishable. However, if boosted too much, the sound will become too thick and muddy, affecting the overall balance and clarity of the sound.

500Hz: This frequency band is the core area of the mid-frequency and has a decisive impact on the clarity, power, and tone of the sound. A proper boost in this band can make the sound clearer, brighter, and enhance the penetration and expressiveness of the sound. At the same time, boosting this band can also increase the power and thickness of the sound, making it more full and powerful. However, if boosted too much, the sound will become too sharp and harsh, affecting the overall balance and comfort of the sound.

1kHz: This frequency band is the key transition area from mid-frequency to high-frequency and has an important impact on the brightness, clarity, and layering of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the layering and three-dimensionality of the sound. At the same time, boosting this band can also improve the sense of positioning of the sound, making the sound more accurately positioned in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

2kHz: This frequency band belongs to the lower part of the high-frequency range and has an important impact on the brightness, clarity, and detail performance of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the detail expressiveness and transparency of the sound. At the same time, boosting this band can also improve the sense of air of the sound, making the sound more natural and smooth in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

4kHz: This frequency band is in the middle part of the high-frequency range and has a significant impact on the brightness, clarity, and expressiveness of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the expressiveness and infectivity of the sound. At the

same time, boosting this band can also improve the sense of positioning of the sound, making the sound more accurately positioned in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

8kHz: This frequency band belongs to the higher part of the high-frequency range and has an important impact on the brightness, clarity, and detail performance of the sound. A proper boost in this band can make the sound brighter, clearer, and enhance the detail expressiveness and transparency of the sound. At the same time, boosting this band can also improve the sense of air of the sound, making the sound more natural and smooth in space. However, if boosted too much, the sound will become too bright and sharp, affecting the overall balance and comfort of the sound.

16kHz: This frequency band is the highest frequency range and mainly affects the ultra-high-frequency details, sense of air, and luster of the sound. A proper boost in this band can add subtle details and a sense of air to the sound, making the sound more vivid and natural. It can also improve the luster of the sound, making it sound brighter and clearer. However, since the human ear is less sensitive to ultra-high-frequencies, and most audio devices have relatively weak responses in the ultra-high-frequency range, over-boosting this band may not only fail to bring obvious auditory improvements but may also introduce noise or make the sound too sharp and harsh, affecting the overall sound quality.

1.Chorus

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

2.Tri Chorus, has three independent chorus voices on the left, middle, and right, creating a massive chorus effect. Compared to ordinary chorus effects or plugins, it can generate a more complex and rich chorus effect, making the sound fuller, more three-dimensional, and adding a deeper sense of layering and space to the audio.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

3.Flanger, it is use the same principle as Chorus, but it uses a shorter delay time and adds regeneration (or repeats) to the modulating delay. This results in an exaggerated up and down sweeping motion to the effect.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

4.Tri Flanger, combines multiple modulation sources, generating a more complex and variable sound modulation effect than an ordinary Flanger. It makes the sound exhibit rich harmonic changes and unique filtering effects, creating special auditory sensations such as ethereal, illusory, and distorted sounds.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

5.Tremolo, it is basically a change of the signal level controlled by an Low-frequency Oscillator.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Level: Controls the final output volume of the module.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

6.Tri Tremolo, Compared with the ordinary Tremolo effect, the Tri Tremolo may offer more unique waveform options, such as sawtooth waves, ramp waves, bump-and-dip waves, etc. It can also deform and adjust the waveforms, making the shape of the volume change more diverse, creating timbre changes that are difficult to achieve with a regular Tremolo, and adding more color and personality to the sound.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Level: Controls the final output volume of the module.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

7.Opto Tremolo, uses a phototube to control the gain of the signal. This method makes the response of the tremolo effect smoother, without suddenly changing the dynamic range of the signal, resulting in a more natural and pure sound. It can well preserve the timbre characteristics of the original sound without introducing additional distortion or noise.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Level: Controls the final output volume of the module.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

8.Phaser

Speed: Adjusts the effect speed.

Midcut: Mid-frequency cut. The larger the value, the more mid-frequency cut in the effect. This parameter is mainly designed for distorted tones.

Reso: Adjusts the resonance amount within a specific frequency range.

Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

9.Vibrato, the vibrato effect modulates the pitch of the incoming signal. The result is similar to the Tremolo technique used by vocalists. In contrast to a Chorus or Flanger effect, no direct signal is combined with the pitch-modulated signal.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

10.Tri Vibrato, mainly achieves linear phase changes within the guitar frequency range by using two all-pass stages, thus generating a real vibrato effect. It uses operational transconductance amplifiers (OTAs) as variable elements and adds pre-emphasis and de-emphasis networks at the input and output buffers to improve the signal-to-noise ratio. Commonly used in music styles such as rock, pop, blues, and jazz, it provides performers with unique timbre choices and creative spaces, and can play an excellent role in both live performances and studio recordings, enhancing the expressiveness and appeal of the music.

Speed: Adjusts the rate of pitch change.

Depth: Adjusts the amplitude of pitch change, that is, the range of pitch fluctuations above and below the reference pitch.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

11.Opto Vibrato, the light-controlled modulation method of the Opto Vibrato can produce a dynamic response as the music signal changes. When the playing intensity is high, the vibrato effect may be more obvious; when the playing intensity is low, the vibrato is relatively subtle, making the dynamic changes of the sound more abundant and enhancing the expressiveness of the music.

Speed: Adjusts the rate of pitch change.

Depth: Adjusts the amplitude of pitch change, that is, the range of pitch fluctuations above and below the reference pitch.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

12.Univibe, a unique timbre, a combination of chorus and phaser.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

13.Tri Univibe, continues the characteristic of the Univibe, which combines phase changes and tremolo effects, and strengthens and expands on this basis. It can generate more complex and rich phase and tremolo changes than the traditional Univibe. After the audio signal is processed by the Tri Univibe, it will present multi-level phase shifts and pitch fluctuations, as if the sound is rotating and vibrating simultaneously in multiple dimensions, creating a more fantastic, blurred, and dynamically changing sense of space and atmosphere for the music.

Speed: Adjusts the effect speed.

Depth: Adjusts the effect depth.

Mix: Adjusts the ratio of the wet and dry sounds.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

14.Autofilter, filter works regularly by setting the frequency, both guitar and bass can be used.

Speed: Adjusts the effect speed.

Min: The minimum frequency of the filter sweep. Increasing this value can make the mid-low-frequency part of the wet sound more prominent.

Max: The maximum frequency of the filter sweep. Increasing this value can make the mid-high-frequency part of the wet sound more prominent.

Mix: Adjusts the ratio of the wet and dry sounds.

Fb: Adjusts the feedback amount of the frequency-scanning effect in the wet sound.

Sync: A switch for synchronizing with the BPM parameter on the main interface. When turned on, the Speed will be displayed in beats.

Sync Bpm: The synchronized speed, which is consistent with the BPM parameter on the main interface.

1.Clean Delay, It is often used to add a sense of space and depth to the sound while maintaining the relative purity of the sound.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Sync: This is the switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

2.Modern Delay, Based on maintaining the traditional delay effect, it incorporates Phaser elements, thus producing unique and diverse sound effects.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Phaser: the Phaser effect is increased in the Delay wet sound. This parameter can adjust the amount of Phaser used.

Mod: Adjusts the vibration frequency of the audio signal after effect processing.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

3.Echo Delay, A classic and widely used audio effect, aiming to simulate the echo of sound reflected in space.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

4.Analog Delay, it is the delay effect of the signal of the analog tube, and the timbre has the characteristics of retro and warm.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

5.Duck Delay, When we process the delayed wet sound, we add the Noise Gate to the part before the wet sound. Thus, the front part of the wet sound is suppressed to achieve a front evasive effect, and the sound is gradually increased, the dynamics of the delay are more 'felt' than 'heard'.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Filter: Adjusts the frequency components of the audio signal.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

6.Dtype Delay, it replicates the unique delay style of tape machine, you can not only get the warmth and silky of professional grade tape machine, but also simulate the sound effects of tape in real situations such as CRINKLE, BIAS, and so on.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Grit: the GRIT takes on the function of TAPE BIAS. This parameter adjusts tape machine bias, from under biased to over-biased, it sounds like an overdrive of wet sounds. Bias sets the dynamic range and headroom of the wet signal.

Speed: the SPEED takes on the function of TAPE CRINKLE. This parameter adjusts the amount and severity of tape irregularities, including friction, creases, splices and contaminants. Tape Crinkle characteristics track accordingly to tape speed. Set to minimum for a fresh, clean tape. Set to maximum for a tape that has been mangled and chewed for years.

Depth: This parameter control varies the amount of mechanically related tape speed fluctuations. This also results in natural tape machine style modulation, it's like a chorus. Parameter minimum for a more tuned, cleaned and serviced tape machine. Parameter maximum to hear the sound of a tape machine in need of service. In between the extreme settings, a natural tape modulation is achieved.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface. Tremolo Delay Effect: It is an effect that combines the tremolo and delay effects.

7.Tremolo Delay, It is an effect that combines the tremolo and delay effects. While generating delay echoes, it causes the delayed sound to have a periodic fluctuation in volume. This fluctuation can add a dynamic and rhythmic feeling to the delay effect, making the echo no longer a simple repetition but with ups and downs and changes, as if the sound is constantly echoing while trembling, enhancing the expressiveness and emotional color of the music.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Grit: Adjusts the graininess of the tone after effect processing.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

8.Filter Delay, Combines the delay and filtering effects, adding rich changes and unique textures to the audio.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Filter: Adjusts the frequency components of the audio signal.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

9.Dual Delay, two independent delay echoes, the time-lag of the first echo and the second echo achieves a very interesting delay rhythm effect.

Time: adjust the feedback speed of echo repeats.

Fb: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

T-Mode: Adjust the time-lag between the two echoes, the minimum is the equivalent of no time-lag, and the greater the number, the greater the time-lag.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

10.Lofi Delay, a special, retro and destructive delay effect, the wet sound reflects the filter, the vinyl record, the noise lo-fi and many other senses.

Time: adjust the feedback speed of echo repeats.

Feedback: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Grit: When the parameter is turned up, it sounds like a overdrive wet sound.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

11. Pattern Delay, It is a unique audio effect. With its advantages in rhythm, sense of space, timbre, and creative flexibility, it occupies an important position in various music styles and audio production scenarios.

Time: adjust the feedback speed of echo repeats.

Feedback: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Patten: Adjusts the sense of space of the delayed signal.

Speed: the Chorus effect is increased in the Delay wet sound. This parameter can adjust the speed of Chorus used.

Depth: this parameter adjusts the depth of the Chorus.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

12. Ice Delay, Allows for pitch adjustment of the delayed sound, which brings rich possibilities to music creation. Creators can raise or lower the delayed sound by a specific interval according to the musical style and emotional expression needs, creating unique harmonic effects.

Time: adjust the feedback speed of echo repeats.

Feedback: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Pitch: Adjusts the pitch of the delayed sound.

Mod: Adjusts the vibration frequency of the audio signal after effect processing.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

13. Reverse Delay, In the traditional delay effect, the audio signal is mixed with the original signal after a certain time delay. While in the Reverse delay effect, the input audio signal is first reversed.

Time: adjust the feedback speed of echo repeats.

Feedback: the feedback times of echo repeats.

Mix: Adjust the dry and wet ratio.

Phaser: the Phaser effect is increased in the Delay wet sound. This parameter can adjust the amount of Phaser used.

Mod: Adjusts the vibration frequency of the audio signal after effect processing.

Sync: The switch for synchronizing with the BPM parameter on the main interface. When turned on, Time will be displayed in beats.

Sync Bpm: The synchronized speed, which is the same as the BPM parameter on the main interface.

1.Room Reverb, it simulates a relatively small, simple-structured room sound where many reflections are absorbed by soft material in the room, and sound is reflected by walls.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

High Pass: only used to regulate wet sound.

Low Pass: only used to regulate wet sound.

Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

2.Hall Reverb, it gives a wide, slightly scattering feeling, it simulates a grand ambient sound.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

High Pass: only used to regulate wet sound.

Low Pass: only used to regulate wet sound.

Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

3.Plate Reverb, It simulates the reflection process of sound on a metal plate. When the sound signal reaches the surface of the metal plate, part of the sound is absorbed, part penetrates the metal plate, and the main part is reflected on the surface of the metal plate.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

High Pass: only used to regulate wet sound.

Low Pass: only used to regulate wet sound.

Mod Depth: the pitch of wet sound produces a small cyclical rise and fall, you will hear vintage and charming background sound.

4.Spring Reverb, it is a common type of reverberation. The sound signal is transmitted to the spring tank, and the pickup picks up the resonant sound of the spring tank, to mimics the reverberation effect produced in space.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

High Pass: only used to regulate wet sound.

Low Pass: only used to regulate wet sound.

Combs: control the number of springs.

5.Shimmer Reverb, there is a pitch-shift sound in the wet sound. Adjust the pitch of the pitch-shift sound, you can get the dissonant interval, create a scary background sound. You also can get the harmonic interval, it's a wonderful sound, a resplendent and unearthly ambience. The Amount parameter allow for a range of shimmer effects from laid-back and subtle to full-blown majestic splendor.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

Tone: Adjust the brightness of the reverb wet sound.

Pitch: Adjust the pitch of the pitch-shift sound, the minimum value is the same as the original sound, the maximum value is two octaves above the original sound.

Amount: Adjust the amount of pitch-shift sound.

6. Bloom Reverb: Through an algorithm, it simulates the propagation and reflection of sound in a large open space, adding a distinct sense of space to the sound. When simulating the acoustic environment of a large concert hall, the Bloom reverb effect precisely calculates the multiple reflection paths and intensity changes of the sound after it is emitted from the sound source and hits objects such as the walls, ceiling, and floor of the concert hall. These complex reflection effects overlap with each other, creating a rich sense of hierarchy and three - dimensionality in the sound, thus creating a realistic sense of a large concert hall space, making the listener feel as if they are in a real music performance venue.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

Tone: Adjusts the brightness of the reverb effect sound.

Lend: Adjusts the extended duration of the reverb effect.

Length: Adjusts the duration that the sound processed by the reverb effect occupies in the overall audio.

7. Cloud Reverb, is a gorgeous large ambient reverberation, it sounds like the music come from all sides of the cloud. Cloud reverb can take any modest guitar or synth sound and turn it into a gorgeous ensemble.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

High Pass: only used to regulate wet sound.

Low Pass: only used to regulate wet sound.

Diff: softens the early reflections to create a more diffused reverb. As Diffusion is increased, the reverb is smoothed and softened, the delay and reverberation mix together more naturally.

8. Lofi Reverb, A unique audio processing method that combines the low - fidelity (Lofi) and reverb effects, creating a strong vintage and nostalgic atmosphere. This effect is derived from the simulation of past audio equipment and recording techniques.

Decay: Adjust the duration of echo.

Mix: Adjust the ratio of wet and dry.

Sample Rate: Adjusts the number of times the audio signal is sampled per second during the process of converting the analog audio signal to a digital audio signal.

Noise Level: Adjusts the intensity of the noise present in the audio signal.

Mod Depth: Adjusts the degree to which the modulation signal affects the carrier signal during the audio modulation process.

9.Swell Reverb, the Swell machine brings in the reverb gradually behind the dry signal for subtle evolving textures, like having a volume pedal on the wet sound.

Decay: Adjust the duration of echo.

Mix: If the dry sound is removed, and set the RiseT parameter to 0, it can mimic the sound of string instruments such as the violin.

Tone: Adjusts the brightness of the reverb effect sound.

Lend: Adjusts the extended duration of the reverb effect.

RiseTime: it adjusts the rise time of the swelled signal, I suggest you choose shorter times for single-line soloing or longer times for ambient chord work.

Note: The effects with the stereo suffix in the REV module are stereo effects.

VOL

1.Volume, Control the preset output volume.

VOL: Adjusts the output volume of the module.

Warm Tips

The meanings of the beat - display methods for the MOD module and DLY module are as follows. Take the 1/4 beat, 1/4D beat, and 1/4T beat as examples. They represent different time parameters respectively:

1/4 beat

This indicates that the time setting of the effector is the length of a quarter note. When an audio signal passes through the effector, the time duration is that of a quarter note.

1/4D beat

Here, "D" usually stands for "dotted", meaning a dotted note. The 1/4D beat means that the time setting of the effector is the length of a quarter note plus half of its length. In other words, it is 1.5 times the length of a 1/4 beat.

1/4T beat

Here, "T" usually stands for "triplet", that is, a triplet note. The 1/4T beat indicates that the time setting of the effector is two - thirds of the length of a quarter note. Its time duration is shorter than that of a 1/4 beat but longer than that of an 1/8 beat. These different settings can produce a variety of audio effects, ranging from simple to more complex rhythmic changes. Producers can select different parameters according to their needs to achieve the musical effects they desire.

