

# AXE-FX II



## Amp & Cab Quick Reference Guide for Axe-Edit

Amp and cab block parameters explained  
Amp and cab descriptions  
Amp speaker types matched with Axe-Fx cabs  
Tone stack settings  
Drive block descriptions  
Amp and cab block diagrams

content compiled from the Axe-Fx II manual, Wiki and forum suggestions, corrections, etc.: send a PM to JMA at the Fractal Audio forum

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## TOP ROW

**DRIVE** – Sets the preamp gain for more or less preamp distortion. Used in conjunction with **MASTER**, it determines whether the sound will be clean, slightly broken up, moderately overdriven, or completely distorted.

**BOOST** – Toggles the input boost for an additional 12 dB of input gain. Enabling Boost sometimes works better than turning up preamp gain.

**BASS/MID/TREB** – “Passive” tone stack. Can be changed with **TONESTACK TYPE**.

In most cases, **DRIVE**, **BASS**, **MID**, and **TREB** are accurate to within 10% of the actual amp.

**COMPRESSION** – Most models default to zero as they do not have measurable compression. Other models have a non-zero default value which matches the amp’s preamp compression characteristics. The time constant of the dynamics can be set with **PREAMP DYN TIME**. Preamp compression can be used to emphasize pick attack which is useful for certain musical styles.

**PRESENCE** – Boosts/cuts upper frequencies from the power amp by varying negative feedback frequency response. Increased presence can help sound cut through a heavy mix. Decrease it to compensate for overly-bright amps. Presence is tightly coupled to speaker impedance (**HI FREQ**, **HI RESONANCE**).

**HI CUT** – On amps with no negative feedback (**DAMPING=0**), **PRESENCE** is replaced with **HI CUT**, a simple high-shelf EQ at the power amp output.

**DEPTH** – Boosts low frequencies from the power amp by varying the negative feedback frequency response. On amps with a fixed depth circuit, Depth will have a preset value. Also called “Resonance” or “Girth” on some amps.

**MASTER VOL** – Determines the amount of power amp distortion. As it increases, the tone controls have less influence on the sound. Amp models default to a starting Master Volume setting when selected. (Non-MV amps default to 10.)

Before adjusting the **MASTER VOL**, be aware that it defaults to 10 for non-master volume (vintage) amps. If you want more MV, increases the **MV TRIM**.

## BOTTOM ROW

**INPUT TRIM** – A clean, linear gain applied at the input to the amp block that adjusts the relative gain of the preamp. It does the same thing as the **BOOST** switch, the difference being that you can control how much is boosted or cut ( $\pm 20$  dB). As a rule of thumb, every 2x multiplier equals +6dB boost. In other words, Input Trim at 4.0 produces a +12dB boost.

You can also adjust preamp gain globally with **GLOBAL AMP GAIN**, which affects every amp and preset. One reason you might do this is to compensate for the gain difference when switching to a hotter/quieter guitar.

On the Axe-Fx unit: **GLOBAL** button > **CONFIG** > **AMP GAIN**

**INPUT SELECT** – The Amp block processes audio in mono. This control determines how incoming stereo signals will be processed.

**FAT** – Emphasizes midrange “body” by shifting down the tonestack center frequency. Specifically, it alters the tonestack treble capacitor, so the effect depends on the tonestack’s location (see **TONE** page).

**BRIGHT** – A “treble peaker” which functions mainly to compensate for the loss of highs at low amp volume. The effect may be subtle or quite pronounced, depending on the amp selected, and it is also affected by the **BRIGHT CAP**.

**SATURATION** – Switches in a zener diode clipping stage between the preamp and the tone stack (the “Arrendondo Mod”) for more aggressive distortion character which also adds compression and cuts volume. You may have to adjust the **MASTER** or **LEVEL** to compensate.

**MASTER VOL TRIM** – Can be used to increase (or decrease) the Master Volume for non-MV amps. If MV is 10 and you set MV Trim to 2.0 then the MV will be 20.

**DYNAMIC PRESENCE** – Models the output transformer leakage inductance that results in a brightening of the tone when the power amp is pushed. Increasing this value results in a brighter response as the virtual power amp is pushed. When playing softly or at lower gains, the influence of this control is lessened. Note that this only affects the power amp modeling and is dependent on the degree of power amp overdrive. This control can also be set negative to cause the tone to darken when playing hard. This control can also be used to help “dial in” the sweet spot of an amp model. As the MV is increased an amp becomes more liquid, compressed and easier to play. However, the highs may get overly compressed causing the amp to sound too dark. The Dynamic Presence control allows you to get the desired power amp drive and liquid feeling and then bring the highs back without affecting the rest of the spectrum.

**DYNAMIC DEPTH** – Analogous to the Dynamic Presence control, this increases or decreases low frequencies when the virtual amp is being pushed. While real amps don’t display this behavior, it is a valuable tone-shaping tool.



#### TOP ROW

**LOW RES FREQ/RES Q/RESONANCE** – Guitar loudspeakers have a low-frequency resonance, typically about 100 Hz. This shifts up slightly when the speaker is mounted in an enclosure and is typically lower for open back cabs. This resonance causes an increase in the power amplifier response due to the finite output impedance of the power amp. The default LF Resonance is based on the cab most likely to be used with that amp.

**HI FREQ** – Sets the “corner frequency” of the speaker impedance rise due to voice-coil inductance. The speaker voice-coil presents an inductive load to the power amp at high frequencies. This inductive load, in conjunction with the output transformer capacitance, creates a high-frequency resonance. Typical guitar speakers have a corner frequency between 1 kHz and 2 kHz. Lower values give more midrange emphasis.

**HI RESONANCE** – Similar to HI FREQ but this control only changes the slope of the resonance. Default value is consistent with typical “semi-inductance” of speaker voice-coil. Varying this value will change the high-frequency load presented to the power tubes.

#### BOTTOM ROW

**XFORMER LOW/HIGH FREQ** – These set the output transformer bandwidth.

**SPEAKER DRIVE** – Simulates distortion caused by pushing a speaker too far. It interacts with the MASTER.

**NOTE:** The SPEAKER page is not an EQ. It allows you to adjust the impedance that the virtual speaker presents to the virtual power tubes. In most cases, the resulting EQ is quite different than the impedance curve since negative feedback flattens the response. If you turn DAMPING all the way down then the EQ will be close to the impedance curve (but still influenced by the transformer).



### TOP ROW

**SUPPLY SAG** – Controls power supply impedance. Higher settings simulate higher power supply impedance, causing greater tube plate voltage (B+) “droop” and giving a more compressed, spongy and looser feel. Sag interacts with the MASTER: as the power amp is pushed and draws more current from its power supply, Sag has more effect. Sag values around 2 simulate a solid-state rectifier, 4-6 a tube rectifier.

Setting SUPPLY SAG to 0 disables the power amp and turns the MASTER into a simple level control with a 40 dB range.

**DYNAMICS** – Simulates the interaction and compressive effects of the power amp, power supply and speaker when they are pushed hard. Negative values cause dynamic range expansion, while positive values cause dynamic range reduction, resulting in a more compressive, bouncier effect.

**DYNAMICS TIME** – Controls how fast it happens.

In general, the more heavily driven the power amp section is, the more effect the SUPPLY SAG and DYNAMICS controls have.

**THUNK** – Allows adding “weight” to tones by simulating the very low-frequency interaction of a speaker cabinet with the guitar. Higher values simulate closer proximity of the guitar to the cabinet.

**PREAMP DYN TIME** – The time constant of the dynamics, works with COMP.

**PREAMP BIAS** – Controls the bias point of the last triode (cathode follower not counted) in the preamp. Depending on the bias points of the previous stages increasing or decreasing this value can alter both the harmonic content and the attack characteristics. Typically, if the previous stage has a negative bias then increasing this value will be more noticeable and vice-versa.

**TREMOLO FREQ/DEPTH (bias tremolo)** – Works by varying the bias of the virtual power tubes, resulting in a particularly “organic” sound. Most importantly, the tremolo is “self-ducking” and decreases at higher signal amplitudes. On some amps high values of bias trem depth can result in excessive crossover distortion. On others, the tremolo can vary greatly between loud and soft playing.

