

G1on/G1Xon

Guitar Multi-Effects Processor

NÁVOD K OBSLUZE

Děkujeme, že jste si zakoupili ZOOM G1on/G1Xon.

Prosím, přečtěte si tento manuál velice pečlivě, abyste se seznámili se všemi funkcemi G1on/G1Xon a mohli ho plně a po dlouhou dobu používat.

Prosím, ponechte si manuál v dosahu pro případné budoucí použití.

OBSAH

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BEZPEČNOSTNÍ POKYNY

Pro zajištění bezpečného a bezporuchového provozu přístroje ZOOM G1on/G1Xon se řiďte následujícími instrukcemi:

Napájení

Provoz s AC adaptérem

- Ujistěte se, že používáte pouze AC adaptér ZOOM AD-16. Tento adaptér dodává do přístroje 9V stejnosměrného napětí, 300mA a na středovém kontaktu má minus pól. Použití jiného adaptéru, než je specifikovaný typ, může mít za následek poškození přístroje či riziko úrazu elektrickým proudem.
- Zapojte AC adaptér pouze do zásuvky, kde je jmenovité napětí odpovídající adaptéru.
- Pokud vytahujete AC adaptér ze zásuvky, vždy ho uchopte za pouzdro nikoliv za kabel.
- Pokud nebude přístroj dlouhodobě používán, vytáhněte ho ze zásuvky.

Provoz na baterie

- Používejte 4 konvenční 1,5-voltové baterie velikosti AA (alkalické nebo Ni-MH).
- G1on/G1Xon se nedá použít jako nabíječka baterií.
- Pokud nebudete přístroj delší dobu používat, vyjměte z něj baterie.
- Jestli dojde k vytečení baterií, pečlivě vyčistěte vnitřek a očistěte kontakty.
- Při provozu zavírejte kryt baterií.

Prostředí

Vyvarujte se použití G1on/G1Xon prostředích, kde bude vystaven:

- extrémní teplotě
- vysoké vlhkosti
- nadměrné prašnosti nebo písku
- nadměrné vibraci nebo otřesu

Manipulace

- G1on/G1Xon je jemný přístroj. Kromě nožních přepínačů neovládejte ostatní části nohama nebo je nevystavujte působení nadměrné síly.
- Ujistěte se, že do přístroje nemohou proniknout žádné cizí objekty (mince či špendlíky atd.) nebo kapaliny.

Úpravy

Nikdy neotvírejte kryt G1on/G1Xon nebo se nepokoušejte modifikovat výrobek jakýmkoliv způsobem, protože to může mít za následek jeho poškození.

Připojení kabelů, vstupní a výstupní konektory

Před jakoukoliv manipulací s kabely je třeba odpojit napájení k G1on/G1Xon. Také před přemístěním přístroje vypněte napájení a odpojte všechny kabely včetně AC adaptéru.

Elektrické rušení

Z bezpečnostních důvodů byl G1on/G1Xon zkonstruován tak, aby poskytoval maximální ochranu před vysíláním elektromagnetického záření z vnitřního prostoru přístroje a ochranu před vnějším rušením. Zařízení, které je velmi citlivé na rušení nebo které vysílá silné elektromagnetické záření, by však nemělo být umístěné v blízkosti G1on/G1Xon, protože možnost rušení nemůže být zcela vyloučena.

U jakéhokoliv typu digitálně řízeného přístroje, G1on/G1Xon nevyjímaje, může elektromagnetické rušení způsobit poruchu funkce a poškodit nebo zničit data. Abyste minimalizovali riziko poškození, věnujte této skutečnosti pozornost.

Čištění

K čištění G1on/G1Xon Použijte měkký, suchý hadřík. Pokud je to nutné, lehce ho navlhčete. Nepoužívejte abrazivní čisticí prostředky, vosk nebo rozpouštědla (jako je ředidlo na lak nebo čisticí alkohol), protože mohou poškodit povrch.

! Prosím, ponechte si manuál v dosahu pro případné budoucí použití !

PŘEDSTAVENÍ

Pět efektů současně

Můžete vybrat a měnit pořadí až 5-ti efektů podle libosti a používat je současně. Použijte kurzorové klávesy a kdykoliv můžete efekty, které jsou právě aktivní, sledovat na LCD displeji.

Různé rytmické vzorky

Z aktualizovaných rytmických paternů a tónů jsou k dispozici realistické zvuky.

Smyčkovač/Looper

Smyčkovač může být synchronizován s rytmy a nahranými frázemi až do délky 30-ti sekund.

Realistické modelování zesilovačů

Pomocí realistických zvuků amp modelingu z našeho efektu **G3** jsme pomocí bohatých alikvót a komprese znovu svědomitě vytvořili dokonalý pocit hry na lampové zesilovače.

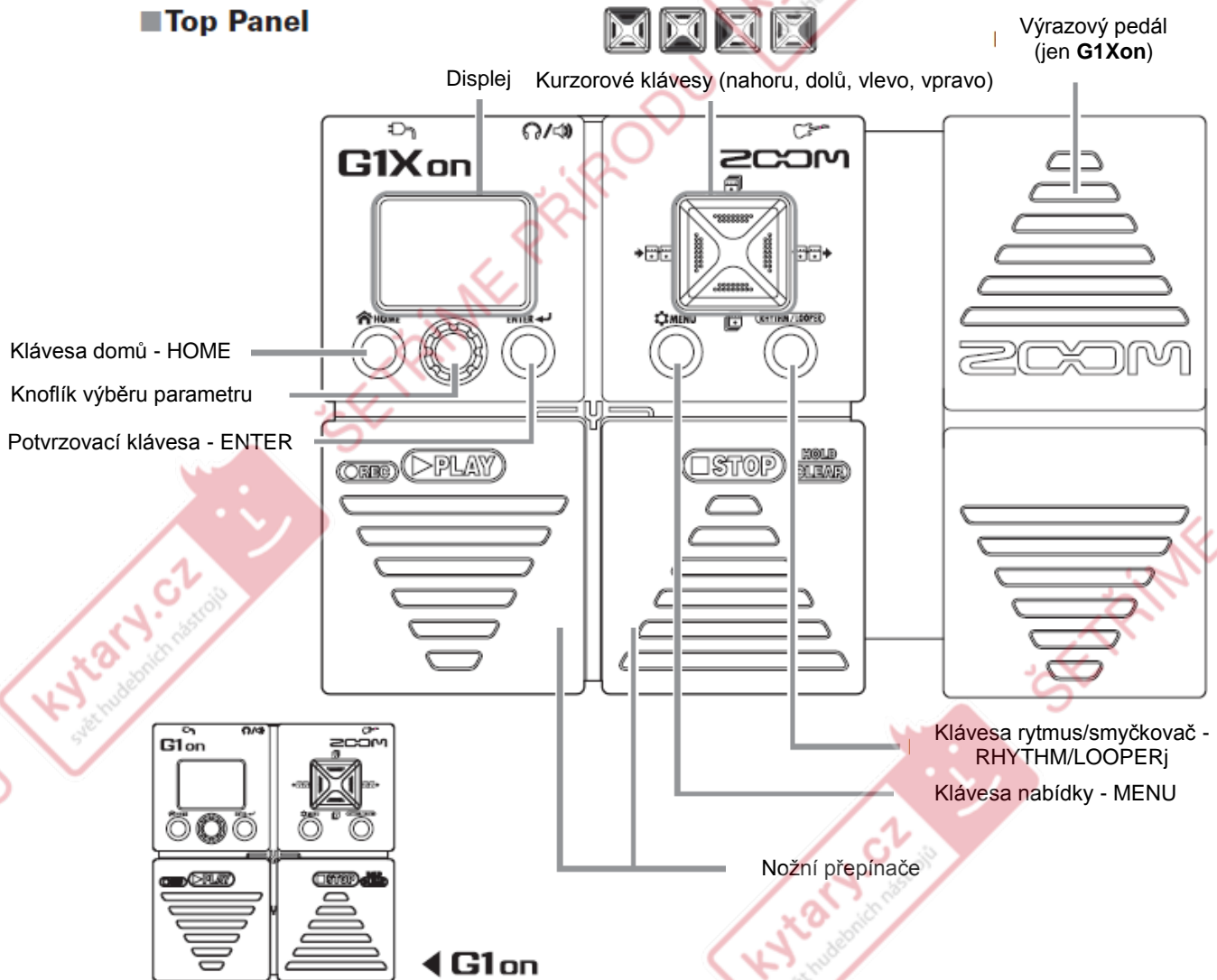
Dlouhý provoz na baterie

Pomocí alkalických baterií (při vypnutém podsvícení LCD displeje) lze efekt souvisle používat až 20 hodin.

NÁZVY ČÁSTÍ

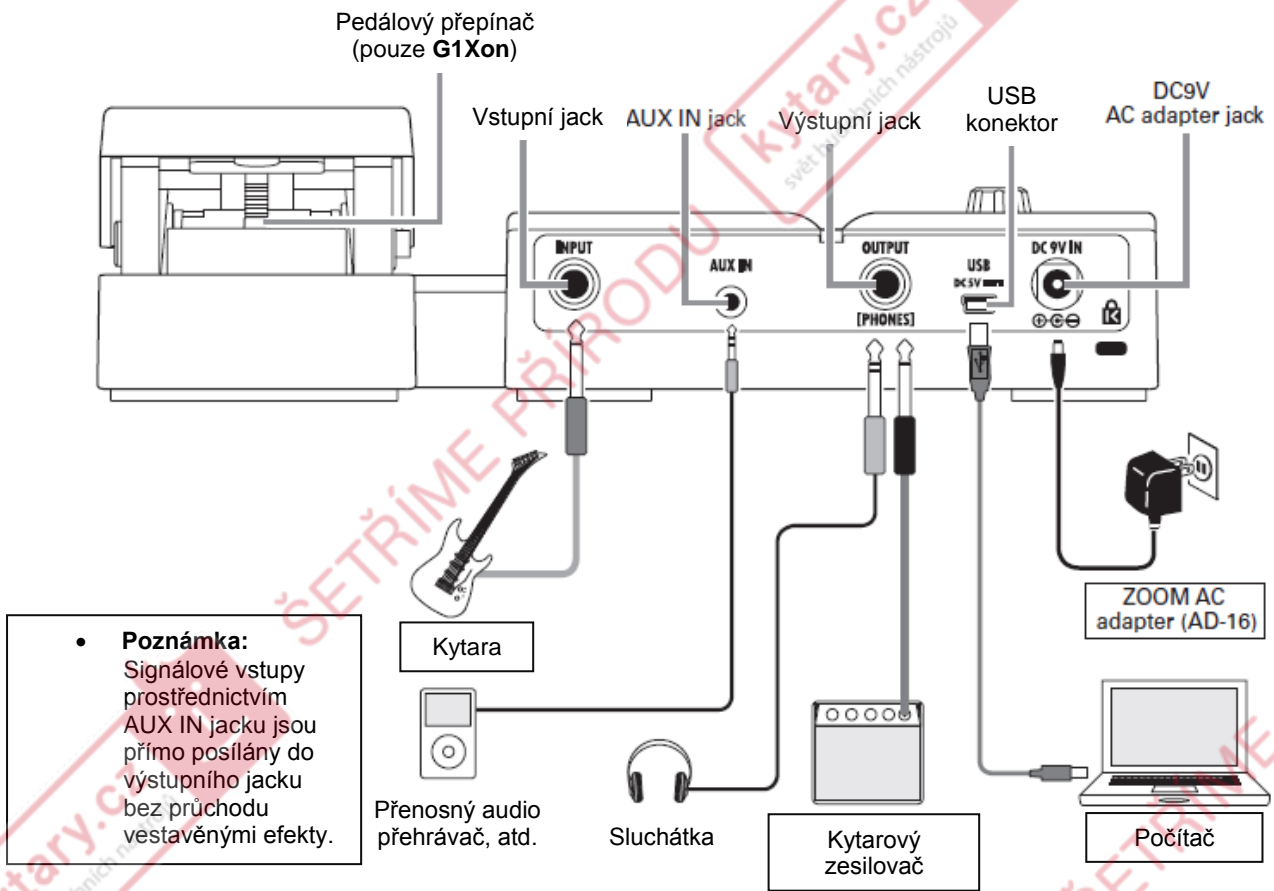
■ Přední panel

■ Top Panel



■ Zadní panel

■ Rear Panel

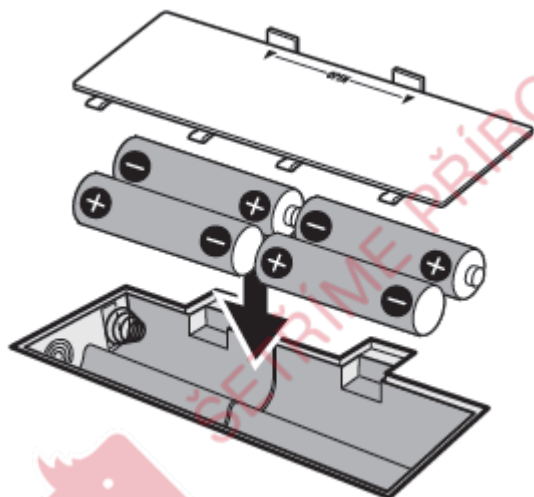


ZAPNUTÍ

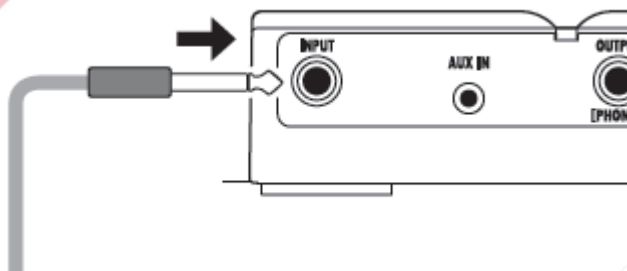
Snižte hlasitost zesilovače na minimum.

