SAFETY PRECAUTIONS Usage Precautions

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and precautions for you to read so that accidents can be prevented. The meanings of these symbols are as follows:

**Warning**
This symbol indicates explanations about extremely dangerous matters. If users ignore this symbol and handle the device the wrong way, serious injury or death could result.

**Caution**
This symbol indicates explanations about dangerous matters. If users ignore this symbol and handle the device the wrong way, bodily injury and damage to the equipment could result.

Please observe the following safety tips and precautions to ensure hazard-free use of the G2.

**Power requirements**
Since power consumption of this unit is fairly high, we recommend the use of an AC adapter whenever possible. When powering the unit from batteries, use only alkaline types.

**AC adapter operation**
- Be sure to use only an AC adapter which supplies 9 V DC, 300 mA and is equipped with a "center minus" plug (Zoom AD-0086). The use of an adapter other than the specified type may damage the unit and pose a safety hazard.
- Connect the AC adapter only to an AC outlet that supplies the rated voltage required by the adapter.
- When disconnecting the AC adapter from the AC outlet, always grasp the adapter itself and do not pull at the cable.
- During lightning or when not using the unit for an extended period, disconnect the AC adapter from the AC outlet.

**Battery operation**
- Use four conventional IEC R6 (size AA) batteries (alkaline).
- The G2 cannot be used for recharging.
- Pay close attention to the labelling of the battery to make sure you choose the correct type.
- When not using the unit for an extended period, remove the batteries from the unit.
- If battery leakage has occurred, wipe the battery compartment and the battery terminals carefully to remove all remnants of battery fluid. Care should be taken to minimize the risk of damage.

**Cleaning**
Use a soft, dry cloth to clean the G2. If necessary, slightly moisten the cloth. Do not use abrasive cleanser, wax, or solvents (such as paint thinner or cleaning alcohol), since these may dull the finish or damage the surface.

**Environment**
To prevent the risk of fire, electric shock or malfunction, avoid using your G2 in environments where it will be exposed to:
- Extreme temperatures
- Heat sources such as radiators or stoves

**High humidity or moisture**
- Excessive dust or sand
- Excessive vibration or shock

**Handling**
- Never place objects filled with liquids, such as vases, on the G2 since this can cause electric shock.
- Do not place naked flame sources, such as lighted candles, on the G2 since this can cause fire.
- The G2 is a precision instrument. Do not exert undue pressure on the keys and other controls. Also take care not to drop the unit, and do not subject it to shock or excessive pressure.
- Take care that no foreign objects (coins or pins etc.) or liquids can enter the unit.

**Connecting cables and input and output jacks**
You should always turn off the power to the G2 and all other equipment before connecting or disconnecting any cables. Also make sure to disconnect all connection cables and the power cord before moving the G2.

**Alterations**
Never open the case of the G2 or attempt to modify the product in any way since this can result in damage to the unit.

**Volume**
Do not use the G2 at a loud volume for a long time since this can cause hearing impairment.

### Usage Precautions

**Electrical interference**
For safety considerations, the G2 has been designed to provide maximum protection against the emission of electromagnetic radiation from inside the device, and protection from external interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves should not be placed near the G2, as the possibility of interference cannot be ruled out entirely.

With any type of digital control device, the G2 included, electromagnetic interference can cause malfunctioning and can corrupt or destroy data. Care should be taken to minimize the risk of damage.

**Cleaning**
Use a soft, dry cloth to clean the G2. If necessary, slightly moisten the cloth. Do not use abrasive cleanser, wax, or solvents (such as paint thinner or cleaning alcohol), since these may dull the finish or damage the surface.

Please keep this manual in a convenient place for future reference.

The FCC regulation warning (for U.S.A.)
This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:
- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

### Contents

- SAFETY PRECAUTIONS Usage Precautions ........................................................................ 2
- SAFETY PRECAUTIONS ...............................................................2
- Usage Precautions........................................................................ 2
- Features................................................................................... 4
- Terms Used in This Manual ................................................... 5
- Controls and Functions / Connections ................................. 6
- Selecting a Patch.................................................................... 8
- Using the Tuner ..................................................................... 10
- Using the Rhythm Function ................................................. 12
- Editing a Patch................................................................. 14
- Storing/Copying Patches ...................................................... 16
- Using an Optional Foot Switch or Pedal ............................ 18
- Using the foot switch (FS01) .......................................................18
- Using an expression pedal (FP01/FP02) ..........................19
- Restoring Factory Defaults .................................................. 20
- Linking Effects .................................................................... 21
- Switching between live sound and direct recording sound ......21
- Effect Types and Parameters ............................................... 22
- How to read the parameter table........................................... 22
- COMP .............................................................................. 23
- WAH/EFX ........................................................................... 23
- ZNR ..................................................................................... 24
- DRIVE .................................................................................. 25
- EQ ....................................................................................... 25
- EXTRA EO/CAB&MIC ............................................................. 26
- MOD/SFX ........................................................................... 26
- DELAY ................................................................................ 29
- REVERB ............................................................................ 29
- CONTROL ........................................................................... 30
- Specifications ...................................................................... 31
- Troubleshooting .................................................................. 31
- G2 Preset Pattern ............................................................... Back cover
Thank you for selecting the ZOOM G2 (hereafter simply called the "G2"). The G2 is a multi effect processor with the following features and functions.

- **Latest processing technology for outstanding performance**
  96 kHz / 24 bit sampling (with 32 bit internal processing) assures excellent sound quality. Frequency response remains flat up to 40 kHz, and input-converted signal-to-noise ratio is an amazing 120 dB, demonstrating the high level of performance achieved by the G2.

- **Versatile palette of effects including new creations**
  Out of a total of 54 effects, up to nine (including ZNR) can be used simultaneously. The high-quality choices provided by the G2 include distortion effects that simulate the tones of famous amps and effects pedals, 6-band guitar EQ and delay effects with "hold" control operated by foot switch.

- **Great for live performances and direct recording**
  The distortion effect module provides two different algorithms for each of its 17 effect types, one for live performance and one for direct recording. Depending on the on/off setting of the CABINET & MIC effect which simulates amp cabinet sound and mic characteristics, the most suitable algorithm is automatically selected, giving you the best sound for any application.

- **Integrated rhythm functions and auto-chromatic tuner**
  A number of rhythm patterns using realistic PCM drum sounds are provided. This is convenient for use as a metronome during individual practice or to provide a simple rhythm part for a quick session. An auto-chromatic tuner for guitar is also built right into the unit, allowing you to easily tune your instrument also at home or on stage.

- **Sophisticated user interface**
  The combination of a rotary type selector and three parameter knobs make the effect editing process intuitive and quick. The mute interval when switching patches has been reduced to less than 5 milliseconds. Seamless patch changing is now a reality.

- **Dual power supply principle allows use anywhere**
  The G2 can be powered from four IEC R6 (size AA) batteries or an AC adapter. Continuous operating time on batteries is approximately 7.5 hours with alkaline batteries.