### BOTTOM ROW

**BIAS EXCURSION** – GRID MODELING parameter that controls how much the power tube grid voltage droops when the grids conduct.

**EXCURSION/RECOVERY TIME** – GRID MODELING parameter that controls the time constants associated with BIAS EXCURSION.

**XFORMER DRIVE** – Sets the amount of core saturation in the output transformer, controlling how hard the transformer is driven. Higher values simulate a smaller, more easily saturated transformer.

**XFORMER MATCH** – One of the most powerful controls in the amp block. It changes the turns ratio (and therefore the primary impedance) of the output transformer, which controls how easily power tubes are driven into clipping. Decreasing causes the power tubes to clip later, the phase inverter and grid clipping become more predominant, and the speaker resonance will be more pronounced. This control has more influence with higher MASTER values and low gain amps and less influence with highly compressed amps. Increase MASTER until desired amount of power amp distortion is achieved, then adjust XFormer Match for sound’s character: higher = more compressed, lower = more open. The LF/HF RESONANCE parameters interact strongly with this parameter.

**B+ TIME CONSTANT** – Associated with SUPPLY SAG. Controls rate of change in power tube plate supply. “B+” refers to one of the high voltage “taps” or outputs of the main power transformer. Lower values give a bouncier feel, while higher values give a tighter, more aggressive feel. The effect of lower B+ is equivalent to increasing XFORMER MATCH. A lower B+ means the plates clip sooner which is the same as increasing the turns ratio on the transformer. This is assuming that you rebias since typically lower the B+ affects the bias.

**PICK ATTACK** – Controls a sophisticated dynamic range processor that operates on leading edge transients. Negative values reduce pick attack while positive values enhance it.

Ghost notes are the result of a 120Hz signal plus harmonics getting past the power supply filtering. High SUPPLY SAG along with low B+ TIME CONSTANT can cause “ghost notes” when POWER SUPPLY TYPE is AC (as in a real amp). Lower B+ Time Constant values will make the amp feel “faster” but too low can cause ghost notes.

To hear what ghosts notes sound like, try the following: take an amp like Plexi 100W, turn the SAG up and the B+ TIME CONSTANT down, then play single notes around the 5th fret on the G string. You should hear a tone unrelated to the pitched note.



#### TOP ROW

**POWER TUBE TYPE** – Allows selecting Triode (i.e. 6L6, KT66, etc.) or Pentode (i.e. EL34, 6BQ5, etc.) power tube types. The type defaults to the appropriate value when a model is chosen but may be overridden by the user.

**POWER TUBE BIAS** – Sets the bias point of the power amp. Increase Power Tube Bias to decrease crossover distortion and vice-versa. Lower values approach pure Class-B operation. Higher values approach pure Class-A.

**DAMPING** – Controls the amount of negative feedback in the power amp. The feedback decreases output impedance, causing the amp to react less to the speakers (“damping”). Higher values give a brighter, tighter, punchier sound but can be harsh at very high MASTER levels. Lower values give a smoother, loose and gritty sound and feel.

Setting **DAMPING** to 0 disables negative feedback and replaces the **PRESENCE** control with **HI CUT**. **DEPTH** is also disabled since it only affects negative feedback.

**POWER SUPPLY TYPE** – When set to AC, models AC rectification and resulting supply ripple. High **SUPPLY SAG** along with low **B+ TIME CONSTANT** can cause “ghost notes” when the supply type is AC (as in a real amp). Lower **B+ Time Constant** values will make the amp feel “faster” but too low can cause ghost notes.

**AC LINE FREQ** – Selects the line frequency.

**MV LOCATION** – Location of the Master Volume.

PRE-PI – Before the phaser inverter (most amps).

POST-PI – After the phase inverter (AC types).

PRE-TRIODE – Amp types based on Hiwatt models.

**GRID MODELING** – Replicates grid conduction in the preamp and power amp stages, which adds “real world” high frequency “fizz” or “grit”. Turn it off if this effect is undesirable. Grid modeling parameters include **BIAS EXCURSION** and **EXCURSION/RECOVERY TIME**.

#### BOTTOM ROW

**TRIODE1/2 PLATE FREQ** – Sets the cutoff frequency of the plate impedance for the next-to-last (triode 1) and last (triode 2) triode in the chain, which allows you to control the buzziness that sometimes occurs with higher gain settings. The capacitor across the triode’s plate resistor is used to smooth the response and reduce noise. You can adjust the amount of capacitance, and the resulting frequency. Lowering the frequencies dials out sharpness and “fizz”, making the tone smoother.

**TRIODE HARDNESS** – Controls how sharply the triodes enter saturation and can be used to simulate softer/harder tubes. The effect is subtle and most apparent at edge of breakup. Lower values give softer saturation, higher values give a more aggressive breakup. Defaults to an appropriate value when an amp model is selected.

**PRESENCE FREQ** – Alters the center frequency of the amp’s **PRESENCE** control.

**DEPTH FREQ** – Alters the center frequency of the amp’s **DEPTH** control.

**POWER AMP LOW/HI CUT** – Low/high pass filters placed after the power amp section that shape the tonal color of the power amp. Note that **AMP VOICING** also sets these values. Reduce **Hi Cut** to remove unwanted “fizz”.



### TOP ROW

**DEFINITION** – A basic “tilt EQ” located at the amp input. It changes the fundamental character of the amp from vintage to modern or vice-versa. Positive values increase the amount of upper overtone saturation, negative values reinforce lower harmonics.

**LOW CUT** – Reduces the amount of low frequency (10-1000Hz) before the preamp input. Use this is to tighten up a tubby bass end. Somewhere between 10-150Hz is generally where it will sound best for standard guitar tones.

**HIGH CUT** – Reduces the amount of high frequency (2k-20kHz) after the preamp output. Lower the value to make your top end sound smooth and silky, raise it to make it brilliant and defined.

**BRIGHT CAP** – Sets the value of the capacitor which determines the sonic effect of the BRIGHT switch. Increase to make the preamp brighter and vice-versa.

**AMP VOICING** – Voices the amp to a variety of tonal styles. Choose “Neutral” for the raw amp sound or one of the other voicings for a quick “mix-ready” tone. Affects POWER AMP LOW/HI CUT values and applies some parametric EQ.

When an amp is selected, the settings on this page are updated accordingly. If you then select a different tone stack, the settings remain unchanged. [See the Tone Stack Settings table.](#)

### BOTTOM ROW

**CHARACTER/FREQ** – These two parameters control powerful “inverse homomorphic filters”. When playing softly this dynamic filter has little effect on the sound. As the amount of distortion increases, the influence of the filter increases. The Character Frequency control sets the center frequency of the filter while the Character control sets how pronounced the effect is. For example, to darken the tone when playing harder, one might set the frequency to 10 kHz and the amount to -5. Setting the amount to +5 will make the tone brighter when playing hard. (Default = 0.)

**TONE FREQ** – Sets the center frequency of the tone controls. This control works whether you are using PASSIVE, ACTIVE, or substitute tone stacks.

#### TONELLOCATION

**PRE** – Places the tone stack at the input to the preamp.

**POST** – Places it between the preamp and power amp.

**MID** – Places it between the last two triode stages.

**END** – Places it after the power amp (which is impossible with a real amp).

The farther upstream you position the stack, the thinner the sound. MID will sound chunkiest, with END being rather dark.

#### TONESTACK TYPE

**PASSIVE** – Matches the tonestack with the selected amp type.

**ACTIVE** – Gives each tone control  $\pm 12$  dB boost/cut making them more sensitive; they also will not interact with each other.

**AMP TYPE** – Replaces the default tonestack with one from another amp.

**USE MIMIC** – Identifies deviations in the response of the simulated amplifier to the actual amplifier and generates corrective data bringing a level of accuracy that has been heretofore unachievable.