■ Pokud používáte baterie

Vložte baterie do bateriové schránky.

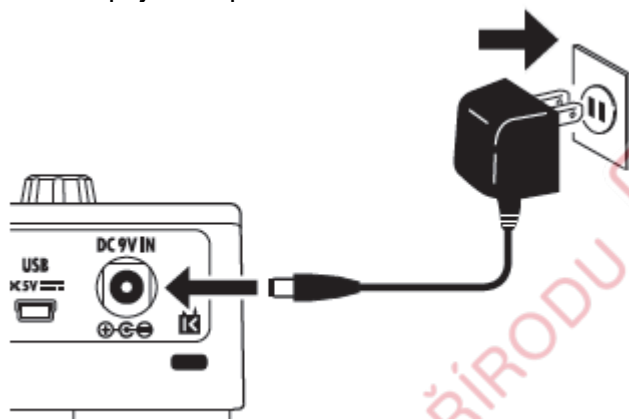


Propojte kytarový kabel se vstupním jackem (INPUT). Tímto se přístroj zapne.



■ Pokud používáte adaptér

Připojte adaptér AD-16.



Zesilovač zapněte a navyšte jeho hlasitost.

Poznámka:

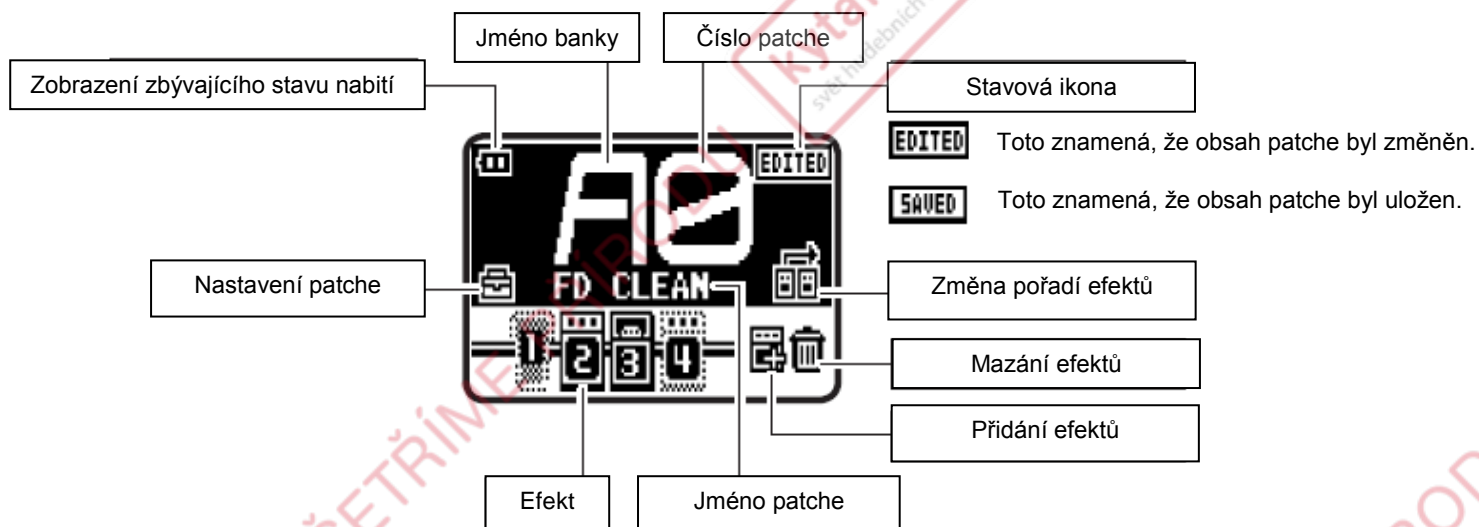
- Je možné napájet také pomocí USB sběrnice

Mód eco


Pokud je zapnuto nastavení eco módu a přístroj není používán déle než 10 hodin, automaticky se vypne (viz dále)

INFORMACE NA DISPLEJI

■ Domovská obrazovka



Rada:

- Pro návrat do domovské obrazovky z jakéhokoliv zobrazení stiskněte .
- Efekty, které jsou vypnuty, se jeví šedě.

TERMÍNY POUŽÍVANÉ V TOMTO MANUÁLU

Patch

Stav zapnuto/vypnuto (ON/OFF) a nastavení parametru každého efektu se ukládají jako „patche“.

Banka

Sada 10-ti patchů se nazývá „banka“.
G1on/G1Xon má 10 bank označených A-J.

POUŽITÍ PATCHŮ

Změna patche

Použijte  a .



Rada:

- Ohledně detailů o použití přednastavené funkce přímé změny patche na jiný, který není dalším v pořadí – viz dále.


- Stiskněte a podržte  nebo  pro souvislou změnu patche.

Změna banky

Použijte  a .



Změna nastavení pro jednotlivé patche

Zapněte domovskou obrazovku .
Zvolte PATCH SETTINGS.



Stiskněte .
Zobrazí se PATCH SETTINGS.



Stiskněte .
Zobrazí se editační obrazovka.

Pouze G1Xon



Otáčejte .
Otevřete požadovanou stránku.

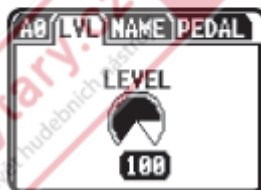
■ Nastavení úrovně patche (LVL)

Otáčejte .
Vyberte LEVEL.



Stiskněte .


Otáčejte .
Nastavte mezi 0 a 120.

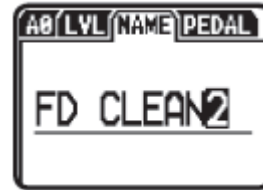


■ Nastavení jména patche (NAME)

Otáčejte .
Pohybujte kurzorem.





Stiskněte .
Potvrďte písmeno, které se má změnit.




Otáčejte .
Změňte písmeno.

Rada:

- Pro změnu typu písmena/symbolu můžete použít tlačítka  a .


NASTAVENÍ EFEKTŮ

Výběr efektu

Zapněte domovskou obrazovku .
Vyberte efekt.



Virtuální knoflík

Stiskněte .
Zobrazí se horní obrazovka vybraného efektu.



Grafika pro zvolený efekt

Rada:

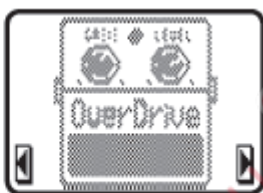
- Virtuální knoflíky se zobrazují s aktuálně nastavenými hodnotami parametrů.

Zapnutí a vypnutí efektu

Stiskněte  nebo .



Efekt zapnut



Efekt vypnut

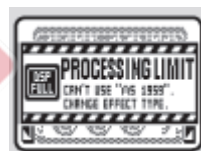
Výběr typu efektu

Použijte  a .



- **Kapacita zpracování efektu procesorem**

G1on/G1Xon umožňují kombinaci až 5-ti efektů dle libosti. Avšak pokud kombinujete typy efektů, které jsou náročné na zpracování (např. amp modely), nemusí procesní kapacita dostávat. Pokud to nastane, objeví se hláška „PROCESSING LIMIT“ a efekt bude následně přemostěn. Tomu se můžete vyvarovat změnou některého typu efektu.



■ Výběr z kategorie

Stiskněte a podržte  nebo .
Zobrazí se kategorie.

Otáčejte .
Vyberte kategorii

Stiskněte .



Poznámka:

G1Xon obsahuje efektivou kategorii PEDAL

Listování mezi zobrazenými efekty


Pokud používáte více efektů, můžete v nich listovat a přepínat zobrazené.

Použijte  a .

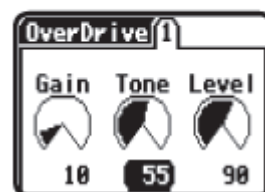
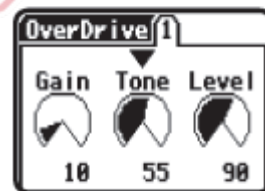


Úprava parametrů

Stiskněte .
Objeví se editační obrazovka.

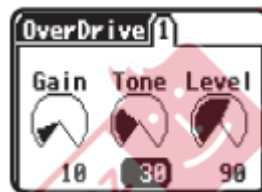
Otáčejte .
Vyberte parametr, který se má upravit.

Stiskněte .
Potvrďte parametr pro úpravu.



Návod k obsluze G1on/G1Xon


Otáčejte .
Nastavte hodnotu parametru.



Rada:

- V továrním nastavení je funkce auto save aktivní. Jakmile je změněn parametr, je tato změna automaticky uložena – viz dále.

Přidání efektu

Zapněte domovskou obrazovku .
Vyberte ADD EFFECT.




Stiskněte .
Otevřete obrazovku pro výběr kategorie.



Otáčejte .
Vyběte kategorii.





Stiskněte .
Otevřete obrazovku pro umístění přidaného efektu.



Otáčejte .
Zvolte kam efekt přidat.



Stiskněte .
Přidejte efekt.

Pro ukončení otáčejte .
Zvolte EXIT.




Stiskněte .

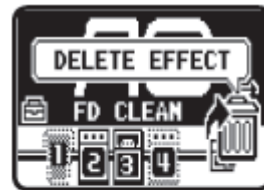
Rada:


- Na obrazovce efektů můžete pro přidání efektu také stisknout a podržet tlačítko

 nebo .


Odstranění efektu

Zapněte domovskou obrazovku .
Vyberte DELETE EFFECT.



Stiskněte .
Otevřete obrazovku pro smazání efektu.




Otáčejte .
Vyberte efekt, který má být smazán.



Stiskněte .
Otevřete potvrzovací obrazovku.



Stiskněte .
Vymažte efekt.

Pro ukončení otáčejte .
Zvolte EXIT.



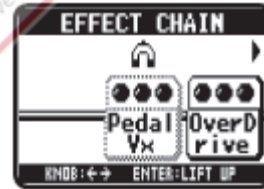
Stiskněte .

Změna pořadí efektů

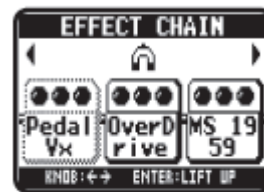
Zapněte domovskou obrazovku
Vyberte EFFECT CHAIN.



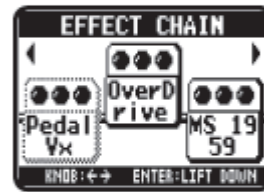
Stiskněte
Otevřete obrazovku EFFECT CHAIN
(efektový řetězec).



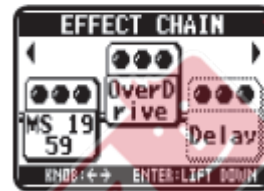
Otáčejte
Vyberte efekt, kterým se má hybat.



Stiskněte
Potvrďte efekt, se kterým se má hybat.



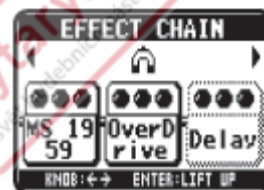
Otáčejte
Vyberte pro efekt novou pozici.



Stiskněte
Potvrďte novou pozici.



Pro ukončení stiskněte



NASTAVENÍ HLAVNÍ ÚROVNĚ A TEMPA

Nastavení hlavní úrovně

Na domovské obrazovce stiskněte



Otevřete obrazovku MENU.



Otáčejte



Vyberte MASTER LVL.



Stiskněte



Otáčejte
Nastavte mezi 0 a 120.



Pro ukončení stiskněte



Úprava hlavního tempa (BPM = počet úderů za minutu)

Na domovské obrazovce stiskněte



Otevřete obrazovku MENU.



Otáčejte
Vyberte BPM.



Stiskněte 




Otáčejte 
Nastavte mezi 40 a 250.




Poznámka:

- Toto nastavení tempa platí pro všechny efekty, rytmy a smyčkovač.