- **Easy operation with foot switch and expression pedal**
  An optional foot switch (FS01) or expression pedal (FP01/FP02) can be connected to the CONTROL IN jack. The foot switch is convenient for quickly switching effect programs, setting the tempo for the rhythm function, or switching delay hold on and off. The expression pedal can be used to adjust the volume or the tonal quality of an effect in real time.

Please take the time to read this manual carefully so as to get the most out of the unit and to ensure optimum performance and reliability.

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**Terms Used in This Manual**

This section explains some important terms that are used throughout the G2 documentation.

- **Effect module**
  As shown in the illustration above, the G2 can be thought of as a combination of several single effects. Each such effect is referred to as an effect module. In addition to modules comprising compressor effects (COMP), amp simulator/distortion effects (DRIVE), and modulation/special effects (MOD/SFX), the G2 also provides a module for ZNR (ZOOM Noise Reduction). Parameters such as effect intensity can be adjusted for each module individually, and modules can be switched on and off as desired.

- **Effect type**
  Within some effect modules, there are several different effects which are referred to as effect types. For example, the modulation/SFX effect module (MOD/SFX) comprises chorus, flanger, pitch shifter, delay, and other effect types. Only one of these can be selected at a time.

- **Effect parameter**
  All effect modules have various parameters that can be adjusted. These are called effect parameters. In the G2, effect parameters are adjusted with the parameter knobs 1 – 3. Similar to the knobs on a compact effect, these change aspects such as tonal character and effect intensity. Which parameter is assigned to each knob depends on the currently selected effect module and effect type.

- **Patch**
  In the G2, effect module combinations are stored and called up in units referred to as patches. A patch comprises information about the on/off status of each effect module, about the effect type used in each module, and about effect parameter settings. The internal memory of the G2 holds up to 80 patches (including 40 patches which allow read/write).

- **Bank and area**
  A group of ten patches is called a bank. The memory of the G2 comprises a total of eight banks, labelled A to d and 0 to 3. Banks A – d form the user area (including 40 patches which allow read/write). The patches within each bank are numbered 0 through 9. To specify a patch of the G2, you use the format “A1” (patch number 1 from bank A), “06” (patch number 6 from bank 0), etc.

- **Play mode/edit mode**
  The internal status of the G2 is referred to as the operation mode. The two major modes are "play mode" in which you can select patches and use them for playing your instrument, and "edit mode" in which you can modify the effects. The module selector serves for switching between the play mode and edit mode.

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Operating the G2 on batteries

1. Turn the G2 over and open the cover of the battery compartment on the bottom.
2. Insert four fresh IEC R6 (size AA) batteries.
3. Close the cover of the battery compartment. Push the cover in until the latch audibly snaps into place.

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ZOOM G2
**Module selector**
Switches between play mode and edit mode. In edit mode, the knob selects the module for operation.

**BANK [-]/[+] keys**
In play mode, the keys serve for directly switching to the next lower or higher bank. In edit mode, the keys switch the effect type for the currently selected module.

**[STORE] key**
Serves for storing edited patches in memory.

**[▼]/[▲] foot switches**
These switches are used for selecting patches, switching effect modules on and off, controlling the tuner, and other functions.

**[INPUT] jack**
Serves for connecting the guitar.

**[OUTPUT/PHONES] jack**
This stereo phone jack serves for connection to a guitar amplifier or recorder. It is also possible to use a Y cable for sending the output to two amplifiers, or to plug a pair of stereo headphones into this jack.

**[DC IN] jack**
An AC adapter (ZOOM AD-0006) with a rated output of 9 volts DC, 300 mA (center minus plug) can be plugged into this jack.

**[CONTROL IN] jack**
Serves for connection of the optional foot switch (FS01) or expression pedal (FP01/FP02).

**Parameter knobs 1 - 3**
These knobs allow changing the level of effect parameters or of the overall patch. During rhythm playback, the knobs let you select a pattern, set the tempo, and adjust the rhythm volume.

**RHYTHM [▶]/[■] key**
Serves to start/stop rhythm playback.

**[TAP] key**
Allows manual input of time related effect parameter values such as delay time, and rhythm pattern tempo.

**Display**
Shows patch numbers, setting values, and other information about operating the G2.

**[POWER] switch**
Turns the unit on and off.
Selecting a Patch

To try out the various effects of the G2, we recommend that you simply play your instrument while switching patches.

1 Turn power on
- Use a monaural shielded cable to connect the guitar to the [INPUT] jack of the G2.
- When using the G2 with the AC adapter, plug the adapter into the outlet and plug the cable from the adapter into the [DC IN] jack on the G2.
- Set the [POWER] switch on the rear panel of the G2 to ON.
- Turn the guitar amplifier on and adjust the volume to a suitable position.

2 Set the G2 to play mode
- If the Module selector is set to a position other than "PLAY", set it to "PLAY".

The bank and patch that were selected when the power was last turned off will appear on the display.

HINT Immediately after turning the G2 on, the unit will be in play mode, even if the Module selector is set to a position other than "PLAY".

3 Select a patch
- To switch the patch, press one of the [▼]/[▲] foot switches.

Pressing the [▼] foot switch calls up the next lower patch, and pressing the [▲] foot switch calls up the next higher patch.

Repeatedly pressing one foot switch cycles through patches in the order A0 – A9 ... d0 – d9 → 00 – 09 ... 30 – 39 → A0, or the reverse order.

4 Directly selecting a bank
- To select the banks A – d, 0 – 3 directly, use the BANK [-]/[+] keys.

Pressing the BANK [-] key calls up the next lower bank, and pressing the BANK [+] key calls up the next higher bank.

5 Adjust tone and volume
- To adjust the effect sound and volume levels in play mode, the Parameter knobs 1 – 3 can be used. Each knob controls a specific parameter.

Parameter knob 1 Adjusts the GAIN parameter of the DRIVE module (mainly distortion depth).
Parameter knob 2 Adjusts the TONE parameter of the DRIVE module (mainly distortion sound character).
Parameter knob 3 Adjusts the PATCH LEVEL parameter (output level of the entire patch).

When you turn a Parameter knob, the corresponding LED lights up and the display briefly shows the current value of the respective parameter.

NOTE - If the DRIVE module is set to OFF for the currently selected module (display shows "oF"), Parameter knobs 1 and 2 have no effect.
- Changes made here are temporary and will be lost when you select another patch. To retain the changes, store the patch in the user area.
- The master level in common to all patches is set in edit mode (→ p. 30).
# Using the Tuner

The G2 incorporates an auto-chromatic tuner. To use the tuner function, the built-in effects must be bypassed (temporarily turned off) or muted (original sound and effect sound turned off).

## Switch to bypass or mute

### Setting the G2 to the bypass state

In play mode, press both [W]/[Q] foot switches together briefly and release.

### Setting the G2 to the mute state

In play mode, press both [W]/[Q] foot switches together and hold for at least 1 second.