### TONESTACK TYPES

**LAST UPDATE: FIRMWARE v7**

**BROWNFACE** – warm Fender early 60’s sounds (Vibroverb)

**BLACKFACE** – crisp Fender late 60’s sounds (Twin Reverb)

**BASSGUY** – fat and gain-y Fender Tweed Bassman

**TOP BOOST** – AC30 Top Boost, warm and chimey

**PLEXI** – classic rock late 60’s Marshall, fat, dense gain

**BOUTIQUE** – Matchless, brilliant and crisp

**HI POWER** – Hiwatt, which had a very unique tonestack design, clean/punchy

**USA NORMAL** – Mesa Boogie “Mark” series, warm, smooth gain

**USA FAT** –

**RECTO ORG/RED** – Boogie Rectifiers

**SKYLINE** – Dumble amps had a specially voiced tonestack after the mid-’80s called “Skyliner”

**GERMAN** – dark-voiced stack for mega-gain amps

**BLUES JR** – modern Fender 1x10 combo

**WRECKER** – the late Ken Fisher’s legendary “Trainwreck” amp

**VINTAGE** – a mid-heavy stack great for fat, small tweed amp-type sounds

**CA3+SE** – Bob Bradshaw’s CAE preamps

**FREYER D60** – VHT/Fryette

**MR Z 38 SR** – Doctor Z

**EURO UBER** – Bogner Uberschall, the loudest, most hi-gain tonestack

**PVH 6160** – Peavey 5150

**SOLO 100** – Soldano SLO

**CORNCOB** – British-made Cornford amp

**EURO** – Bogner Ecstasy

**CAROLANN** – Alan Phillip’s boutique masterpiece, tons of mids, hi-gain

**CITRUS** – modern Orange Rockerverb, classic rock gain with tons of mids

**BRIT JM45** – Marshall JTM45, Marshall’s 1st amp model. fat and sweet

**USA RHY** – Mesa Boogie MKIV

**RECTO NEW ORG/RED** – Boogie Rectifiers

**SHIVER CLN** – Bogner Shiva

**CAMERON** – Mark Cameron amp model

**GERMAN V4** – Diezel VH4

**BRIT JVM OD2** – Marshall JVM410

**5153 GREEN/BLUE/RED** – EVH 5150 III

**BRIT SUPER** – Marshall AFD100

**DIV13 CJ** – Divided by 13 CJ11

**BADGER** – Suhr Badger



#### TOP ROW

**CAB** – Loads a cabinet impulse response (IR). The older FAS and RW cabs were recorded with neutral mics. OH, Kalthallen, and the Mix/Producer Pack series have matching mics included in the IR.

**CAB SIZE (MONO CAB ONLY)** – “Scales” the IR to simulate shrinking or enlarging of the speaker. This effect can be used to shift where the tone sits in a mix, or to create dramatic effects. Subtle settings (0.9-1.1) will sound most natural.

**MOTOR DRIVE** – Models the effect of high power levels on speaker tone. Simulates the impedance and distortion effects that occur when the speaker is pushed hard. Be aware this setting adds a little compression as you increase it. **NOTE:** This parameter appears on the **ROOM** page for stereo cabs.

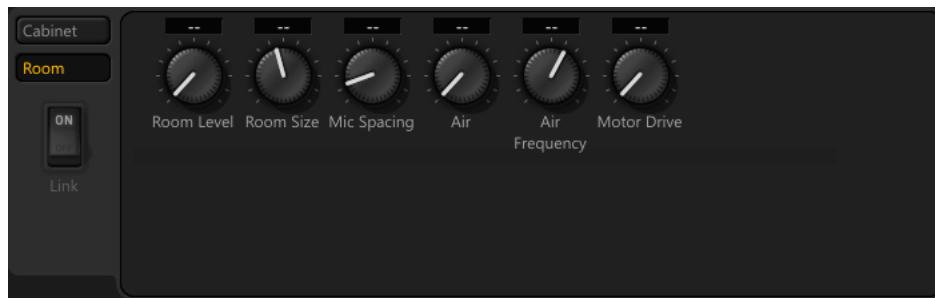
#### BOTTOM ROW

**MIC** – Don’t feel that you have to add a mic unless you *want* to add EQ, which is basically what you would be doing.

**LOW/HIGH CUT** – Adjusts the cutoff point of first order low/high pass filters. Increase the Low Cut if the sound is too “bassy” or “boomy.” Decrease the High Cut for a darker cab tone. Common settings are 80-150 Hz for high pass, and 5-7 kHz for low pass.

**PROXIMITY** – Causes an increase in bass or low frequency response as proximity is increased (closer to speaker). Disabled when MIC is set to none.

**DELAY** – Delays the signal up to 1 second. With cab in stereo mode or with two cab blocks in parallel, delaying one cab relative to the other can achieve interesting comb filter effects. A common practice in studio recording is to use multiple mics on a speaker at different distances to intentionally introduce it. The effect is most pronounced when the cabs are summed to mono.



#### TOP ROW

**ROOM LEVEL/SIZE** – Determines the level and size of room reverb that is built into the cab block. Increase to add room ambience to the sound.

**MIC SPACING** – Increases delay times inside the room reverb by simulating the distance of the room microphone from the sound source.

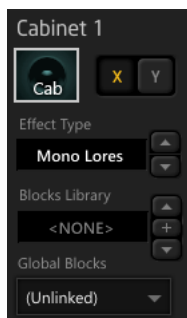
**AIR** - Mixes some of the signal going into the Cab block with the signal leaving the Cab block.

**AIR FREQUENCY** – Sets the cutoff frequency of the mixed signal. Increase to maximum value for a straight mix.

**MOTOR DRIVE** – See above.

#### MIC TYPES

- 57 DYN – Shure SM57
- 58 DYN – Shure SM58
- 421 DYN – Sennheiser MD 421 II
- 87A COND – Shure Beta 87A
- U87 COND – Neumann U87
- E609 DYN – Sennheiser e609 Silver
- RE16 DYN – Electro-Voice RE16
- R121 COND – Royer Labs R-121
- D112 DYN – AKG D112
- 67 COND – Neumann U67



#### EFFECT TYPE

- MONO HIRES – mono processing at 2048 resolution (42ms).
- MONO LORES – mono processing at 1024 resolution (21ms).
- STEREO – stereo processing at low resolution (2 × 1024).

Note that with the stock cabs there is no significant energy beyond an IR length of 1024. (The high res of 2048 allows for 1024 in stereo.) A mono cab with a non-acoustic IR would typically use Mono Lores (which also uses less CPU).

**LINK (STEREO ONLY)** – Sets the left channel parameters as master controls, which set identical values for left and right. You can still set right channel values independently.