Pro ukončení stiskněte 

ULOŽENÍ A PROHOZENÍ PATCHŮ


Uložení běžného patche

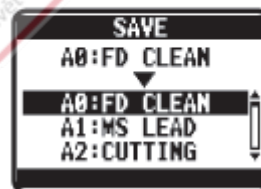
Na domovské obrazovce stiskněte 
Otevřete obrazovku MENU.



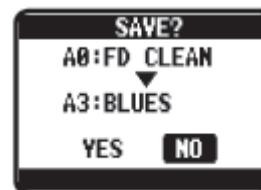
Otáčejte 
Vyberte SAVE.




Stiskněte 
Otevřete obrazovku SAVE pro ukládání patchů.



Otáčejte 
Zvolte kam uložit patch.




Stiskněte 
Otevřete potvrzovací obrazovku.

Otáčejte .
Zvolte „YES“ pro provedení.
Zvolte „NO“ pro zrušení.

Stiskněte .

Prohození běžného patche

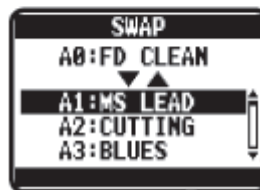
Na domovské obrazovce stiskněte .
Otevřete obrazovku MENU.




Otáčejte .
Vyberte SWAP.



Stiskněte .
Otevřete obrazovku SWAP pro prohození patchů.



Otáčejte .
Vyberte jiný patch, který chcete prohodit.

Stiskněte .
Otevřete potvrzovací obrazovku.



Otáčejte .
Zvolte „YES“ pro provedení.
Zvolte „NO“ pro zrušení.

Stiskněte .

Poznámka:

- Patche nemohou být prohozeny mezi sebou, pokud nebyl běžný patch uložen.

ZMĚNA RŮZNÝCH NASTAVENÍ

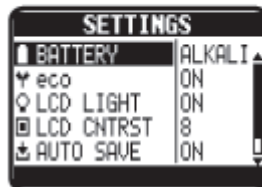
Na domovské obrazovce stiskněte
Otevřete obrazovku MENU.



Otáčejte
Vyberte SETTINGS.

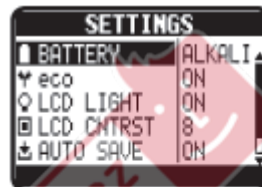


Stiskněte
Otevřete obrazovku SETTINGS pro různá nastavení.

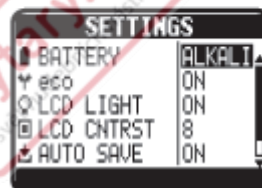


Výběr typu baterie

Zapněte obrazovku SETTINGS
Zvolte BATTERY.



Stiskněte



Otáčejte
Vyberte ALAKALI (alkalická) nebo Ni-MH (nikl-hydrid kovu).

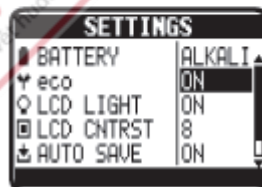


Výběr eco módu

Zapněte obrazovku SETTINGS
Zvolte eco.



Stiskněte



Otáčejte
Vyberte ON (zapnuto) nebo OFF (vypnuto).

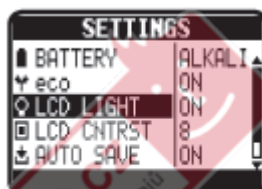


Rada:

- ON: eco mód je aktivní. Pokud není přístroj používán déle než 10 hodin, automaticky se vypne.
- OFF: eco mód je neaktivní.

Nastavení času podsvícení displeje

Zapněte obrazovku SETTINGS
Zvolte LCD LIGHT.



Stiskněte

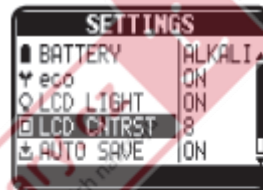


Otáčejte
Vyberte OFF, ON, 15sec nebo 30sec.

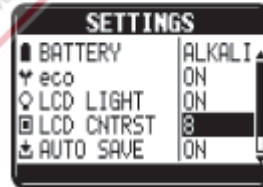


Nastavení kontrastu displeje

Zapněte obrazovku SETTINGS
Zvolte LCD CNTRST.



Stiskněte



Otáčejte
Nastavte mezi 1 a 13.

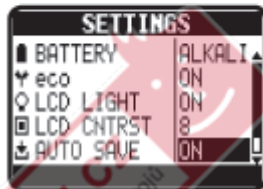


Nastavení funkce auto save (automatické ukládání)

Zapněte obrazovku SETTINGS
Zvolte AUTO SAVE.



Stiskněte



Otáčejte
Vyberte ON nebo OFF.



■ Pokud je funkce AUTO SAVE zapnuta (ON)

Změny patchů budou uloženy automaticky.

To znázorňuje, že
patch byl změněn.



To znázorňuje, že
patch byl uložen.




■ Pokud je funkce AUTO SAVE vypnuta (OFF)

Změny patchů nebudou uloženy, dokud se tak nestane manuálně.

Pokud byl patch změněn, po pokusu o otevření jiného se objeví potvrzující obrazovka.




Otáčejte .
Zvolte „YES“ pro uložení.
Zvolte „NO“ pro neuložení.

Stiskněte .




Poznámka:

- Pokud vyberete „NO“, změny nastavení patche se neuloží a otevře se jiný patch.

Otáčejte .
Zvolte kam uložit patch.

Stiskněte .
Otevřete potvrzovací obrazovku.

Otáčejte .
Zvolte „YES“ pro uložení.
Zvolte „NO“ pro zrušení.

Stiskněte .
Změny patche jsou uloženy.




Rada:

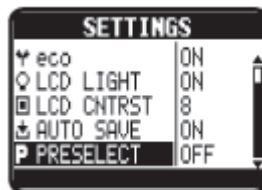
- Můžete také ukládat z obrazovky MENU.
- Viz kapitola "Ukládání běžného patche".

Poznámka:

- Pokud patch nebyl uložen, nemůže být prohozen s jiným.

Použití přednastavené funkce

Zapněte obrazovku SETTINGS .
Zvolte PRESELECT.



Stiskněte 



Otáčejte .
Vyberte ON nebo OFF.





Rada:

ON: Předvolba je aktivní. Můžete vybrat další patch před jeho změnou.
OFF: Předvolená funkce je neaktivní.

■ Pokud je funkce PRESELECT zapnuta (ON)

Na domovské obrazovce použijte  a .
Vyberte další patch.



Současně stiskněte  a .
Vybraný patch pozměňte.



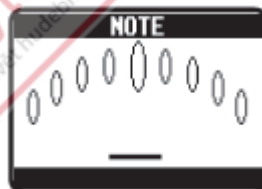
POUŽITÍ LADIČKY

Aktivace ladičky

Na domovské nebo efektové obrazovce současně

stiskněte  a .

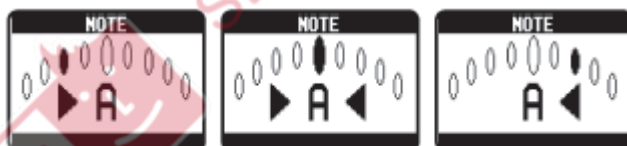
Otevřete obrazovku ladičky.



Ladění kytary

Můžete zabrnkat na prázdnou strunu a naladit ji.

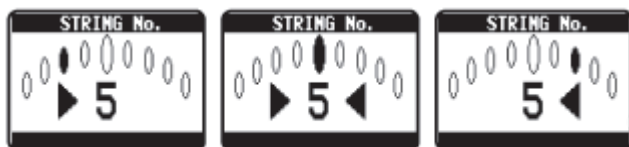
■ Chromatická ladička



(Flat) (Correct pitch) (Sharp)
(Nízko) (Správně naladěno) (Vysoko)

Zobrazí se název nejbližší noty a přesnost naladění.


■ Jiné ladičky

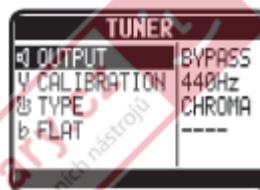


(Flat) (Correct pitch) (Sharp)
(Nízko) (Správně naladěno) (Vysoko)

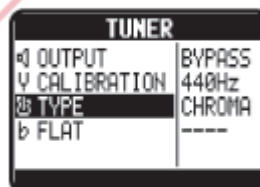
Pro ukončení stiskněte  nebo .

Změna nastavení ladičky

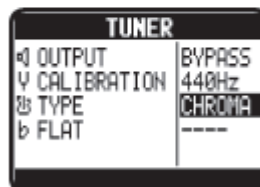
Na obrazovce ladičky stiskněte .
Otevřete obrazovku nastavení ladičky TUNER.



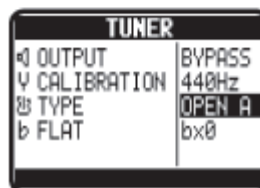
Otáčejte .
Vyberte položku k nastavení.




Stiskněte .
Potvrďte položku k nastavení.



Otáčejte .
Měňte nastavení.



Pro ukončení stiskněte .

• Položky, které lze nastavovat

OUTPUT (výstup)

Vyberte BYPASS (přemostění) nebo MUTE (utlumení).

Standardní výška tónu (CALIBRATION)

Standardní výška tónu pro střední A může být nastavena v rozmezí 435 – 445 Hz)

Typy ladiček (TYPE)

Vyberte chromatickou (CHROMA) nebo jiný typ. Jiné typy jsou zobrazeny v tabulce níže.

Podladění (FLAT)

Nastavte bx 0, bx 1, bx 2 nebo bx 3.

Poznámka:

- Funkce podladění není možná, pokud je TYPE nastaveno na CHROMA:

Typy ladiček

Display	Meaning	String number/Note name						
		7	6	5	4	3	2	1
GUITAR	Standard tuning for guitars, including 7-string guitars	B	E	A	D	G	B	E
OPEN A	In open A tuning, the open strings make an A chord	-	E	A	E	A	C#	E
OPEN D	In open D tuning, the open strings make a D chord	-	D	A	D	F#	A	D
OPEN E	In open E tuning, the open strings make an E chord	-	E	B	E	G#	B	E
OPEN G	In open G tuning, the open strings make a G chord	-	D	G	D	G	B	D
DADGAD	This alternate tuning is often used for tapping, etc.	-	D	A	D	G	A	D

Kytarová:

H7 – E6 – A5 – D4 – G3 – H2 – E1

Otevřené A ladění (prázdné struny tvoří akord A dur): E6 – A5 – E4 – A3 – C#2 – E1

Otevřené D ladění (prázdné struny tvoří akord D dur): D6 – A5 – D4 – F#3 – A2 – D1

Otevřené E ladění (prázdné struny tvoří akord E dur): E6 – H5 – E4 – G#3 – H2 – E1

Otevřené G ladění (prázdné struny tvoří akord G dur): D6 – G5 – D4 – G3 – H2 – D1

DADGAD (alternativní ladění je často používáno pro perkusivní klepání, atd.):

D6 – A5 – D4 – G3 – A2 – D1

POUŽITÍ RYTMŮ

Aktivace rytmu

Na domovské nebo efektové obrazovce

RHYTHM/LOOPER



stiskněte


Otevřete obrazovku RHYTHM.

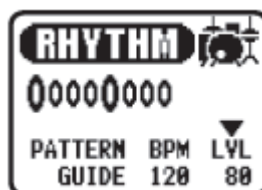


Rada:

- Na obrazovce RHYTHM stiskněte  pro přepnutí na obrazovku LOOPER.

Nastavení paternu, tempa a hlasitosti

Na obrazovce RHYTHM otáčejte  .
Vyberte položku, která má být nastavena.



Stiskněte .
Potvrďte položku k nastavení.



Otáčejte .
Měňte nastavení.



- **Položky, které se dají nastavovat**

Zvukový vzorek (patern)

Vyberte rytmický vzorek. Více o rytmických paternech – viz dále.

Tempo (BPM)

Rozsah nastavení je 40 – 250.

Poznámka:

- Toto tempo je použito pro každý efekt, rytmus a smyčkovač.

Hlasitost (LVL)

Rozsah nastavení je 0 – 100.

Spuštění přehrávání rytmu

Na obrazovce RHYTHM stiskněte .



Zastavení rytmu

Na obrazovce RHYTHM stiskněte .

Rada:

- Na obrazovce RHYTHM můžete stlačit  pro návrat do domovské obrazovky, aniž by došlo k přerušení přehrávání rytmu.