### Patch change at bypass/mute

When you press both [W]/[Q] foot switches together while playing your instrument, the bypass/mute condition is activated. However, the sound may change momentarily just before the condition is activated. This is because the G2 switches to the next higher or lower patch when one of the foot switches is pressed slightly earlier. (When you cancel the bypass/mute condition, the original patch number will be active again.)

This kind of behavior is not a defect. It is due to the very high speed at which the G2 responds to patch switching. To prevent the sound change caused by the above condition, do not produce sound with your instrument until the bypass/mute condition is fully established.

## Play the string to tune

- Play the open string to tune, and adjust the pitch.

The left side of the display shows the note which is closest to the current pitch.

### Adjusting the reference pitch of the tuner

If required, you can fine-adjust the reference pitch of the G2 tuner. The default setting after power-on is center A = 440 Hz.

- Turn Parameter knob 1.

The current reference pitch is shown. The adjustment range is 35 – 45 (center A = 435 to 445 Hz).

- While the reference pitch value is shown, turn Parameter knob 1 to adjust it.

When you release the Parameter knob, the display indication will return to the previous condition after a while.

**Note** When you turn the G2 off and on again, the reference pitch setting will be reset to 40 (center A = 440 Hz).

## Return to play mode

- Press one of the [W]/[Q] foot switches.

The right side of the display shows a symbol that indicates by how much the tuning is off.

Tune other strings in the same way.

- Pitch is high
- Pitch is correct
- Pitch is low

Indication turns faster the more the pitch is off.
**Using the Rhythm Function**

The G2 has a built-in rhythm function that plays realistic drum sounds in various patterns. The rhythm function is available in play mode or in the bypass/mute condition.

1. **Set the G2 to play mode**
   - If the Module selector is set to a position other than "PLAY", set it to "PLAY".

2. **Start the rhythm function**
   - To start the rhythm function, press the RHYTHM [▶/■] key.
   
   **NOTE** During rhythm playback, the REVERB module is OFF.

3. **Select a rhythm pattern**
   - The G2 has 40 built-in rhythm patterns. For more information on the pattern contents, see the back cover of this manual.
   - To continuously switch rhythm patterns, turn Parameter knob 1.
   - To select the next higher or next lower rhythm pattern, press one of the BANK [-]/[+] keys.
   
   When the above steps are carried out, the current rhythm pattern number (01 – 40) is briefly shown on the display.

4. **Adjust the rhythm volume**
   - To adjust the rhythm volume, turn Parameter knob 3.
   
   When you turn the Parameter knob, the current setting (0 – 30) is shown on the display.

5. **Adjust the tempo**
   - The rhythm pattern tempo can be adjusted in the range of 40 – 250 BPM (beats per minute).
   - To continuously change the rhythm tempo, turn Parameter knob 2.
   - To manually specify the rhythm tempo, hit the [TAP] key at least three times in the desired interval.
   
   At the first push of the [TAP] key, the current tempo value is shown on the display. The G2 then automatically detects the interval for the second and subsequent keypresses and sets the tempo accordingly.
   
   While the above steps are carried out, the current tempo value (40 – 250) is shown on the display. For values in the range from 100 to 199, a dot is shown after the first digit. For values of 200 and above, dots are shown after the first and second digits.

6. **Stop the rhythm**
   - To stop the rhythm, press the RHYTHM [▶/■] key.
   
   The G2 returns to the previous condition.
The patches of the G2 can be freely edited by changing the effect parameter settings. Try editing the currently selected patch to create your own sound.

1. **Select the effect module**
   - Turn the Module selector to select the effect module to edit. The following settings are available.
   - (1) COMP module
   - (2) WAH/EFX module
   - (3) ZNR module
   - (4) DRIVE module
   - (5) EQ module
   - (6) EXTRA EQ/CAB\&MIC module
   - (7) MOD/SFX module
   - (8) DELAY module
   - (9) REVERB module
   - (10) Pedal/foot switch related parameters

   When you switch to a different module, the effect type currently selected for that module is shown on the display. While the G2 is in edit mode, a dot appears in the bottom right of the display.

2. **To switch an effect module on and off**
   - To switch the selected module between ON and OFF, press one of the [▼]/[▲] foot switches.

   The indication “of” appears on the display. When you press one of the foot switches again, the indication returns to the previous condition.

3. **Select the effect type**
   - To switch the effect type of the selected module, use the BANK [-]/[+] keys.

   If you press the BANK [-]/[+] keys for a module that is set to OFF, the module will be turned ON.
   - For modules that have only one effect type, pressing the BANK [-]/[+] keys has no effect.

4. **Change the parameter value**
   - To change the setting value of effect parameters, use the Parameter knobs 1 – 3.

   Which parameter is assigned to a knob depends on which effect module/effect type is selected. For information on parameters for effect modules/effect types, see page 23 – 30.

   When you turn a Parameter knob, the corresponding LED lights up and the display briefly shows the current value of the respective parameter.

5. **Terminate the edit mode**
   - To terminate the edit mode and return to the play mode, set the Module selector to the "PLAY" position.

   When you return to play mode and select another patch, the changes you have made in edit mode will be lost unless you store the patch first. To retain the changes, store the patch as described on page 16.

   **NOTE**
   When a module that is set to OFF is selected, the display will show “of”.
Storing/Copying Patches

An edited patch can be stored in a bank of the user area (A – d). It is also possible to store an existing patch in another location to create a copy.

1. In play mode or edit mode, press the [STORE] key.

   - The bank and patch number are shown on the display as a flashing indication.

   **NOTE** Patches of banks in the preset area (0 – 3) are read-only. No patches can be stored or copied into these locations. If you press the [STORE] key while a patch from the preset area is selected, the patch "A0" (bank A, patch number 0) will be selected automatically as default store/copy target.

2. Select the store/copy target bank

   - To select the store/copy target bank, use the BANK [−]/[+] keys.

   **NOTE** Only a bank of the user area (A – d) can be selected as store/copy target bank.

3. Specify the store/copy target patch number

   - To specify the store/copy target patch number, use the [▼]/[▲] foot switches.

4. Press the [STORE] key once more

   - When the store/copy process is completed, the G2 returns to the previous mode, with the target patch being selected.

5. To cancel the store process

   - To cancel the store process, operate the Module selector before pressing the [STORE] key again (4).
Using an Optional Foot Switch or Pedal

The G2 is equipped with a [CONTROL IN] jack designed for connection of an optional foot switch or expression pedal. This section explains how to use these accessories.

Using the foot switch (FS01)

Connecting the optional foot switch FS01 to the [CONTROL IN] jack allows changing banks with the foot switch while the unit is in play mode. It is also possible to switch bypass/mute on and off, control the tap tempo function, or perform other functions with the foot switch.