音色说明

1. Wah-Wah自动哇音效果，通过设定的频率参数进行有规律的波纹运动音色。

Speed: 调节效果速度。

Q: 中心频率和波形宽度的比例。

Mix: 调节效果湿声和干声的比例。

Width: 调节波形的宽度综合参数比。

Level: 调节模块的输出音量。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

2. Lofi低保真效果，模仿老旧磁带播放时的特质，如轻微的颤音、磁带摩擦产生的背景噪音，给人以温暖、复古的听觉感受。

Bit: 调节音频的量化精度，即每个采样点所使用的比特数。Bit的值越低，音色越粗糙。

Level: 调节模块的输出音量。

Filter: 调节音频信号的频率成分。

3. Sense-Wah力度感应哇音效果。具有极高的敏锐度，能快速捕捉你的演奏力度动态，随着演奏的力度而变化。

Sense: 调节灵敏度，参数值越高灵敏度越高。

Attack: 调节触发效果后的启动时间，数值越大压缩启动时间越慢，数值越小启动时间越快。

Q: 调节中心频率和波形宽度的比例。

fPeak: 调节湿声里扫频效果的反馈程度。

Mix: 调节效果湿声和干声的比例。

Width: 调节波形的宽度综合参数比。

Level: 调节模块的输出音量。

4. Boost，激励效果。

Gain: 调节激励效果的增益度。

Level: 调节模块的输出音量。

5. A Boost，A型高频激励效果。

Gain: 调节激励效果的增益度。

Bass: 调节激励效果的低频。

Mid: 调节激励效果的中频。

Treble: 调节激励效果的高频。

Level: 调节模块的输出音量。

6. E Boost，E型中频激励效果。

Gain: 调节激励效果的增益度。

Bass: 调节激励效果的低频。

Mid: 调节激励效果的中频。

Treble: 调节激励效果的高频。

Level: 调节模块的输出音量。

7. B Boost, B型低频激励效果。

Gain: 调节激励效果的增益度。

Bass: 调节激励效果的低频。

Mid: 调节激励效果的中频。

Treble: 调节激励效果的高频。

Level: 调节模块的输出音量。

8. Boost ED, ED 型增益激励效果。

Gain: 调节激励效果的增益度。

Grit: 调节激励效果的过载饱和度

Level: 调节模块的输出音量。

9. Compress, 压缩效果。

Sustain: 综合了压缩的阈值和压缩比例, 数值越大, 压缩效果越明显。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢, 数值越小启动时间越快。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

10. Compress Pro, 压缩效果。

Ratio: 调节压缩效果比例。

Gain: 调节压缩效果的增益度。

Knee: 调节在达到压缩阈值后开始压缩的过渡程度, 数值越大, 过渡越平滑。

Thd: 调节压缩触发的阈值。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢, 数值越小启动时间越快。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

11. F Compress, 压缩效果。

Ratio: 调节压缩效果比例。

Gain: 调节压缩效果的增益度。

Knee: 调节在达到压缩阈值后开始压缩的过渡程度, 数值越大, 过渡越平滑。

Thd: 调节压缩触发的阈值。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢, 数值越小启动时间越快。

Tone: 调节压缩效果的明亮度。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

12. Pitch音高变化效果, 通过改变音频信号的频率来实现音高的变化。根据声音的基本原理, 音高与频率成正比, 频率越高, 音高越高; 频率越低, 音高越低。

High Pitch: 调节Pitch 效果将输入音频信号的音高提升的频率范围。

Low Pitch: 调节Pitch 效果将输入音频信号的音高降低的频率范围。

High Level: 调节经过Pitch 效果器处理后的音高提升的效果音量。

Low Level: 调节经过 Pitch 效果器处理后的音频降低的效果音量。

Dry Level: 调节未经 Pitch 效果器处理的原始音频信号的音量。

13. Octave八度效果, 主要通过改变音频信号的频率, 产生比原始音频高一个八度或低一个八度的声音。

High Level: 调节经过八度效果处理后高音部分的音量。

Low Level: 调节经过八度效果处理后低音部分的音量。

Dry Level: 调节未经过八度效果处理的原始声音信号的音量。

14. Ring模拟铃声效果, 模拟了一种类似钟声、铃声的回响效果, 为声音增添独特的空间感和氛围感。

Freq: 调节 Ring效果所产生的振荡频率, 当你提高 Freq的值时, 所产生的“Ring”效果音高会升高, 听起来更尖锐、明亮。

Mix: 调节原始声音信号(干声)与经过 Ring”效果处理后的声音信号之间的混合比例。

15. X-Wah哇音效果, 作用在低频至中频之间。你也可以调出冷偏和清晰的音色。整体更加的透明和平滑, 即使在极端设置下也能保持清晰度。

Value: 结合中心频率和频率范围参数的一个控制值。由踏板控制, 用户可以通过控制踏板改变这个值, 使哇音效果更好融入整体的音乐中。

Gain: 调整哇音效果器的增益, 确保哇音效果能够清晰地融入到音乐中, 同时又不会过于突出或掩盖其他乐器的声音。

Level: 控制哇音效果的音量。

16. Funk-Wah哇音效果, 作用在高频, 比较突出而不抢频, 融合度较高。能够自然地融入到吉他的音色中, 形成一种独特而统一的声音风格。

Value: 结合中心频率和频率范围参数的一个控制值。由踏板控制, 用户可以通过控制踏板改变这个值, 使哇音效果更好融入整体的音乐中。

Gain: 调整哇音效果器的增益, 确保哇音效果能够清晰地融入到音乐中, 同时又不会过于突出或掩盖其他乐器的声音。

Level: 控制哇音效果的音量。

17. Slide-Wah哇音效果, 高增益失真, 不仅音色穿透, 甜美而丰富了高频。通过踩踏踏板可控制音色变化, 能为演奏增加动态和灵活性, 适用于各种音乐风格。

Value: 结合中心频率和频率范围参数的一个控制值。由踏板控制, 用户可以通过控制踏板改变这个值, 使哇音效果更好融入整体的音乐中。

Gain: 调整哇音效果器的增益, 确保哇音效果能够清晰地融入到音乐中, 同时又不会过于突出或掩盖其他乐器的声音。

Level: 控制哇音效果的音量。

18. Cry-Wah哇音效果，作用在低频至中频之间，幅度适中，音色中性。能够产生丰富、类似人声的哇音效果，增强 Funk 音乐的节奏感。

Value: 结合中心频率和频率范围参数的一个控制值。由踏板控制，用户可以通过控制踏板改变这个值，使哇音效果更好融入整体的音乐中。

Gain: 调整哇音效果器的增益，确保哇音效果能够清晰地融入到音乐中，同时又不会过于突出或掩盖其他乐器的声音。

Level: 控制哇音效果的音量。

1. AI Gate降噪功能，是一种基于人工智能技术的信号处理工具，用于控制信号的通过与阻断。

Gate: 打开Gate的阈值。它会持续监测输入信号的电平强度。阈值设置得越高，Gate打开的条件越苛刻，只有更强的信号才能通过；阈值越低，则更多信号可以通过。

Bias: 通过设置 Bias 提前量，可以让 AI 降噪模型提前“准备”好对即将出现的噪声或信号变化进行处理。在音频降噪中，如果能提前预测到噪声的变化趋势并相应地调整偏置，模型就能更准确地在噪声出现时进行抑制，减少噪声对有用信号的干扰，提高降噪的及时性和准确性。

2. Soft Gate软降噪功能，对音频信号的电平进行监测和控制，从而实现降低噪声、增强声音清晰度和提升音频质量的目的。

Thd: 调节Soft Gate的阈值。在 Soft Gate 降噪过程中，输入的音频信号电平会与该阈值进行比较。当音频信号的电平高于阈值时，信号会被认为是有效声音，并相对完整地通过；而当音频信号的电平低于阈值时，信号则可能被判定为噪声，进而进行衰减或抑制处理。

3. Hard Gate硬降噪功能，在处理音频信号时比 Soft Gate 更加激进。

Thd: 调节Hard Gate的阈值。当音频信号的电平高于阈值时，Hard Gate 判定该信号为有效音频信号，会让信号毫无改变地通过，就如同没有进行任何处理一样。然而，当音频信号的电平低于阈值时，Hard Gate 会将这些信号认定为噪声或不需要的背景信号，并采取强硬措施——直接将信号静音，也就是完全切断信号的输出，使其在音频中不再被听到。

4. Pro Gate超级降噪功能，通过设置合适的阈值，能够精准地识别并去除这些低于阈值的背景噪声，从而使音频更加纯净。

Att: 调节信号超出临界值后，降噪门完全打开所需的时间。

Rel: 调节信号降到临界值以下后，达到最大衰减所需的时间，把这个参数调到最小值，可以让底噪消失得更快。

Thd: 调节降噪门的阈值。

Kw: 调节阈值上下一定范围内，信号处理的过渡区域宽度。

Ratio: 调节输入信号中噪声部分与处理后输出信号的比例。

5. Compress, 压缩效果。

Sustain: 综合了压缩的阈值和压缩比例，数值越大，压缩效果越明显。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

6. Compress Pro, 压缩效果。

Ratio: 调节压缩效果比例。

Gain: 调节压缩效果的增益度。

Knee: 调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。

Thd: 调节压缩触发的阈值。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

7. F Compress, 压缩效果。

Ratio: 调节压缩效果比例。

Gain: 调节压缩效果的增益度。

Knee: 调节在达到压缩阈值后开始压缩的过渡程度，数值越大，过渡越平滑。

Thd: 调节压缩触发的阈值。

Attack: 信号超过设置阈值后压缩器的启动时间。数值越大压缩启动时间越慢，数值越小启动时间越快。

Tone: 调节压缩效果的明亮度。

Wet Level: 调节压缩湿声的输出音量。

Blend: 控制效果信号和原始(干声)信号之间的混合比例。

单块类		
名称	类别	效果描述
10D-ChieffBD2	过载	基于BOSS BD-2音色的过载单块模拟。BOSS BD-2于1995年推出，是BOSS公司的畅销产品。在2023年，它还入选了BOSS 50周年纪念版单块效果器阵容，与DS-1失真和SD-1超级过载等经典效果器一同受到纪念，足见其在吉他效果器领域的重要地位。能产生温暖的失真和过载效果，从微妙的破音到强烈的过载，具有丰富的谐波内容。低增益设置适合清晰的和弦演奏、琶音以及为旋律增加厚度；高增益时能模拟经典的电子管音箱过载音色，声音饱满且富有动态。
2DS-ChieffDS1	失真	基于BOSS DS-1音色的失真单块模拟。BOSS DS-1于1978年推出，是BOSS公司的首款失真单块效果器。作为一款普及率超高的经典失真效果踏板，全球数百万用户使用过，包括像Steve Vai这样的大师，其已成为吉他效果器领域的标志性产品。能产生浓厚、坚实的失真音色，具有硬朗的边缘和丰富的谐波泛音，非常适合摇滚和金属风格的演奏。在高增益设置下，它可以提供强烈、具有冲击力的失真效果，适合演奏重型的节奏和激昂的独奏。
3DS-ChieffMT2	失真	基于BOSS MT-2音色的失真单块模拟。BOSS MT-2是一款具有标志性的高增益失真效果器，是BOSS公司最受欢迎的效果器之一，仅次于DS-1。能产生浓厚、饱和的失真音色，具有强烈的冲击力和重量感，适合演奏重型的节奏和激昂的独奏，在金属、硬摇滚等风格中表现出色。
4OD-ChieffOD1	过载	基于BOSS OD-1音色的过载单块模拟。1977年推出，是BOSS公司最早的一批紧凑型效果器之一，也是第一款“管乐尖叫”类型的过载效果器，在1985年停产。它对后来的过载效果器设计产生了深远影响，像SD-1和TS808等都是基于OD-1的设计进行改良的。具有非常跟手的弹性，动态表现极佳，带有70-80年代的音色味道。它能为吉他音色增添温暖、饱满的过载效果，使声音更加丰富和有层次感，在演奏布鲁斯、摇滚等风格的音乐时，能很好地还原出经典的音色。
5OD-ChieffSD1	过载	基于BOSS SD-1音色的过载单块模拟。1981年发布，基于1977年BOSS OD-1 Overdrive的革命性非对称削波电路设计，经过改进和升级后成为SD-1，多年来一直是不同音乐风格音乐人的核心过载效果器。具有温暖流畅的过载音色，类似自然过载的电子管放大器音色。轻度到中度的过载音色，中频集中，低频紧凑，适合各种音乐风格，从经典摇滚、蓝调到流行、乡村、爵士等都能适用。对输入增益敏感，通过调节吉他音量旋钮就能产生不同程度的过载，可提供从微妙的音色破碎到更具侵略性的失真等多种效果。
6BT-RageBoost	激励	基于Dallas Rangemaster音色的激励单块模拟。自1965年推出后，Dallas Rangemaster迅速获得了众多知名吉他手的青睐，成为了当时摇滚吉他音色塑造的重要工具，在吉他效果器发展史上占据了重要地位。它不仅能够提升高音，还能对中音进行有效增强，使音色更加饱满、明亮且具有穿透力。在与音箱配合使用时，能为声音添加独特的gritty质感，产生类似过载的效果，让音色更具个性和魅力。

单块类		
名称	类别	效果描述
70D-Dodd250op	过载	基于DOD Overdrive Preamp 250音色的过载单块模拟。作为 DOD 在 20 世纪 70 年代推出的经典效果器之一，它在吉他手中享有很高的地位。最初由 David Oreste DeFrancesco (DOD 的同名创始人) 构思，旨在提供一种在当时能获得失真和增益的方式，同时避免一些模糊效果器的缺点。后来经历了产品开发停滞期，在品牌合并隶属于 Cor - Tek 旗下后，于 2013 年推出了新版。其音色涵盖了从清音增益到近乎完全的失真，能提供丰富多样的音色选择。与 1970 年代的声音相似，平滑失真效果出色，对于塑造 70 年代中期的吉他声音至关重要。高增益前置放大器是其经典之处，无论是柔和的电子管失真，还是增加放大器自然延音的过载效果，它都能很好地实现。将增益调高时，能产生带有丰富、完整声音的极端失真。
8FZ-Dunlpface	法滋	基于Dunlop Fuzz face音色的法滋单块模拟。最初由 Dallas-Arbiter 公司推出，后来 Dunlop 公司对其进行了复刻和改良。它在 20 世纪 60 年代至 70 年代期间广受欢迎，众多著名吉他手如Jimi Hendrix、David Gilmour等都使用过这款效果器来塑造独特的音色。基于锗管的设计，使得 Dunlop Fuzz Face 具有非常温暖、厚实的音色，低频饱满，高频柔和，在演奏中能够为吉他声音增添丰富的质感。
9FZ-BigMuffPi	法滋	基于Electro-Harmonix Big Muff Pi音色的法滋单块模拟。Big Muff Pi 最早可追溯到 20 世纪 60 年代末 70 年代初，自诞生以来，它就凭借独特的音色在摇滚吉他领域占据了重要地位。具有丰富、creamy (奶油般) 的失真音色，延音悠长，能够产生类似小提琴般的歌唱性音色，在演奏旋律性较强的段落时非常出彩。其音色既温暖又厚重，同时还带有一定的颗粒感，高频明亮但不刺耳，低频饱满有力。
10DS-FemanBOD	失真	基于Friedman BE-OD 音色的失真单块模拟。Friedman 公司在吉他设备领域声誉颇高，BE - OD 失真效果器模拟的是经典的 Friedman BE - 100 音箱头，而 BE - 100 音箱头是世界范围职业吉他手舞台上的常客。BE - OD 将庞大的 BE - 100 音箱头所拥有的经典电子管音色压缩到一块效果器中。它能够模拟出经典电子管音箱的温暖音色，低频扎实，高频明亮且富有光泽，整体声音非常饱满，在演奏时能给人一种厚实、丰富的听觉感受。无论是弹奏和弦还是单音旋律，都能展现出丰富的细节和浓郁的音色特质。
110D-FulltOCD	过载	基于Fulltone OCD音色的过载单块模拟。是第一个使用 MOSFETs 作为削波装置的效果器，也是第一个将接地方式配置为“连接到 V - ref 的硬限幅器”的效果器，这使它具有出色的触感，能对琴弦的重击或轻击做出良好反馈。它能提供温暖、自然的过载音色，就像电子管放大器被推到极限时的声音，在增加温暖度、延音和丰富谐波的同时，能无缝融合吉他原有的音色，保持乐器的固有音质特点，不会掩盖吉他本身的声音。
120D-HmanGAni	过载	基于Human Gear Animato音色的过载单块模拟。Human Gear Animato 是一款由加拿大公司 Human Gear 推出的吉他效果器，它在设计和功能上有许多独特之处。基于对经典电路的改良和优化，它产生的过载音色温暖而自然，模拟了电子管放大器过载时的声音特性，带有丰富的谐波成分，使音色更加饱满、富有层次感。在众多效果器中，Animato 拥有自己独特的音色个性。它既可以提供圆润柔和的过载音色，适合演奏抒情、柔和的音乐段落；也能在增益提升时，展现出具有一定颗粒感和侵略性的音色，满足摇滚、布鲁斯等风格中对于激情和力量的要求。