Rytmické vzorky

No.	PatternName	TimSig
1	GUIDE	4/4
2	8Beats1	4/4
3	8Beats2	4/4
4	8Beats3	4/4
5	16Beats1	4/4
6	16Beats2	4/4
7	16Beats3	4/4
8	Rock1	4/4
9	Rock2	4/4
10	Rock3	4/4
11	ROCKABLY	4/4
12	R'n'R	4/4
13	HardRock	4/4
14	HeavyMtl	4/4
15	MtlCore	4/4
16	Punk	4/4
17	FastPunk	4/4
18	Emo	4/4
19	TomTomBt	4/4
20	Funk1	4/4
21	Funk2	4/4
22	FunkRock	4/4
23	JazzFunk	4/4

No.	PatternName	TimSig
24	R&B1	4/4
25	R&B2	4/4
26	70s Soul	4/4
27	90s Soul	4/4
28	Motown	4/4
29	HipHop	4/4
30	Disco	4/4
31	Pop	4/4
32	PopRock	4/4
33	IndiePop	4/4
34	EuroPop	4/4
35	NewWave	4/4
36	OneDrop	4/4
37	Steppers	4/4
38	Rockers	4/4
39	Ska	4/4
40	2nd Line	4/4
41	Country	4/4
42	Shuffle1	4/4
43	Shuffle2	4/4
44	Blues1	4/4
45	Blues2	4/4
46	Jazz1	4/4

No.	PatternName	TimSig
47	Jazz2	4/4
48	Fusion	4/4
49	Swing1	4/4
50	Swing2	4/4
51	Bossa1	4/4
52	Bossa2	4/4
53	Samba1	4/4
54	Samba2	4/4
55	Breaks1	4/4
56	Breaks2	4/4
57	Breaks3	4/4
58	12/8 Grv	12/8
59	Waltz	3/4
60	JzWaltz1	3/4
61	JzWaltz2	3/4
62	CtWaltz1	3/4
63	CtWaltz2	3/4
64	5/4 Grv	5/4
65	Metro3	3/4
66	Metro4	4/4
67	Metro5	5/4
68	Metro	

POUŽITÍ SMYČKOVACĚ (LOOPERU)

Aktivace smyčkovacě

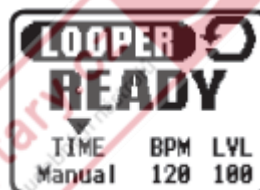
Na domovské nebo efektové obrazovce

RHYTHM/LOOPER



stiskněte

Otevřete obrazovku LOOPER.



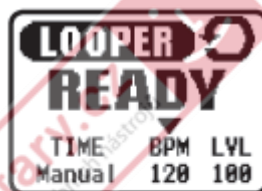
Rada:

- Na obrazovce RHYTHM stiskněte  pro přepnutí na obrazovku RHYTHM.

Návod k obsluze G1on/G1Xon

Nastavení časového úseku nahrávání, tempa a hlasitosti

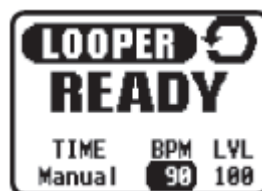
Na obrazovce LOOPER otáčejte .
Vyberte položku, která má být nastavena.



Stiskněte .
Potvrďte položku k nastavení.



Otáčejte .
Měňte nastavení.



- **Položky, které se dají nastavovat**

- **Délka časového úseku pro nahrávání (TIME)**

- Nastavujte manuálně (MANUAL) nebo v rozsahu \downarrow x 1 až \downarrow x 64.

- **Poznámka:**

- Looper může nahrát záznam dlouhý až 30 sekund.
 - Pokud nastavení (počet čtvrtových not) nespadá do tohoto rozsahu, bude automaticky upraveno.
 - Změna délky časového úseku pro nahrávání vymaže aktuálně nahranou smyčku.

- **Tempo (BPM)**

- Rozsah nastavení je 40 – 250.

- **Poznámka:**

- Změna tempa vymaže aktuálně nahranou smyčku.
 - Toto tempo je použito pro každý efekt, rytmus a smyčkovač.

- **Hlasitost (LVL)**

- Rozsah nastavení je 0 – 100.

Nahrání a přehrání fráze


Na obrazovce LOOPER stiskněte .
Spusťte nahrávání.



Po uplynutí časového úseku nahrávání se spustí přehrávání.




■ Pokud je čas (TIME) nastaven na manuální (MANUAL)

Přehrávání smyčky začne, jakmile stisknete  nebo když je dosaženo maxima nahrávacího času (30 sekund).

Poznámka:

- Při přehrávání rytmu začne nahrávání až po rozpočítání.

Předabování nahrané smyčky

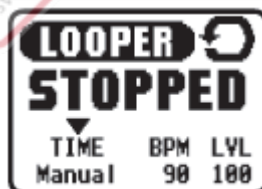
Během přehrávání smyčky stiskněte .



Pro ukončení stiskněte .


Zastavení přehrávání smyčky

Na obrazovce LOOPER stiskněte .




Vymazání smyčky

Zastavte přehrávání smyčky a stiskněte a

podržte  na obrazovce LOOPER.




Rada:

- Na obrazovce LOOPER můžete stisknout  pro návrat na domovskou obrazovku, aniž by došlo k přerušení nahrávání nebo přehrávání smyčky.

POUŽITÍ VÝRAZOVÉHO PEDÁLU (JEN G1XON)

Pokud byl přidán efekt kategorie PEDAL, nastavení se udělá automaticky tak, aby bylo možné řídit jeho parametry výrazovým (expression) pedálem.


Změna nastavení pedálu

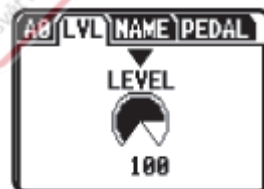
Zapněte domovskou obrazovku .
Vyberte PATCH SETTINGS.




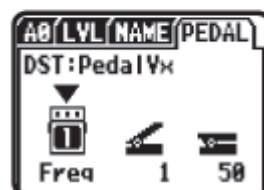
Stiskněte .
Otevřete obrazovku PATCH SETTINGS.




Stiskněte .
Otevřete obrazovku pro editaci patchů.



Otáčejte .
Otevřete nastavovací obrazovku PEDAL.

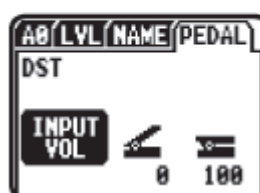


■ Nastavení řízeného parametru a rozsahu

Zapněte nastavovací obrazovku PEDAL .
Vyberte položku, která má být nastavena.

Stiskněte .
Potvrďte položku k nastavení.

Otáčejte .
Měňte nastavení.



• Položky, které se dají nastavovat

Řízený parametr 

Minimální hodnota (pedál nahoře) 

To závisí na typu efektu.

Maximální hodnota (pedál dole) 

To závisí na typu efektu.

Rada:

- NO ASSIGN: K výrazovému pedálu není přiřazena žádná funkce.
- AUTO ASSIGN: Pokud používáte efekt kategorie PEDAL, parametr bude přiřazen k pedálu automaticky.

Pokud je použito více efektů kategorie PEDAL, pak budou jejich korespondující parametry přiřazeny výrazovému pedálu.

- INPUT VOL: Řídí vstupní úroveň.
- OUTPUT VOL: Řídí výstupní úroveň. (Neovlivňuje hlasitost rytmu nebo smyčkováče.)
- Pedálový přepínač může být použit pro zapnutí nebo vypnutí efektů (ON/OFF), které jsou přiřazeny výrazovému pedálu. (Nastavení ON/OFF pomocí pedálového přepínače se neukládá.)

Kalibrace jeho citlivosti

Při zmáčknutém  přístroj zapněte.

Pohybuje pedálem dle instrukcí a pokaždé stiskněte

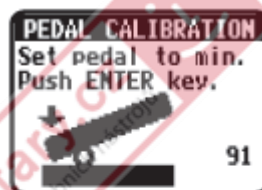


Pokud je kalibrace hotova, na displeji se zobrazí „Complete!“

„Set pedal to min.“ = Nastavte pedál do minima.

„Set pedal to max.“ = Nastavte pedál do maxima.

„Push ENTER key.“ = Stlačte tlačítko ENTER.



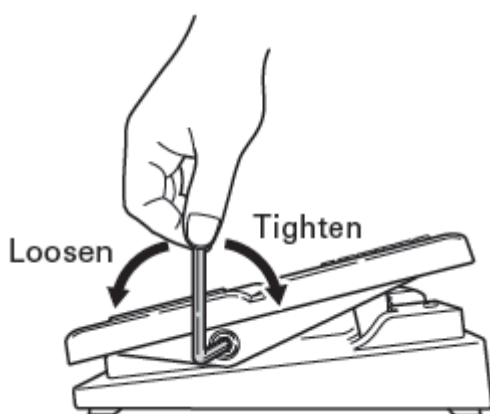
Poznámka:

- Pokud se objeví hláška „Error!“, restartujte kalibraci od začátku.

Nastavení kroucího momentu

Do imbus šroubu na straně pedálu, kterým se nastavuje kroucí moment, vložte imbusový klíč.

Otáčením doprava pedál utahujete, otáčením vlevo ho uvolňujete.



Loosen = povolit

Tighten = utáhnout

Poznámka:

- Pokud šroub povolujete, buďte opatrní. Když to přeženete, může šroub zapadnout dovnitř přístroje.

AKTUALIZACE FIRMWARE

Stáhněte si nejnovější firmware z webové stránky ZOOM.
<http://www.zoom.co.jp/>

Kontrola verze firmware

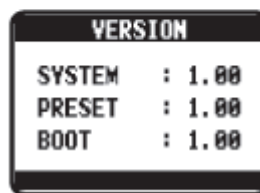
Na domovské obrazovce stiskněte
Otevřete obrazovku MENU.



Otáčejte
Vyberte VERSION.



Stiskněte
Zobrazí se verze firmware.



Pro ukončení stiskněte

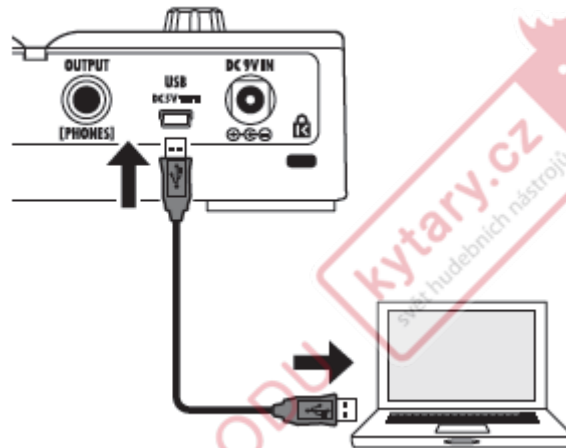


Aktualizace firmware

Ujistěte se, že je přístroj vypnut.

Při současném stlačení  a  spojte přístroj
s počítačem pomocí USB kabelu.
Objeví se obrazovka FIRMWARE UPDATE.





Na počítači spusťte aplikaci pro aktualizaci firmware a proveďte update. Pokud je aktualizace u konce, na displeji se objeví „Complete!“.

Odpojte USB kabel.

Rada:


- Aktualizace firmware nevymaže uložené patche.

Poznámka:

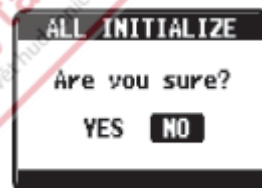
- Během aktualizace USB kabel neodpojujte.

Uvedení G1on/G1Xon do původního továrního nastavení

Při stlačení  přístroj zapněte. Objeví se obrazovka ALL INITIALIZE.

Otáčejte .
Zvolte „YES“ pro provedení.
Zvolte „NO“ pro zrušení.

Stiskněte .



Poznámka:

- Buďte obezřetní, tato akce vrátí všechna nastavení do výchozích továrních. Ujistěte se, že tuto operaci chcete opravdu provést.

ŘEŠENÍ PROBLÉMŮ

Přístroj se nezapíná

- Pokud je v provozu na baterie, propojte kabel se vstupním jackem (INPUT).

Není slyšet zvuk nebo jen velmi slabě

- Zkontrolujte propojení.
- Upravte úroveň používaných efektů.
- Upravte hlavní úroveň.
- Pokud upravujete hlasitost pomocí výrazového pedálu, ujistěte se, že je na pedálu nastavena vhodná hlasitost.
- Ujistěte se, že výstup ladičky není nastaven na „MUTE“.

Příliš mnoho šumu

- Zkontrolujte stínění kabelů, jestli není poškozeno.
- Používejte jen originální AC adaptér ZOOM.

Efekt nefunguje

- Pokud je překročena kapacita nutná pro zpracování efektu, na efektové grafice se objeví „PROCESSING LIMIT“. V takovém případě je efekt přemostěn.

Baterie rychle ztrácejí svoji kapacitu

- Ujistěte se, že nepoužíváte manganové baterie. Alkalické baterie by měly umožnit kolem 20-ti hodin souvislého provozu.
- Ověřte nastavení baterie.
Nastavte typ používaných baterií, aby se zbývající kapacita nabití zobrazovala přesněji.
- Díky charakteristikám baterií se mohou dříve opotřebovat v chladu.

Výrazový pedál nepracuje správně


- Zkontrolujte nastavení výrazového pedálu.
- Nastavte výrazový pedál.