<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
1987x Normal	Marshall 1987x Vintage Series	Features an "essential" mod to the tonestack of this Plexi. Reissue of the 50w JMP Lead 1987.
1987x Treble	Marshall 1987x Vintage Series	Treble channel of the 1987x Vintage Series Plexi.
5153 Green	EVH 5150 III (Green)	Green (gritty clean) channel of the 100w 6L6 model, made in collaboration with Fender. <a href="#">Recommended settings.</a>
5153 Blue	EVH 5150 III (Blue)	Blue (crunch/rhythm) channel.
5153 Red	EVH 5150 III (Red)	Red (high gain/lead) channel.
59 Bassguy	Fender Bassman	1959, Tweed era, 5F6-A circuit. Low-to-medium gain amp designed for bass but more widely adopted by guitarists.
65 Bassguy	Fender Bassman	1965 Blackface version, AB165 circuit which is very crunchy and bright and does not sound like your typical Fender.
Atomica Low	Cameron Atomica	A "brown sound" 100w amp, low gain channel.
Atomica High	Cameron Atomica	High gain channel.
Band Commander	Fender Bandmaster	1968 Silverface Fender Bandmaster with the AB763 circuit.
Big Hair	80's metal	Mids without mud. Revive the 80s metal scene. (Spandex not included.)
Blanknshp Leeds	Blankenship Leeds 21	EL84 tubes. Boutique version of an 18w Marshall with a big sound at low power. Mercury Magnetics transformers,
Bludojai Clean	Bludotone Ojai (Clean)	Reported to be an exact clone of Robben Ford's Tan Dumble. Clean mode modeled with preamp boost (PAB) engaged as the owner prefers this. To disengage PAB change the tonestack type to Skyline.
Bludojai Lead	Bludotone Ojai (Lead)	Lead mode.
Boutique 1	Matchless Chieftain	Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. Based on a Vox circuit.
Boutique 2	Matchless Chieftain	Added Boost for more gain and high-frequency emphasis.
Brit 800	Marshall JCM800	Model 2204. Bring the Master up for true 80's tone. To soften the attack, lower Triode Freq and increase Damping.
Brit 800 MOD	modded Marshall JCM800	Removed the treble peaker, making the amp "heavier" and "less strident".
Brit Brown	Van Halen's Marshall	Faithful recreation of the legendary "Brown Sound" – The modded "#1" Marshall.
Brit JM45	Marshall JTM45 (Ch 1)	Made famous by Clapton and others; actually a modified Bassman design. Try with a Tonebender or Treble Booster.
Brit JVM OD1 GN	Marshall JVM410 (OD1, Green)	OD1 channel, Green mode, hot-rodged.
Brit JVM OD2 GN	Marshall JVM410 (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
Brit JVM OD1 OR	Marshall JVM410 (OD1, Orange)	OD1 channel, Orange mode, extra gain. For Red mode, enable Boost or increase the Input Trim parameter.
Brit JVM OD2 OR	Marshall JVM410 (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1. See above for Red mode.
Brit Pre	Marshall JMP-1	Rack-mount preamplifier version of the Brit 800. OD2 channel. Crunchy "ZZ" tone.
Brit Silver	Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative "25/50" model. Slightly darker and higher gain than the JCM800.
Brit Super	Marshall AFD100	100w dual-mode head with 6550 tubes, believed to be a modified 1959 Tremolo. Used by Slash on "Appetite for Destruction". AFD mode adds an extra gain stage, 34 mode is based on Slash's modded JCM 800 (2203).
Buttery	Budda Twinmaster	Based loosely on a late 90's specimen. Relies mostly on power amp distortion.
CA3+ Clean	CAE 3+ SE preamp (Ch 1)	Custom Audio Electronics preamp. The Clean channel is based on a Blackface Fender preamp.
CA3+ Rhy	CAE 3+ SE preamp (Ch 2)	Channel 2 (Rhythm).
CA3+ Lead	CAE 3+ SE preamp (Ch 3)	Channel 3 (Lead).
Cali Leggy	Carvin Legacy VL100	Legacy 1, 100w, EL34. Uses a "James" tone stack which is more like hi-fi tone controls. Based on Steve Vai's original signature Legacy amplifier. To get a Steve Vai tone, keep Treble low, Bass high and not too much Gain.
Cameron Ch 1	Cameron CCV100 (Ch 1)	An amp its creator Mark Cameron calls "one pissed off amp."
Cameron Ch 2	Cameron CCV100 (Ch 2)	Higher gain tone. On Channel 2, Saturation is engaged by default, no Presence (set it to 0).
Carolann OD-2	Carol-Ann OD-2r	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips.
Citrus RV50	Orange Rockerverb	"Dirty" channel of the 50w head known for warmth and rich harmonics.
Class-A 15w TB	Vox AC-15	15w, EL84 tubes. The heart of this amp's tone comes from its power section and no negative feedback.
Class-A 20 DLX	Morgan AC20 Deluxe	EL84 tubes. Similar to Normal channel of AC30 voiced on the dark side, a combination of clean chime and AC30 grind. With Bright OFF and a good treble booster think Brian May. With Bright ON think U2. Brilliant setting can be simulated by setting the LOW CUT FREQ parameter to approximately 250 Hz
Class-A 30w	Vox AC-30	30w, EL84 tubes. Combo that dominated the British Invasion. Gritty character, warm tone, great feel.
Class-A 30w TB	Vox AC-30TBX	30w, EL84 tubes. Created in response to demand for "more treble". Great highs and slightly reduced bass.
Comet Concourse	Komet Concorde	EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Slow" reduce INPUT TRIM to 0.25".

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Colored amps are non-MV (no Master Volume on the real amp). The MASTER VOL is set to 10 by default.



<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
Corncob M50	Cornford MK50 II	Boutique British amp. Plexi-meets-modern tone with big cojones.
Das Metall	Diezel VH4 (Ch 4)	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. 6550. See <i>Dizzy V4 4</i> .
<b>Deluxe Tweed</b>	<b>Fender Tweed Deluxe</b>	Fender Deluxe (5E3) from the 50's, 15w. The earliest and most popular of the so-called Tweed amplifiers. It has only one tone control, so use TREBLE and leave BASS and MID at noon.
<b>Deluxe Verb</b>	<b>Fender Deluxe Reverb</b>	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup.
Dirty Shirley	Friedman Dirty Shirley	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. Based on a JTM45.
Division13 CJ	Divided by 13 CJ11	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12 combo.
Dizzy V4 2	Diezel VH4 (Ch 2)	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6. Channel 2, "gritty funk, dynamic clean."
Dizzy V4 3	Diezel VH4 (Ch 3)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
Dizzy V4 4	Diezel VH4 (Ch 4)	Channel 4, newer version of <i>Das Metall</i> . A monster of gain which still has great definition and authority.
<b>Double Verb</b>	<b>Fender Twin Reverb</b>	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup.
Energyball	ENGL Powerball	100w Lead channel, 6L6 tubes. Very high-gain German model. Lots of bass. Great for aggressive, drop-tuned riff work.
Euro Blue	Bogner Ecstasy (Blue)	20th Anniversary model. Dark amp, turn up Presence or engage Bright. Blue channel with Boost + Structure OFF.
Euro Red	Bogner Ecstasy (Red)	Red channel with Boost + Structure ON (high gain).
Euro Uber	Bogner Überschall	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones.
FAS 6160	Peavey EVH 5150	Alternative version of the PVH 6160, more open and less fizzy than the original amp. Also, a virtual choke has replaced the resistor found on the original's power supply filter. This results in a bouncier feel.
<b>FAS Brown</b>	<b>Van Halen's Marshall</b>	Original BROWN model from the Axe-Fx Standard/Ultra.
FAS Crunch	ultimate British amp	More dynamic and open than a Plexi, but with more gain.
FAS Lead 1	Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
FAS Lead 2	Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
FAS Modern	high gain rhythm + lead hybrid	High-gain hybrid. Equally well-suited to modern rhythm or lead work. Loosely based on a Recto with tighter bass.
FAS Modern II	high gain rhythm + lead hybrid	Tighter version of the popular FAS Modern model with a 5150-style bass boost in the tone stack.
FAS Rhythm	British + USA crunch	Combines the best features of the British and USA crunch models.
<b>FAS Wreck</b>	<b>Trainwreck Express</b>	Original WRECKER 1 model from the Axe-Fx Ultra.
Fox ODS I	Fuchs Overdrive Supreme-50	Overdrive channel, 50w, 6L6 tubes. Mid switch ON.
Fox ODS II	Fuchs Overdrive Supreme-50	Mid switch OFF.
Friedman BE	Friedman Brown Eye	50w or 100w, EL34. What many call "the ultimate modded Plexi" by Dave Friedman (Rack Systems).
Friedman HBE	Friedman Hairy Brown Eye	BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal.
Fryette D60 L	Fryette D60 (Less)	60w, KT88 or 6550 tubes. "Deliverance Sixty". "Less" mode.
Fryette D60 M	Fryette D60 (More)	"More" mode.
<b>Gibtone Scout</b>	<b>Gibson Scout</b>	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp.
Herbie Ch2-	Diezel Herbert (Ch 2-)	3-channel 180w, called "looser" and "more "familiar" than the VH4. Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
Herbie Ch2+	Diezel Herbert (Ch 2+)	Channel 2+, gets you into Diezel VH4 territory.
Herbie Ch3	Diezel Herbert (Ch 3)	Channel 3.
Hipower Normal	Hiwatt DR103 (Normal)	1974 Harry Joyce/Hylight model. Medium-gain, full sound amp with unique tone-stack and chimey, grinding tone.
Hipower Brillnt.	Hiwatt DR103 (Brilliant)	Brighter model based on the amp's "Brilliant" channel.
Hot Kitty	Bad Cat Hot Cat 30r (Ch 2)	30w, EL34, cathode bias, Channel 2. Voted by Guitar Player as "the second best combo of all time."
<b>Jazz 120</b>	<b>Roland JC-120</b>	120w (stereo: 2x 60w). The only solid-state-based model in the collection, a quintessential clean tone.
JR Blues	Fender Blues Jr.	15w. A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Damping to 0.
Mr Z 38 Sr.	Dr. Z Maz 38 SR	38w, EL84 tubes. Popular with country and roots players. The quintessential country amp.
<b>Nuclear-Tone</b>	<b>Swart Atomic Space Tone</b>	20w, 6V6. As with the actual amp, the bias tremolo is particularly effective.
ODS-100 Clean	Dumble OD Special (Clean)	100w "HRM" (Hot Rod Marshall) version, Clean channel. A coveted but rare amp made famous by Robben Ford.
ODS-100 Lead	Dumble OD Special (OD)	Lead channel matched with the preamp bypass (PAB) engaged (which bypasses the input tone stack) and the Drive control at approximately 7.0. Played by the great Larry Carlton and many others!