单块类		
名称	类别	效果描述
130D-IbaDist9	过载	基于Ibanez Sonic Distortion 9音色的失真单块模拟。相比 Ibanez 的 TS - 9 过载效果器, SD - 9 的失真度更高, 声音更具冲击力, 是一种比较“凶狠”的失真音色, 能产生类似“类固醇上的电子管尖叫”的效果, 但又不完全等同于电子管过载的声音。具有丰富的低频响应, 在演奏重摇滚、金属等风格的音乐时, 能提供饱满有力的低音, 让节奏部分更加扎实, 增强音乐的厚重感。例如在演奏强力和弦时, 低频的表现能使和弦更有力量和深度。
140D-IbaTS808	过载	基于Ibanez TS 808音色的过载单块模拟。TS - 808 于 1979 年首次面市, 在 80 年代停产, 随后 Ibanez 推出了 TS9、TS10、TS9DX 等新型号。尽管如此, 由于其经典的温暖、宽厚声音以及外形设计, 一直受到发烧友的喜爱。为了回应市场需求, Ibanez 在 2004 年重新复刻了这款经典效果器, 使用了与原版相同的模板、电路和配件。以温暖、饱满的音色著称, 能够为吉他音色增添轻微的压缩和丰富的中频, 使声音更加厚实、动听, 具有很强的歌唱性和音乐性。例如在演奏蓝调音乐时, 这种温暖的音色可以很好地表现出蓝调的情感和韵味。
150D-IbaGree9	过载	基于Ibanez Tube Screamer 9音色的过载单块模拟。它是 Ibanez 经典款 TS808 的改进型, 于 20 世纪 80 年代推出, 最初生产于 1981 年至 1985 年, 在 90 年代初又重新投入生产。它的设计基于 Maxon 公司为 Ibanez 打造的电路, 从诞生起就备受关注, 是众多吉他手的心头好。作为一款经典的吉他效果器, Ibanez TS 9 Tube Screamer 对整个吉他效果器行业产生了深远的影响。它不仅成为了众多吉他手演出和录音时的常用设备, 也为后来的过载效果器设计提供了重要的参考和借鉴。许多其他品牌的效果器在设计上和音色追求上, 都受到了 TS9 的启发。
16FZ-JHS1973L	法滋	基于JHS Bender 1973 London音色的法滋单块模拟。JHS Bender 1973 London 是 JHS Pedals 推出的一款复刻 1973 年版 Tonebender 的法滋失真效果器。如果你喜欢齐柏林飞艇 (Led Zeppelin)、杰夫·贝克 (Jeff Beck)、披头士乐队 (The Beatles)、米克·朗森 (Mick Ronson, 大卫·鲍伊乐队成员) 和我的血腥情人节 (My Bloody Valentine) 等乐队的法兹音色, 那么这款效果器非常适合你, 能广泛应用于摇滚、迷幻、独立等多种音乐风格中。
170D-KeeleRed	过载	基于Keeley Electronics Red Dirt音色的失真单块模拟。Keeley Electronics 是由知名效果器设计师 Bob Keeley 创立的品牌。该品牌以生产高品质、音色出色的吉他效果器而闻名, Red Dirt 是其产品线中一款备受关注的过载/失真效果器。Red Dirt 的音色具有浓郁的温暖感, 它能够为吉他声音增添丰富的谐波, 使音色更加饱满。在过载状态下, 声音具有柔和的边缘, 不会产生过于刺耳的高频, 非常适合演奏蓝调、摇滚等风格的音乐, 能为演奏带来富有情感和表现力的音色。
180D-KlonnCen	过载	基于Klon Centaur音色的过载单块模拟。Klon Centaur 是一款具有传奇色彩的过载效果器, 它的过载声音干净, 中频丰富, 具有咄咄逼人的感觉。它能为吉他音色增添丰富的谐波, 使声音更加饱满、温暖, 同时保持较高的清晰度和透明度, 让音符的细节和动态得以清晰呈现。在任何演奏力度下, 都能提供自然而富有音乐性的过载效果, 从轻微的擦弦声到强烈的和弦, 都能处理得恰到好处, 对演奏者的触弦力度和动态变化极为敏感, 能很好地反映出演奏者的演奏意图和情感。

单块类		
名称	类别	效果描述
190D-MadProGo	过载	基于Mad Professor Golden Cello音色的过载单块模拟。Mad Professor Golden Cello 是一款已停产的效果器，它能提供饱满、富有歌唱性的过载音色，就像大提琴的声音一样温暖而富有表现力，同时搭配高品质的磁带回声式延迟效果。将其接入干净的放大器，在任何音量水平下都能获得宏大、饱满的主音音色。通过调节各个旋钮，可以轻松调整音色的明亮度、延长度和饱和度，以适应不同的音乐风格和演奏场景。
200D-MadProSi	过载	基于Mad Professor Simple Overdrive音色的过载单块模拟。Mad Professor是来自芬兰的知名效果器品牌，始于2002年，在效果器领域有着较高的知名度和认可度。该品牌的产品覆盖了广泛的音色需求，很多产品都是追溯着经典的历史原型制作而成，Simple Overdrive就是其中一款具有代表性的产品，不过目前该产品已停产。具有自然有机的音色，能提供类似电子管的甜美压缩效果，在作为清音激励时，能为音色增添丰富的细节和动态变化；在“边缘”过载状态下，能产生恰到好处的crunch音色，适合演奏节奏吉他；而在作为甜美歌唱性的过载时，其丰富的谐波和温暖的音色，能让主音吉他的声音更加突出，具有很强的表现力，无论是演奏旋律还是solo，都能带来出色的音色体验，并且在各种状态下都能很好地保留吉他原有的音色特点。
210D-MarBlues	过载	基于Marshall Blues Breaker音色的过载单块模拟。其设计灵感源自1962年的“Bluesbreaker”放大器，该放大器因Eric Clapton在John Mayall & The Bluesbreakers乐队中的使用而声名远扬，被认为是“开启了20世纪60年代英国蓝调摇滚之声”。1991年，Marshall开始推出Bluesbreaker过载效果器，旨在模拟原始组合放大器的声音。2008年，Marshall对其进行了重新发行。在舞台演出中，它能为吉他手提供稳定且出色的音色，无论是小型俱乐部还是大型音乐会舞台，都能满足演出需求。在录音室录制中，其丰富的音色变化和优秀的音质表现，能为录制的吉他音轨增添独特的色彩和魅力，帮助制作人打造出经典的蓝调或摇滚风格音乐。
220D-MarGuvnr	过载	基于Marshall Guvnor音色的过载单块模拟。1988年发布，是Marshall公司经典的“箱头模拟”效果器，为后来的失真效果器树立了标杆。2023年，Marshall为纪念公司成立60周年对其进行了复刻发行。设计初衷是为了重现Marshall Plexi和JCM 800放大器的驱动音色，能提供带有压缩感的平滑过载声音，从柔和的驱动音色到高增益下经典、厚重的激烈音色都能很好地呈现，无论是演奏蓝调、摇滚等风格的节奏吉他他还是主音吉他，都能提供出色的音色支持，例如Gary Moore在《Still Got The Blues》专辑中就使用了这款效果器，展现了其从蓝调音色到突出的主音音色的强大塑造能力。
23DS-MrBthund	失真	基于Mr Black Thunderclaw音色的失真单块模拟。它能提供清晰、富有表现力的高增益失真音色，动态范围惊人。其低频强劲有力且清晰，不会出现模糊或松散的情况；高频能够在密集的混音中突出，也可通过调节使其柔和。无论是演奏金属、噪音还是厄运金属等风格的音乐，都能提供所需的强烈失真效果，同时还能根据演奏者的需求，通过吉他音量控制在效果链的任何位置实现音色的清晰变化。
240D-MXClassc	过载	基于MXR Classic Distortion音色的失真单块模拟。MXR Classic Distortion也被称为M86，它是一款基于著名的MXR Distortion III电路，采用锗管削波二极管的失真效果器，是对经典复古效果的现代演绎。在过载状态下，MXR Classic Distortion会产生丰富的谐波。这些谐波不仅增加了音色的厚度和饱满度，还让每个音符都更加立体、富有层次感。当演奏单音旋律时，谐波能够使音符更加华丽，提升演奏的表现力；在演奏和弦时，丰富的谐波能让和弦听起来更加饱满、和谐，增强音乐的感染力。

单块类		
名称	类别	效果描述
250D-NobeODR1	过载	基于Nobels ODR-1音色的过载单块模拟。Nobels ODR-1 是一款备受赞誉的过载效果器，对演奏者的触弦力度非常敏感，能很好地还原演奏动态。轻轻拨弦时，过载音色柔和、细腻；用力拨弦时，音色会更响亮、失真度更高，能根据演奏者的需求，通过吉他音量控制实现音色的清晰变化。
26DS-ProCorrt	失真	基于ProCo Rat音色的失真单块模拟。由于其独特的音色特点，ProCo Rat 适用于多种音乐风格。在摇滚音乐中，它能提供经典的摇滚失真音色，无论是传统摇滚还是现代硬摇滚，都能为吉他演奏增添力量感和冲击力；在金属音乐中，通过调节旋钮，可获得具有攻击性的失真音色，满足金属乐对强烈失真的要求；在布鲁斯音乐中，其温暖、富有动态的音色能为演奏增添情感和表现力，让布鲁斯吉他的声音更加动人。许多著名吉他手如 Johnny Greenwood、Jeff Beck、John Scofield 等都在其作品中使用过 ProCo Rat，使其成为了一款备受推崇的效果器。
270D-VemJaRay	过载	基于Vemuram JanRay音色的过载单块模拟。Vemuram JanRay 是一款备受赞誉的日产激励过载效果器，是当今“透明”过载的代表之一，能在提供过载效果的同时，最大程度地保留吉他的原始音色，让演奏者的演奏风格和吉他本身的特色得以充分展现。各频段均衡，音色自然温暖，不会产生不自然的压缩感。整体音色偏亮，在高频处会有一些“fizzy”的感觉，但控制好增益的话，这种感觉并不会过分，能为音色增添一些闪耀的特质，使演奏在乐队混音中更容易凸显出来。
280D-XotciBBP	过载	基于Xotic BB Preamp音色的过载单块模拟。它适用于多种音乐风格，在摇滚音乐中，可提供温暖、圆润且具有一定压缩感的过载音色，为吉他演奏增添力量感和持续性，无论是节奏吉他的强力和弦还是主音吉他的华丽独奏，都能有出色的表现；在布鲁斯音乐中，其能够模拟出电子管放大器的过载音色，为演奏增添丰富的情感和表现力，让布鲁斯吉他的声音更加动人；在爵士音乐中，通过适当调节，也可以获得柔和、细腻的过载效果，为爵士吉他的演奏增添一些色彩和变化。许多著名吉他手如 Andy Timmons 等都是 Xotic BB Preamp 的忠实用户，它也成为了众多吉他手在录音室和现场演出中常用的效果器之一。
290D-XotciSLD	过载	基于Xotic Effects SL Drive音色的过载单块模拟。以 Marshall Super Lead 和 Super Bass 音箱为蓝本，能够忠实还原出经典的英式失真音色，具有醇厚、饱满且富有木质感的音色，这种音色在摇滚乐中非常具有代表性，能为吉他演奏增添浓郁的复古氛围和独特的个性。
30BT-XotciRCB	激励	基于Xotic RC Booster音色的激励单块模拟。适用于各种音乐风格和演奏场景。在录音室中，它可用于增强吉他的音色，使其在混音中更加突出，无论是录制干净节奏吉他部分，还是需要一些过载效果的主音吉他段落，都能发挥很好的作用。在现场演出中，可作为“Always On”（常开）的效果器，始终为音色提供额外的提升和优化，让吉他手在不同的演奏段落中都能保持出色的音色表现。对于追求纯净、自然音色的吉他手来说，无论是演奏流行、摇滚、布鲁斯还是爵士等风格的音乐，Xotic RC Booster 都能成为他们提升音色的得力工具。许多著名吉他手如 Brad Paisley、Scott Henderson 等都在使用这款效果器，也证明了它在专业领域的受欢迎程度。
31BOD-ChieDB3	贝斯过载	基于Boss ODB-3音色的过载单块模拟。Boss ODB-3 是一款专门为贝斯设计的过载效果器，它非常适合硬摇滚、金属、朋克等风格的音乐，能为这些音乐类型的贝斯演奏提供极具冲击力和侵略性的音色。例如，在硬摇滚中，它可以让贝斯的节奏更加有力，与吉他的失真音色相互呼应，营造出强烈的音乐氛围；在金属音乐中，其重度失真效果能为贝斯增添厚重感和压迫感，使整个乐队的声音更加凶猛。此外，在一些需要突出贝斯个性的流行、电子等音乐风格中，也能发挥独特的作用。

单块类		
名称	类别	效果描述
32BOD-DgB7kkk	贝斯过载	基于DarkglassB7K音色的过载单块模拟。Darkglass B7K 是一款备受赞誉的贝斯前级过载效果器，泛适用于各种风格的音乐，特别是摇滚、金属、朋克等重型音乐风格。在这些风格中，它能提供具有冲击力和侵略性的贝斯音色，使贝斯线条更加清晰有力，增强音乐的节奏感和力量感。同时，在一些需要独特贝斯音色的流行、放克、爵士等音乐中，也能通过其丰富的音色调节功能，创造出富有个性化的贝斯音色，为音乐增添独特的色彩。
33BOD-DgMtB3K	贝斯过载	基于Darkglass MicrotubesB3K音色的过载单块模拟。Darkglass Microtubes B3K 是一款颇受贝斯手欢迎的过载效果器，采用混合 JFET/CMOS 增益电路设计，可模拟出温暖、自然的电子管音箱过载音色，从柔和的过载到强烈的失真都能实现，且在各种状态下都能保持良好的低频响应和音色清晰度，不会让音色变得模糊或失去原有特点。
34BOD-DgVingM	贝斯过载	基于Darkglass Vintage Microtubes音色的过载单块模拟。能提供温暖的类电子管音色，具有自然的动态响应，仿佛重现了老式电子管放大器和开盘磁带机的有机压缩效果，使音色富有个性和温暖感。适用于多种演出和录音场景。在舞台演出中，可让贝斯音色更加突出，为演奏增添独特的色彩和个性；在录音室录制时，能精确地调整音色，满足不同音乐风格对贝斯音色的细致要求，帮助制作出理想的贝斯音色。
35BFZ-RBigMuf	贝斯法滋	基于Electro-Harmonix Russian Big Muff音色的法滋单块模拟。在低频方面表现出色，能够提供温暖、饱满且富有冲击力的低频响应，即使在使用高增益失真效果时，也能保持低频的清晰度和力度，不会出现低频浑浊或丢失的情况，使贝斯在乐队演奏中能够稳稳地撑起节奏和低音部分。
36BFZ-MXBassF	贝斯法滋	基于MXR Bass Fuzz Deluxe音色的法滋单块模拟。MXR Bass Fuzz Deluxe 是一款为贝斯设计的效果器，在产生丰富的模糊失真效果的同时，能够很好地保留贝斯原始信号的低频冲击力和清晰度，不会使低频信号变得浑浊或丢失，让贝斯在乐队演奏中依然能够保持坚实的低频基础，为音乐提供稳定的节奏支撑。
37BOD-Th21BDD	贝斯过载	基于Tech21 Bass Driver DI音色的过载单块模拟。调节整体增益结构和过载程度，轻松为音色添加热度和颗粒感，拧到较大值时可产生温暖而饱满的失真效果。适用于多种音乐风格，如摇滚、流行、爵士、放克、R&B 等。
38BOD-Th21SAG	贝斯过载	基于Tech21 Sans Amp Geddy Lee YYZ Preamp音色的过载单块模拟。这款效果器是与著名贝斯手 Geddy Lee 合作推出的，它在很大程度上参考了 Geddy Lee 本人的标志性音色。Geddy Lee 以其在 Rush 乐队中独特而富有创意的贝斯演奏风格而闻名，他的贝斯音色既具有强烈的冲击力和表现力，又不失细腻和丰富的音乐性。Tech 21 Sans Amp Geddy Lee YYZ Preamp 通过模拟电子管放大器的音色特点，以及精心设计的音色控制功能，能够帮助贝斯手们在一定程度上接近和模仿 Geddy Lee 的经典音色，同时也为他们提供了足够的创作空间，让他们可以根据自己的演奏风格和音乐需求，对音色进行个性化的调整和塑造。
39BOD-Th21VTB	贝斯过载	基于Tech21 VT Bass Deluxe音色的过载单块模拟。能提供强大且多样的贝斯音色，无论是需要温暖厚实的低频来奠定节奏基础，还是通过高增益音色来突出演奏旋律，它都能满足。其多种输出接口和便捷的预设功能，也能让乐手在舞台上快速切换音色，适应不同曲目和表演需求。
40BBT-XotciRB	贝斯激励	基于Xotic RC Bass Booster音色的激励单块模拟。在舞台上，它可以为贝斯增加额外的音量 and 音色表现力，使贝斯在与其它乐器的混音中更加突出。比如在摇滚、金属等风格的音乐演出中，通过提升增益和调整均衡，又能让贝斯发出更具冲击力和侵略性的声音；而在爵士、民谣等风格的演出中，又能通过精细的调节，为贝斯音色增添温暖和细腻质感，使演奏更加贴合音乐氛围。

箱头类		
效果名称	类型	效果描述
1CL-BogSh20th	清音	基于Bogner Shiva 20th Anniversary音色的箱头模拟。其具有开阔的空间感、充足的动态余量，动态响应敏锐，低频响应强大，在摇滚、布鲁斯、金属等多种音乐风格中都有出色表现。此外，该音箱的所有音色都经过精细打磨，十分细腻，除了极端的金属风格如 Djent、核、旋死等，Clean、Fusion、Blues、Rock 等风格都能很好地呈现。
2CL-BogUbersB	清音	基于Bogner Uberschall Rev Blue音色的箱头模拟。Bogner Uberschall Rev Blue的清音通道：具有较高的动态范围和干净的音色，能够清晰地还原吉他的原始音色，适合演奏爵士、乡村等风格的音乐。当接入过载或失真效果器时，清音通道能够与效果器完美融合，产生出丰富多样的音色变化，从轻微的过载到强烈的失真，都能轻松实现。
3DS-BogUbersB	失真	基于Bogner Uberschall Rev Blue音色的箱头模拟。Bogner Uberschall Rev Blue的高增益通道：这是该音箱的核心特色，其设计初衷是为极端、重型和激进的音乐风格而打造，如硬摇滚、金属等。它能提供大量可用的增益，音色犹如喷火的猛兽，具有强烈的冲击力和侵略性。在高增益状态下，依然能保持出色的清晰度和音色定义，每个音符都能清晰可辨，低频紧实有力，高频明亮且具有足够的穿透力，能够在复杂的音乐场景中突出吉他的声音。
4DS-Bog101Rig	失真	基于Bogner Ecstasy 101B + Marshall 1960 (4x12)音色的箱头+箱体模拟。Bogner Ecstasy 101B能够提供极其强烈的失真效果，在高增益状态下，音色依然紧实、清晰，不会出现混乱或模糊的情况，低频有力且具有冲击力，高频明亮且具有足够的穿透力，能够在复杂的音乐场景中突出吉他的声音，非常适合演奏现代摇滚、金属等重型音乐风格。
5DS-CusP50Rig	失真	基于Custom Audio PT50 + Marshall 1960 (4x12)音色的箱头+箱体模拟。Custom Audio PT50为现代摇滚和金属乐手设计，能提供大量可用增益，失真音色紧实、清晰，具有强烈的冲击力和侵略性。在高增益状态下，低频有力且具有足够的下潜，不会出现松散或模糊的情况；高频明亮且具有穿透力，能够在复杂的音乐场景中突出吉他的声音，使演奏者的旋律和 solo 部分更加突出。
6CL-DizHerCh1	清音	基于Diezel Herbert音色的箱头模拟。Diezel Herbert的通道 1 的清音温暖而纯净，具有丰富的细节和出色的动态表现，能清晰还原吉他的原始音色，同时带有一种晶体般的明亮度，使音符在演奏中更加突出，无论是弹奏单音旋律还是复杂的和弦，都能保持良好的分离度和清晰度。
7OD-DizHerCh2	过载	基于Diezel Herbert音色的箱头模拟。Diezel Herbert的通道 2 的过载音色具有鲜明的个性，能呈现出复古风格的过载音色，从轻微的过载到具有一定颗粒感的嘎吱声，都带有经典英式音箱的韵味，适合演奏布鲁斯和经典摇滚；在增益提升后，音色更加紧实、有力，具有更强的攻击性，同时依然保持着良好的音符定义和动态响应，能让演奏者在演奏节奏部分时更具冲击力。
8DS-DizHerCh3	失真	基于Diezel Herbert音色的箱头模拟。Diezel Herbert的通道 3 的高增益音色是其一大特色，具有极高的饱和度和强烈的失真效果，但同时又能保持出色的清晰度和拨弦灵敏度。在演奏金属节奏时，能提供紧实、有力的低频，使每个音符都具有强烈的冲击力和穿透力；在演奏高音时，无论是尖锐的高音还是富有歌唱性的旋律，都能轻松应对，并且可以通过调节音箱的均衡和增益等参数，获得各种不同风格的高增益音色，从现代金属的凌厉风格到具有更多泛音和延音的传统金属风格都能实现。