SPECIFIKACE

Effect types	G1on	75 types
	G1Xon	80 types
Number of simultaneous effects	5	
Number of user banks/patches	10 patches x 10 banks	
Sampling frequency	44.1kHz	
A/D conversion	24-bit with 128x oversampling	
D/A conversion	24-bit with 128x oversampling	
Signal processing	32-bit floating point & 32-bit fixed point	
Display	LCD	
Input	INPUT	Standard monaural phone jack Rated input level: -20dBm Input impedance (Line): 470k Ω
	AUX IN	Stereo mini jack Rated input level: -10dBm Input impedance (Line): 1k Ω
Output	OUTPUT	Standard stereo phone jack Maximum output level: Line + 2dBm (with output load impedance of 10 k Ω or more) Headphones 17mW + 17mW (into 32 Ω load)
S/N (equivalent input noise)	119dB	
Noise floor (residual noise)	-97dBm	
Power	AC adapter DC9V (center minus plug), 500 mA (ZOOM AD-16) 20 hours of continuous operation using 4 alkaline AA batteries (with LCD backlight off)	
USB	Firmware update	
Dimensions	G1on	154.8mm(D) x 146.0mm(W) x 43.0mm (H)
	G1Xon	154.8mm(D) x 237.0mm(W) x 50.0mm (H)
Weight	G1on	380g (Not including batteries)
	G1Xon	640g (Not including batteries)




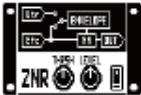
*0dBm = 0.775Vrms

TYPY EFEKTŮ A PARAMETRŮ







Effect type	Parameter	Parameter range	Effect explanation	Pedal control possible icon
	This is a jet sound like an ADA flanger.			
		Parameter1	Parameter2	Parameter3
	Page01	Depth 0-100 Sets the depth of the modulation.	Rate 0-50 Sets the speed of the modulation.	Reso -10-10 P Adjusts the intensity of the modulation resonance.
	Page02	PreD 0-50 Sets pre-delay time of effect sound.	Mix 0-100 Adjusts the amount of effected sound that is mixed with the original sound.	Level 0-150 P Adjusts the output level.
Effect screen	Parameter explanation	Tempo synchronization possible icon	Automatic assignment icon	

Effect Types and Parameters


[DYN/FLTR]

	This compressor in the style of the MXR Dyna Comp.			
		Parameter1	Parameter2	Parameter3
	Page01	Sense 0-10 P Adjusts the compressor sensitivity.	Tone 0-10 Adjusts the tone.	Level 0-150 P Adjusts the output level.
Page02	ATTCK Slow, Fast Sets compressor attack speed to Fast or Slow.			
	This compressor is in the style of the dbx 160A.			
		Parameter1	Parameter2	Parameter3
	Page01	THRSH -60 - 0 Adjusts the threshold that determines when the effect is activated.	Ratio 1.0 - 10.0 Adjusts the compression ratio.	Gain 0 - 20 Adjusts the gain after compression.
Page02	Knee Hard, Soft Sets the type of knee.	Level 0 - 150 P Adjusts the output level.		
	This effect slows the attack of each note, resulting in a violin-like performance.			
		Parameter1	Parameter2	Parameter3
	Page01	Time 1-50 P Adjusts the attack time.	Curve 0-10 P Set the curve of volume change during attack.	Level 0-150 P Adjusts the output level.
Page02				
	ZOOM's unique noise reduction cuts noise during pauses in playing without affecting the tone.			
		Parameter1	Parameter2	Parameter3
	Page01	THRSH 1-25 P Adjusts the effect sensitivity.	DETCT GtrIn, EfxIn Sets control signal detection level.	Level 0-150 P Adjusts the output level.
Page02				







Návod k obsluze G1on/G1Xon

NoiseGate		This is a noise gate that cuts the sound during playing pauses.										
		Parameter1			Parameter2			Parameter3				
	Page01	THRSH	1-25	P	Level	0-150	P					
	Page02	Adjusts the effect sensitivity.			Adjusts the output level.							
GraphicEQ		This unit has a 6 band equalizer.										
		Parameter1			Parameter2			Parameter3				
	Page01	160Hz	-12-12		400Hz	-12-12		800Hz	-12-12			
		Boosts or cuts the low (160 Hz) frequency band.			Boosts or cuts the low-middle (400 Hz) frequency band.			Boosts or cuts the middle (800 Hz) frequency band.				
	Page02	3.2kHz	-12-12		6.4kHz	-12-12		12kHz	-12-12			
		Boosts or cuts the high (3.2 kHz) frequency band.			Boosts or cuts the extremely high (6.4 kHz) frequency band.			Boosts or cuts the harmonics (12 kHz) frequency band.				
Page03	Level	0-150	P									
	Adjusts the output level.											
ParaEQ		This is a 2-band parametric equalizer.										
		Parameter1			Parameter2			Parameter3				
	Page01	Freq1	20Hz-20kHz		Q1	0.5, 1, 2, 4, 8, 16		Gain1	-12-12			
		Adjusts center frequency of EQ1.			Adjusts EQ1 Q.			Adjusts EQ1 gain.				
	Page02	Freq2	20Hz-20kHz		Q2	0.5, 1, 2, 4, 8, 16		Gain2	-12-12			
		Adjusts center frequency of EQ2.			Adjusts EQ2 Q.			Adjusts EQ2 gain.				
Page03	Level	0-150	P									
	Adjusts the output level.											
AutoWah		This effect varies wah in accordance with picking intensity.										
		Parameter1			Parameter2			Parameter3				
	Page01	Sense	-10-1, 1-10	P	Reso	0-10	P	Level	0-150	P		
		Adjusts the sensitivity of the effect.			Adjusts the intensity of the resonance sound.			Adjusts the output level.				
Page02												
Cry		This effect varies the sound like a talking modulator.										
		Parameter1			Parameter2			Parameter3				
	Page01	Range	1-10	P	Reso	0-10	P	Sense	-10-1, 1-10	P		
		Adjusts the frequency range processed by the effect.			Adjusts the intensity of the modulation resonance sound.			Adjusts the sensitivity of the effect.				
Page02	Bal	0-100	P	Level	0-150	P						
	Adjusts the balance between original and effect sounds.			Adjusts the output level.								
M-Filter		This envelope filter has the flavor of a MOOG MF-101 Low Pass Filter and can be set in a wide range.										
		Parameter1			Parameter2			Parameter3				
	Page01	Freq	0-100	P	Sense	0-10		Reso	0-10	P		
		Sets minimum frequency of envelope filter.			Sets effect sensitivity.			Sets effect resonance.				
	Page02	Type	HPF, BPF, LFF		Chara	2Pole, 4Pole		VLCTY	Fast, Slow			
		Sets filter type.			Adjusts amount of filter applied.			Sets speed of filter action.				
Page03	Bal	0-100	P	Level	0-150	P						
	Adjusts the balance between original and effect sounds.			Adjusts the output level.								






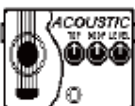
Návod k obsluze G1on/G1Xon

SeqFLTR		The sequence filter has the flavor of a Z.Vex Seek-Wah.									
	Page01	Parameter1			Parameter2			Parameter3			
		Step	2-8		PTTRN	1-8		Speed	1-50	P	♪
	Adjusts number of sequence steps.			Sets effect pattern.			Sets modulation speed.				
	Page02	Shape	0-10		Reso	0-10	P	Level	0-150	P	
Sets effect sound envelope.			Sets effect resonance.			Adjusts the output level.					

[OD/DIST]







Booster		The booster increases signal gain to make the sound more powerful.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										
OverDrive		Simulation of the BOSS OD-1, the compact effect box that was the first to take the "overdrive" title.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										
T Scream		Simulation of the Ibanez TS808, which is loved by many guitarists as a booster and has inspired numerous clones.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										
Governor		Simulation of the Guv'nor distortion effect from Marshall.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										
Dist+		Simulation of the MXR distortion+ effect that made distortion popular worldwide.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										
Squeak		Simulation of the popular Pro Co RAT famous for its edgy distortion sound.									
	Page01	Parameter1			Parameter2			Parameter3			
		Gain	0-100	P	Tone	0-100		Level	0-150	P	
	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.				
	Page02										

Návod k obsluze G1on/G1Xon







FuzzSmile	Simulation of the Fuzz Face, which has made rock history with its humorous panel design and smashing sound.										
	Parameter1			Parameter2			Parameter3				
	Page01	Gain	0-100	P	Tone	0-100	Level	0-150	P		
	Page02	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.			
GreatMuff	Simulation of the Electro-Harmonix Big Muff, which is loved by famous artists around the world for its fat, sweet fuzz sound.										
	Parameter1			Parameter2			Parameter3				
	Page01	Gain	0-100	P	Tone	0-100	Level	0-150	P		
	Page02	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.			
Z Clean	ZOOM original unadorned clean sound.										
	Parameter1			Parameter2			Parameter3				
	Page01	Gain	0-100	P	Tone	0-100	Level	0-150	P		
	Page02	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.			
Lead	Lead a bright and smooth distortion sound.										
	Parameter1			Parameter2			Parameter3				
	Page01	Gain	0-100	P	Tone	0-100	Level	0-150	P		
	Page02	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.			
ExtremeDS	This distortion effect boasts the highest gain in the world.										
	Parameter1			Parameter2			Parameter3				
	Page01	Gain	0-100	P	Tone	0-100	Level	0-150	P		
	Page02	Adjusts the gain.			Adjusts the tone.			Adjusts the output level.			
Aco.Sim	This effect changes the tone of an electric guitar to make it sound like an acoustic guitar.										
	Parameter1			Parameter2			Parameter3				
	Page01	Top	0-100	P	Body	0-100	Level	0-150	P		
	Page02	Adjusts the unique string tone of acoustic guitars.			Adjusts the body resonance of acoustic guitars.			Adjusts the output level.			

Návod k obsluze G10n/G1Xon




[AMP]

FD COMBO		Modeled sound of a Fender Twin Reverb ('65), which is loved by guitarists in various genres.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					
DELUXE-R		This models the sound of a Fender Deluxe Reverb made in 1965.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					
FD VIBRO		Modeled sound of a '63 Fender Vibroverb.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					
US BLUES		Crunch sound of a Fender Tweed Bassman.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					
VX COMBO		Modeled sound of a British combo amplifier representing the 1960s Liverpool sound.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					
VX JMI		This simulates the sound of an early model of a class-A British combo amp.											
	Page01	Parameter1				Parameter2				Parameter3			
		Gain	0-100		P	Tube	0-100			Level	0-150		P
	Page02	Adjusts the gain.				Adjusts tube amp compression.				Adjusts the output level.			
		Trebl	0-100			Middl	0-100			Bass	0-100		
	Page03	Adjusts volume of high frequencies.				Adjusts volume of middle frequencies.				Adjusts volume of low frequencies.			
		Prese	0-100			CAB	See Table 1			OUT	See Table 2		
Adjusts volume of super-high frequencies.				Selects cabinet.				Selects type of connected device.					





Návod k obsluze G1on/G1Xon

BG CRUNCH		Crunch sound of a Mesa Boogie MkIII combo amp.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			
MATCH 30		Modeled sound of a DC-30 (channel 1), the Matchless flagship combo amp.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			
CAR DRIVE		This models the sound of a Carr Mercury high-end small combo amp.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			
TW ROCK		This crunch sound uses the drive channel of a Two Rock Emerald 50, an American boutique amplifier.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			
TONE CITY		This models the sound of a Sound City 50 Plus Mark 2, a legendary British amplifier.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			
HW STACK		Modeled sound of the legendary Hiwatt Custom 100 all-tube amplifier from the UK.						
	Page01	Parameter1			Parameter2		Parameter3	
		Gain	0-100	P	Tube	0-100	Level	0-150
	Page02	Adjusts the gain.			Adjusts tube amp compression.		Adjusts the output level.	
		Trebl	0-100		Middl	0-100	Bass	0-100
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.		Adjusts volume of low frequencies.	
		Prese	0-100		CAB	See Table 1	OUT	See Table 2
Adjusts volume of super-high frequencies.			Selects cabinet.		Selects type of connected device.			



Návod k obsluze G10n/G1Xon

TANGERINE		This models the Orange Graphic 120 with its unique design and sound.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				
B-BREAKER		This models the sound of a Marshall 1962 Bluesbreaker combo amp.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				
MS CRUNCH		The crunch sound of the Marshall 1959 that has given birth to many legends.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				
MS 1959		This models the sound of a Marshall 1959 Plexi made in 1969.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				
MS DRIVE		The high gain sound of a JCM2000 Marshall stack amp.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				
BGN DRIVE		This simulates the lead sound from channel 3 of a Bogner Ecstasy.								
	Page01	Parameter1			Parameter2			Parameter3		
		Gain	0-100	P	Tube	0-100		Level	0-150	P
	Page02	Adjusts the gain.			Adjusts tube amp compression.			Adjusts the output level.		
		Trebl	0-100		Middl	0-100		Bass	0-100	
	Page03	Adjusts volume of high frequencies.			Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.		
		Prese	0-100		CAB	See Table 1		OUT	See Table 2	
Adjusts volume of super-high frequencies.			Selects cabinet.			Selects type of connected device.				