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<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
Plexi 50w	Marshall Super Lead 1959	1969 50w model. Classic amp head that gave rise to "the stack." Great for crunchy rhythm work. As with the actual amp, don't be afraid to turn the bass all the way down or the treble all the way up, otherwise it's too flubby.
Plexi 100w	Marshall Super Lead 1959	100w model.
Prince Tone NR	Fender Princeton (no reverb)	Class A, 5w. 5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components.
Prince Tone Rev	Fender Princeton ('66 Reverb)	Same as above.
Prince Tone Twd.	Fender Princeton (Tweed)	Same as above.
PVH 6160 Block	Peavey EVH 5150 (Lead)	120w, 6L6. Rematched against an original block letter Peavey EVH 5150. Lead channel.
PVH 6160 II	Peavey 6505+	120w, 6L6. Identical to the EVH II.
Recto Org Vintg	Mesa Boogie Dual Rectifier	Late (3-channel) model, a high-gain masterpiece with crushing power and tighness. Rectos are bassy, fizzy beasts but that tone works great for certain genres.
Recto Red Vntg	Mesa Boogie Dual Rectifier	Same as above, Red channel.
Recto Org Mdrn	Mesa Boogie Dual Rectifier	Modern version, no negative feedback, more aggressive, be careful with the Master Volume. Orange channel.
Recto Red Mdrn	Mesa Boogie Dual Rectifier	Same as above, Red channel.
Ruby Rocket	Paul Ruby Rocket	Trainwreck Rocket clone (similar to a Vox).
Shiver Cln.	Bogner Shiva (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
Shiver Ld	Bogner Shiva (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.
Solo 88 Rhythm	Soldano X88R preamp (Crunch)	Crunch channel of the Soldano X88R 3-channel preamp.
Solo 99 Clean	Soldano X99 preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp; Clean channel.
Solo 99 Lead	Soldano X99 preamp (Lead)	Lead channel.
Solo 100 Clean	Soldano SLO-100 (Nrm1/Clean)	SLO = Super Lead Overdrive, 100w. Normal channel, Clean gain selector.
Solo 100 Rhy	Soldano SLO-100 (Nrm1/Crunch)	Normal channel, Crunch gain selector. Aggressive rhythm.
Solo 100 Lead	Soldano SLO-100 (Lead)	Snarling Lead channel.
Spawn Nitrous	Splawn Nitro (OD)	100w, KT-88, OD channel. All the Splawn tone with more saturation and voiced for a bigger low end and low mids.
Spawn Q-Rod 1st	Splawn Quick Rod (1st gear)	100w, Channel 2. Signature Splawn tone with lots of bite, strong mids and 3 gear versatility. 1st gear, "Hot Rod Plexi".
Spawn Q-Rod 2nd	Splawn Quick Rod (2nd gear)	2nd gear, "Hot Rod JCM 800".
Spawn Q-Rod 3rd	Splawn Quick Rod (3rd gear)	3rd gear, "Super Hot Rod 800".
Suhr Badger 18	Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
Suhr Badger 30	Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier.
Supertweed	Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids"
Super Verb	Fender Super Reverb	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, Vibrato channel.
Supremo Trem	Supro 1964T	Supro 1964T. The single Tone control on the real amp is mapped to Treble.
SV Bass	Ampeg SVT	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over.
Tube Pre	generic tube preamp	Completely neutral, low-gain tube preamp useful for "warming up" various sources.
Two Stone J-35	Two-Rock Jet 35	35w, 6L6. Lead mode with Bypass engaged, which bypasses the input tone stack for a more focused lead sound.
TX Star Lead	Mesa Lone Star (Lead)	50/100w, 6L6, Lead channel.
USA IIC+ Norm	Mesa B. Mark IIC+ (Lead)	US-made amp famous for its smooth overdrive sound; Bright OFF.
USA IIC+ Bright	Mesa B. Mark IIC+ (Lead)	Bright ON.
USA Clean 2	Mesa Boogie TriAxis preamp	Rhythm Green channel ("Vintage Fat Rhythm" or "old Black Face").
USA Clean 1	Mesa Boogie MKIV (Rhy 1)	Somewhat neutral, clean-sounding model that can pushed into warm clipping. Rhythm 1 channel.
USA Lead	Mesa Boogie MKIV (Lead)	Tight, focused, hi-gain sound. Great for fusion and rock leads. Bright OFF, Mid Gain OFF.
USA Lead +	Mesa Boogie MKIV (Lead)	Bright OFF, Mid Gain ON.
USA Lead BRT	Mesa Boogie MKIV (Lead)	Bright ON, Mid Gain OFF.
USA Lead BRT +	Mesa Boogie MKIV (Lead)	Bright ON, Mid Gain ON.
USA Pre Green	Mesa Boogie TriAxis preamp	Lead 2 Green mode, medium gain Boogie lead. Modeled with the Hi-Cut control at maximum. Power amp sim active by default (Supply Sag nonzero).
USA Pre Yellow	Mesa Boogie TriAxis preamp	Same as above. Lead 2 Yellow mode, classic Boogie lead (Mark IIC+/Mark IV).

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<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
USA Rhythm	Mesa Boogie MKIV (Rhy 2)	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF.
Vibrato-King	Fender Vibro-King	Fender Vibro-King, famous for crystal cleans and powerful overdrive. Modeled with the Fat switch ON.
Vibrato Lux	Fender VibroLux Reverb	1963 Blackface model, 6L6.
Vibrato Verb	Fender Vibroverb	40w combo that's great for clear or grinding cleans and gutsy blues. 6G16 circuit, Brownface era.
Wrecker 1	Trainwreck Express	Trainwreck Express, designed and built by the late, great Ken Fischer.