箱头类		
效果名称	类型	效果描述
9CL-DizV4Ch1	清音	基于Diezel VH4音色的箱头模拟。Diezel VH4的清音通道：具有经典的Diezel风格，声音纯净、明亮，带有一种晶体般的闪耀感，音符清晰，动态范围大，能很好地还原吉他的原始音色。在低增益状态下，适合演奏爵士、布鲁斯等风格的音乐；将增益适当提升，可获得类似Townshend/Hiwatt风格的饱满清音，适合演奏经典摇滚。
10OD-DizV4Ch2	过载	基于Diezel VH4音色的箱头模拟。Diezel VH4的过载通道：延续了通道一的风格，在此基础上增加了一定的过载效果。能产生从温和的过载到具有颗粒感的嘎吱声等多种音色，具有浓郁的复古韵味，类似AC/DC风格的节奏和主音音色，适合演奏经典摇滚和布鲁斯摇滚，在演奏中能为音符增添丰富的谐波成分，使音色更加饱满、富有表现力。
11DS-DizV4Ch3	失真	基于Diezel VH4音色的箱头模拟。Diezel VH4的重金属通道：是Diezel的标志性音色之一，能提供高度清晰、坚实的重金属节奏音色，同时在演奏主音时也能有出色的表现。增益很高，失真强烈但不失真度，音符之间的分离度好，即使在高速演奏复杂的金属节奏时，每个音符也能清晰可辨，低频有力且具有足够的下潜，能为金属音乐带来强烈的冲击力。
12DS-DizV4Ch4	失真	基于Diezel VH4音色的箱头模拟。Diezel VH4的主音通道：在重金属通道的基础上进一步增加了增益和压缩，具有更丰富的泛音和延音，音色更加顺滑、奶油般细腻，高频明亮且具有穿透力，在演奏主音旋律和Solo时，能轻松地在乐队的整体声音中脱颖而出，具有很强的歌唱性，能让演奏者的情感通过音符得到充分表达。
13DS-DizV4KT7	失真	基于Diezel VH4-KT77音色的箱头模拟。1994年，Peter Diezel因对当时市面上音箱的声音不满，为满足自己的需求创建了具有里程碑意义的VH4，并投入生产。它凭借出色的音质和强大的功能，迅速在吉他手群体中获得了高度认可，成为了Diezel品牌的标志性产品之一，多年来一直备受推崇，并且至今仍仍在生产和销售。Tool乐队的Adam Jones是Diezel在美国的第一个买主，随后Guns N' Roses、Metallica、Korn、Slipknot、Bon Jovi的Richie Sambora、Smashing Pumpkins的Billy Corgan等越来越多的大牌乐队和知名吉他手开始使用VH4，它也出现在许多经典的录音作品和现场演出中，为这些音乐作品增添了独特的吉他音色魅力。
14DS-EV5150B6	失真	基于EVH 5150 III 100 S6L6 BLUE音色的箱头模拟。EVH 5150 III 100 S6L6的蓝色通道：是该音箱最受关注的通道之一，能产生从轻微的过载到高度饱和的高增益失真音色。其音色特点是清晰、通透，中频相对凹陷，低频强劲有力，高频明亮且富有光泽，在演奏主音时具有出色的延音和表现力，能轻松地在乐队的整体声音中突出重围，适合演奏硬摇滚、重金属等风格的音乐。
15DS-EV5150R6	失真	基于EVH 5150 III 100 S6L6 Red音色的箱头模拟。EVH 5150 III 100 S6L6的红色通道：是全功率的高增益通道，具有大量的增益和饱和度，能提供坚实、凌厉的失真音色，特别适合演奏现代金属、死亡金属等极端风格的音乐。与传统的高增益音箱相比，它的音色更加平滑，高频部分更加悦耳，在演奏快速的节奏和复杂的指法时，能保持良好的音符清晰度和分离度。
16DS-EV5150B3	失真	基于EVH 5150 III SEL34 Blue音色的箱头模拟。EVH 5150 III 50W EL34的蓝色通道具有更复古、宽松和模糊的音色特点，有点类似于老式马歇尔音箱的音色，能让人联想到经典的摇滚音色。与同系列6L6版本的蓝色通道有所不同，它更偏向于英式摇滚风格的音色表达。

箱头类		
效果名称	类型	效果描述
17DS-EV5150R3	失真	基于EVH5150 III SEL34 Red音色的箱头模拟。EVH5150 III SEL34 Red的红色通道以提供超高增益而闻名，能产生极具侵略性和强烈的失真音色，非常适合演奏金属、硬摇滚等需要强烈失真效果的音乐风格。它可以让吉他声音在乐队演奏中突出，具有很强的穿透力。
18DS-EV515Rig	失真	基于EVH 5150 III 6L6+ Mesa Boogie OS 4x12音色的箱头+箱体模拟。EVH 5150 III 6L6具有出色的延音效果，演奏者可以轻松地实现长音的延续，并且在延音过程中音色保持饱满和稳定，不会出现衰减或音色变化，这使得演奏者在进行高难度的主音演奏时能够有更多的时间来展现技巧和情感。提供了高增益的失真效果，能产生强烈而富有冲击力的音色，非常适合演奏金属和硬摇滚风格的主音 Solo，在舞台上可以让吉他声音瞬间穿透整个乐队的声音，成为焦点。
19OD-FdBasman	过载	基于Fender Bassman Tweed音色的箱头模拟。Fender Bassman Tweed最初于1952年推出，是Fender公司早期的经典产品之一。它原本是为电贝斯设计的音箱，但因其出色的音色表现，很快也被吉他手所青睐，成为了摇滚乐和布鲁斯音乐发展历程中的重要音色标志之一。在摇滚、布鲁斯、乡村等多种音乐风格中都有广泛的应用。许多著名的吉他手如吉米·亨德里克斯（Jimi Hendrix）、埃里克·克莱普顿（Eric Clapton）等都曾使用过Fender Bassman Tweed 音箱，为他们的经典音乐作品增添了独特的音色魅力，其标志性的音色也成为了这些音乐风格发展过程中的重要组成部分。
20CL-FdBfaceP	清音	基于Fender Blackface Princeton Reverb音色的箱头模拟。Fender Blackface Princeton Reverb诞生于1964年至1967年的“黑脸”时期。它在经典的 Princeton 学生组合音箱基础上，增加了电子管驱动混响电路，自推出以来一直是非常受欢迎的录音音箱。适用于多种音乐风格，如摇滚、布鲁斯、爵士、乡村等。在摇滚音乐中，它的过载音色能够为演奏带来激情和力量；在布鲁斯音乐中，其温暖的清音和自然的过载音色能够很好地诠释出布鲁斯的情感和韵味；在爵士和乡村音乐中，其清晰的清音和丰富的音色层次能够为演奏提供良好的支持。
21OD-FdBlDevi	过载	基于Fender Blues Deville音色的箱头模拟。Fender Blues Deville于1993年作为Fender Hot Rod系列的一部分推出，生产至1996年，之后有过复刻版本。它专为蓝调、摇滚和布鲁斯吉他手设计，继承了Fender公司的悠久传统。由于其音色的多样性和可塑性，Fender Blues Deville适用于多种音乐风格，包括蓝调、摇滚、布鲁斯、乡村等。在蓝调音乐中，它的清音和过载音色能够完美地诠释出蓝调的情感和韵味；在摇滚音乐中，强大的功率和富有冲击力的过载音色能够带来激情和能量；在乡村音乐中，温暖的清音和适度的混响效果能够营造出温馨、舒适的音乐氛围。
22CL-FdDR64Vg	清音	基于Fender Deluxe Reverb 64 Vintage音色的箱头模拟。Fender Deluxe Reverb 64 Vintage的音色通透而温暖。高频明亮且富有光泽，能够清晰地展现出吉他的部分，使音符听起来更加清脆悦耳；中频丰富饱满，为音色提供了坚实的基础和丰富的层次感，让声音更加立体；低频则扎实而富有弹性，虽然音箱的体积相对较小，但低频响应依然出色，能够为演奏提供稳定的节奏支撑。整体而言，其清音音色非常纯净，能够很好地还原吉他的原声，让演奏者的技巧和情感得以充分展现。

箱头类		
效果名称	类型	效果描述
23CL-FdHPT5F8	清音	基于Fender High Power Tweed Twin 5F8-A音色的箱头模拟。Fender Twin - Amp 模型于 1952 年在 NAMM 会议上首次亮相，在 1950 年代经历了多次电路更改和升级。1958 年，Leo Fender 推出了 85 瓦的 5F8 - A 电路，被称为“高功率 Tweed Twin”，被认为是 Leo 的最杰出成就之一，也是 Fender 生产的最值得收藏的标准放大器之一。由于其音色的多样性和强大的表现力，这款音箱适用于多种音乐风格，包括摇滚、布鲁斯、爵士、乡村等。在摇滚音乐中，它的过载音色能够带来激情和能量；在布鲁斯音乐中，它的温暖音色和出色的动态响应能够完美地诠释出布鲁斯的情感和韵味；在爵士和乡村音乐中，它的清音又能营造出优雅、舒适的音乐氛围。
24CL-FdHDeCom	清音	基于Fender Hot Rod Deville (2x12)音色的音箱模拟。在清音状态下，音色明亮且通透，高频清晰，能够突出吉他的 高音部分，使音符清脆悦耳；中频表现丰富，为声音增添了厚度和层次感；低频扎实，能为演奏提供稳定的节奏支撑，整体清音纯净，适合演奏多种风格音乐，能很好地还原吉他原声，让演奏者技巧和情感得以展现。使用过载效果或开大音量时，能产生具有特色的过载音色。其过载颗粒感适中，既不过于粗糙刺耳，也不过于柔和，带有丰富谐波成分，失真的同时能保持音准和良好动态响应，可通过调节相关旋钮控制过载程度，以满足不同音乐风格对过载音色的需求，如摇滚、布鲁斯等风格中，能增添激情和表现力。
25CL-FdSpRb65	清音	基于Fender Super Reverb 65音色的箱头模拟。Fender Super Reverb 65 在音乐历史中具有重要的地位，它是 Fender 公司经典音箱系列的重要成员之一。从 1963 年到 1968 年生产的原版 Blackface Super Reverb 音箱，在当时的音乐场景中被广泛使用，众多著名的吉他手在他们的演出和录音中都采用了这款音箱，其独特的音色成为了那个时代音乐的标志性声音之一，对后来的摇滚、布鲁斯、爵士等音乐风格的发展产生了深远的影响。即使在今天，它依然是许多吉他手追求的经典音色来源，不断地启发着新一代的音乐人进行音乐创作和演奏。
26CL-FdTRb65R	清音	基于Fender Twin Reverb 65 Reissue音色的箱头模拟。Fender Twin Reverb 65 Reissue 是一款复刻经典的吉他音箱，许多吉他手认为它是一款非常出色的音箱，是“清音平台”的典范，能忠实展现各种效果器的特点，让乐手更好地塑造个性音色。它在录音室和现场演出中都表现出色，是众多专业乐手和吉他爱好者的首选音箱之一。像 Eric Johnson 等著名吉他手也对其青睐有加。
27CL-FdTwinRb	清音	基于Fender Twin Reverb音色的箱头模拟。Fender Twin Reverb 于 1963 年首次推出，最初采用了经典的“Blackface”（黑脸）外观设计，具有黑色的音箱外壳和灰色 / 银色的面板布料，搭配黑色的 Fender 标志。到了 20 世纪 60 年代末至 70 年代，Fender 推出了“Silverface”（银脸）版本，其外观上主要变化为银色的控制面板和扬声器周围的铝制装饰。后续 Fender 还推出了多个版本的复刻和改进型号，如 '65 Twin Reverb Reissue 等，以满足不同吉他手的需求和对经典音色的追求。
28CL-Fman100E	清音	基于Friedman HBE100音色的箱头模拟。Friedman BE-100的清音通道：该通道能提供纯净、干净的吉他音色，忠实还原吉他的原声。具有音量、高频、低频以及三路音色亮度控制开关，可以根据演奏需求和个人喜好，对清音音色进行精细调整，以适应不同的音乐场景和演奏风格。例如，在演奏爵士、乡村等风格的音乐时，清音通道能提供温暖、柔和且富有空间感的音色，为音乐营造出干净、舒适的氛围。

箱头类		
效果名称	类型	效果描述
290D-Fman100B	过载	基于Friedman HBE100音色的箱头模拟。Friedman HBE100的BE通道：这是基础过载通道，基于Marshall Plexis进行改进设计。它能产生经典的英式摇滚过载音色，具有丰富的谐波和良好的动态响应。通过调节增益和音量等控制旋钮，可以获得从温和的过载到较为强烈的失真等不同程度的音色变化，适合演奏摇滚、布鲁斯等风格的音乐。在这个通道下，音箱的低频坚实，中频饱满，高频明亮且带有一定的毛刺感，能为吉他声音增添独特的个性和魅力。
30DS-Fman100H	失真	基于Friedman HBE100音色的箱头模拟。Friedman HBE100的HBE通道：可理解为BE通道的增强版，通过开关切换到HBE模式后，能进一步提升增益和饱和度。它在保持紧密低频和清晰音符分离度的同时，提供更具冲击力和侵略性的高增益音色。这种音色非常适合演奏金属、硬摇滚等需要强烈失真和高输出的音乐风格，能让吉他在乐队混音中更加突出，主音演奏时具有很强的穿透力。
31DS-Fman100J	失真	基于Friedman JJ-100 Jerry Cantrell Signature音色的箱头模拟。Friedman JJ-100 Jerry Cantrell Signature是一款与Alice in Chains乐队吉他手Jerry Cantrell合作推出的签名款吉他音箱，这款音箱能呈现出Alice in Chains乐队那种凶猛、标志性的吉他音色。具有高增益、高饱和度的特点，能产生强烈而富有冲击力的失真效果，同时保持了良好的音符分离度和动态响应，无论是演奏重型的节奏段落还是激昂的主音solo，都能轻松驾驭，让吉他声音在乐队混音中脱颖而出。
32CL-GojaXcln	清音	基于由Gojira乐队吉他手Joe Duplantier精心调校音色的箱头模拟。Clean：是一个复古电子管放大器的原始模型。将增益调低时，能产生纯净、清澈的清音，适合演奏一些干净、柔和的旋律，如在歌曲的前奏、间奏或需要营造出宁静氛围的部分使用；把增益调高时，则会产生令人难以置信的自然电子管饱和音色，这种略带过载的音色具有温暖、圆润的特点，在保持一定清晰度的同时，为声音增添了丰富的谐波，使音色更加饱满。
330D-GojaXrst	过载	基于由Gojira乐队吉他手Joe Duplantier精心调校音色的箱头模拟。Rust：其增益范围很广，具有强大的失真能力。它的音色特点与传统意义上的“crunch”音色有所不同，它所产生的失真效果更具个性和侵略性，就像其名字一样，带有一种粗糙、不羁的质感，能让人联想到工业金属那种强烈的机械感和力量感。这种音色在演奏重型节奏段落时，能够提供紧凑而有冲击力的声音，使吉他的声音在复杂的音乐编排中依然能够突出重围。
34DS-GojaXhot	失真	基于由Gojira乐队吉他手Joe Duplantier精心调校音色的箱头模拟。Hot：该通道能完美捕捉Gojira闻名的那种清晰、明确的超高增益音色，其音色炽热，饱和度极高，就像岩浆一样具有强烈的冲击力和爆发力。它特别适合用于演奏激昂的主音solo，能够产生高亢、尖锐的音色，同时保持良好的音符分离度，让每个音符都清晰可辨，在搭配延迟等效果器时，能营造出极具空间感和张力的音效，使演奏充满激情和活力。
35CL-HiwD103N	清音	基于Hiwatt DR103 Normal音色的箱头模拟。Hiwatt DR103的Normal通道音色以干净、有力著称，在任何音量水平下都能保持清晰，具有很强的动态余量，能呈现出丰富的偶次谐波，声音响亮、饱满且富有冲击力，是非常优质的清音通道，适合演奏各种风格的音乐，尤其是需要干净、纯净音色的演奏场景。
36CL-HiwD103B	清音	基于Hiwatt DR103 Bright音色的箱头模拟。Bright通道相比Normal通道，音色更明亮、清晰，高频响应更为突出，在增加增益时，能产生具有特色的过载音色，既保持了一定的清晰度，又带有丰富的谐波成分，使声音更加有个性，适合演奏一些需要突出高频细节和具有侵略性的音乐段落。