1. Plug the cable from the FS01 into the [CONTROL IN] jack, and then turn the G2 on.
2. Set the Module selector to the "CONTROL" position.
3. Turn Parameter knob 2 to select one of the following functions for the foot switch.
   - **bP** (bypass/mute)
     The foot switch controls bypass or mute on/off. This has the same effect as pressing both [▼]/[▲] foot switches at the same time in play mode.
   - **tP** (tap tempo)
     Pressing the foot switch repeatedly can be used to set the interval for the rhythm function or to make settings for effect parameters supporting the tap function. This has the same effect as pressing the [TAP] key.
   - **bU** (bank up)
     Each push of the foot switch switches to the next higher bank. This has the same effect as pressing the BANK [+]+ key.
   - **rH** (rhythm on/off)
     The foot switch controls start/stop of the rhythm function. This has the same effect as pressing the RHYTHM [R/P] key.
   - **dH** (delay hold)
     The foot switch controls on/off of the delay hold function. When a patch using the hold function is selected, pressing the foot switch will activate hold, causing the current delay sound to be repeated (see illustration below). Pressing the foot switch once more cancels the hold condition, and the delay sound will decay normally.

Using the expression pedal (FP01/FP02)

Connecting an expression pedal (FP01/FP02) to the [CONTROL IN] jack allows using it as a volume pedal or for adjusting an effect parameter in real time.

1. Plug the cable from the expression pedal into the [CONTROL IN] jack, and then turn the G2 on.
2. Select the patch for which you want to use the expression pedal.
3. Set the Module selector to the "CONTROL" position.
4. Turn Parameter knob 1 to select one of the following modulation targets for the expression pedal (see page 30).
   - **oF**
     Pedal is inactive.
   - **VL**
     Volume
   - **WU, Wd, WH, WL**
     WAH/EFX module
   - **GU, Gd, GH, GL**
     DRIVE module
   - **MU, Md, MH, ML**
     MOD/SFX module
   - **dU, dd, dH, dL**
     DELAY module
   - **rU, rd, rH, rL**
     REVERB module

The pattern in which the expression pedal alters the parameter can be selected in edit mode. There are four choices (→ p. 30).

5. If necessary, save the patch.
   The expression pedal setting is saved as part of the patch.
6. Select the patch in play mode and operate the expression pedal.
   The selected function will be activated.

In the bypass condition, the expression pedal always operates as a volume pedal, regardless of the setting made in step 4.
Restoring Factory Defaults

In the factory default condition, the patches of the user area (A0 – d9) contain the same settings as the patches of the preset area (00 – 39). Even after overwriting the user patches, their original content can be restored in a single operation ("All Initialize" function).

1. Turn the G2 on while holding down the [STORE] key. The indication "AL" appears on the display.

2. To carry out the All Initialize function, press the [STORE] key once more. All patch settings are returned to the factory default condition, and the unit switches to play mode. To cancel All Initialize, press the RHYTHM [▶■] key instead of the [STORE] key.

NOTE
When you carry out All Initialize, any newly created patches that were stored in the user area will be deleted (overwritten). Perform this operation with care to prevent losing any patches that you want to keep.

Linking Effects

The patches of the G2 consist of nine serially linked effect modules, as shown in the illustration below. You can use all effect modules together or selectively use certain modules by setting them on or off.

The Patch of the G2 consists of nine serially linked effect modules, as shown in the illustration below. You can use all effect modules together or selectively use certain modules by setting them on or off.

For some effect modules, you can select an effect type from several possible choices. For example, the MOD/SFX module comprises CHORUS, FLANGER, and other effect types. The REVERB module comprises HALL, ROOM, and other effect types from which you can choose one.

Switching between live sound and direct recording sound

In the above illustration, the DRIVE module is shown as having 17 effect types. But each effect type has two algorithms (one for live performance and one for direct recording) for each of its 17 effect types, so that there are actually 34 effect types that can be used.

The two algorithms are switched according to the effect type selected for the EXTRA EQ/CABINET&MIC module, as follows.

- EXTRA EQ is selected
The algorithm for live performance is selected at the DRIVE module. This is recommended when using the G2 for playing via a guitar amplifier.

- CABINET & MIC is selected
The algorithm for direct recording is selected at the DRIVE module. This is recommended when the G2 is directly connected to a recorder, or to a hi-fi system or other audio device.

* Manufacturer names and product names mentioned in this table are trademarks or registered trademarks of their respective owners. The names are used only to illustrate sonic characteristics and do not indicate any affiliation with ZOOM CORPORATION.
**Effect Types and Parameters**

**How to read the parameter table**

**Effect parameters 1 – 3**

These are the parameters that can be adjusted with Parameter knobs 1 – 3 when the effect type is selected. The setting range for each parameter is shown. Three-digit setting values are shown with a dot between the two numerals.

Example: 1 – 98, 1.0 = 1 – 98, 100

**Module selector**

The Module selector symbol shows the position of the knob at which this module/parameter is called up.

**Expression pedal**

A pedal icon (            ) in the listing indicates a parameter that can be controlled with the expression pedal (FP01/FP02).

Specify the respective module as modulation target for the expression pedal (→ p. 19), and then select the respective effect type of the module. The parameter can then be controlled in real time with a connected expression pedal.

**Tap**

A [TAP] key icon (            ) in the listing indicates a parameter that can be set by hitting the [TAP] key.

In edit mode, when the respective module/effect type is selected, repeatedly hitting the [TAP] key will set the parameter according to the key press interval (modulation cycle, delay time, etc.).

In play mode, if the DELAY module is ON for the currently selected patch, repeatedly hitting the [TAP] key will temporarily change the parameter.

**Hold**

A foot switch icon (            ) in the listing indicates an effect type for which hold can be turned on and off with the foot switch (FS01).

Set the foot switch function to “dH” (delay hold) (→ p. 18) for the respective patch. When this patch is then selected in play mode, the hold function can be switched on and off by pressing the foot switch.

---

**COMP (Compressor) module**

Attenuates high-level signal components and boosts low-level signal components, thereby keeping the overall signal level within a certain range.

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Setting Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>SENSE</td>
<td>0 – 10</td>
</tr>
<tr>
<td>ATTACK</td>
<td>FS, SL</td>
</tr>
<tr>
<td>LEVEL</td>
<td>2 – 98, 1.0</td>
</tr>
</tbody>
</table>

Adjusts the compressor sensitivity. Higher setting values result in higher sensitivity.

Selects compressor attack speed in two levels. Available settings are “FS” (fast) and “SL” (slow).

Adjusts the signal level after passing the module.

**WAH/EFX (Wah/Effects) module**

Comprises wah and filter effects as well as VCA type effects.

**AW**

This effect varies wah in accordance with playing intensity.

**AR**

This effect varies the frequency band of the resonance filter according to the picking intensity.

The two effect types above have the same parameters.

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Setting Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITION</td>
<td>bF, AF</td>
</tr>
<tr>
<td>SENSE</td>
<td>-10 – -1, 1 – 10</td>
</tr>
<tr>
<td>RESONANCE</td>
<td>0 – 10</td>
</tr>
</tbody>
</table>

Selects the connection position of the WAH/EFX module. Available settings are “bF” (before DRIVE module) and “AF” (after EQ/EXTRA EQ module).

Adjusts the effect sensitivity. Adjusts the resonance of the sound.

**BS**

BOOSTER

Raises signal gain and creates a dynamic sound.