Návod k obsluze G1on/G1Xon

BG DRIVE		The high gain sound of the Mesa Boogie Dual Rectifier red channel (Vintage mode).									
		Parameter1			Parameter2			Parameter3			
	Page01	Gain	0-100	P	Tube	0-100	Level	0-150	P		
	Adjusts the gain.		Adjusts tube amp compression.			Adjusts the output level.					
	Page02	Trebl	0-100		Middl	0-100	Bass	0-100			
Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.						
Page03	Prese	0-100		CAB	See Table 1	OUT	See Table 2				
	Adjusts volume of super-high frequencies.		Selects cabinet.			Selects type of connected device.					
DZ DRIVE		The 3-channel high gain sound of a Diezel Herbert, which is a handmade German guitar amplifier that allows control of three independent channels.									
		Parameter1			Parameter2			Parameter3			
	Page01	Gain	0-100	P	Tube	0-100	Level	0-150	P		
	Adjusts the gain.		Adjusts tube amp compression.			Adjusts the output level.					
	Page02	Trebl	0-100		Middl	0-100	Bass	0-100			
Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.						
Page03	Prese	0-100		CAB	See Table 1	OUT	See Table 2				
	Adjusts volume of super-high frequencies.		Selects cabinet.			Selects type of connected device.					
ALIEN		This simulates the high-gain sound of the Engl Invader, which features a powerful low-end.									
		Parameter1			Parameter2			Parameter3			
	Page01	Gain	0-100	P	Tube	0-100	Level	0-150	P		
	Adjusts the gain.		Adjusts tube amp compression.			Adjusts the output level.					
	Page02	Trebl	0-100		Middl	0-100	Bass	0-100			
Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.						
Page03	Prese	0-100		CAB	See Table 1	OUT	See Table 2				
	Adjusts volume of super-high frequencies.		Selects cabinet.			Selects type of connected device.					
REVO-1		This simulates the high-gain sound of a Krank Revolution 1 Plus.									
		Parameter1			Parameter2			Parameter3			
	Page01	Gain	0-100	P	Tube	0-100	Level	0-150	P		
	Adjusts the gain.		Adjusts tube amp compression.			Adjusts the output level.					
	Page02	Trebl	0-100		Middl	0-100	Bass	0-100			
Adjusts volume of high frequencies.		Adjusts volume of middle frequencies.			Adjusts volume of low frequencies.						
Page03	Prese	0-100		CAB	See Table 1	OUT	See Table 2				
	Adjusts volume of super-high frequencies.		Selects cabinet.			Selects type of connected device.					








[MOD/SFX]

Tremolo		This effect varies the volume at a regular rate.									
		Parameter1			Parameter2			Parameter3			
	Page01	Depth	0-100	P	Rate	0-50	P	Level	0-150	P	
	Adjust the depth of the modulation.		Adjusts the rate of the modulation.			Adjusts the output level.					
	Page02	Wave	UP 0-UP 9, DWN 0-DWN 9, TRI 0-TRI 9	P							
Sets the modulation waveform.											
Slicer		This effect creates a rhythmical sound by continuously slicing the input.									
		Parameter1			Parameter2			Parameter3			
	Page01	PTRN	1-20		Speed	1-50	P	Bal	0-100	P	
	Sets effect pattern.		Sets modulation speed.			Adjusts the balance between original and effect sounds.					
	Page02	THRSH	0-50		Level	0-150	P				
Adjusts effect threshold.		Adjusts the output level.									






Návod k obsluze G1on/G1Xon

Phaser		This effect adds a phasing variation to the sound.								
	Parameter1		Parameter2		Parameter3					
	Page01	Rate	1-50	P	Color	4 STG, 8 STG, inv 4, inv 8	Level	0-150	P	
	Page02	Sets the speed of the modulation.		Sets the tone of the effect type.		Adjusts the output level.				
Vibrato		This effect automatically adds vibrato.								
	Parameter1		Parameter2		Parameter3					
	Page01	Depth	0-100		Rate	0-50	P	Bal	0-100	P
	Page02	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the balance between original and effect sounds.				
TheVibe		This vibe sound features unique undulations.								
	Parameter1		Parameter2		Parameter3					
	Page01	Speed	0-50	P	Depth	0-100	P	Bias	0-100	P
	Page02	Sets modulation speed.		Sets the depth of the modulation.		Adjusts bias of waveform modulation.				
Detune		By mixing an effect sound that is slightly pitch-shifted with the original sound, this effect type has a chorus effect without much sense of modulation.								
	Parameter1		Parameter2		Parameter3					
	Page01	Cent	-25-25		PreD	0-50		Mix	0-100	P
	Page02	Adjusts the detuning in cents, which are fine increments of 1/100-semitone.		Sets the pre-delay time of the effect sound.		Adjusts the amount of effected sound that is mixed with the original sound.				
StereoCho		This is a stereo chorus with a clear tone.								
	Parameter1		Parameter2		Parameter3					
	Page01	Depth	0-100	P	Rate	1-50	P	Mix	0-100	P
	Page02	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the amount of effected sound that is mixed with the original sound.				
SuperCho		This models the sound of a BOSS CH-1 SUPER CHORUS.								
	Parameter1		Parameter2		Parameter3					
	Page01	E.LVL	0-120	P	Rate	0-100	P	Depth	0-100	P
	Page02	Adjusts amount of effect sound mixed with original sound.		Sets the speed of the modulation.		Adjust the depth of the modulation.				
CoronaTri		This is a model of tc electronic's CORONA Tri-Chorus.								
	Parameter1		Parameter2		Parameter3					
	Page01	SPEED	0-100	P	DEPTH	0-100		FxLVL	0-100	P
	Page02	Sets modulation speed.		Sets the depth of the modulation.		Adjusts the volume of the effect.				
CoronaTri		This is a model of tc electronic's CORONA Tri-Chorus.								
	Parameter1		Parameter2		Parameter3					
	Page01	TONE	0-100		DRY	OFF/ON	P			
	Page02	Adjusts the tone.		When ON, the original sound and the effect sound are mixed and output together. When OFF, only the effect sound is output.						






Návod k obsluze G1on/G1Xon

Flanger	This is a jet sound like an ADA Flanger.					
	Parameter1		Parameter2		Parameter3	
	Page01	Depth 0-100 P	Rate 0-50 P	Reso -10-10 P		
	Sets the depth of the modulation.		Sets the speed of the modulation.		Adjusts the intensity of the modulation resonance.	
	Page02	PreD 0-50 P	Mix 0-100 P	Level 0-150 P		
Sets pre-delay time of effect sound.		Adjusts the amount of effected sound that is mixed with the original sound.		Adjusts the output level.		
Octave	This effect adds sound one octave and two octaves below the original sound.					
	Parameter1		Parameter2		Parameter3	
	Page01	Oct1 0-100 P	Oct2 0-100 P	Dry 0-100 P		
	Adjusts the level of the sound one octave below the effect sound.		Adjusts the level of the sound two octaves below the effect sound.		Adjusts the volume of the unaffected sound.	
	Page02	Chara 0-100	Tone 0-10	Level 0-150 P		
Adjusts effect character.		Adjusts the tone.		Adjusts the output level.		
PitchSHFT	This effect shifts the pitch up or down.					
	Parameter1		Parameter2		Parameter3	
	Page01	Shift -12-12, 24	Tone 0-10	Bal 0-100 P		
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.		Adjusts the tone.		Adjusts the balance between original and effect sounds.	
	Page02	Fine -25-25	Level 0-150 P			
Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.		Adjusts the output level.				
MonoPitch	This is a pitch shifter with little sound variance for monophonic (single note) playing.					
	Parameter1		Parameter2		Parameter3	
	Page01	Shift -12 - 12 , 24	Tone 0-10	Bal 0-100 P		
	Adjusts the pitch shift amount in semitones. Selecting "0" gives a detuning effect.		Adjusts the tone.		Adjusts the balance between original and effect sounds.	
	Page02	Fine -25 - 25	Level 0-150 P			
Allows fine adjustment of pitch shift amount in Cent (1/100 semitone) steps.		Adjusts the output level.				
HPS	This intelligent pitch shifter outputs the effect sound with the pitch shifted according to scale and key settings.					
	Parameter1		Parameter2		Parameter3	
	Page01	Scale -6, -5, -4, -3, -m, m, 3, 4, 5, 6 (See Table 3)	Key C, C#, D, D#, E, F, F#, G, G#, A, A#, B	Mix 0-100 P		
	Sets the pitch of the pitch-shifted sound added to the original sound.		Sets the tonic (root) of the scale used for pitch shifting.		Adjusts the amount of effected sound that is mixed with the original sound.	
	Page02	Tone 0-10	Level 0-150 P			
Adjusts the tone.		Adjusts the output level.				
RingMod	This effect produces a metallic ringing sound. Adjusting the "Freq" parameter results in a drastic change of sound character.					
	Parameter1		Parameter2		Parameter3	
	Page01	Freq 1-50 P	Tone 0-10	Bal 0-100 P		
	Sets the frequency of the modulation.		Adjusts the tone.		Adjusts the balance between original and effect sounds.	
	Page02	Level 0-150 P				
Adjusts the output level.						
Rt Closet	Simulates a rotary speaker.					
	Parameter1		Parameter2		Parameter3	
	Page01	Bal 0-100 P	Mode Slow, Fast P	Level 0-150 P		
	Adjusts the balance between the horn (high frequencies) and the drum (low frequencies).		Sets the rotary mode.		Adjusts the output level.	
	Page02	Drive 0-100				
Adjusts the amount of amplification from the preamp.						





[DLY/REV]

Delay		This long delay has a maximum length of 4000 ms.								
		Parameter1			Parameter2			Parameter3		
	Page01	Time	1-4000	P	FB	0-100	P	Mix	0-100	P
	Page02	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page03	Tail	OFF/ON		Sets delay output to mono or pingpong.			Adjusts the output level.		
CarbonDly		This analog delay sound is a model of the MXR Carbon Copy.								
		Parameter1			Parameter2			Parameter3		
	Page01	DELAY	19-581	P	REGEN	0-100	P	MIX	0-100	P
	Page02	Sets the delay time. The DELAY setting has no effect if Sync is not set to OFF.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page03	MOD	OFF/ON		WIDTH	0-50		SPEED	0-50	P
TapeEcho		This effect simulates a tape echo. Changing the "Time" parameter changes the pitch of the echoes.								
		Parameter1			Parameter2			Parameter3		
	Page01	Time	1-2000	P	FB	0-100	P	Mix	0-100	P
	Page02	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page03	HiDMP	0-10		Level	0-150	P	Tail	OFF/ON	
ReverseDL		This reverse delay is a long delay with a maximum length of 2000 ms.								
		Parameter1			Parameter2			Parameter3		
	Page01	Time	10-2000	P	FB	0-100	P	Bal	0-100	P
	Page02	Sets the delay time.			Adjusts the feedback amount.			Adjusts the balance between original and effect sounds.		
	Page03	HiDMP	0-10		Level	0-150	P	Tail	OFF/ON	
FilterDly		This effect filters a delayed sound.								
		Parameter1			Parameter2			Parameter3		
	Page01	Time	1-2000	P	FB	0-100	P	Mix	0-100	P
	Page02	Sets the delay time.			Adjusts the feedback amount.			Adjusts the amount of effected sound that is mixed with the original sound.		
	Page03	Rate	1-50	P	Depth	0-100	P	Reso	0-10	P
		Sets the speed of the modulation.			Sets the depth of the modulation.			Adjusts the intensity of the modulation resonance.		
		Level	0-150	P	Tail	OFF/ON				
		Adjusts the output level.			When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.					