箱头类		
效果名称	类型	效果描述
37DS-LayG100L	失真	基于Laney GH100L音色的箱头模拟。当增益提升时，能产生具有强烈冲击力的失真音色。这种失真带有明显的颗粒感，在演奏重型节奏时，每一个音符都能表现出强烈的力量感，给人一种坚实而富有侵略性的听觉感受。它的失真度较高，但同时又能保持一定的清晰度，不会让音符之间的界限变得模糊，适合演奏金属、硬摇滚等风格的音乐，能为演奏带来强烈的激情和张力。
38DS-Mar71JMP	失真	基于Marshall 1971 JMP音色的箱头模拟。Marshall 1971 JMP 在摇滚和金属音乐的发展历程中扮演了重要的角色。许多著名的吉他手在录音和演出中都使用过这款音箱，如 Gary Moore 等。它的独特音色成为了 70 年代和 80 年代摇滚吉他声音的重要标志之一，为众多经典音乐作品的诞生做出了贡献，也影响了后来无数音箱的设计和发展。
39DS-MarJM800	失真	基于Marshall JCM800 2203音色的箱头模拟。JCM800 2203 于 1981 年左右推出，迅速成为了整个 80 年代的摇滚和金属之声，被许多著名吉他手使用，如 AC/DC 的 Angus Young、Slayer 的 Kerry King、Metallica 的 James Hetfield 等，巩固了其在放大器历史上的地位，也定义了那个时代的声音。它的独特音色成为了摇滚和金属音乐的重要标志之一，对后来无数音箱的设计和发展产生了深远的影响，并且至今仍然有非常大的市场需求和众多的使用者。
40CL-MarJM900	清音	基于Marshall JCM 900 4100音色的箱头模拟。Marshall JCM 900 4100的清音通道，在较低增益下可以提供明亮、清澈的清音音色，音质纯净，高频清晰，低频坚实，能很好地还原吉他的原始音色，也能对一些轻柔的主音演奏提供干净而富有表现力的音色基础。
41DS-MarJM900	失真	基于Marshall JCM 900 4100音色的箱头模拟。Marshall JCM 900 4100的高增益通道，增益更高，适用于演奏 Lead（主音）部分。在增益较低时，能表现出经典的失真 Lead 音色，具有一定的侵略性和饱和度，声音较为厚实；当增益打到最大时，可以得到比较现代的 Screaming Solo 音色，具有强烈的失真和较高的饱和度，能够在乐队演奏中突出主音旋律，非常适合演奏重金属、硬摇滚等风格的音乐。
42CL-MarJTM45	清音	基于Marshall JTM 45音色的箱头模拟。Marshall JTM45 是 Marshall 公司推出的第一款吉他音箱，于 1962 年开始生产。在清音状态下，能提供温暖而饱满的音色，高频清晰明亮，不会刺耳，低频深沉且有力量感，为演奏提供扎实的基础。比如弹奏分解和弦时，每个音符都能清晰、温暖地呈现出来。当增益适当提升，进入过载状态后，音色变得更加饱满，具有强烈的冲击力，非常适合演奏摇滚、布鲁斯等风格的音乐。像 Eric Clapton、Jimi Hendrix 等大师都曾用它演奏出经典的摇滚与布鲁斯曲目。
43OD-MarLed50	过载	基于Marshall Lead 50音色的箱头模拟。Marshall Lead 50 出现于 20 世纪 60 年代末至 70 年代初，是在 Marshall 经典的 JTM45 和 JTM50 等型号基础上发展而来。它是 Marshall 为了满足乐手对更高功率和更具侵略性音色的需求而设计的，最初被称为“Super Lead 50”，后来简称为“Lead 50”，在当时的摇滚和布鲁斯音乐场景中迅速获得了广泛关注和喜爱。Marshall Lead 50 在摇滚和金属音乐的发展历程中扮演了重要的角色。许多著名的吉他手都使用过这款音箱，如吉米·亨德里克斯（Jimi Hendrix）、埃里克·克莱普顿（Eric Clapton）等，它帮助定义了那个时代的吉他音色，成为了摇滚和金属音乐的标志性音箱之一。
44DS-MarSJLcP	失真	基于Marshall Silver Jubilee音色的箱头模拟。Rhythm Clip状态下，声音更具“嘎吱”声，使节奏吉他演奏更有力量和冲击力，在演奏摇滚、金属等风格的节奏部分时，能营造出强烈的氛围。Marshall Silver Jubilee 是 Marshall 公司 1987 年为庆祝成立 25 周年及创始人 Jim Marshall 从事音乐产业 50 周年而推出的系列音箱。

箱头类		
效果名称	类型	效果描述
45DS-MarSJLed	失真	基于Marshall Silver Jubilee音色的箱头模拟。该系列音箱在设计上基于JCM800 2203和2204,是第一款使用五级管/三极管开关的Marshall产品。许多著名吉他手如Slash、John Frusciante等都喜欢使用Silver Jubilee系列音箱,使其成为了具有传奇色彩的经典型号。
46DS-MarSP100	失真	基于Marshall Super Lead 100音色的箱头模拟。Marshall Super Lead 100诞生于20世纪60年代中期,是Marshall公司在推出JTM45等经典型号后,为满足乐手对更大功率和更强劲音色的需求而设计的。它是摇滚乐发展历程中的标志性音箱之一,许多著名吉他手在舞台和录音室中都使用过它,帮助定义了那个时代的摇滚吉他音色。当将音量调高或使用效果器增加增益时,音箱会产生出具有强烈冲击力和饱和度的失真音色,这种失真带有明显的颗粒感,声音坚实而饱满,具有浓郁的英式摇滚风格,非常适合演奏摇滚、金属等风格的音乐,能为音符增添强烈的力量感和激情。
47CL-MatApCf	过载	基于Matchless Amplifiers Chieftain音色的箱头模拟。它能产生具有浓郁英式风格的音色,颗粒感鲜明,泛音丰富,声音坚实而饱满。随着演奏力度的变化,音箱的动态响应出色,能及时反馈出不同的音色变化,为演奏增添丰富的表现力,几乎能支持任何演奏风格,是一款出色的通用型放大器。Matchless Amplifiers成立于1989年,一直秉承着制造最好、用途最广泛的吉他音箱的理念,致力于为音乐家打造音质最好、最耐用的音箱。Chieftain作为其产品线中的重要型号,体现了品牌的高端定位和对品质的执着追求,属于高端精品音箱,价格相对较高,但其卓越的性能和品质受到了众多专业吉他手和音箱爱好者的喜爱和追捧。
48CL-Mat30Ch1	清音	基于Matchless Amplifiers DC30音色的箱头模拟。Matchless Amplifiers DC30 Ch1通道的清音音色温暖且纯净,对吉他原始音色还原度高。在演奏轻柔旋律与干净节奏时,能细腻展现音符的每个细节,非常适合演奏爵士乐、乡村音乐等,为这些风格的音乐赋予柔和、舒缓的氛围。
49OD-Mat30Ch2	过载	基于Matchless Amplifiers DC30音色的箱头模拟。Matchless Amplifiers DC30 Ch2通道的过载音色在颗粒感的基础上,更偏向于现代风格。它的失真度相对较高,声音更加坚实、硬朗,具有更高的增益水平,能够产生更加激烈、厚重的失真效果,适合演奏现代摇滚、金属等音乐风格,为这类音乐带来强烈的冲击力和攻击性。
50DS-MbDRCh3M	失真	基于MesaBoogie Dual Rectifier California Ch3 Modern音色的箱头模拟。在Modern模式下有着快速而强劲的攻击响应,每个音符的起始都具有强烈的冲击力,如同鼓点般能够迅速抓住听众的注意力,特别适合演奏节奏强烈、充满力量感的音乐,如朋克、金属等风格,能使演奏充满激情与活力。
51OD-MbDRCh3R	过载	基于MesaBoogie Dual Rectifier California Ch3 Raw音色的箱头模拟。Raw模式有着独特的复古风味,能让人感受到传统摇滚乐那种质朴、纯粹的声音特质。它的音色相对温暖、圆润,不像现代模式那样具有强烈的攻击性和高增益效果,而是更注重声音的自然表达和情感传递。
52DS-MbDRCh3V	失真	基于MesaBoogie Dual Rectifier California Ch3 Vintage音色的箱头模拟。Vintage模式有着丰富的谐波含量,使得声音饱满且富有层次感,能产生一系列和弦之音,为音色增添色彩和质感。其音色温暖、圆润,具有浓郁的复古韵味,注重自然表达和情感传递,能让人感受到传统摇滚乐质朴、纯粹的声音特质。
53CL-MbJP2Ch1	清音	基于Mesa Boogie JP2C Ch1音色的箱头模拟。Ch1通道专门为清音而设,对前置放大器部分的动态余量进行了最大化优化,能提供所有Mark系列放大器中最高动态余量的清音。

箱头类		
效果名称	类型	效果描述
54DS-MbJP2Ch2	失真	基于Mesa Boogie JP2C Ch2音色的箱头模拟。Ch2通道主要提供激进、紧凑的过载节奏声音，带有通常与 lead 模式或通道相关的增益量，从电路角度看就是 Mark IIC + 的 lead 通道处于原始状态。增益设置针对此类声音的性能进行了优化，也可用于各种 lead 声音，但将 JP - 2C 中的通道专用于 Crunch 节奏演奏时是不错的选择。
55DS-MbJP2Ch3	失真	基于Mesa Boogie JP2C Ch3音色的箱头模拟。Ch3通道旨在打造高亢的主音，拥有原版的所有细微性能，通过 100 瓦 A/B 类（相对于 90 瓦 Simul - Class™）功率部分而具有令人难以置信的稳定性。特性略显温暖、饱满和压缩，非常适合主音演奏，适用于所有风格和增益要求的主音演奏。
56CL-MbSta50	清音	基于Mesa Boogie Lone Star 50 W音色的箱头模拟。通道 1 的 Clean 音色基于传统复古 / 精品增益结构，能呈现出如天使般温暖的音色。它具有很高的纯净度和清晰度，音符之间的分离度良好，弦与弦之间的音色不会相互混淆，无论是弹奏单音旋律还是分解和弦，都能清晰地听到每一个音符。在清音状态下，吉他的原声音色能够得到很好的还原，同时音箱自身也会赋予声音一种温暖、柔和的特质，高频明亮但不刺耳，低频饱满而富有弹性，中频丰富使得声音具有扎实的质感。
57OD-Mbsta50	过载	基于Mesa Boogie Lone Star 50 W音色的箱头模拟。同样是在通道 1 中，通过适当增加驱动，可以获得适合布鲁斯或根源和弦风格的过载音色。这种过载音色具有浓郁的复古韵味，它在保持一定清晰度的基础上，为声音增添了丰富的谐波和失真效果。音符的边缘会变得更加柔和，同时伴有一定的压缩感，使得声音更加饱满、富有动态。随着增益的增加，过载音色会逐渐从轻微的失真过渡到较为强烈的失真，但依然能够保持良好的音色平衡，不会出现某一频段过于突出或缺失的情况。
58CL-MbSta100	清音	基于Mesa Boogie Lone Star 100W Tweed音色的箱头模拟。Tweed 模式通过自耦变压器将线路电压降低，能让音箱在较低整体音量下使放大器产生功率削波，其 Clean 音色具有独特的海绵感和凹陷感，响应更具特色。它依然保持了一定的纯净度和清晰度，能较好地还原吉他原声音色，同时带有温暖、柔和的特质，高频不刺耳，低频有弹性，中频扎实，具有浓郁的复古韵味。
59OD-MbSta100	过载	基于Mesa Boogie Lone Star 100W Tweed音色的箱头模拟。在 Tweed 模式下，通道 1 基于传统复古 / 精品增益结构，通过增加驱动可获得适合布鲁斯或根源和弦风格的过载音色。这种过载音色在 Tweed 模式的影响下，谐波更加丰富，失真效果更具特色，音符边缘柔和，压缩感明显，声音饱满且动态丰富。
60DS-MbTovctO	失真	基于Mesa Boogie Tremoverb CaliforniaTremo Orange音色的箱头模拟。通道 1 的 Orange 模式音色较为温暖、海绵感更强，声音相对松散一些，具有浓郁的复古韵味，在过载时能产生适合布鲁斯或根源和弦风格的音色，其高频相对柔和，低频较为饱满，中频丰富，适合演奏一些需要温暖、圆润音色的音乐风格。
61DS-MbTovctR	失真	基于Mesa Boogie Tremoverb California Tremo Red 音色的箱头模拟。通道 2 的 Red 模式则声音更明亮、紧凑，具有更高的增益和更强烈的失真效果，声音更具冲击力和侵略性，其高频较为突出，低频坚实有力，适合演奏硬摇滚、金属等需要强烈失真和高增益的音乐风格。

箱头类		
效果名称	类型	效果描述
62DS-MbDR2Rig	失真	基于Mesa Boogie Dual Rectifier 2CH RevG 6L6+Mesa Boogie RoadKing (4x12)音色的箱头+箱体模拟。Mesa Boogie Dual Rectifier 2CH RevG 6L6以强大的失真能力和丰富的谐波表现著称。它可以产生具有强烈冲击力和侵略性的失真音色，非常适合演奏硬摇滚、金属等重型音乐风格。在高增益设置下，音符的延音很长，能够营造出极具张力的音乐氛围。同时，该音箱的失真音色并不显得生硬或模糊，通过对音箱的均衡和增益等参数的调节，可以获得清晰、有层次感的失真效果，使每一个音符都能保持良好的清晰度和辨识度，乐手可以轻松地在复杂的演奏中突出旋律和音符的细节。
63DS-MbV35Rig	失真	基于MesaBoogieMarkV35+Bogner(4x12)音色的箱头+箱体模拟。在高增益的失真状态下，音符的延音很长。这使得乐手在演奏旋律和独奏时，能够轻松地保持音符的持续时间，营造出富有张力和感染力的音乐氛围，同时也为演奏中的各种技巧，如滑音、颤音等提供了更好的表现空间，使乐手能够更加流畅地演奏复杂的乐段。
64CL-MogSW50	清音	基于Morgan SW50音色的箱头模拟。清音状态下是非常响亮、干净的吉他音箱，能产生清澈、纯净的清音，具有很高的动态范围，能清晰地还原吉他的原始音色，适合演奏爵士、乡村、民谣等风格的音乐，在演奏这些风格的音乐时，能够将吉他的音色特点完美地呈现出来，让听众感受到音乐的细腻和纯净。
65CL-MogSW50L	清音	基于Morgan SW50音色的箱头模拟。low boost状态下，Morgan SW50能使音色更加饱满、有力，为演奏增添厚重感。在演奏一些需要强调低频的音乐风格，如摇滚、布鲁斯等时，可通过开启低音增强功能，让吉他的低频部分更加突出，使节奏更加扎实，增强音乐的律动感和冲击力。
66DS-Pvy6505L	失真	基于Peavey 6505 Lead音色的箱头模拟。Lead 通道侧重于高增益表现，能提供大量的失真度，可产生极具侵略性和穿透力的失真音色，适合演奏金属、硬摇滚等风格的主音旋律。乐手在演奏快速的主音段落和 solo 时，该通道能让音符清晰地分离，每个音符都具有强烈的冲击力和延音效果，例如在演奏 Metallica 等金属乐队的经典主音曲目时，能完美呈现出那种强烈的金属质感和锐利的音色。
67DS-Pvy6505R	失真	基于Peavey 6505 Rhythm音色的箱头模拟。Rhythm 通道相对更加灵活，既可以提供较为干净的清音音色，也能通过开启 Crunch（紧缩）开关获得具有一定过载效果的节奏音色。这种过载音色具有温暖的特质和一定的颗粒感，非常适合演奏摇滚、布鲁斯等风格的节奏部分，能够为音乐增添丰富的和声和律动感。例如在演奏 AC/DC 乐队的经典摇滚曲目时，Rhythm 通道的 Crunch 音色可以很好地呈现出那种经典的摇滚节奏音色。
68CL-PiniICLN	清音	基于由澳大利亚吉他手 Plini 精心调校音色的箱头模拟。Clean 通道具有透明、有力且如水晶般清澈的声音，体现了世界上一些最受追捧的清音放大器的所有特点。
69OD-PiniCCH	过载	基于由澳大利亚吉他手 Plini 精心调校音色的箱头模拟。Crunch 通道是清澈清音和高增益之间的完美中点，捕捉了最佳的英国新浪潮音色的清晰度和清脆感，并带有独特的风格。
70DS-PiniDST	失真	基于由澳大利亚吉他手 Plini 精心调校音色的箱头模拟。Lead 通道在 Crunch 设计的基础上增加了一个三极管增益级，专为演奏主音和高增益的重型即兴演奏而设计，并且与扩展音域的吉他配合得非常好。
71DS-RanSatan	失真	基于Randall Satan音色的箱头模拟。Randall Satan 以其强大的高增益能力和出色的失真音色著称，特别适合金属、硬摇滚等风格的音乐演奏。它能产生坚实、有力且具有高度饱和感的失真音色，音符的清晰度和分离度极佳，在高速演奏和复杂的和弦进行中，每个音符都能清晰可辨，同时还带有丰富的泛音和谐波，为音乐增添了强烈的冲击力和厚重感。