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Setting Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>RANGE</td>
<td>1 – 5</td>
</tr>
<tr>
<td>TONE</td>
<td>0 – 10</td>
</tr>
<tr>
<td>LEVEL</td>
<td>2 – 98, 1.0</td>
</tr>
</tbody>
</table>

Selects the frequency band that is boosted.

Adjusts the sound quality. Adjusts the signal level after passing the module.

**TR**

TREMOLO

This effect periodically varies the volume.

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Setting Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>DEPTH</td>
<td>0 – 98, 1.0</td>
</tr>
<tr>
<td>RATE</td>
<td>0 – 50</td>
</tr>
<tr>
<td>WAVE</td>
<td>u0 – u9, d0 – d9, t0 – t9</td>
</tr>
</tbody>
</table>

Adjusts the modulation depth.

Adjusts the modulation rate.

Allows selection of the modulation waveform. Available settings are “u” (rising sawtooth), “d” (falling sawtooth), and “t” (triangular). Higher setting values result in more clipping of wave peaks, which reinforces the effect.

**PH**

PHASER

This effect produces sound with a pulsating character.

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Setting Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>POSITION</td>
<td>bF, AF</td>
</tr>
<tr>
<td>RATE</td>
<td>0 – 50</td>
</tr>
<tr>
<td>COLOR</td>
<td>1 – 4</td>
</tr>
</tbody>
</table>

Selects the connection position of the WAH/EFX module. Available settings are “bF” (before DRIVE module) and “AF” (after EQ/EXTRA EQ module).

Adjusts the modulation rate.

Adjusts the type of sound.
**Effect Types and Parameters**

### DRIVE module

This module provides 16 types of distortion and an acoustic simulator. Each effect type of the module has two modeling algorithms (for live performance and direct recording). These algorithms are switched automatically according to the on/off condition of the CABINET & MIG effect (→ p. 21).

**DRIVE**

- **FC**
  - **FC CLEAN**
  - **FC CLEAN**

  This effect makes an electric guitar sound like an acoustic guitar.

  **TOP**
  - **0 – 10**

  Adjusts the special string tone that is characteristic for an acoustic guitar.

  **BODY**
  - **0 – 10**

  Adjusts the degree of body resonance.

  **LEVEL**
  - **2 – 98, 1.0**

  Adjusts the signal level after passing the module.

**ZOOM**

- **G2**

  **G2**

  **ZOOM original noise reduction which reduces noise in playing pauses without affecting the overall tone.**

  **G**

  **GATE**

  **G**

  This is a noise gate which cuts off the sound during playing pauses.

  **dG**

  **DIRTY GATE**

  **dG**

  This is a vintage type gate with special closing characteristics.

  All above effect types have the same parameters.

  **THRESHOLD**
  - **1 – 16**

  Adjusts the sensitivity. For maximum noise reduction, set the value as high as possible without causing the sound to decay unnaturally.

**RING MODULATOR**

This effect produces a metallic ringing sound. Adjusting the FREQUENCY parameter results in a drastic change of sound character.

- **POSITION**
  - **bF, AF**

- **FREQUENCY**
  - **1 – 50**

  Adjusts the frequency that is used for modulation.

  **MIX**
  - **0 – 98, 1.0**

  Adjusts the level of the effect sound mixed to the original sound.

### SL SLOW ATTACK

This effect reduces the attack rate of the sound, resulting in a violin playing style sound.

- **POSITION**
  - **bF, AF**

- **TIME**
  - **1 – 50**

  Adjusts the attack time.

- **CURVE**
  - **0 – 10**

  Adjusts the attack volume change curve.

### PEDAL VX

Simulates a vintage pedal wah sound.

- **POSITION**
  - **bF, AF**

- **FREQUENCY**
  - **1 – 50**

  Adjusts the frequency that is used for modulation.

- **LEVEL**
  - **2 – 98, 1.0**

  Adjusts the signal level after passing the module.

### PEDAL BABY

Simulates a vintage pedal wah sound.

- **POSITION**
  - **bF, AF**

- **FREQUENCY**
  - **1 – 50**

  Adjusts the frequency that is used for modulation.

- **LEVEL**
  - **2 – 98, 1.0**

  Adjusts the signal level after passing the module.

### ZOOM (ZOOM Noise Reduction) module

This module serves for reducing noise during playing pauses. It offers a choice between noise reduction (reduction of noise components) and noise gate (muting during pauses).

- **nr**

  **nr**

  **ZOOM original noise reduction which reduces noise in playing pauses without affecting the overall tone.**

- **G**

  **GATE**

  **G**

  This is a noise gate which cuts off the sound during playing pauses.

- **dG**

  **DIRTY GATE**

  **dG**

  This is a vintage type gate with special closing characteristics.

  All above effect types have the same parameters.

  **THRESHOLD**
  - **1 – 16**

  Adjusts the sensitivity. For maximum noise reduction, set the value as high as possible without causing the sound to decay unnaturally.
**Effect Types and Parameters**

---

**EQ (Equalizer) module**

- **BASS**
  - ±12 dB @ 160Hz
  - Adjusts the low frequency range level.
- **MIDDLE**
  - ±12 dB @ 800Hz
  - Adjusts the mid frequency range level.
- **TREBLE**
  - ±12 dB @ 3.2kHz
  - Adjusts the high frequency range level.

**EXTRA EQ/CABINET & MIC module**

This module allows adjusting the three remaining bands of the six-band equalizer. In addition, the module contains a cabinet simulator that produces sound suitable for direct recording on a MTR or for reproduction via headphones or a studio monitor.

- **LO MID**
  - ±12 dB @ 400Hz
  - Adjusts the mid-low frequency range level.
- **PRESENCE**
  - ±12 dB @ 6.4kHz
  - Adjusts the extremely high frequency range level.
- **HARMONICS**
  - ±12 dB @ 12kHz
  - Adjusts the harmonics frequency range level.

**CABINET & MIC**

This effect type simulates amplifier cabinet sound and microphone directional characteristics, suitable for direct recording on a multi-track recorder. The cabinet characteristics are automatically set either to Combo (12” x 1, 12” x 2) or to Stack (12” x 4), depending on the selected drive type. The on/off condition of this effect influences modulation in the DRIVE module. (See p. 21).

- **MIC TYPE**
  - dy, Co
  - Selects the microphone type. "dy" simulates the frequency response of a dynamic mic and "Co" simulates the frequency response of a condenser mic.
- **MIC POSITION**
  - 0 – 2
  - Adjusts the extremely high frequency range level.

**MOD/SFX (Modulation/SFX) module**

This effect type simulates various effects such as chorus, pitch shifter, delay, and echo.

**CHORUS**

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 1 – 50
  - Adjusts the modulation rate.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

**STEREO CHORUS**

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 1 – 50
  - Adjusts the modulation rate.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

**STEREO CHORUS**

This module simulates a stereo chorus with clear sound.