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<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
1	1x6 Oval .....6" Supro, 6x9 oval speaker used in some early amps (Supro). Combine with a Plexi for some Zep.
2	1x8 Tweed .....1x8 Fender Blues Jr. Really thin and cutting for roots blues leads.
3	1x10 Gold .....1x10 Chicago Jensen C10N
4	1x10 Blue .....1x10 Alnico Blue
5	1x12 Tweed .....Fender 1x12 Tweed, based on the original 12" speaker used in an early Fender "Tweed".
6	1x12 Black .....Fender Blackface 1x12
7	1x12 Blue .....Vox 1x12
8	<a href="#">1x12 E12L (RW)</a> .....200w Electro-Voice EVM-12L, housed in a solid mahogany, open-backed cabinet. <a href="#">Firmware 9 version at cabinet 119.</a>
9	1x12 Studio .....Mesa Studio 22 1x12
10	1x12 EMI Open Back (JM) .....Far field IR (Eminence).
11	1x12 Boogafunk Blue (OH) .....Boogafunk Thiele 1x12 with Celestion Alnico Blue.
12	1x12 Boogafunk E12L (OH) .....Boogafunk Thiele 1x12 with Electro Voice EVM-12L Classic.
13	1x12 Tweed Blue (RW) .....Tweed Deluxe narrow panel from 1956 with replacement Celestion Alnico Blue speaker for brighter tone with more high end sparkle.
14	1x12 Tweed Deluxe (RW) .....Tweed Deluxe narrow panel from 1956 with the original Jensen P12R speaker for the purists. Rounder, warmer sound than the Blue.
15	1x12 Brit Blue (RW) .....Celestion Alnico Blue 12", IR of the speaker without a cabinet.
16	<a href="#">1x12 Brit G12H30 (RW)</a> .....Celestion G12H30", IR of the speaker without a cabinet. <a href="#">Firmware 9 version at cabinet 120.</a>
17	1x15 Blues .....Peavey Delta Blues 1x15
18	1x15 Thunderbolt (RW) .....Supro Thunderbolt S6420 cabinet with the original 15" Jensen speaker. Probably a Red Wirez IR. Decent low end for a small, open-backed cabinet, a boost around 550Hz that gives it some mid range "honk", and crunchy upper mids.
19	2x12 Black .....Fender Deluxe/Twin Reverb 2x12
20	2x12 Brit .....Vox AC30 with 2x12 Alnico Blue speakers.
21	<a href="#">2x12 Doubleverb D120 (RW)</a> .....67 Fender Twin Reverb cabinet with vintage JBL D120Fs. The D120s have more low end than the C12Ns and a peak around 3700 Hz, for distinctly edgier upper mids. <a href="#">Firmware 9 version at cabinet 121.</a>
22	<a href="#">2x12 Doubleverb C12N (RW)</a> .....67 Fender Twin Reverb cabinet with vintage Jensen C12Ns. A little less bass than the D120s and a peak around 2500Hz which gives it a crunchier sound than the JBLs. <a href="#">Firmware 9 version at cabinet 122.</a>
23	2x12 Blue .....Chicago Jensen P12Q, two classic American 12" speakers with blue labels.
24	2x12 Top Boost Blue (RW) .....Vox AC30 with two Vox labeled Celestion Alnico Blues made in the UK. Chimey Vox goodness.
25	2x12 Top Boost Silver (RW) .....Vox AC30 with two Vox labeled alnico, silver speakers. These are 25 wattish, T1656 frame, Alnico silvers with Pulsonic cones made for the Thomas Organ Company in the 60's. Slightly less extended upper mids than the blues, same cones as the early greenbacks. Cool speakers in pristine condition.
26	2x12 Boutique (RW) .....Matchless ES212, with one custom voiced 30w Celestion G12H and one 25w Celestion G12M.
27	2x12 Jazz (RW) .....Roland Jazz Chorus JC-120 with Roland 12" speakers. Clean, kinda like a more scooped JBL D120.
28	2x12 Gold 30 Far-Field (JM) .....Far field IR of a Celestion Alnico Gold.
29	2x12 G12-65 Far-Field (JM) .....Far field IR of a Celestion G12-65.
30	2x12 Boutique .....Matchless 2x12
31	<a href="#">2x12 Doubleshow (RW)</a> .....Fender Dual Showman cabinet with vintage JBL D130s. <a href="#">Firmware 9 version at cabinet 123.</a>
32	4x10 Tweed Bass .....Fender 4x10 Bassman
33	4x10 Bassguy P10 (RW) .....Reproduction Narrow Panel Tweed Bassman cabinet with vintage '57 Jensen P10Qs. Crunchy upper mids, scooped low mids, and tons of low end below 70Hz.
34	<a href="#">4x12 Basketweave G12H30 (RW)</a> ...68 Marshall Basketweave 4x12 with a matched quad of vintage, 30w, Celestion G12H "blackbacks." T1281 frames and "444", 55Hz bass cones from the late 70's. Unleash your inner Jimi, or Jimmy, if you prefer. <a href="#">Firmware 9 version at cabinet 124.</a>
35	4x12 Basketweave G12L (RW) .....68 Marshall Basketweave 4x12 with vintage Celestion G12Ls.
36	4x12 Basketweave G12M20 (RW) ..68 Marshall Basketweave 4x12 with 20w Celestion Heritage G12Ms. Brown sound all around.
37	4x12 Basketweave G12M25 (RW) ..68 Marshall Basketweave 4x12 with vintage Marshall labeled 25w Celestion G12Ms. These beauties have T1221 frames and Pulsonic 003 "lead" cones.
38	4x12 1960A G12M (RW) .....Slant Marshall 1960 with four 25w Celestion G12Ms, aka "Greenbacks".

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<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
39	4x12 1960B T75 (RW) .....Straight Marshall 1960 with four Celestion G12T 75s.
40	4x12 1960B K120 (RW) .....Marshall 1960 cabinet with JBL K120s.
41	<a href="#">4x12 1960B V30 (RW)</a> .....Straight Marshall 1960 with four Celestion Vintage 30s. <a href="#">Firmware 9 version at cabinet 125.</a>
42	4x12 Hi-Power (RW) .....1975 Hiwatt SE4123 cabinet with four vintage 50w Fane purplebacks.
43	<a href="#">4x12 Recto V30 (RW)</a> .....Oversized Mesa Rectifier cabinet with four Celestion Vintage 30s. <a href="#">Firmware 9 version at cabinet 126.</a>
44	4x12 Recto V30 (OH) .....Mesa Boogie Rectifier 4x12 with Celestion Vintage 30s.
45	4x12 Solo V12 (RW) .....Soldano 412B with four Eminence Legend V12s. A lot more high end than the S12X version. It's a front-loaded cab with lots of resonance so you may need to back the mics off a bit more than usual.
46	4x12 Solo S12X (RW) .....Soldano 412B with four Eminence made S12Xs. S12Xs were stock in the older cabs. Give this one a little more distance than you might normally, the cab resonance is pronounced up close and the speakers have a notch in the upper mids between 4-8KHz. Nice for taming fizzy guitars.
47	<a href="#">4x12 German V30 (RW)</a> .....Bogner or ENGL Pro 4x12 cabinet with four Celestion Vintage 30s. <a href="#">Firmware 9 version at cabinet 127.</a>
48	4x12 German Boutique (RW) .....ENGL Pro 4x12 cabinet with four Celestion Vintage 30s.
49	<a href="#">4x12 PVH6160 (RW)</a> .....Older model Peavey 5150 4x12 cabinet with four Sheffield 1200 speakers. <a href="#">Firmware 9 version at cabinet 128.</a>
50	<a href="#">4x12 Uber T75 (RW)</a> .....Bogner Uberkab, with Celestion G12T 75s + Vintage 30s. This IR features the T-75s. <a href="#">Firmware 9 version at cabinet 129.</a>
51	<a href="#">4x12 Uber V30 (RW)</a> .....Same as above. This IR features the V30s. <a href="#">Firmware 9 version at cabinet 130.</a>
52	<a href="#">4x12 Uber T75+V30 (RW)</a> .....Same as above. This IR is a 50/50 mix of both speakers. <a href="#">Firmware 9 version at cabinet 131.</a>
53	<a href="#">4x12 Citrus V30 (RW)</a> .....Straight Orange 4x12 (PPC412) with Celestion Vintage 30s. <a href="#">Firmware 9 version at cabinet 132.</a>
54	4x12 Mills 12K (OH) .....Mills Acoustics Afterburner 4x12 with Celestion G12K-100 speakers.
55	4x12 SLM Blue (OH) .....SLM Electronics 4x12 with Celestion Alnico Blue speakers.
56	4x12 SLM G65 (OH) .....SLM Electronics 4x12 with Celestion Heritage G12-65 speakers.
57	4x12 SLM H75 (OH) .....SLM Electronics 4x12 with Scumback H75 speakers, similar to G12.
58	4x12 SLM M75 (OH) .....SLM Electronics 4x12 with Scumback M75 speakers, similar to 1987 G12M (greenback).
59	4x12 SLM V30 (OH) .....SLM Electronics 4x12 with Celestion Vintage 30 speakers.
60	4x12 20w .....Marshall with 4x12 low power 20w Greenbacks.
61	4x12 25w .....Marshall with 4x12 25w Greenbacks, 1970's.
62	4x12 V30 .....Generic 4x12 with Celestion V30 speakers.
63	4x12 German .....Bogner 4x12
64	4x12 30w (Ultra) .....G12H30 from the Axe-Fx Ultra (previously in this slot: 4x12 Metal, an Engl 4x12 captured by Jocke Skog of the band Clawfinger).
65	4x12 Cali .....Mesa Boogie traditional 4x12
66	1x15 L.A. Bass .....SWR 1x15 bass amp cabinet
67	4x10 Aluminum Bass (RW) .....Hartke 4x10" bass cabinet with aluminum drivers.
68	8x10 SV Bass (RW) .....Ampeg SVT 810 Bass cab with stock SVT 10" speakers.
69	4x12 V30 #1 (Kalthallen) .....4x12 with Celestion V30 speakers.
70	4x12 V30 #2 (Kalthallen) .....4x12 with Celestion V30 speakers.
71	4x12 V30 #3 (Kalthallen) .....4x12 with Celestion V30 speakers.
72	4x12 V30 #4 (Kalthallen) .....4x12 with Celestion V30 speakers.
73	4x12 G12T75 #1 (Kalthallen) .....4x12 with Celestion G12T75 speakers.
74	4x12 G12T75 #2 (Kalthallen) .....4x12 with Celestion G12T75 speakers.
75	1x8 Champier Mix .....Fender Champ with 8" speaker (Producer Pack).
76	1x8 Vibrato Champier Mix .....Fender Vibro Champ with 8" speaker (Producer Pack).
77	1x10 Prince Tone Black Mix .....Blackface Fender Princeton with 10" speaker (Producer Pack).
78	1x10 Prince Tone Silver Mix .....Silverface Fender Princeton with 10" speaker (Producer Pack).
79	1x12 Junior Blues Mix .....Fender Blues Junior with 12" speaker (Producer Pack).
80	1x12 Deluxe Verb Mix .....Fender Deluxe Reverb with 12" speaker (Producer Pack).
81	1x12 Deluxe Tweed Mix .....Fender Deluxe Tweed with 12" speaker (Producer Pack).