箱头类		
效果名称	类型	效果描述
72CL-RJ120Com	清音	基于Roland Jazz Chorus120(2x12)音色的音箱模拟。oland Jazz Chorus 120 (2x12) 是一款具有传奇色彩的固态吉他音箱组合，于1975年首次推出。许多著名的音乐家如 Andy Summers、Albert King、Adrian Belew、Metallica、Johnny Marr 等都曾使用过 Roland Jazz Chorus 120，其纯净的音色和标志性的合唱效果在无数流行歌曲中都有出现，使其成为了吉他音箱领域的经典之作。
73CL-Sold100C	清音	基于Soldano SLO 100音色的箱头模拟。Soldano SLO-100 在清音模式下，能够提供非常纯净、清澈的音色，没有过多的杂音或音染，能最大程度地还原吉他本身的声音，让音符的每一个细节都清晰可闻，为演奏者打造出干净、纯粹的音乐基础。在纯净的清音基础上，还带有轻微的颗粒感，这种颗粒感并非失真或杂音，而是一种类似“沙质感”的音色特点，它为清音增添了一份独特的质感和个性，让音色更加丰富多样，在演奏一些具有节奏感的音乐时，这种颗粒感能够更好地突出音符的节奏感和律动感。
74OD-Sold100L	过载	基于Soldano SLO 100 Lead音色的箱头模拟。它能提供高增益的过载音色，满足重度失真需求，同时保持音色的平滑度和连贯性，避免出现刺耳的杂音或粗糙的音质，例如在演奏金属乐的高速失真旋律时，能让音符清晰可辨。在布鲁斯音乐中，过载可以为吉他音色增添一些 gritty (砂砾感) 和沧桑感，使演奏更具情感和韵味。像 Stevie Ray Vaughan 等布鲁斯吉他大师，也会在演奏中适当运用过载来丰富音色。
75DS-Sold100L	失真	基于Soldano SLO 100音色的箱头模拟。Soldano SLO100 在吉他音箱市场中占据着重要的地位，它被视为高端吉他音箱的代表之一。其出色的音色品质、可靠的性能和经典的设计，不仅受到了专业吉他手的青睐，也成为了许多吉他爱好者梦寐以求的装备。尽管价格相对较高，但它仍然在全球范围内拥有广泛的用户群体，并且在各种音乐风格的演出和录音中都有着出色的表现。许多著名的吉他手都使用过 Soldano SLO100，如 Steve Vai、Joe Satriani、Eric Johnson 等。这些大师级的吉他手在他们的演奏和录音中，充分展现了 Soldano SLO100 丰富多样的音色和出色的性能，也进一步提升了这款音箱的知名度和影响力。
76OD-SpKinCom	过载	基于Supro Delta King12(1x12)音色的音箱模拟。无论是经典摇滚风格中的节奏部分，还是蓝调摇滚中的主音演奏，Supro Delta King 12 的过载音色都能够胜任。在经典摇滚中，它可以提供具有一定颗粒感的失真音色，让节奏吉他听起来更有力量感；在蓝调摇滚的主音演奏中，其过载音色的温暖和动态响应能够让主音旋律更加富有表现力，随着演奏力度的变化而产生不同的音色变化。
77OD-ToneKCom	过载	基于Tone King Gremlin(1x12)音色的音箱模拟。当逐渐增加增益进入过载状态时，Tone King Gremlin 的过载音色过渡自然平滑。它不会突然从清音变成生硬的失真，而是循序渐进地增加饱和度和颗粒感，让音色有一个自然的变化过程。这种自然的过载效果非常适合演奏布鲁斯音乐，能够很好地配合吉他手的滑音、颤音等技巧，使演奏更富有情感和表现力。
78OD-VicKC1L6	过载	基于Victory Amps Kraken Ch1 Tube 6L6音色的箱头模拟。当增益提升进入过载状态，Ch1 呈现出的过载音色具有典型的英式风格。它的过载颗粒感较为细腻，声音温暖且富有动态。在演奏布鲁斯和经典摇滚风格的音乐时，这种过载音色能够很好地还原出传统的英式摇滚韵味，配合吉他手的演奏技巧，如推弦、揉弦等，可以产生非常有表现力的音色变化。

箱头类		
效果名称	类型	效果描述
790D-VicKc1L3	过载	基于Victory Amps Kraken Ch1 Tube EI34音色的箱头模拟。在过载状态下，Ch1 Tube EL34 展现出典型的英式过载风格。它的过载音色较为平滑、自然，颗粒感细腻且富有动态。随着演奏力度的变化，过载程度会相应地产生明显的响应，轻轻弹奏时，过载程度较低，音色温暖柔和；用力弹奏时，过载程度增加，音色变得更加饱满、富有冲击力，但仍然保持着较好的清晰度和音乐性。这种过载音色非常适合演奏布鲁斯、经典摇滚等风格的音乐，能够很好地配合吉他手的各种技巧，如滑音、颤音等，为演奏增添丰富的表现力。
80DS-VicKc2L6	失真	基于Victory Amps Kraken Ch2 Tube 6L6音色的箱头模拟。Ch2 主要侧重于美式高增益失真音色。它能产生紧凑、激进的失真效果，非常适合演奏前卫摇滚、新派金属等风格的音乐。其失真度较高，声音具有很强的冲击力和侵略性，低频坚实有力，在演奏强力和弦时能够提供坚实而厚重的支撑，让音乐充满力量感。
81DS-VicKc2L3	失真	基于Victory Amps Kraken Ch2 Tube EI34音色的箱头模拟。Ch2 通道主要偏向于美式高增益失真音色。使用 EL34 电子管时，它能产生紧凑、强劲的失真效果，具有很高的增益度和强烈的冲击力，非常适合演奏金属、前卫摇滚等重型音乐风格。其低频坚实有力，在演奏强力和弦时能够提供强大而厚重的支撑，使音乐充满力量感和侵略性。高频部分则具有足够的高度和清晰度，即使在高增益的情况下，也能让音符清晰可辨，不会出现模糊不清的现象，这使得在演奏快速的金属节奏和旋律时，每个音符都能精准地传达出来。
820D-VAC15	过载	基于Vox AC15音色的箱头模拟。Normal 通道的过载比较温和、自然。它保留了较多吉他的原始音色，过载颗粒感相对较细，在音符的起始和衰减阶段都表现得较为平滑。随着音量的提升，音色会逐渐从干净的清音过渡到轻微的过载，这个过程非常自然，没有明显的突兀感。当演奏一些轻柔的摇滚曲目或者需要在清音和过载之间频繁切换的段落时，Normal 通道的过载能够很好地满足需求，它可以在不破坏整体音乐氛围的前提下，为演奏增添一些温暖和柔和的色彩。
830D-VAC15TBC	过载	基于Vox AC15音色的箱头模拟。Top Boost 通道的过载更具个性和特色。它的高频响应更为突出，在过载状态下，高频部分更加明亮、尖锐，能够产生一种独特的“玻璃声”效果，这种声音非常有穿透力，在乐队演奏中很容易凸显出来。同时，该通道的过载在增益提升时，音色的饱和度和失真度也会相应增加，能够产生更强烈的过载效果，但依然保持着较好的清晰度，不会让声音变得模糊不清。
840D-VAC30	过载	基于Vox AC30音色的箱头模拟。Normal 通道的过载音色较为温和、自然，具有浓郁的复古韵味。它在保留了吉他原始音色的基础上，逐渐引入过载效果，随着音量的提升，过载程度也会逐渐增加，但不会过于强烈。其过载颗粒感细腻，高频明亮但不刺耳，中频丰富且温暖，低频扎实有力，能为演奏提供稳定的基础。在演奏时，音符的清晰度高，即使是快速的段落也能清晰可辨，非常适合演奏传统摇滚、布鲁斯等风格的音乐。
85DS-VAC30TBH	失真	基于Vox AC30音色的箱头模拟。Top Boost 通道的 Hot Overdrive 是在 Top Boost 通道基础上进一步增强了增益和过载效果。它的高频更加突出，具有一种尖锐、明亮的“玻璃声”，这种声音极具穿透力，在乐队演奏中能够轻易地凸显出来。其过载程度更高，失真度较大，但依然保持着较好的清晰度和动态响应，演奏者可以通过控制演奏力度来精确地控制音色的变化。低频方面，虽然相对中频和高频来说不是特别突出，但依然具有足够的紧实度和力量感，能够在高增益的情况下为整体音色提供有力的支撑。

箱头类		
效果名称	类型	效果描述
86AC-Bensnamp	原声吉他	基于Benson AMP音色的箱头模拟。Benson Amps 主要源于 Christopher Benson 对声音的热爱。作为一名吉他手兼制作人，他的大多数设计都直接源于自己对理想音色的追求，旨在为音乐家打造出毫无妥协的完美乐器。公司不断发展壮大，其产品在全球范围内受到了众多音乐家和吉他爱好者的喜爱和认可。Benson Amps的产品具有独特的音质，其放大器能够提供丰富的谐波和清晰的音色，无论是在清音状态还是过载状态下，都能表现出色。
87AC-PetruAPA	原声吉他	基于Petrucci Acoustic Piezo Amp音色的箱头插件模拟。Petrucci Acoustic Piezo Amp 能够逼真地模拟出压电拾音器搭配声学吉他时产生的独特音色，无论是清晰明亮的高音部分，还是温暖饱满的低音部分，都能精准还原，让使用者通过电子设备就能获得接近真实木吉他演奏的声音效果。
88AC-Fishmini	原声吉他	基于Fishman loud box mini音色的箱头模拟。Fishman 是源自 1981 年的知名原声品牌，在拾音器和原声吉他音箱领域颇具声誉，一直致力于帮助音乐家获得最真实的声音。Fishman loud box mini 传承了 Fishman 一贯精湛的做工和经典的纯净民谣音色，具有传奇前级放大和音色控制设计，能够高还原、精确地呈现每一个声音细节。
89AC-MarVT150	原声吉他	基于Marshall AVT 150 Acoustic Sim音色的箱头模拟。Acoustic Sim 通道旨在将标准电吉他的声音转换为原声吉他的声音。它通过特殊的电路设计和音色算法，模拟出原声吉他的共鸣、音色特点和动态响应，让电吉他能够发出类似原声吉他的温暖、柔和的声音。它为吉他手提供了一种方便、实用的方式来获得原声吉他的音色，丰富了演奏的音色选择，无论是在录音棚录制、现场演出还是个人练习中，都具有较高的实用性。
90AC-DaCapo75	原声吉他	基于SPJ Udo Roesner DaCapo 75音色的箱头模拟。Udo Roesner 从事原声乐器设计 30 多年，是 AER amps 的创始人。离开 AER 后，他创立了自己的新品牌，DaCapo 75 是该品牌推出的第一款产品。DaCapo 75 在音质、功能和便携性方面都有不错的表现，适合专业音乐家和对音质有较高要求的音乐爱好者用于演出、排练和录音等场合。
91BS-Acou370	贝斯	基于Acoustic 370音色的箱头模拟。在 70 年代，它是许多摇滚、R&B 等风格乐队的贝斯手常用的放大器，广泛应用于各种演出、排练和录音场景。像著名的贝斯手 John Paul Jones 和 Jaco 等都曾使用过 Acoustic 370，其出色的表现为当时的音乐创作和表演提供了有力的支持。
92BS-Acou320	贝斯	基于Acoustic Model 320音色的箱头模拟。它声音响亮且有冲击力，与传统电子管贝斯放大器相比，固态的 Acoustic Model 320 声音更扎实、圆润且稳定，即使是在较低音量设置下，也能提供温暖的音色，适合用于现场演出、排练以及录音等场景。
93BS-AguiG500	贝斯	基于Aguilar AG500音色的箱头模拟。AG 系列专为追求音色纯粹清晰、高保真且响应迅速的贝斯手设计。与 Tone Hammer 系列电子管般温暖的音色相比，AG 系列音色更为通透，能让贝斯自身的音色更清晰地展现。
94BS-AguiB659	贝斯	基于Aguilar DB659音色的箱头模拟。它采用电子管作为增益级，能够为贝斯音色增添温暖、圆润的特质，使声音更加饱满、富有个性，带来独特的电子管韵味，让贝斯声音在混音中更加突出。
95BS-Alemic1X	贝斯	基于AlemicF-1X音色的箱头模拟。采用 12AX7 电子管提供前级增益，能够为贝斯音色增添温暖、圆润的特质，带来独特的电子管韵味，使声音更加饱满、富有个性，在混音中更突出。

箱头类		
效果名称	类型	效果描述
96BS-AmpgSVT7	贝斯	基于Ampeg SVT7音色的箱头模拟。Ampeg SVT - 7 通常指的是 SVT - 7 PRO, 是一款具有出色性能的贝斯放大器。它继承了 Ampeg 的传统音色特点, 提供标志性的浑厚、柔和的圆音, 同时 D 类功率放大器又赋予其精确的瞬态响应和清晰度, 使声音在细节表现上更加出色。
97BS-Ampg50VT	贝斯	基于Ampeg Heritage 50th Anniversary SVT音色的箱头模拟。Ampeg Heritage 50th Anniversary SVT 是为纪念 Ampeg SVT 诞生 50 周年而推出的一款具有特殊意义的贝斯放大器, 官方推荐搭配 Heritage HSVT - 810 AV、Classic SVT - 810 AV、Classic SVT - 212 AV、Classic SVT - 112 AV 等音箱使用, 能完美匹配, 展现出 Ampeg 经典的贝斯音色。
98BS-Ampg6464	贝斯	基于Ampeg Heritage B15N 1964 音色的箱头模拟。它继承了 1964 年原版 B-15N 的电路设计, 保留了那个时代独特的电子管韵味和音色特点, 忠实还原了经典的 B-15N 音色, 让使用者能够体验到原汁原味的 60 年代贝斯音色。
99BS-AmpgVTCL	贝斯	基于Ampeg Heritage SVT-CL音色的箱头模拟。它继承了 Ampeg SVT 系列的经典电路设计, 确保了纯正的 Ampeg 音色。同时采用变压器平衡线路输出, 有效减少信号干扰, 保证了信号传输的稳定性和音质的纯净度, 它能够满足各种演出场合的需求, 轻松驱动贝斯音箱, 为演奏者带来极具震撼力的声音表现。
100BS-DgAp500	贝斯	基于Darkglass Alpha Omega 500音色的箱头模拟。它采用 D 类放大器技术, 能提供 500 瓦的强大功率, 可轻松驱动各种贝斯音箱, 满足不同演出场合的需求。Darkglass Alpha Omega 500 具有更原始、强烈的失真效果, 能为音乐增添浓郁的复古色彩或独特的现代前卫感, 常用于一些实验性音乐或追求个性音色的演奏中。
101BS-DgMi900	贝斯	基于Darkglass Microtubes 900音色的箱头模拟。它可产生温暖、自然的音色, 为贝斯声音增添丰富的谐波和质感。由于其强大的功率和丰富的音色塑造能力, 无论是在舞台演出、录音棚录制, 还是在排练室排练, Darkglass Microtubes 900 都能表现出色, 适用于各种音乐风格, 包括摇滚、金属、爵士、流行等。
102BS-Fdman70	贝斯	基于Fender Bassman70音色的箱头模拟。它采用了经典的电子管电路设计, 能产生温暖、饱满且富有个性化的音色。电子管的特性赋予了贝斯声音丰富的谐波, 使得音色更加圆润、自然, 尤其在中低频段表现出色, 有着浓郁的复古韵味, 深受追求传统音色的贝斯手喜爱。
103BS-GKmb210	贝斯	基于Gallien Krueger MB210II音色的箱头模拟。Gallien Krueger MB210II 的声音清晰、明亮且富有冲击力, 低频深沉有力, 能很好地呈现出贝斯的丰富音色, 高频部分也较为顺滑, 在整个频段内都有出色的表现。
104BS-GKlg800	贝斯	基于Gallien Krueger Legacy800音色的箱头模拟。Legacy 系列采用了创新的互连系统, 使用带有镀金连接器的电路板, 取代了标准的锡连接器电缆, 这种结构能够减少因频繁振动和温度变化而可能出现的问题, 提高了设备的稳定性和可靠性, 确保在长期的使用和频繁的演出中都能稳定地工作, 为演奏者提供可靠的音色保障。从清晰、锐利的清音到饱满、有力的过载音色都能轻松驾驭, 为贝斯演奏提供了丰富的表现力。
105BS-Har8Rig	贝斯	基于Hartke LX8500 + Custom HD (2x10)音色的箱头+箱体模拟。Hartke LX8500 采用 D 类功率放大器, 在 4 欧姆负载下可提供 800 瓦的连续功率, 能轻松满足各种演出场合的音量需求, 无论是大型舞台还是小型俱乐部, 都能提供足够强劲的声音支持。