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 1 – 50
  - Adjusts the modulation rate.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

---

**Effect Types and Parameters**

---

**FL (FLANGER) module**

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 0 – 50
  - Adjusts the modulation rate.
- **RESONANCE**
  - -1 – 1, 0.1 – 10
  - Adjusts the modulation resonance intensity.

**Pt (PITCH SHIFTER) module**

- **SHIFT**
  - -12 – -1, 0, 1 – 24
  - Adjusts the pitch shift amount in semitones. Selecting "dt" gives a detuning effect.
- **TONE**
  - 0 – 10
  - Adjusts the sound quality.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

**PP (PEDAL PITCH) module**

- **COLOR**
  - See Table 1
  - Selects a colored pitch change type.
- **MODE**
  - UP, dn
  - Selects the direction of the pitch change.
- **TONE**
  - 0 – 10
  - Adjusts the sound quality.

**Table 1**

<table>
<thead>
<tr>
<th>Color Mode</th>
<th>Up</th>
<th>Down</th>
<th>Color Mode</th>
<th>Up</th>
<th>Down</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only</td>
<td>1</td>
<td>UP</td>
</tr>
<tr>
<td>2</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only -100 cent</td>
<td>2</td>
<td>UP</td>
</tr>
<tr>
<td>3</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only -100 cent</td>
<td>3</td>
<td>UP</td>
</tr>
<tr>
<td>4</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only -100 cent</td>
<td>4</td>
<td>UP</td>
</tr>
<tr>
<td>5</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only +1 octave + DRY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only +1 octave + DRY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only +1 octave + DRY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>UP</td>
<td>0 cent</td>
<td>Original sound only +1 octave + DRY</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Vb (VIBRATO) variolette**

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 0 – 50
  - Adjusts the modulation rate.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

**St (STEP) module**

Special effect that changes the sound in a staircase pattern.

- **DEPTH**
  - 0 – 98, 1.0
  - Adjusts the modulation depth.
- **RATE**
  - 0 – 50
  - Adjusts the modulation rate.
- **RESONANCE**
  - 0 – 10
  - Adjusts the modulation resonance intensity.

**dL (DELAY) module**

This is a delay with a maximum setting of 2000 ms.

- **TIME**
  - 1 – 99, 0.1 – 2.0
  - Adjusts the delay time. The range from 100 – 990 ms, the adjustment is made in 10-ms steps (1.999). For 1 second and above, the adjustment is made in 100-ms steps (1.0 – 2.0).
- **FEEDBACK**
  - 0 – 98, 1.0
  - Adjusts the feedback amount.
- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the effect sound mixed to the original sound.

---
Effect Types and Parameters

**TAPE ECHO**

This effect simulates a tape echo.

- **TIME**
  - 1 – 99, 1.0 – 2.0
  - Adjusts the delay time. In the range from 10 – 990 ms, the adjustment is made in 10-ms steps (1 – 99). For 1 second and above, the adjustment is made in 100-ms steps (1.0 – 2.0).

- **FEEDBACK**
  - 0 – 98, 1.0
  - Adjusts the feedback amount.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the echo sound mixed to the original sound.

**DELAY**

This is a delay module which allows long delay times and use of the hold function.

- **TIME**
  - 1 – 99, 1.0 – 5.0
  - Adjusts the delay time. In the range from 10 – 990 ms, the adjustment is made in 10-ms steps (1 – 99). For 1 second and above, the adjustment is made in 100-ms steps (1.0 – 3.0).

- **FEEDBACK**
  - 0 – 98, 1.0
  - Adjusts the feedback amount.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the echo sound mixed to the original sound.

**PINGPONG DELAY**

This is a ping-pong type delay where the delay sound alternates between left and right.

**EC ECHO**

This is a warm sounding long delay of up to 5000 ms duration.

These three effect types have the same parameters.

- **TIME**
  - 1 – 99, 1.0 – 5.0
  - Adjusts the delay time. In the range from 10 – 990 ms, the adjustment is made in 10-ms steps (1 – 99). For 1 second and above, the adjustment is made in 100-ms steps (1.0 – 2.0).

- **FEEDBACK**
  - 0 – 98, 1.0
  - Adjusts the feedback amount.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the echo sound mixed to the original sound.

**HALL**

This reverb simulates the acoustics of a concert hall.

Selects the combination pattern for the taps. The selection ranges from rhythmic to random patterns.

- **TIME**
  - 1 – 30
  - Adjusts the duration of the reverb.

- **TONE**
  - 0 – 10
  - Adjusts the effect quality.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the echo sound mixed to the original sound.

**ROOM**

This reverb simulates the acoustics of a room.

Selects the combination pattern for the taps. The selection ranges from rhythmic to random patterns.

- **TIME**
  - 1 – 30
  - Adjusts the duration of the reverb.

- **TONE**
  - 0 – 10
  - Adjusts the effect quality.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the level of the echo sound mixed to the original sound.

**EARLY REFLECTION**

This effect isolates only the early reflection components of the reverb.

- **TIME**
  - 1 – 30
  - Adjusts the duration of the reverb.

- **SHAPE**
  - ±10
  - Adjusts the envelope of the effect sound. In the negative range, the envelope is reversed. At 0, the effect is a gate reverb. In the positive range, the envelope is a decay-type envelope.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the mixing ratio of original sound and effect sound.

**MULTI TAP DELAY**

This effect produces several delay components with different delay times.

- **TIME**
  - 1 – 99, 1.0 – 3.0
  - Adjusts the delay time. In the range from 10 – 990 ms, the adjustment is made in 10-ms steps (1 – 99). For 1 second and above, the adjustment is made in 100-ms steps (1.0 – 3.0).

- **PATTERN**
  - 1 – 8
  - Selects the combination pattern for the taps. The selection ranges from rhythmic to random patterns.

- **MIX**
  - 0 – 98, 1.0
  - Adjusts the mixing ratio of original sound and effect sound.
### Effect Types and Parameters

**CONTROL module**

Serves for making pedal settings and lets you control the foot switch function and master level setting applying to all patches.

<table>
<thead>
<tr>
<th>RTM DESTINATION</th>
<th>See Table 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>O.S.</td>
<td>See Table 5</td>
</tr>
<tr>
<td>FS</td>
<td>MASTER LEVEL: 0 – 98, 1.0</td>
</tr>
</tbody>
</table>

When an expression pedal (FP01/FP02) is connected to the [CONTROL IN] jack, this selects the modulation target module for the RTM function (See Table 4).

When a foot switch (FS01) is connected to the [CONTROL IN] jack, this selects the function that can be operated with the foot switch (See Table 5). The function selected here applies to all patches.