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<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
82	1x12 Vibrato Lux Mix .....Fender Vibrolux with 12" speaker (Producer Pack).
83	1x12 Class-A 15w Blue Mix .....Vox AC-15 with 12" Alnico Blue (Producer Pack).
84	1x12 Division 13 Mix .....Divided By 13 CJ 11 with 12" G12M (Producer Pack).
85	1x12 Hot Kitty Mix .....Black Cat Hot Cat 30R with 12" proprietary Celestion speaker (V30) (Producer Pack).
86	1x12 Hawaii Mix .....Ohau cabinet (Producer Pack).
87	1x15 Tweed Pro Mix.....Fender Pro with 15" speaker (Producer Pack).
88	1x15 Empire Mix .....15" Eminence speaker (Producer Pack).
89	2x10 Super Tweed Mix .....Fender Super Reverb with two 10" speakers (Producer Pack).
90	2x10 Vibrato Lux Mix.....Fender Vibrolux with two 10" speakers (Producer Pack).
91	2x12 Double Verb Mix.....Fender Twin Reverb with two 12" speakers (Producer Pack).
92	2x12 Pro Verb Mix.....Fender Pro Reverb with two 12" speakers (Producer Pack).
93	2x12 Class-A 30w Blue Mix .....Vox AC-30 with two 12" Alnico Blue speakers (Producer Pack).
94	2x12 Class-A 30w Silver Mix .....Vox AC-30 with two 12" Alnico Silver speakers (Producer Pack).
95	2x12 Supremo Mix.....Supro with two 12" speakers (Producer Pack).
96	2x12 Santiago EJ1250 Mix.....12" Eminence EJ1250 50w speaker in a Fender closed-back cabinet (Producer Pack).
97	2x12 Santiago Altec Mix.....12" Altec 417-8H speaker in a x12 half-open cabinet (Producer Pack).
98	3x10 Vibrato King Mix.....Fender Vibro-King with three 10" speakers (Producer Pack).
99	4x10 Bassguy Mix.....Fender Bassman with four 10" speakers (Producer Pack).
100	4x10 Super Verb Mix.....Fender Super Reverb with four 10" speakers (Producer Pack).
101	4x12 Basketweave Green Mix.....Marshall cabinet with four 12" G12M (greenback) speakers (Producer Pack).
102	4x12 Basketweave AX Mix.....Marshall 1960AX (angled front) with four 12" (probably greenbacks) speakers (Producer Pack).
103	4x12 Basketweave TV Mix.....Marshall 1960TV angled tall cabinet with four 12" (probably greenbacks) speakers (Producer Pack).
104	4x12 Cali Lead 80s Mix .....Mesa cabinet from the 80s with four Classic Lead 80 speakers (Producer Pack).
105	4x12 Rumble EV12L Mix.....EVM 12L speakers in a 4x12 12L/12S Dumble cabinet (Producer Pack).
106	4x12 Rumble EV12S Mix.....EVM 12S speakers in a 4x12 12L/12S Dumble cabinet (Producer Pack).
107	4x12 PVH6160 Mix.....EVH 5150 cabinet (Producer Pack).
108	4x12 Petrucci V30 Mix.....John Petrucci's Mesa 4x12 cabinet with V30s (Producer Pack). Adam Cook: "The Petrucci V30 Mix is pretty dark but that is the way he mics his cabs. It's a two mic blend and neither mic is particularly close to the center of the cab. I compared the Petrucci V30 Mix to some IR's we captured at a previous session and they are very similar."
109	1x15 SV Bass M88 Mix .....1x15 bass cabinet, Beyerdynamic M88 microphone (Producer Pack).
110	1x15 SV Bass Subkick Mix .....1x15 bass cabinet, subkick (Producer Pack).
111	4x10 SV Bass M88 Mix .....4x10 bass cabinet, Beyerdynamic M88 microphone (Producer Pack).
112	4x10 SV Bass Subkick Mix .....4x10 bass cabinet, subkick (Producer Pack).
113	4x10+Tweeter SV Bass M88 Mix ....4x10 bass cabinet, M88 microphone (Producer Pack).
114	1x12 Class-A 20 Dlx Mix .....1x12 Morgan AC20 Deluxe cabinet (Producer Pack).
115	1x12 Nuclear Tone Mix .....Swart Atomic Space Tone cabinet, open back, 1x12 Mojotone British Vintage Series BV-25m speaker (Producer Pack).
116	1x12 Scumtone 25W Mix .....Cas Azera Tone-Tools detuned 1x12 cabinet with Scumback H55 (Producer Pack).
117	2x12 Boutique Mix.....2x12 Matchless cabinet (Producer Pack).
118	2x12 SV Legend Mix.....Carvin Legacy 2x12 cabinet, closed back (Producer Pack).
119	1x12 E12L (V9).....Firmware 9 version of cabinet 8.
120	1x12 Brit G12H30 (V9).....Firmware 9 version of cabinet 16.
121	2x12 Doubleverb D120 (V9) .....Firmware 9 version of cabinet 21.
122	2x12 Doubleverb C12N (V9) .....Firmware 9 version of cabinet 22.
123	2x15 Doubleshow (V9) .....Firmware 9 version of cabinet 31.
124	4x12 Basketweave G12H30 (V9) ....Firmware 9 version of cabinet 34.
125	4x12 1960B V30 (V9) .....Firmware 9 version of cabinet 41.

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<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
126 4x12 Recto V30 (V9).....	Firmware 9 version of cabinet 43.
127 4x12 German V30 (V9) .....	Firmware 9 version of cabinet 47.
128 4x12 PVH6160 (V9).....	Firmware 9 version of cabinet 49.
129 4x12 Uber T75 (V9).....	Firmware 9 version of cabinet 50.
130 4x12 Uber V30 (V9).....	Firmware 9 version of cabinet 51.
131 4x12 Uber T75+V30 (V9).....	Firmware 9 version of cabinet 52.
132 4x12 Citrus V30 (V9).....	Firmware 9 version of cabinet 53.

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In Firmware 10 many of the factory cabs were remixed so as to sound more "in the room". The (V9) cabs have a more "studio-polished sound". Far field IRs: cabs 10, 28 and 29.