Návod k obsluze G1on/G1Xon

StereoDly		This stereo delay allows the left and right delay times to be set separately.								
		Parameter1			Parameter2			Parameter3		
	Page01	TimeL	1-2000		TimeR	1-2000		Mix	0-100	P
	Adjusts delay time of left channel delay.		Adjusts delay time of right channel delay.		Adjusts the amount of effected sound that is mixed with the original sound.					
	Page02	LchFB	0-100	P	RchFB	0-100	P	Level	0-150	P
Adjusts delay feedback of left channel.		Adjusts delay feedback of right channel.		Adjusts the output level.						
Page03	LchLv	0-100	P	RchLv	0-100	P	Tail	OFF/ON		
	Adjusts delay output of left channel.		Adjusts delay output of right channel.		When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.					
HD Hall		This is a dense hall reverb.								
		Parameter1			Parameter2			Parameter3		
	Page01	PreD	1-200		Decay	0-100	P	Mix	0-100	P
	Adjusts the delay between input of the original sound and start of the reverb sound.		Sets the duration of the reverberations.		Adjusts the amount of effected sound that is mixed with the original sound.					
Page02	LoDMP	0-100	P	HiDMP	0-100	P	Tail	OFF/ON		
	Adjusts low frequency damping in reverb sound.		Adjusts high frequency damping in reverb sound.		When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.					
Hall		This reverb effect simulates the acoustics of a concert hall.								
		Parameter1			Parameter2			Parameter3		
	Page01	Decay	1-30	P	Tone	0-10		Mix	0-100	P
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.					
Page02	PreD	1-100		Level	0-150	P	Tail	OFF/ON		
	Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.		When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.					
Room		This reverb effect simulates the acoustics of a room.								
		Parameter1			Parameter2			Parameter3		
	Page01	Decay	1-30	P	Tone	0-10		Mix	0-100	P
	Sets the duration of the reverberations.		Adjusts the tone.		Adjusts the amount of effected sound that is mixed with the original sound.					
Page02	PreD	1-100		Level	0-150	P	Tail	OFF/ON		
	Adjusts the delay between input of the original sound and start of the reverb sound.		Adjusts the output level.		When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.					
Plate		This simulates a plate reverb.								
		Parameter1			Parameter2			Parameter3		
	Page01	PreD	1-200		Decay	0-100	P	Mix	0-100	P
	Adjusts the delay between input of the original sound and start of the reverb sound.		Sets the duration of the reverberations.		Adjusts the amount of effected sound that is mixed with the original sound.					
	Page02	Color	0-100	P	LoDMP	0-100	P	HiDMP	0-100	P
Adjusts the reverb time of the low frequencies.		Adjusts low frequency damping in reverb sound.		Adjusts high frequency damping in reverb sound.						
Page02	Tail	OFF/ON		Level	0-150	P				
	When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.		Adjusts the output level.							

Návod k obsluze G1on/G1Xon

Spring63		This spring reverb sound is modeled on a '63 Fender Reverb.											
		Parameter1			Parameter2			Parameter3					
	Page01	DWELL	0-100	P	MIXER	0-100	P	TONE	0-100				
	Adjusts the amount of level that input to reverb.												
Page02	LEVEL	0-150	P										
	Adjusts the output level.												
Air		This effect reproduces the ambience of a room, to create spatial depth.											
		Parameter1			Parameter2			Parameter3					
	Page01	Size	1-100		Tone	0-10		Mix	0-100	P			
	Sets the size of the space.												
Page02	Ref	0-10	P	Level	0-150	P	Tail	OFF/ON					
	Adjusts the amount of reflection from the wall.												
ModReverb		This reverb generates fluctuating echoes.											
		Parameter1			Parameter2			Parameter3					
	Page01	Depth	0-100		Decay	1-30	P	Mix	0-100	P			
	Sets the depth of the modulation.												
Page02	Rate	1-50	P	Tone	0-10		PreD	1-100					
	Sets the speed of the modulation.												
Page02	Level	0-150	P	Tail	OFF/ON								
	Adjusts the output level.												
ParticleR		This unique complex reverb effect models the LINE6 M9 Particle Verb.											
		Parameter1			Parameter2			Parameter3					
	Page01	DWELL	0-100	P	GAIN	0-100	P	MODE	STBL, CRTCL, HZD				
	Sets the duration of the reverberations.												
Page02	MIX	0-100	P	MONO	OFF/ON		Tail	OFF/ON					
	Adjusts the amount of effected sound that is mixed with the original sound.												
Adjusts the output gain of the reverb sound.													
Sets how the reverb sound changes.													
When OFF, the effect sound is output in stereo. When ON, the effect sound is output as a mono mix.													
When ON, effect sound continues even after effect is turned off. When OFF, effect sound stops right when effect is turned off.													

[PEDAL](G1Xon Only)



















PedaVx		This simulates a vintage british wah pedal.								
	Page01	Parameter1			Parameter2			Parameter3		
		Freq	1-50		DryMX	0-100		Level	0-150	
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.			
	Page02									
PedalCry		This simulates a vintage CRYBABY wah pedal.								
	Page01	Parameter1			Parameter2			Parameter3		
		Freq	1-50		DryMX	0-100		Level	0-150	
	Adjusts the emphasized frequency.			Adjusts the mix with the unaffected sound.			Adjusts the output level.			
	Page02									
WAH100		Simulates an Ibanez wah pedal.								
	Page01	Parameter1			Parameter2			Parameter3		
		Freq	0-50		Depth	0-100		Level	0-150	
	Adjusts the emphasized frequency.			Sets the depth of the modulation.			Adjusts the output level.			
	Page02									
PDL Pitch		Use an expression pedal to change the pitch in real time with this effect.								
	Page01	Parameter1			Parameter2			Parameter3		
		Color	1-9 (See Table 4)		Tone	0-10		Bend	0-100	
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.			
	Page02	Mode	Up, Down		Level	0-150				
Sets the direction of the pitch change to Up or Down.			Adjusts the output level.							
PDL MnPit		This is a pitch shifter specially for monophonic sound (single-note playing), which allows the pitch to be shifted in real time with the expression pedal.								
	Page01	Parameter1			Parameter2			Parameter3		
		Color	1-9 (See Table 4)		Tone	0-10		Bend	0-100	
	Sets the type of pitch change control with the expression pedal.			Adjusts the tone.			Sets the amount of pitch shift.			
	Page02	Mode	Up, Down		Level	0-150				
Sets the direction of the pitch change to Up or Down.			Adjusts the output level.							

Table 1 [CAB Parameter]

Type	Modeled cabinet and speakers
FD COMBO 2x12	Fender Twin Reverb ('65) cabinet with 2x12-inch Jensen speakers.
DLX-R 1x12	Fender Deluxe Reverb cabinet with 1x12-inch Jensen speaker.
FD VIBRO 2x10	Fender Vibroverb ('63) cabinet with 2x10-inch Jensen speakers.
US BLUES 4x10	Fender Tweed Bassman cabinet with 4x10-inch Jensen speakers.
VX COMBO 2x12	British combo amp cabinet with 2x12-inch Celestion Alnico speakers.
VX JMI 2x12	Early model British combo amp cabinet with 2x12-inch Celestion Alnico speakers.
BG CRUNCH 1x12	Mesa Boogie MkIII cabinet with 1x12-inch Electro Voice speaker.
MATCH 30 2x12	Matchless DC30 cabinet with 2x12-inch Celestion speakers.
CAR DRIVE 1x12	Carr Mercury cabinet with 1x12-inch Eminence speaker.
TW ROCK 1x12	Two Rock Emerald 50 cabinet with 1x12-inch Fane speaker.
TONE CITY 4x12	Cabinet with 4x12-inch Fane speakers.
HW STACK 4x12	Hiwatt Custom 100 cabinet with 4x12-inch Fane speakers.
TANGERINE 4x12	Orange Graphic 120 cabinet with 4x12-inch Celestion speakers.
B-BRKR 2x12	Marshall Bluesbreaker cabinet with 2x12-inch Celestion speakers.
MS CRUNCH 4x12	Marshall 1959 cabinet with 4x12-inch Celestion speakers.
MS 1959 4x12	Marshall 1959 B cabinet with 4x12-inch Celestion speakers.
MS DRIVE 4x12	Marshall JCM2000 cabinet with 4x12-inch Celestion speakers.
BGN DRIVE 4x12	Bogner Ecstasy cabinet with 4x12-inch Celestion speakers.
BG DRIVE 4x12	Mesa Boogie Dual Rectifier cabinet with 4x12-inch Celestion speakers.
DZ DRIVE 4x12	Diezel Herbert cabinet with 4x12-inch Celestion speakers.
ALIEN 4x12	Engl Invader cabinet with 4x12-inch Celestion speakers.
REVO-1 4x12	Krank Revolution 1 Plus cabinet with 4x12-inch Eminence speakers.
OFF	No cabinet used.





Table 2 [OUT Parameter]

Parameter value	Meaning
LINE	Use when connected to headphones, speakers or line level inputs.
COMBO FRONT	Use when connected to an ordinary combo amp input.
STACK FRONT	Use when connected to an ordinary stack amp input.
COMBO POWER AMP	Use when connected to an ordinary combo amp return.
STACK POWER AMP	Use when connected to an ordinary stack amp return.

Table 3 [Scale Parameter]

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

Table 4 [Color Parameter]

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

G1on

Guitar Multi-Effects Processor



CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Demo	A	0	MUSEUM Distortion from the DZ DRIVE effect is used to create this modern UK rock sound.
		1	Duermets Delay, reverb and chorus combine to create a dreamy atmosphere.
		2	Blue Lead A traditional sound like you can hear in the Memphis, Tennessee, part of the blues heartland.
		3	AUTOWAH AutoWah effect, fun sound.
		4	Down Heavy This modern heavy sound even works with down-tuning and also cuts noise well.
		5	ChorusPad The StereoCho effect contributes to this majestic reverb sound.
		6	PhaserFunk The settings of this patch add the fluctuating sound of a phaser to a sharp, clean tone.
		7	Jazzy Lead A simple smooth lead tone perfect for light smooth jazz. T Scream and Comp are combined for perfect sustain.
		8	Acoustic The Aco.Sim was utilized to get a nice clean authentic acoustic sound. HD Hall was added for the space.
Professional Settings	B	9	Supernova This grand sound uses the ParticleR effect.
		0	CLEAN All purpose clean sound with compression and reverb.
		1	CORONA Shimmering chorus with pushed clean tone.
		2	STRATTY Cleaner style guitar designed for single coil pickups.
		3	Clean Arp This incredibly clean arpeggio sound uses the Aco.Sim effect. Have fun playing celebrated arpeggios with it.
		4	Just Funk This funky sound will make you want to play rhythmically. The Spring63 effect is the key.
		5	CrystalVib This modulation sound uses TheVibe to create a floating feel.
		6	Pic Chic Perfect sound for the country in you. A little slapback delay combined with a little Comp works well.
		7	Rev Dream ModReverb gives this sound its depth.
	C	8	TapeSlap A simple rockabilly slap, but the tape delay sustained chords have a slight warbling modulation.
		9	Funky Duck AutoWah is the secret to this funky sound. Add a little SuperCho and Comp and it gets funkier!
		0	Big Rack The rich and clean tone of this patch resembles that made by a massive rack system. The delay mix is assigned to the pedal.
		1	RAKE Clean sound designed for lush naked chords.
		2	TRIPY FX style guitar for cool bridge and down sections.
		3	ACO This acoustic sound uses the Aco.Sim effect. By using the 160 Comp, this patch can be used for playing ranging from rapid chord strokes to arpeggios.
		4	StRahht Ethereal type sound for ambient guitars.
		5	Natural This re-creates a natural guitar sound. Turn off its low-key reverb if you want a truly naked tone.
		6	SPAGHETTI Spring63 and Tremolo are used in this tone that evokes a Spaghetti Western atmosphere.
D	7	GardenRock Turn this clean rock sound into a distorted sound by turning the Dist+ effect ON.	
	8	CleanJazz A mild clean tone just right for jazz.	
	9	YELLOW 12 This 12-string guitar sound has a 60s feel.	
	0	BritCombo British style lighter crunch guitar.	
	1	OJ Great straightforward Orange amp tone.	
	2	Talk Funk Utilizing the Cry pedal and the T Scream together, you get a Frampton-like tone for some funky lead work.	
	3	MS STACK Marshall type, crunchy tone, another British style option.	
	4	80s Rhythm A classic 80's distortion tone with a touch of chorus for this perfect nostalgic sound.	
	5	REC.POP This backing sound is good for recording at home. ZNR is used to reduce noise.	
E	6	FAT RHYTHM Big British style rhythm guitar.	
	7	KRAVITZ This recreates the distinctive riff sound used by Lenny Kravitz in "Are You Gonna Go My Way". Turn the Flanger ON for the interlude sound before the guitar solo.	
	8	Tap Delay Adjust the tempo to match the song when using this sound for dotted eighth note tap delay performances.	
	9	GIRL This dirty rhythm guitar sound uses a NoiseGate.	
	0	SURF Plenty of spring reverb for that Dick Dale tone.	
	1	CLASSIC Classic Hiwatt tone with subtle delay.	
	2	B.SESSION This setting is good for blues sessions. By using the built-in rhythm pattern, you can, for example, practice session playing by yourself.	
	3	YORKE Using the VX COMBO model, this re-creates the noted UK sound used in "Creep" by Thom Yorke, vocalist and guitarist of Radiohead.	
	4	SIMPLETONE Nice simple driven tone with subtle delay.	
5	FunkRotary Funky auto wah with a rotary twist.		
6	WHITE TapeEcho and Spring63 effects are used in this wet crunch sound.		
7	ORG CRUNCH Another British tone, classic rock.		
8	VALENTINE This sound in the style of James Valentine, the guitarist of Maroon 5, re-creates the crunchy, cutting sound with heavy compression that he uses in "This Love".		
9	FILTERS FilterDly with Delay.		