### Table 4

<table>
<thead>
<tr>
<th>Setting</th>
<th>Modulation target</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OFF</strong></td>
<td>Volume</td>
</tr>
<tr>
<td><strong>VL</strong></td>
<td>WAH/EQ module (*)</td>
</tr>
<tr>
<td><strong>GL</strong></td>
<td>DRIVE module (*)</td>
</tr>
<tr>
<td><strong>MU</strong></td>
<td>MOD/SFX module (*)</td>
</tr>
<tr>
<td><strong>dU</strong></td>
<td>DELAY module (*)</td>
</tr>
<tr>
<td><strong>dL</strong></td>
<td>REVERB module (*)</td>
</tr>
</tbody>
</table>

### Table 5

<table>
<thead>
<tr>
<th>Setting</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>bP</strong></td>
<td>Bypass/Mute</td>
</tr>
<tr>
<td><strong>TP</strong></td>
<td>Tap tempo</td>
</tr>
<tr>
<td><strong>bU</strong></td>
<td>Bank up</td>
</tr>
<tr>
<td><strong>rH</strong></td>
<td>Rhythm function on/off</td>
</tr>
<tr>
<td><strong>dH</strong></td>
<td>Delay hold</td>
</tr>
<tr>
<td><strong>dM</strong></td>
<td>Delay mute</td>
</tr>
</tbody>
</table>

The operation of modules denoted by (*) changes as follows, according to the letter at right.

- **UP**
  - The parameter is at minimum when the pedal is fully raised and at maximum when the pedal is fully pushed down.

- **DOWN**
  - The parameter is at minimum when the pedal is fully raised and at maximum when the pedal is fully pushed down.

- **HIGH**
  - When the pedal is fully raised, the parameter is at the value set in the patch. When the pedal is fully pushed down, the parameter is at maximum.

- **LOW**
  - When the pedal is fully raised, the parameter is at minimum. When the pedal is fully pushed down, the parameter is at the value set in the patch.

### Specifications

- **Effect types**: 54
- **Effect modules**: Max. 9 simultaneous modules
- **Patches**
  - User area: 10 patches x 4 banks
  - Preset area: 10 patches x 4 banks
- **Sampling frequency**: 96 kHz
- **A/D converter**: 24 bit, 64 times oversampling
- **D/A converter**: 24 bit, 128 times oversampling
- **Signal processing**: 32 bit
- **Frequency response**: 20 Hz – 40 kHz +1 dB -3 dB (with 10 kilohms load)
- **Display**: 2digit 7-segment LED
- **Input**: Standard mono phone jack
  - Rated input level: -20 dBm
- **Output**: Standard stereo phone jack
  - Maximum output level: Line: +5 dBm (output load impedance 10 kilohms or more) Phones: 20 mW + 20 mW (into 32 ohms load)
- **Control input**: For FP02/FS01
- **Power requirements**
  - **AC adapter**: 9 V DC, 300 mA (center minus plug) (ZOOM AD-0006)
  - **Batteries**: Four IEC R6 (size AA) batteries, Approx. 7.5 hours continuous operation (alkaline batteries)
- **Dimensions**: 162 mm (D) x 156 mm (W) x 65 mm (H)
- **Weight**: 700 g (without batteries)
- **Options**: Expression pedal FP02/ Foot switch FS01

- **Troubleshooting**
  - **No power**
    - Refer to “Turn power on” on page 8.
  - **Reverb effect does not operate**
    - While a rhythm pattern is playing, the reverb effect is not available. Stop the rhythm pattern first (→ p. 12).
  - **High level of noise**
    - Is ZOOM AC adapter being used? Be sure to use only adapter for 9 V DC, 300 mA with center minus plug (ZOOM AD-0006).
  - **Battery life is short**
    - Are manganese batteries being used? The use of alkaline batteries is recommended.

- **Design and specifications subject to change without notice.**
## G2 Preset Pattern

<table>
<thead>
<tr>
<th>#</th>
<th>PatternName</th>
<th>TimSig</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8beat_1</td>
<td>4/4</td>
</tr>
<tr>
<td>2</td>
<td>8beat_2</td>
<td>4/4</td>
</tr>
<tr>
<td>3</td>
<td>8beat_3</td>
<td>4/4</td>
</tr>
<tr>
<td>4</td>
<td>8shuffle</td>
<td>4/4</td>
</tr>
<tr>
<td>5</td>
<td>16beat_1</td>
<td>4/4</td>
</tr>
<tr>
<td>6</td>
<td>16beat_2</td>
<td>4/4</td>
</tr>
<tr>
<td>7</td>
<td>16shuffle</td>
<td>4/4</td>
</tr>
<tr>
<td>8</td>
<td>ROCK</td>
<td>4/4</td>
</tr>
<tr>
<td>9</td>
<td>HARD</td>
<td>4/4</td>
</tr>
<tr>
<td>10</td>
<td>METAL_1</td>
<td>4/4</td>
</tr>
<tr>
<td>11</td>
<td>METAL_2</td>
<td>4/4</td>
</tr>
<tr>
<td>12</td>
<td>THRASH</td>
<td>4/4</td>
</tr>
<tr>
<td>13</td>
<td>PUNK</td>
<td>4/4</td>
</tr>
<tr>
<td>14</td>
<td>DnB</td>
<td>4/4</td>
</tr>
<tr>
<td>15</td>
<td>FUNK_1</td>
<td>4/4</td>
</tr>
<tr>
<td>16</td>
<td>FUNK_2</td>
<td>4/4</td>
</tr>
<tr>
<td>17</td>
<td>HIPHOP</td>
<td>4/4</td>
</tr>
<tr>
<td>18</td>
<td>R'nR</td>
<td>4/4</td>
</tr>
<tr>
<td>19</td>
<td>POP_1</td>
<td>4/4</td>
</tr>
<tr>
<td>20</td>
<td>POP_2</td>
<td>4/4</td>
</tr>
<tr>
<td>21</td>
<td>POP_3</td>
<td>4/4</td>
</tr>
<tr>
<td>22</td>
<td>DANCE_1</td>
<td>4/4</td>
</tr>
<tr>
<td>23</td>
<td>DANCE_2</td>
<td>4/4</td>
</tr>
<tr>
<td>24</td>
<td>DANCE_3</td>
<td>4/4</td>
</tr>
<tr>
<td>25</td>
<td>DANCE_4</td>
<td>4/4</td>
</tr>
<tr>
<td>26</td>
<td>3per4</td>
<td>3/4</td>
</tr>
<tr>
<td>27</td>
<td>6per8</td>
<td>3/4</td>
</tr>
<tr>
<td>28</td>
<td>5per4_1</td>
<td>5/4</td>
</tr>
<tr>
<td>29</td>
<td>5per4_2</td>
<td>5/4</td>
</tr>
<tr>
<td>30</td>
<td>LATIN</td>
<td>4/4</td>
</tr>
<tr>
<td>31</td>
<td>BALLAD_1</td>
<td>4/4</td>
</tr>
<tr>
<td>32</td>
<td>BALLAD_2</td>
<td>3/4</td>
</tr>
<tr>
<td>33</td>
<td>BLUES_1</td>
<td>4/4</td>
</tr>
<tr>
<td>34</td>
<td>BLUES_2</td>
<td>3/4</td>
</tr>
<tr>
<td>35</td>
<td>JAZZ_1</td>
<td>4/4</td>
</tr>
<tr>
<td>36</td>
<td>JAZZ_2</td>
<td>3/4</td>
</tr>
<tr>
<td>37</td>
<td>METRO_3</td>
<td>3/4</td>
</tr>
<tr>
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<td>METRO_4</td>
<td>4/4</td>
</tr>
<tr>
<td>39</td>
<td>METRO_5</td>
<td>5/4</td>
</tr>
<tr>
<td>40</td>
<td>METRO</td>
<td></td>
</tr>
</tbody>
</table>
**G2 Patch List**

Please use patches “for Live” when you use guitar amp, and use patches “for Recording” when you connect your guitar directly to a recording device.