箱头类		
效果名称	类型	效果描述
106BS-Hiw103M	贝斯	基于Hiwatt DR103 Mod音色的箱头模拟。Hiwatt DR103 Mod是对经典的Hiwatt DR103 音箱进行改装后的版本。该音箱能很好地与各种效果器配合，无论是过载、失真、延迟还是混响等效果器，都能在它的基础上进一步丰富音色，是一个优秀的效果器平台，为乐手创造独特的音色提供了更多可能性。
107BS-Makb800	贝斯	基于Markbass TTE800音色的箱头模拟。配备经典风格的电子管前级放大器，使用3支ECC83和1支ECC81电子管，其中ECC81用于压缩功能。这种电子管配置能为贝斯音色增添温暖、饱满的特质，同时电子管特有的谐波丰富性，让声音更具个性和魅力，可产生从清晰的清音到富有表现力的过载音色。
108BS-Mar7400	贝斯	基于Marshall DBS7400音色的箱头模拟。Marshall DBS7400是一款已停产的贝斯吉他放大器头，生产于上世纪90年代，生产时长约五年。Muse乐队的贝斯手Chris Wolstenholme从《Showbiz》时期一直到《The Resistance》巡演结束都在现场使用这款放大器，有时甚至会使用四台。在录音室中，他通常将两台DBS7400作为失真放大器，搭配Ampeg SVT-VR来处理干净信号。
109BS-MarSprB	贝斯	基于Marshall Super Bass音色的箱头模拟。Marshall Super Bass有着悠久的历史，早期许多著名乐手都曾使用过，如吉米·佩奇（Jimmy Page）在1969年左右开始使用马歇尔放大器，其中就包括Super Bass，并且在齐柏林飞艇乐队（Led Zeppelin）的演出和录音中发挥了重要作用。保罗·麦卡特尼（Paul McCartney）等知名音乐人也在其音乐生涯中使用过Marshall Super Bass。它具有典型的马歇尔风格，声音强劲有力，低频饱满且富有冲击力。它能够提供更丰富的谐波，让贝斯音色更加温暖、厚实，在乐队演奏中，能很好地与其他乐器融合，同时又能突出贝斯的低频线条，使整个音乐的节奏更加稳定和有力。
110BS-Mb400C1	贝斯	基于Mesa Boogie Bass 400+音色的箱头模拟。Mesa Boogie Bass 400+ Ch1追求更干净、低增益的清晰声音，适合演奏放克等风格的音乐。这种音色特点使得贝斯的声音更加纯净，音符的清晰度高，能够突出贝斯的旋律性和节奏的精准性，在演奏一些需要清晰音符线条的音乐风格时，如放克、爵士等，Ch1可以提供很好的音色基础。
111BS-Mb400C2	贝斯	基于Mesa Boogie Bass 400+音色的箱头模拟。Ch2的增益相对较高，更适合传统贝斯。它能产生更具个性和特色的音色，在演奏摇滚、金属等风格强烈的音乐时，能够提供更具冲击力和失真的声音，使贝斯在乐队中更加突出。例如，在演奏金属音乐时，Ch2可以让贝斯的声音更加锐利、有力量，与激昂的吉他和鼓点相配合，营造出强烈的音乐氛围。
112BS-OgBTeor	贝斯	基于Orange Bass Terror音色的箱头模拟。在搭配PJ拾音器，以及指弹和拨片演奏时，非常适合复古摇滚、60年代流行音乐、独立音乐、摇滚等风格。它能为贝斯演奏提供足够的音色冲击力和音量，结合Orange的OBC112箱体，足以普通的乐队排练或小型演出输出足够的动力。同时，由于其出色的音色表现和便携性，在工作室录音中也能发挥很好的作用，为贝斯录制提供优质的音色。

箱头类		
效果名称	类型	效果描述
113BS-PeceBC1	贝斯	基于Pearce BC1音色的箱头模拟。Pearce BC1能够提供清晰、纯净的贝斯音色，保留了贝斯原有的音调和细节，适合演奏爵士、放克等需要干净音色的音乐风格。Pearce BC1 因被著名贝斯手 Billy Sheehan（曾在 Talas、David Lee Roth、Mr. Big、Steve Vai 等乐队中演奏）使用而闻名，他在许多经典的音乐作品中都使用了 Pearce BC1 来创造出独特而富有个性的贝斯音色，这也使得 Pearce BC1 在贝斯手群体中获得了很高的声誉和关注度。
114BS-PeyM100	贝斯	基于Peavey Max 100音色的箱头模拟。整体音色平衡度佳，各频段之间的过渡自然流畅，不会出现某个频段过于突出或缺失的情况，无论是在高音量还是低音量下，都能保持稳定的音色表现，使演奏者在各种环境中都能获得满意的音色效果，适合多种音乐风格的演奏。
115BS-PjbD600	贝斯	基于Phil Jones Bass D-600音色的箱头模拟。D - 600 能提供非常平衡的声音，高频光滑，中频均匀，低频不会过于突出，而是很好地支持每个音符，让贝斯的原声音色得到充分展现，适合各种类型的贝斯演奏，无论是指弹、拨片演奏还是击弦等技巧，都能呈现出清晰、准确的音色。
116BS-Sun300T	贝斯	基于Tech21 VT Bass 500音色的箱头模拟。基于 Tech21 经典的 SansAmp 技术，VT Bass 500 的模拟前级能赋予贝斯温暖而饱满的基础音色，这种音色类似于传统真空管放大器的温暖特质，使贝斯声音更具质感和亲和力，在各种音乐风格中都能为贝斯提供扎实的声音基础。
117BS-21VT500	贝斯	基于Tech21 VT Bass 500音色的箱头模拟。基于 Tech21 经典的 SansAmp 技术，VT Bass 500 的模拟前级能赋予贝斯温暖而饱满的基础音色，这种音色类似于传统真空管放大器的温暖特质，使贝斯声音更具质感和亲和力，在各种音乐风格中都能为贝斯提供扎实的声音基础。
118BS-TaceEQV	贝斯	基于Trace Elliot Quatra Valve 音色的箱头模拟。该放大器的中频表现丰富且复杂，具有独特的个性。它的中频既不会过于突出而显得刺耳，也不会被弱化而导致声音缺乏力度。在乐队演奏中，这种中频特性使贝斯能够很好地与其他乐器相融合，同时又能凸显出自身的声音特色，无论是在节奏的支撑还是旋律的演奏上，都能发挥出良好的作用。
119BS-Wal1200	贝斯	基于Walter Woods Electroacoustic Ultra Blue Light 1200音色的箱头模拟。以其极为中性的声音而闻名，能够准确地放大输入的信号，不添加过多的音染，最大程度地还原乐器本身的音色，让乐手能够听到最真实的贝斯声音。对于那些追求乐器原始音色，或者需要根据不同场地和音乐风格灵活塑造音色的乐手来说，这种中性的特点非常有价值。
120BS-WwL1000	贝斯	基于Warwick LWA 1000音色的箱头模拟。Warwick LWA 1000 的 A 类前级电路赋予了它温暖、饱满的音色基础，能够很好地还原贝斯的原声，同时减少噪音干扰。此外，D 类功放的应用使得贝斯的低频响应更加紧实、强劲，为整个音色提供了坚实的基础，无论是在演奏重摇滚风格的强烈节奏，还是爵士风格的柔和旋律时，都能有出色的表现。

CAB

箱体(CAB)		
效果名称	类型	效果描述
1BogUber412A	4x12	声音基于Bogner Ubercab 412箱体音色
2BogUber412B	4x12	声音基于Bogner Ubercab 412箱体音色
3BogUber412C	4x12	声音基于Bogner Ubercab 412箱体音色
4BogUber412D	4x12	声音基于Bogner Ubercab 412箱体音色
5DizFL412A	4x12	声音基于Diezel Front Loaded 412箱体音色
6DizFL412B	4x12	声音基于Diezel Front Loaded 412箱体音色
7DizFL412C	4x12	声音基于Diezel Front Loaded 412箱体音色
8EngXXL412	4x12	声音基于ENGL V30 412箱体音色
9EvStright412	4x12	声音基于EVH Straight 412箱体音色
10FdTR65R212A	2x12	声音基于Fender Twin Reverb 65 Reissue 212箱体音色
11FdTR65R212B	2x12	声音基于Fender Twin Reverb 65 Reissue 212箱体音色
12FdBmanTw410	4x10	声音基于Fender Bassman Tweed 410箱体音色
13FdDelux112A	2x12	声音基于Fender Deluxe 112箱体音色
14FdDelux112B	1x12	声音基于Fender Deluxe 112箱体音色
15FdDBface112	1x12	声音基于Fender Deluxe Blackface 112箱体音色
16FdDTweed112	1x12	声音基于Fender Deluxe Tweed 112箱体音色
17FdPrinc110A	1x10	声音基于Fender Princeton 110箱体音色
18FdPrinc110B	1x10	声音基于Fender Princeton 110箱体音色
19FdTremol210	2x10	声音基于Fender Tremolux 210箱体音色
20FdTwRev212A	2x12	声音基于Fender Twin Reverb 212箱体音色
21FdTwRev212B	2x12	声音基于Fender Twin Reverb 212箱体音色
22Fman212A	2x12	声音基于Friedman 212箱体音色
23Fman212B	2x12	声音基于Friedman 212箱体音色
24GojaCabA	xxx	声音基于GojaCab箱体音色
25GojaCabB	xxx	声音基于GojaCab箱体音色
26HesModn212A	2x12	声音基于Hesu Modern M212箱体音色
27HesModn212B	2x12	声音基于Hesu Modern M212箱体音色
28HiwSE412A	4x12	声音基于Hiwatt SE4123F 412箱体音色
29HiwSE412B	4x12	声音基于Hiwatt SE4123F 412箱体音色
30HiwSE412C	4x12	声音基于Hiwatt SE4123F 412箱体音色
31HughKe4x12A	4x12	声音基于Hughes&Kettner TC 412箱体音色
32HughKe4x12B	4x12	声音基于Hughes&Kettner TC 412箱体音色
33Mar60A412A	4x12	声音基于Marshall 1960A 412箱体音色
34Mar60A412B	4x12	声音基于Marshall 1960A 412箱体音色
35Mar60A412C	4x12	声音基于Marshall 1960A 412箱体音色
36Mar60B412A	4x12	声音基于Marshall 1960B 412箱体音色

箱体(CAB)		
效果名称	类型	效果描述
37Mar60B412B	4x12	声音基于Marshall 1960B 412箱体音色
38Mar60B412C	4x12	声音基于Marshall 1960B 412箱体音色
39Mar35Bac412	4x12	声音基于Marshall 1935B Alnico Cream 412箱体音色
40Mar60TV412	4x12	声音基于Marshall 1960 TV 412箱体音色
41Mar2551B412	4x12	声音基于Marshall 2551 BV 412箱体音色
42MatCSig212A	2x12	声音基于Matchless Amplifiers Chieftain 212箱体音色
43MatCSig212B	2x12	声音基于Matchless Amplifiers Chieftain 212箱体音色
44Mat30DC212A	2x12	声音基于Matchless Amplifiers DC30 212箱体音色
45Mat30DC212B	2x12	声音基于Matchless Amplifiers DC30 212箱体音色
46MbOS412A	4x12	声音基于Mesa Boogie OS 412箱体音色
47MbOS412B	4x12	声音基于Mesa Boogie OS 412箱体音色
48MbSD212A	2x12	声音基于Mesa Boogie Standard 212箱体音色
49MbSD212B	2x12	声音基于Mesa Boogie Standard 212箱体音色
50MbOsAngl412	4x12	声音基于Mesa Boogie Oversize Angle 2003 412箱体音色
51MbReclEd212	2x12	声音基于Mesa Boogie Rectifier Legend 212箱体音色
52MbRecVin212	2x12	声音基于Mesa Boogie Rectifier 212箱体音色
53MbSOSAn412	4x12	声音基于Mesa Boogie Standard OS Angled 412箱体音色
54MbSOSS4t412	4x12	声音基于Mesa Boogie Standard OS Straight 412箱体音色
55MbTradAn412	4x12	声音基于Mesa Boogie Traditional Angled 412箱体音色
56MbTradS412A	4x12	声音基于Mesa Boogie Traditional Straight 412箱体音色
57MbTradS412B	4x12	声音基于Mesa Boogie Traditional Straight 412箱体音色
58OgPPC412A	4x12	声音基于Orange PPC 412箱体音色
59OgPPC412B	4x12	声音基于Orange PPC 412箱体音色
60PinilCab	xxx	声音基于PinilCab箱体音色
61RJ120azz212	2x12	声音基于Roland JC 120 212箱体音色
62SurCab212	2x12	声音基于Suhr PT 15 212箱体音色
63VAC15ox112	1x12	声音基于Vox AC 15 112箱体音色
64VAC30TBC212	2x12	声音基于Vox AC 30 TopBoost 212箱体音色
65VAC30ox212	2x12	声音基于Vox AC 30 212箱体音色
66ZillCab212	2x12	声音基于Zilla Cab 212箱体音色
67ZillCust412	4x12	声音基于Zilla Custom 412箱体音色
68ZillFboy212	2x12	声音基于Zilla Fatboy2002 212箱体音色
69ZillMiMo112	1x12	声音基于Zilla Mini Modern 112箱体音色
70ZillOpen212	2x12	声音基于Zilla Open 212箱体音色
71GisonHubird	xxx	声音基于Gibson Hummingbird琴体音色
72LakewdDCP	xxx	声音基于 Lakewood D-18CP琴体音色
73TakmiENPU	xxx	声音基于Takamine EN10琴体音色
74TaylrOce	xxx	声音基于Taylor ce414琴体音色

箱体(CAB)		
效果名称	类型	效果描述
75YamahaFGX	xxx	声音基于Yamaha FGX412琴体音色
76Acous215	2x15	声音基于Acoustic 215箱体音色
77AmpgSVT115	1x15	声音基于Ampeg SVT 115箱体音色
78AmpgSVT410	4x10	声音基于Ampeg SVT 410箱体音色
79AmpgSVT412	4x12	声音基于Ampeg SVT 412箱体音色
80AmpgSVT810	8x10	声音基于Ampeg SVT 810箱体音色
81AshdownRM212	2x12	声音基于Ashdown RM TEVOII 212箱体音色
82Bareface110	1x10	声音基于Barefaced One 10T 110箱体音色
83DgD210C210	2x10	声音基于Darkglass DG210C 210箱体音色
84DgDG212N212	2x12	声音基于Darkglass DG212N 212箱体音色
85DavEendD410	4x10	声音基于David Eden D410XLT 410箱体音色
86FdBmanSf210	2x10	声音基于Fender Bassman Silverface 210箱体音色
87FdBmanNo410	4x10	声音基于Fender Bassman 410箱体音色
88FdRumble210	2x10	声音基于Fender Rumble 210箱体音色
89GK410RB410A	4x10	声音基于GK 410RBH 410箱体音色
90GK410RB410B	4x10	声音基于GK 410RBH 410箱体音色
91Har410xl410	4x10	声音基于Hartke 410xl Cab 410箱体音色
92Mar1935A412	4x12	声音基于Marshall 1935A 412箱体音色
93MbSubway210	2x10	声音基于Mesa Boogie Subway Lite 210箱体音色
94MbPhouse210	2x10	声音基于Mesa Boogie Power house 210箱体音色
95OgV30PPC212	2x12	声音基于Orange PPC 212箱体音色
96Pey115BX115	1x15	声音基于Peavey 115BX BW 115箱体音色
97Sun19L215	2x15	声音基于Sunn Vintage 1970s 215箱体音色
98SWorkman410	4x10	声音基于SWR Working man 410箱体音色
99TaceEII412	4x12	声音基于Trace Elliot 412箱体音色
100TaceEII118	1x18	声音基于Trace Elliot 1818T 118箱体音色

1. Guitar EQ 6 (吉他6段EQ)

100Hz: 该频段主要影响吉他声音的丰满度和混厚感。适当提升可以让吉他音色听起来更加饱满、温暖，增加低频的力度和共鸣；但如果提升过多，可能会导致音色变得浑浊、低沉，甚至产生轰鸣声。

200Hz: 该频段是影响吉他声音力度和温暖感的重要频段，同时也容易产生闷音。适当调节该频段可以使吉他音色更加清晰、明亮，避免出现沉闷的感觉。

400Hz: 该频段对吉他音色的清晰度和力度有一定影响，能够增强吉他声音的中频厚度和质感，使吉他在乐队混音中更突出。

800Hz: 该频段被称为“危险频率”，如果丰满，音色会显得强劲有力，但如果过多，则会产生喉音感，适当调节可以影响音色的力度和个性。

1.6kHz: 该频段对吉他声音的明亮度和清晰度影响较大，适当提升可以使吉他音色更加清晰、明亮，增强声音的穿透力和颗粒感。

3.2kHz: 该频段主要影响吉他音色的高频细节和明亮度，能够增加声音的光泽和空气感，使吉他音色更加生动、鲜活。

2. Bass EQ 7 (贝斯7段EQ)

50Hz: 该频段的频率非常低，是低音的基础频段，适当提升可以增加低音的深度和丰满度，让贝斯的声音更加浑厚、有力，产生强烈的低频震撼感；但如果提升过多，可能会导致声音浑浊、轰鸣，甚至会掩盖其他频段的声音。

120Hz: 该频段是贝斯音色的重要组成部分，对于展现贝斯的厚实感和力度起着关键作用，适当提升可以使贝斯声音更加饱满、有底气，增强其在混音中的存在感。

400Hz: 该频段影响贝斯音色的清晰度和温暖感，适当调节可以使贝斯声音更加清晰、明亮，避免出现沉闷的感觉，同时还能增加一定的温暖度和质感。

500Hz: 该频段对贝斯音色的紧实度和力度有一定影响，能够增强贝斯声音的中频厚度和质感，使贝斯在乐队混音中更突出，同时也会影响到声音的丰满度和清晰度。

800Hz: 该频段被称为“危险频率”，如果丰满，音色会显得强劲有力，但如果过多，则会产生喉音感，适当调节可以影响音色的力度和个性。

4.5kHz: 该频段开始进入高频范围，对贝斯音色的明亮度和细节表现有一定影响，适当提升可以增加贝斯声音的高频光泽和空气感，使音色更加生动、鲜活，但提升过多可能会导致声音过于尖锐或产生噪点。

10k: 主要影响贝斯音色的高频细节和明亮度，能够增加声音的光泽和空气感，使贝斯音色更加生动、鲜活，同时还可以提升声音的清晰度和穿透力，但过高的提升可能会引入过多的噪点和刺耳感。

3. Normal EQ 10 (通用10段EQ)

31.25Hz: 该频段是极低频段，为声音奠定了深沉的基础。适当提升此频段，能为声音增加深度和厚重感，在电子音乐、电影配乐等场景中营造强烈的低频震撼效果。然而，如果提升过度，会导致声音变得浑浊、轰鸣，严重影响声音的清晰度和整体平衡。

62.25Hz: 该频段进一步增强了低频的表现力，对声音的丰满度和力度有着重要影响。适当提升此频段，能够使低频更加饱满、有力，增强声音的基础质感。但提升过多同样会使声音变得模糊不清，掩盖其他频段的声音细节。