Návod k obsluze G1on/G1Xon

Sound Laboratory
ZOOM

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All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Professional Settings High Gain	F	0 METAL RIFF	Another bigger guitar tone for pedal single-tone lines and chug-chug riffs.
		1 Wilhelm	Heavy rock sound great for lead and rhythm parts.
		2 MUFFBIG	Big guitar sound, great for big chords, heavy rock/rock tone.
		3 Dr.Rock	Straight ahead heavy rock sound.
		4 MiracWylde	Zakk Wylde's doubling style is simulated with this metal sound.
		5 MODERN HVY	Modern style big guitar for heavier music.
		6 Gilmourish	Pretty obvious homage to a master.
		7 FOOFIGHT	This simple setting uses the BG DRIVE effect for a heavy sound in the alternative rock style of the Foo Fighters.
		8 JIMI	In the style of Jimi Hendrix, this sound calls up the spirit of Woodstock using FuzzSmile and TheVibe.
	9 SpeedMetal	As its name suggests, this sound is perfect for shredding speed metal riffs.	
	G	0 Green BIG	Use the front pickup on the guitar with this tapping sound that is in the style of the intro to Mr. BIG's Green-Tinted Sixties Mind.
		1 LA Metal	A distortion effect is key to the flashy sound of LA metal. Add a little delay to increase the atmosphere.
		2 Shred Pick	This sound designed for rapid playing, especially full picking.
		3 Dist Hell	This is a 90s sound in the style of Pantera with emphasized highs and lows.
		4 MASSIVE LD	Big lead guitar sound with reverb.
		5 MUFFLER	GreatMuff pushed through TONE CITY with some CarbonDy creates this awesome sound.
		6 TappinHero	This volume-boosting sound is perfect for tapping. Turn the Hall ON if you want an even more pleasant tone.
		7 OCT GTR	Distorted sound good for octave playing in rock.
8 LegatoHero		This patch is specialized for rapid legato playing. If it is still not enough for you, turn the 160 Comp effect ON!	
9 GtSoloTime	This long delay sound is ideal for guitar solos.		
Tweak & Break H	0 JeanSplice	A complex sound combining four types of powerful effects that is good for beat makers and producers who want to add some guitar.	
	1 BassSim	A high-quality bass simulator that can also be used to create loops.	
	2 Harm	Fun auto harmony tool for guitar—don't go too crazy!	
	3 POGISH	PitchSHFT combined with CoronaTri gives a gorgeous sound like a 12-string guitar.	
	4 PartyViola	A slow-attack symphonic sound great for layering and adding warmth to existing guitar parts on a recording.	
	5 Caverns	Soundscape evolving reverb sound.	
	6 PROGRESS	This octave sound creates an eerie atmosphere with emphasized low frequencies.	
	7 ARP ONE	SeqFLTR fun combined with CarbonDy.	
	8 PartSpace	Delay and ParticleR through a Z. Clean sound for creating an ethereal soundscape.	
9 SnacMonstr	Using Octave and Cry, this sound is like an analog synth filter.		
Legendary Tone I	0 Comp Clean	This clean sound has a strong sense of compression. You can turn the amp model off to further emphasize a line input feeding.	
	1 DX CRUNCH	This standby crunch sound uses the DELUXE-R effect. The dotted-eighth note delay effect at the end of the chain is OFF, ready to be turned ON when you need it.	
	2 TEXAS TONE	Using the FD VIBRO effect, this crunch sound is great for Texas blues. Turn T Screen ON for a perfect lead sound.	
	3 NASHVILLE	Using the US BLUES effect with some compression, this crunch sound is good for country music.	
	4 MERSEYBEAT	This Beatles style crunch sound combines VX COMBO with chorus.	
	5 WHITEBLUES	This is a crunch sound in the "white blues" style exemplified by Eric Clapton. Turn the Boxster ON for a lead sound.	
	6 BRIGHTON	Using VX JMI for a boost, this drive sound evokes 70s British rock. Turn the StereoDly ON to re-create the solo sound of Queen's Brighton Rock.	
	7 CA.COMBO	This lead sound uses BG CRUNCH and features a long sustain and dense mid-frequencies.	
	8 BTQ COMBO	This crunch sound creates the cabinet tone of a compact combo amp. The HD Hall effect adds a rich reverb.	
	9 ROCK TONE	Use the volume knob on your guitar to control this rock sound that can be transformed from clean to driven.	
J	0 FuzzOrange	The combination of TANGERINE and GreatMuff effects create this alternative rock sound.	
	1 OCTAVE MS	This octave guitar sound combines MS 1939 and Octave effects.	
	2 REVERSE HW	HW STACK and ReverseDL together make this reverse delay sound.	
	3 Guitorgan	Using the MATCH 30, Rt Closet, and Hall pedals you get the perfect leslie sound.	
	4 PHASE CITY	This distorted phaser sound, which combines TONE CITY and Phaser effects, can be used to add accents to songs.	
	5 MS FLANGER	MS DRIVE and Flanger are used together in this jet-like sound.	
	6 DZ HEAVY	This modern high gain sound is perfect for playing heavy riffs.	
	7 LA LEAD	This re-creates a rich lead tone that is indispensable to the LA sound.	
	8 7strBoogie	Use this orthodox seven-string guitar and rectifier sound for a wide range of riffs from fast to groovy.	
9 Power Lead	Powerful and tons of sustain! The REVO-1 amp feature gets a nice hard rock lead tone.		

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G1Xon

Guitar Multi-Effects Processor



CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Demo	A	0 MUSEUM	By combining the modern distortion of the DZ DRIVE effect with bending play using the FDU-MnFX, this patch re-creates the modern UK rock sound.
		1 Duermoto	Delay, reverb and chorus combine to create a dreamy atmosphere.
		2 Blue Lead	A traditional sound like you can hear in the Memphis, Tennessee, part of the blues heartland.
		3 Wakapon!	This grand wah sound uses the PedalVx effect.
		4 Down Heavy	This modern heavy sound even works with down-tuning and also cuts noise well.
		5 ChorusPad	The StereoCho effect contributes to this majestic reverb sound.
		6 PhasrFunk	The settings of this patch add the fluctuating sound of a phaser to a sharp, clean tone.
		7 Jazzy Lead	A simple smooth lead tone perfect for light smooth jazz. T Scream and Comp are combined for perfect sustain.
		8 Acoustix	The Aco.Sim was utilized to get a nice clean authentic acoustic sound. HD Hall was added for the space.
	9 Supernova	This grand sound uses the ParticleR effect.	
Clean	B	0 CLEAN	All purpose clean sound with compression and reverb.
		1 CORONA	Shimmering chorus with pushed clean tone.
		2 STRATTY	Cleaner style guitar designed for single coil pickups.
		3 Clean Arp	This incredibly clean arpeggio sound uses the Aco.Sim effect. Have fun playing celebrated arpeggios with it.
		4 Just Funk	This funky sound will make you want to play rhythmically. The Spring63 effect is the key.
		5 CrystalVib	This modulation sound uses TheVibe to create a floating feel.
		6 Pic Chic	Perfect sound for the country in you. A little slapback delay combined with a little Comp works well.
		7 Rev Dream	ModReverb gives this sound its depth.
		8 TapoSlap	A simple rockabilly slap, but the tape delay sustained chords have a slight warbling modulation.
Professional Settings	C	9 Funky Duck	AutoWah is the secret to this funky sound. Add a little SuperCho and Comp and it gets funkier!
		0 Big Rack	The rich and clean tone of this patch resembles that made by a massive rack system. The delay mix is assigned to the pedal.
		1 RAKE	Clean sound designed for lush naked chords.
		2 TRIPY	FX style guitar for cool bridge and down sections.
		3 ACO	This acoustic sound uses the Aco.Sim effect. By using the 160 Comp, this patch can be used for playing ranging from rapid chord strokes to arpeggios.
		4 StRahht	Ethereal type sound for ambient guitars.
		5 Natural	This re-creates a natural guitar sound. Turn off its low-key reverb if you want a truly naked tone.
		6 SPAGHETTI	Spring63 and Tremolo are used in this tone that evokes a Spaghetti Western atmosphere.
		7 GardenRock	Turn this clean rock sound into a distorted sound by turning the Dist+ effect ON.
Crunch	D	8 CleanJazz	A mild clean tone just right for jazz.
		9 YELLOW 12	This 12-string guitar sound has a 60s feel.
		0 BritCombo	British style lighter crunch guitar.
		1 OJ	Great straightforward Orange amp tone.
		2 Talk Funk	Utilizing the Cry pedal and the T Scream together, you get a Frampton-like tone for some funky lead work.
		3 MS STACK	Marshall type, crunchy tone, another British style option.
		4 80s Rhythm	A classic 80's distortion tone with a touch of chorus for this perfect nostalgic sound.
		5 REC.POP	This backing sound is good for recording at home. ZNR is used to reduce noise.
		6 FAT RHYTHM	Big British style rhythm guitar.
	E	7 KRAVITZ	This recreates the distinctive riff sound used by Lemmy Kravitz in "Are You Gonna Go My Way". Turn the Linger ON for the interlude sound before the guitar solo.
		8 Tap Delay	Adjust the tempo to match the song when using this sound for dotted eighth note tap delay performances.
		9 GIRL	This dirty rhythm guitar sound uses a NoiseGate.
		0 SURF	Plenty of spring reverb for that Dick Dale tone.
		1 CLASSIC	Classic Hiwatt tone with subtle delay.
		2 B.SESSION	This setting is good for blues sessions. By using the built-in rhythm pattern, you can, for example, practice session playing by yourself.
		3 YORKE	Using the VX COMBO model, this re-creates the noted UK sound used in "Creep" by Thom Yorke, vocalist and guitarist of Radiohead.
		4 SIMPLETONE	Nice simple driven tone with subtle delay.
		5 FunkRotary	Funky auto wah with a rotary twist.
6 WHITE	TapeEcho and Spring63 effects are used in this wet crunch sound.		
7 ORIG CRUNCH	Another British tone, classic rock.		
8 VALENTINE	This sound in the style of James Valentine, the guitarist of Maroon 5, re-creates the crunchy, cutting sound with heavy compression that he uses in "This Love".		
	9 FILTERS	FilterDly with Delay.	

Návod k obsluze G1on/G1Xon

Sound Laboratory
ZOOM

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All product and artist names are intended only to illustrate sonic characteristics that were used as reference in the development of this product.

CATEGORY	BANK / PATCH	PATCH NAME	COMMENT
Professional Settings High Gain	F	0 METAL RIFF	Another bigger guitar tone for pedal single-tone lines and chug-chug riffs.
		1 Wilhelm	Heavy rock sound great for lead and rhythm parts.
		2 MUFFBIG	Big guitar sound, great for big chords, heavy rock/rock tone.
		3 Dr.Rock	Straight ahead heavy rock sound.
		4 MiracWyld	Zakk Wylde's doubling style is simulated with this metal sound.
		5 MODERN HVY	Modern style big guitar for heavier music.
		6 Gilmourish	Pretty obvious homage to a master.
		7 FOOTFIGHT	This simple setting uses the BG DRIVE effect for a heavy sound in the alternative rock style of the Foo Fighters.
		8 JIMI	In the style of Jimi Hendrix, this sound calls up the spirit of Woodstock using FuzzSmile and TheVibe.
	9 SpeedMetal	As its name suggests, this sound is perfect for shredding speed metal riffs.	
	G	0 Green BIG	Use the front pickup on the guitar with this tapping sound that is in the style of the intro to Mr. BIG's Green-Tinted Sixties Mind.
		1 LA Metal	A distortion effect is key to the flashy sound of LA metal. Add a little delay to increase the atmosphere.
		2 Shred Pick	This sound designed for rapid playing, especially full picking.
		3 BIGWAH	Big guitar wah sound for solos, leads and shredding.
		4 MASSIVE LD	Big lead guitar sound with reverb.
		5 MUFFLR	GreatMuff pushed through TONE CITY with some CarbonDly creates this awesome sound.
		6 TappinHero	This volume-boosting sound is perfect for tapping. Turn the Hall ON if you want an even more pleasant tone.
		7 OCT GTR	Distorted sound good for octave playing in rock.
8 LegatoHero		This patch is specialized for rapid legato playing. If it is still not enough for you, turn the 160 Comp effect ON!	
9 GtSoloTime	This long delay sound is ideal for guitar solos.		
Twotek Freak	H	0 JeanSplice	A complex sound combining four types of powerful effects that is good for beat makers and producers who want to add some guitar.
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		2 Harm	Fun auto harmony tool for guitar—don't go too crazy!
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		4 MERSEYBEAT	This Beatles style crunch sound combines VX COMBO with chorus.
		5 WHITEBLUES	This is a crunch sound in the "white blues" style exemplified by Eric Clapton. Turn the Booster ON for a lead sound.
		6 BRIGHTON	Using VX JMI for a boost, this drive sound evokes 70's British rock. Turn the StereoDly ON to re-create the solo sound of Queen's Brighton Rock.
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