<table>
<thead>
<tr>
<th>Name of patch</th>
<th>for Live</th>
<th>for Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PROG</strong></td>
<td>C0</td>
<td>C0</td>
</tr>
<tr>
<td><strong>LAYER</strong></td>
<td>C1</td>
<td>C1</td>
</tr>
<tr>
<td><strong>The F1</strong></td>
<td>C2</td>
<td>C2</td>
</tr>
<tr>
<td><strong>Synth2</strong></td>
<td>C3</td>
<td>C3</td>
</tr>
<tr>
<td><strong>Fender Clean</strong></td>
<td>C4</td>
<td>C4</td>
</tr>
<tr>
<td><strong>Achol</strong></td>
<td>C5</td>
<td>C5</td>
</tr>
<tr>
<td><strong>Munch Drive</strong></td>
<td>C6</td>
<td>C6</td>
</tr>
<tr>
<td><strong>C Major Harmony</strong></td>
<td>C7</td>
<td>C8</td>
</tr>
<tr>
<td><strong>Power OD</strong></td>
<td>C9</td>
<td>C9</td>
</tr>
<tr>
<td><strong>Breath You Take</strong></td>
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<td>0</td>
</tr>
<tr>
<td><strong>Santana</strong></td>
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<td>0</td>
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<tr>
<td><strong>Orange Crush</strong></td>
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<tr>
<td><strong>Big Wall</strong></td>
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<tr>
<td><strong>Vibe Match</strong></td>
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<td>0</td>
</tr>
<tr>
<td><strong>Head Long</strong></td>
<td>0</td>
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</tr>
</tbody>
</table>

- **The F1**: We have already started to call this sound of the UK rock band “traditional.” This patch is modeled after the sound of the overdubbed CHM 800 amplifier and it is suitable also for the hard/soft mode of modern rock guitar style. This is the sound of Fender F1 in late years with Dave Cromlin as its guitar player.
- **Synth2**: We took advantage of a newly developed fast switching pitch-shift system and created this simulated synthesizer sound. You will hope you come with great uses with this sound reminiscent of Ian Hamer’s exciting trades with Jeff Beck.
- **Fender Clean**: This is a straightforward modeling of the sound of that black face Fender Tele Reverb and provides a clean sound that is indispensable for the ensemble. With the EFX module switched off, you can add that unique harmonic effect to get Fender amp sound. We have selected a room ambiance as default for this patch suitable for current mainstream style, but, of course, you can replace it with the spring reverb simulation.
- **Achol**: This patch is modeled after the infinite sound which happened in the sound created by the combination of Monty’s S.D. Comp and Dallas’ Fuzz Face. Designed for using your guitar’s front-end pick-up.
- **Munch Drive**: This is an attempt of the turbo-boost. The most popular effects for the lead guitar sound are the multi-effects patches, but here we have chosen the phase shifter to create a unique feel. We have also added the flavor of this vintage赔偿 box to sound in any modern style.
- **C Major Harmony**: This patch is suitable for the harp-choir. The most popular effects for the lead guitar sound are the multi-effects patches, but here we have chosen the phase shifter to create a unique feel. We have also added the flavor of this vintage赔偿 box to sound in any modern style.
- **Power OD**: Even if you are the type of guitar player who is proud of making sound, you may sometimes want to throw power chords (with some muting-technique on the bridge). The distorted sound of this patch provides the best playability for that purpose.
- **Breath You Take**: This patch provides you with a clean sound with effective use of the compressor. If you add the delay effect with delay time set to synchronize with the 8th notes, you will get Andy Summers’ signature sound for his appearance.

### Setting recommendation on popular guitar amps

**Marshall JCM-2000**: In case of patches for Live (`A0~A9`, `B0~B9`)

- **Class A/Clean**: BR CLEAN
- **Class B/Amp**: BG CRUNCH

**Fender TWIN Reverb**: In case of patches for Recording (`A0~A9`, `B0~B9`)

- **Class A/Clean**: PV DRIVE
- **Class B/Amp**: BR CRUNCH

**Roland JC-120**: In case of patches for Recording (`A0~A9`, `B0~B9`)

- **Class A/Clean**: PV DRIVE
- **Class B/Amp**: BR CRUNCH

Advanced setting

- **Early Reflection**: Early Reflection is the component of the rubber sound that reaches the listener first after the original sound has bounced off the wall. The early reflection sound is rich in overtone and this EXTRA EQ module is indispensable for the simulation of this aspect of the sound.

**Multi Tap Delay**: This effect can be utilized up to eight independent delay lines whose delay times can be set separately to make their patterns. We also provide eight practical settings ranging from the constant rhythmic pattern to the random one. Try pattern 2 for example: the played notes are fed back like rhythmic patterns that will inspire you to come up with various phrases one after another. You could apply this effect in solo performances or as something different from the sound-on-sound effect. This effect is programmed as a stereo ping-pong delay and this we strongly recommend you to try it using headphones. The delay time can be set to 0 sec, 3 sec, 6 sec, or 9 sec.

**Dynamic Delay/Dynamic Flanger**: This is the so-called ducking effect: the mix balance of the dry signal and the effect signal of a delay or a flanger is controlled by the envelope of the input signal of the guitar.

In the Dynamic Delay system, you can set the “SENSE” parameter to the minus value to get the ducking delay effect: the feedback component in the delayed signal is not put out at all when the input signal level is low. This control is useful for fine-tuning the effect's center frequency as well as the input signal level. This effect is very handy when, for example, you play fast pick-up on the guitar and you can cut off the feedback effect so as to make the guitar sound more together.

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The first Fender amplifier was developed by Leo Fender and his trusty partner, the engineer Doc Kaufman in 1946-48. Initially, the amplifier was not made under the "Fender" brand, but was instead sold under the "Kaufman Manufacturing" corporation's name. After the trials of the initial unit were satisfactory, the "Kaufman" brand was changed to the "Fender" brand. The first Fender amplifier was a 5F1 tube amplifier that was designed to give a warm and beefy sound. The tube amplifier was built with two 6V6 power tubes and a single 12AX7 preamp tube, and it was designed to give a clean and warm sound. The "Fender" brand was the most prominent feature of this amplifier. For the modeling of this series, we selected the "2250" with a master volume and it is one of the most remarkable amplifiers. The distortion sound is quite easy to get. Today's standards, the amplifier's distortion is rather moderate, but the sound is very fast, the box is quite tight and above all, the sound characteristics are very versatile. The unique sound in the higher registers of the original Fender amp is "BOOGIE."