-18~125Hz: 这一频段是低频向中频过渡的区域，对声音的温暖感和厚实感有着显著影响。适当提升此频段，能够使声音更加温暖、圆润，增加声音的亲合力和感染力。然而，如果提升过度，会导致声音变得沉闷、浑浊，影响声音的清晰度和明亮度。

250Hz: 该频段处于中频范围的较低部分，对声音的饱满度和清晰度有着重要影响。适当提升此频段，能够使声音更加饱满、有力，增强声音的立体感和空间感。同时，这一频段的提升还可以改善声音的清晰度，使声音更加清晰可辨。然而，如果提升过度，会导致声音变得过于浓重、浑浊，影响声音的整体平衡和清晰度。

500Hz: 该频段是中频的核心区域，对声音的清晰度、力度和音色有着决定性的影响。适当提升此频段，能够使声音更加清晰、明亮，增强声音的穿透力和表现力。同时，这一频段的提升还可以增加声音的力度和厚度，使声音更加饱满、有力。然而，如果提升过度，会导致声音变得过于尖锐、刺耳，影响声音的整体平衡和舒适度。

1kHz: 该频段是中频向高频过渡的关键区域，对声音的明亮度、清晰度和层次感有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的层次感和立体感。同时，这一频段的提升还可以改善声音的定位感，使声音在空间中更加准确地定位。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

2kHz: 该频段属于高频范围的较低部分，对声音的明亮度、清晰度和细节表现有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的细节表现力和透明度。同时，这一频段的提升还可以改善声音的空气感，使声音在空间中更加自然、流畅。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

4kHz: 该频段处于高频范围的中间部分，对声音的明亮度、清晰度和表现力有着显著影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的表现力和感染力。同时，这一频段的提升还可以改善声音的定位感，使声音在空间中更加准确地定位。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

8kHz: 该频段属于高频范围的较高部分，对声音的明亮度、清晰度和细节表现有着重要影响。适当提升此频段，能够使声音更加明亮、清晰，增强声音的细节表现力和透明度。同时，这一频段的提升还可以改善声音的空气感，使声音在空间中更加自然、流畅。然而，如果提升过度，会导致声音变得过于明亮、尖锐，影响声音的整体平衡和舒适度。

16kHz: 该频段是最高的频段，主要影响声音的极高频细节、空气感和光泽度。适当提升此频段，能够为声音增添微妙的细节和空气感，使声音更加鲜活、自然，同时也能提升声音的光泽度，让声音听起来更加明亮、清晰。然而，由于人耳对极高频的敏感度较低，且大多数音频设备在极高频段的响应也相对较弱，因此过度提升此频段可能不仅无法带来明显的听觉改善，反而可能会引入噪音或使声音变得过于尖锐、刺耳，影响声音的整体质量。

1.Chorus合唱效果

Speed: 调节效果速度。

Depth: 调节效果深度。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

2.Tri Chorus三重合唱效果，有左、中、右三个独立合唱声部，可创造出巨大的合唱效果。相比普通合唱效果器或插件，能产生更复杂、丰富的合唱效果，使声音更加饱满、立体，为音频增添更深厚的层次感和空间感。

Speed: 调节效果速度。

Depth: 调节效果深度。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

3.Flanger弗朗格效果，跟合唱类似的声音，但是使用一个更短的延时时间并且增加反馈参数，产生一个强烈频率的扫描效果。

Speed: 调节效果速度。

Depth: 调节效果深度。

Fb: 调节湿声里的扫频效果的反馈量。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

4.Tri Flanger三重佛朗格效果，结合了多种调制源，能产生比普通 Flanger 效果更为复杂、多变的声调制效果，使声音出现丰富的谐波变化和独特的滤波效果，产生空灵、虚幻、扭曲等特殊的听觉感受。

Speed: 调节效果速度。

Depth: 调节效果深度。

Fb: 调节湿声里的扫频效果的反馈量。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

5.Tremolo颤音效果，使用低频振荡器来调制声音的输出电平。

Speed: 调节效果速度。

Depth: 调节效果深度。

Level: 控制模块的最终输出音量。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

6.Tri Tremolo三重颤音效果，与普通 Tremolo 效果相比，可能提供更多独特的波形选项，如锯齿波、斜坡波、凹凸波等，还能对波形进行变形和调整，使音量变化的形状更加多样化，产生出常规 Tremolo 难以实现的音色变化，为声音增添了更多的色彩和个性。

Speed: 调节效果速度。

Depth: 调节效果深度。

Level: 控制模块的最终输出音量。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

7.Opto Tremolo光学颤音效果，采用光电管来控制信号的增益，这种方式使得颤音效果的响应更加平滑，不会突然改变信号的动态范围，从而使声音更加自然、纯净，能够很好地保留原始声音的音色特点，不会引入额外的失真或杂音。

Speed: 调节效果速度。

Depth: 调节效果深度。

Level: 控制模块的最终输出音量。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

8.Phaser相移效果

Speed: 调节效果速度。

MidCut: 中频削减，数值越大，效果的中频削减越多。此参数主要为失真音色设计。

Reso: 调节特定频率范围内的共振量。

Fb: 调节湿声里的扫频效果的反馈量。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

9.Vibrato震音效果，信号的音调会有周期性的升高降低，其结果与声乐家使用的颤音技术相似。与合唱或Flanger效果相反，没有直接信号与首高调制信号相结合。

Speed: 调节效果速度。

Depth: 调节效果深度。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

10.Tri Vibrato三重震音效果，主要通过使用两个全通阶段在吉他频率范围内实现线性相位变化，从而产生真正的颤音效果。它利用运算跨导放大器 (OTAs) 作为可变元件，并且在输入和输出缓冲器处添加了预加重和去加重网络，以提高信号噪声比。常用于摇滚、流行、蓝调、爵士等音乐风格，为演奏者提供了独特的音色选择和创作空间，在现场演出和录音室录制中都能发挥出色的作用，可增强音乐的表现力和感染力。

Speed: 调节音高变化的速率。

Depth: 调节音高变化的幅度，即音高在基准音上下波动的范围大小。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

11.Opto Vibrato风光震音效果，其光控的调制方式可以随着音乐信号的变化而产生动态响应，当演奏力度较大时，颤音效果可能会更加明显；而在演奏力度较小时，颤音则相对微妙，从而使声音的动态变化更加丰富，增强了音乐的表现力。

Speed: 调节音高变化的速率。

Depth: 调节音高变化的幅度，即音高在基准音上下波动的范围大小。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

12.Univibe多谐振荡器效果，一种独特的音色，合唱和相移两种效果的结合。

Speed: 调节效果速度。

Depth: 调节效果深度。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

13.Tri Univibe三重多谐振荡器效果，延续了 Univibe 将相位变化和颤音效果融合的特点，并在此基础上进行了强化和拓展。它能够产生比传统 Univibe 更加复杂和丰富的相位与颤音变化效果。音频信号在经过 Tri Univibe 处理后，会呈现出多层次的相位偏移和音高波动，仿佛声音在多个维度中同时旋转和颤动，为音乐营造出一种更加奇幻、迷离且充满动态变化的空间感和氛围感。

Speed: 调节效果速度。

Depth: 调节效果深度。

Mix: 调节效果湿声和干声的比例。

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

14.Autofilter自动滤波器，通过设定的频率使滤波器有规律地进行工作，吉他和贝斯都可以使用。

Speed: 调节效果速度。

Min: 滤波器扫频的频率最小值，数值开大后可让湿声的中低频部分更加突出。

Max: 滤波器扫频的频率最大值，数值开大后可让湿声的中高频部分更加突出。

Mix: 调节效果湿声和干声的比例。

Fb: 调节湿声里的扫频效果的反馈量

Sync: 同步主界面BPM参数调节开关。开启后Speed会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

1.Clean纯净延迟效果，常用于为声音添加空间感和深度，同时保持声音的相对纯净。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

2.Modern现代延迟效果，在保持传统延迟效果的基础上，融入了Phaser元素，从而产生独特且多样化的音效。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Phaser: 调节原始信号与经过相位变化后的信号混合度。

Mod: 调节效果处理后音频信号的振动频率。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

3.Echo回音延迟效果，经典且广泛应用的音频效果，旨在模拟声音在空间中反射产生的回声。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

4.Analog模拟延时效果，模拟电子管的信号的延迟效果，音色具有复古、温暖等特点。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

5.Duck闪避延迟，我们在处理延时混音时候，在混音发声前部分加入了降噪效果，从而抑制混音的前部分声音，达到一种前面闪避的效果，有慢慢增大的声音听感。通过非常轻微的闪避，延迟的动态更多的是“感觉到”而不是“听到”。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Filter: 调节音频信号的频率成分。

Speed: 可在在Delay混音增加合唱效果，此参数可调节合唱效果的速度。

Depth: 合唱的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

6.Dtype磁带延时，它复刻了磁带机特有的延时风格，你不仅能获得专业级别磁带机的温暖和丝滑，而且能模拟磁带在褶皱、偏差等等真实情况下的声音特效。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Grit: 这个参数调整磁带机的偏差，从欠偏差到过偏差，听起来就像湿音过载的感觉。它用于调整延迟湿音的动态范围和余量。

Speed: 使用 speed 参数来控制磁带不规则的量和严重程度，包括摩擦、折痕、拼接和污染物。使用最小值以获得清新、干净的磁带延时，也可使用最大值来获得多年来被破坏和腐蚀的磁带声音。

Depth: 该参数改变与机械相关的磁带速度波动的量。这也导致自然磁带机产生带类似合唱的声音。在参数最小时，可以获得更和谐的音色，类似一个状态很好的磁带机。参数最大值时，听到一个感觉需要维修的磁带机的声音。在中间的参数，实现了比较自然的磁带音色。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

7.Termolo颤音延迟效果，一种将颤音和延迟效果相结合的效果。在产生延迟回声的同时，会使延迟的声音在音量上产生周期性的波动，这种波动可以为延迟效果增添一种动态的、富有韵律的感觉，使回声听起来不再是简单的重复，而是有了起伏和变化，如同声音在颤抖中不断回响，增强了音乐的表现力和情感色彩。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Grit: 调节经过效果处理后音色的颗粒感。

Speed: 调节延迟效果的变化速度。

Depth: 调节延迟效果的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

8.Filter滤波延迟效果，结合了延迟和滤波两种效果，为音频增添了丰富的变化和独特的质感。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Filter: 调节音频信号的频率成分。

Speed: 调节延迟效果的变化速度。

Depth: 调节延迟效果的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

9. Dual双延迟，两个独立的延时回音，第一个回音和第二个回音的时差比例可达到非常有趣的延迟节奏效果。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

T-Mode时间模式: 调节两个回音之间的时差，最小值时候就相当于没有时差，数值越大时差越大。

Speed: 调节延迟效果的变化速度。

Depth: 调节延迟效果的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

10. Lofi低保真延时，一种特殊、复古且具有破坏性的延时效果，延时湿音里体现了过滤器，黑胶唱片，噪音低保真等多种感觉。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Grit: 当参数调大时，听起来像是湿音过载的感觉。

Speed: 可在在Delay湿声增加合唱效果，此参数可调节合唱效果的速度。

Depth: 合唱的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

11. Pattern模式延迟效果，是一种独特的音频效果，凭借其在节奏、空间感、音色以及创作灵活性等多方面的优势，在各类音乐风格和音频制作场景中占据了重要地位

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Patten: 调节延迟信号的空间感。

Speed: 调节延迟效果的变化速度。

Depth: 调节延迟效果的深度。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

12. Ice冰延迟效果，允许对延迟后的声音进行音高调整，这一功能为音乐创作带来了丰富的可能性。创作者可以根据音乐风格和情感表达的需求，将延迟音升高或降低特定的音程，创造出独特的和声效果。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Pitch: 调节延迟后的声音进行的音高。

Mod: 调节效果处理后音频信号的振动频率。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

13.Reverse反向延迟效果，在传统延迟效果中，音频信号经过一定时间延迟后与原始信号混合。而Reverse delay 效果首先对输入的音频信号进行反转处理。

Time: 延时效果时间速度参数。

Fb: 调节延迟的反馈次数。

Mix: 调节干湿比。

Phaser: 调节原始信号与经过相位变化后的信号混合度。

Mod: 调节效果处理后音频信号的振动频率。

Sync: 同步主界面BPM参数调节开关。开启后Time会变成拍数显示法。

Sync Bpm: 同步的速度，与主界面的BPM参数一致。

1.Room房间混响效果，房间混响模拟结构简单的房间声音，其中许多反射被房间中的软材料吸收，声音被墙壁反射。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

High Pass: 高通，仅作用于湿音。

Low Pass: 低通，仅作用于湿音。

Mod Depth: 使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

2.Hall大厅混响效果，大厅混响给人一种宽阔的，轻微散射的感觉。它能模拟宏大的环境声音。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

High Pass: 高通，仅作用于湿音。

Low Pass: 低通，仅作用于湿音。

Mod Depth: 使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

3.Plate金属板反射混响效果，模拟声音在金属板上的反射过程。当声音信号到达金属板表面时，一部分声音会被吸收，一部分会穿透金属板，而主要部分则会在金属板表面发生反射。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

High Pass: 高通，仅作用于湿音。

Low Pass: 低通，仅作用于湿音。

Mod Depth: 使混响湿音产生音调的小幅度周期性升高降低，得到一种复古迷人的背景声音。

4.Spring弹簧混响效果，弹簧混响是常见的混响类型，声音信号放大到弹簧上，然后拾音器捕捉到弹簧的共振声，从而形成人们在空间中听到的混响，弹簧混响的特点是来自弹簧的独特颤抖感。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

High Pass: 高通，仅作用于湿音。

Low Pass: 低通，仅作用于湿音。

Combs: 控制弹簧的数量。

5.Shimmer微光混响效果，微光混响，是一种在混响湿音中存在音高偏移的声音。通过PITCH参数的调节，可调整微光声音的音高，可调出不和谐音程，营造出恐怖的背景声音，这是非常创造性的用法。也可调出和谐音程，创造出一种自带美颜的声音，在混响尾音部分会听到犹如微光汲汲传动的美妙声音，如一种天堂中的声音，给人感觉像在开阔的土壤上，遇见日出从微光到全面灿烂的过程。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

Tone: 调节混响湿声的明亮度。

Pitch: 调节微光声音的音高，最小值为音高跟原声一致，最大值为比原声高两个八度。

Amount: 控制微光声音的用量。

6. Bloom弹性空间混响效果，通过算法模拟声音在大型开阔空间中的传播和反射，为声音增添明显的空间感。在模拟大型音乐厅的声学环境时，Bloom混响效果会精确计算声音从声源发出后，在音乐厅的墙壁、天花板、地板等物体上的多次反射路径和强度变化。这些复杂的反射效果相互叠加，使声音在空间中产生丰富的层次感和立体感，从而营造出逼真的大型音乐厅空间感，让听众仿佛置身于真实的音乐演奏现场。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

Tone: 调节混响效果声音的明亮度。

Lend: 调节混响效果的延展持续度。

Length: 调节经过混响效果处理后的声音，在整体音频中所占据的时长。

7. Cloud云混响效果，一种华丽的大型环境混响，听起来像是声音从云层堆积而来，仅仅弹一个音符，在混响湿音中就出现非常多的声音从各处传来，声音听起来非常宽广。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

High Pass: 高通，仅作用于湿音。

Low Pass: 低通，仅作用于湿音。

Diff: 扩散度，可调节环境维度感。当参数增大时，早期反射的混响湿音被软化，听起来更平滑，模糊了延迟和混响之间的界限。

8. Lofi低保真混响效果，融合了低保真（Lofi）与混响效果的独特音频处理方式，营造出浓郁的复古与怀旧氛围。这种效果源于对过去音频设备和录制技术的模拟。

Decay: 调整回声效果的持续时间。

Mix: 调节干声和混响湿音的音量比例。

Sample Rate: 调节模拟音频信号转换为数字音频信号的过程中，每秒对音频信号进行采样的次数。

Noise Level: 调节音频信号中存在的噪声的强度。

Mod Depth: 调节音频调制过程中，调制信号对载波信号的影响程度。

9. Swell膨胀混响效果，是能够产生动态的声音变化，为声音增添活力和情感。与传统的静态混响效果不同，Swell混响可以根据音频信号的特征和变化，实时调整混响的参数，从而实现声音的动态变化。

Decay: 调整回声效果的持续时间。

Mix: 如果把干音去除，再把RiseT参数调到0，可以模仿提琴等弦乐乐器的音色。

Tone: 调节混响效果声音的明亮度。

Lend: 调节混响效果的延展持续度。

RiseTime: 调节混响效果中声音从无声状态开始逐渐增强，直至达到其最大强度所需的时间。

提示: REV模块效果中带有stereo后缀的为立体声效果。

1.Volume，控制预设输出音量。

VOL：调节模块的输出音量。

温馨提示

MOD模块和DLY模块拍数显示法的含义如下，以1/4节拍、1/4D节拍和1/4T节拍举个例子。它们分别代表不同的时间参数：

1/4节拍

这表示效果器时间设置为一个四分音符的长度。当音频信号经过效果器时，时间长度为一个四分音符的时间。

1/4D节拍：

这里的“D”通常代表“dotted”，即“点音符”。1/4D节拍表示效果器的时间设置为一个四分音符的长度加上其一半。换句话说，它是1/4节拍的1.5倍。

1/4T节拍：

这里的“T”通常代表“triplet”，即“三连音”。1/4T节拍表示效果器的时间设置为一个四分音符的长度的2/3。它的时间会比1/4节拍短，但比1/8节拍长。

这些不同的设置可以产生各种不同的音频效果，从简单到更复杂的节奏变化。制作人可以根据需要选择不同的参数来实现他们想要的音乐效果。