<u>AXE-FX AMP</u>	<u>SPEAKER TYPE</u>	<u>AXE-FX CAB SUGGESTION</u>
1987x.....	G12M, G12H, G12L .....	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H); 35 (G12L)
5153.....	G12-EVH .....	49, 107 (5150); G12M, G12H
59/65 Bassguy .....	4x10, 2x12 .....	32, 33, 99 (4x10)
Atomica .....	G12H .....	16, 34, 57, 64 (G12H); G12M
Band-Commander .....	2x12 (Jensen C12N) .....	19 (1x12); 21, 22, 91 (Twin)
Blanknshp Leeds.....	2x10 Jensen C10Q, Alnico Blue.....	7, 11, 13, 15, 20, 24, 25, 28, 55, 83, 93, 94 (Alnico)
Bludojai .....	G12-65, EVM 12L .....	29, 56 (G12-65); 8, 12, 105, 106 (EVM); 104 (Classic Lead 80)
Boutique .....	G12M + G12H.....	26, 30 (Matchless); 84 (1xG12M)
Brit 800/Silver.....	G12M, G12H, V30, T75 .....	36, 37, 38, 58, 60, 61, 96, 101, 10, 103 (G12M); 16/34/57/64 (G12H); 41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 39, 50, 73, 74 (G12-T75)
Brit JM45 .....	G12M, G12H, G12L .....	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H); 35 (G12L)
Brit JVM .....	V30 + G12H .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 16, 34, 57, 64 (G12H)
Brit Super.....	V30 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Buttery .....	G12M, G12H .....	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H)
CA3+ .....	(preamp).....	n/a
Cali Leggy .....	V30 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M)
Cameron .....	G12H .....	16, 34, 57, 64 (G12H)
CarolAnn OD-2.....	EVM 12L, Celestion Classic Lead 80.....	8, 12, 105, 106 (EVM); 104 (Classic Lead 80)
Citrus RV50 .....	V30 .....	53 (Orange); 41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Class-A 15w/30w.....	Alnico Blue, G12M.....	7, 11, 13, 15, 20, 24, 25, 28, 55, 83, 93, 94 (Alnico); 36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M)
Class-A 20 DLX.....	Alnico Blue, G12H, Greenback .....	114
Comet Concourse.....	Greenbacks, G12H, V30 .....	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64, 120, 124 (G12H); 41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108, 125, 126, 127, 130, 132 (V30)
Corncob M50 .....	60w V30 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Das Metall .....	V30, G12-K100 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 54 (G12K100)
Deluxe Tweed.....	Jensen P12R, Alnico Blue .....	14, 81 (Deluxe); 7, 11, 13, 15, 20, 24, 25, 28, 55, 83, 93, 94 (Alnico); 5, 6 (1x12); 19 (2x12)
Deluxe Verb.....	1x12 (Jensen C12Q, EVM 12L, JBL D120), 2x10 (Jensen C10N, C10Q, P10R).....	3, 5, 6; 8, 12, 105, 106 (EVM); 21, 22 (Twin); 80, 81 (Deluxe)
Dirty Shirley .....	G12M, G12H .....	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H)
Division13 CJ .....	G12M .....	84 (1x G12M)
Dizzy V4 .....	V30, G12K100 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 54 (G12K100)
Double Verb .....	2x12 (Jensen C12N, JBL D120, EVM-12L) ...	21, 22 (Twin); 8, 12, 105, 106 (EVM); 6, 19; 91 (Twin)
Energyball .....	V30, custom V60 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Euro Blue/Red .....	V30 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); G12M
Euro Uber.....	V30 + G12T75 (Uberkab).....	50, 51, 52 (Uberkab)
FAS 6160.....	12" Sheffield 1200 .....	49 or greenbacks
FAS Brown .....	greenbacks .....	36, 37, 38, 58, 60, 61
FAS Wreck .....	greenback or G12H30 .....	34, 35, 36, 37, 38, 57, 58, 60, 61
Fox ODS .....	G12-65, EVM 12L .....	29, 56 (G12-65); 8, 12, 105, 106 (EVM)
Friedman.....	G12M, G12H, V30.....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H)
Fryette D60 .....	Eminence P50E.....	?
Gibtone Scout .....	1x10 .....	3, 4 (1x10); 84 (1x G12M)
Herbie.....	V30, G12K100 .....	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 54 (G12K100)
HiPower .....	4x12 Fane.....	42 (Hiwatt)
Hot Kitty.....	Bad Cat proprietary Celestion.....	85 (Bad Cat)
Jazz 120 .....	2x12 "silver" Roland.....	27 (Roland)
JR Blues.....	C12N, P12R .....	79 (JR Blues)
Mr Z 38 Sr.....	Alnico Blue + G12H.....	7, 11, 13, 15, 20, 24, 25, 28, 55, 83, 93, 94 (Alnico); 16, 34, 57, 64 (G12H)
Nuclear-Tone .....	G12M .....	84 (1x G12M)
ODS-100.....	G12-65, EVM 12L .....	29, 56 (G12-65); 8, 12, 105, 106 (EVM)
Plexi.....	12" greenbacks or G12H .....	16, 34, 35, 36, 37, 38, 57, 58, 60, 61

Amps not listed have neither speaker types nor suggested cabs in the Axe-Fx II Wiki.



<u>AXE-FX AMP</u>	<u>SPEAKER TYPE</u>	<u>AXE-FX CAB SUGGESTION</u>
Prince Tone	Jensen C10N	3 (1x10); 77, 78 (Princeton)
PVH 6160	Sheffield 1200	49, 107 (5150); G12M, G12H
Recto	V30	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 104 (Classic Lead 80)
Ruby Rocket	Alnico	7, 11, 13, 15, 20, 24, 25, 28, 55, 83, 93, 94 (Alnico); 114
Shiver	V30	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Solo 88 Rhythm	(preamp)	n/a
Solo 99	(preamp)	n/a
Solo 100	12" Eminence	45, 46 (Soldano); 8, 12, 105, 106 (EVM)
Spawn	G12M, G12-65, V30	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 29, 56 (G12-65); 41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30)
Suhr Badger	V30	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 85 (1x V30)
Super Verb	4x10 Jensen C10R, C10Q, P10R	89, 100 (Super)
Supremo Trem	6" oval speaker, 12" or 15" Jensen	18, 95 (Supro)
SV Bass	8x10	66, 67, 68, 109, 110, 111, 112, 113 (bass cabs)
Two-Stone J-35	G12-65	29, 56 (G12-65); 8, 12, 105, 106 (EVM)
TX Star Lead	Mesa C90	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 8, 12, 105, 106 (EVM); 104 (Classic Lead 80)
USA IIC+	EVM 12L	8, 12, 105, 106 (EVM); 104 (Classic Lead 80)
USA Clean 2/Pre	(preamp)	n/a
USA (all others)	Mesa C90	41, 43, 44, 47, 48, 51, 53, 59, 62, 63, 65, 60, 70, 71, 72, 108 (V30); 8, 12, 105, 106 (EVM); 104 (Classic Lead 80)
Vibrato-King	3x10	98 (Vibro-King)
Vibrato Lux	2x10 (Jensen C10Q)	82, 90 (Vibrolux)
Vibrato Verb	1x15 (Jensen C15N, JBL D130, Eminence)	18, 31, 87, 88 (1x15)
Wrecker 1	G12M, G12H	36, 37, 38, 58, 60, 61, 96, 101, 102, 103 (G12M); 16, 34, 57, 64 (G12H)

## FACTORY CABINETS

1	1x6 Oval	39	4x12 1960B T75 (RW)	77	1x10 Prince Tone Black Mix	115	1x12 Nuclear Tone Mix
2	1x8 Tweed	40	4x12 1960B K120 (RW)	78	1x10 Prince Tone Silver Mix	116	1x12 Scumtone 25W Mix
3	1x10 Gold	41	4x12 1960B V30 (RW)	79	1x12 Junior Blues Mix	117	2x12 Boutique Mix
4	1x10 Blue	42	4x12 Hi-Power (RW)	80	1x12 Deluxe Verb Mix	118	2x12 SV Legend Mix
5	1x12 Tweed	43	4x12 Recto V30 (RW)	81	1x12 Deluxe Tweed Mix	119	1x12 E12L (V9)
6	1x12 Black	44	4x12 Recto V30 (OH)	82	1x12 Vibrato Lux Mix	120	1x12 Brit G12H30 (V9)
7	1x12 Blue	45	4x12 Solo V12 (RW)	83	1x12 Class-A 15w Blue Mix	121	2x12 Doubleverb D120 (V9)
8	1x12 E12L (RW)	46	4x12 Solo S12X (RW)	84	1x12 Division 13 Mix	122	2x12 Doubleverb C12N (V9)
9	1x12 Studio	47	4x12 German V30 (RW)	85	1x12 Hot Kitty Mix	123	2x15 Doubleshow (V9)
10	1x12 EMI Open Back (JM)	48	4x12 German Boutique (RW)	86	1x12 Hawaii Mix	124	4x12 Basketweave G12H30 (V9)
11	1x12 Boogafunk Blue (OH)	49	4x12 PVH6160 (RW)	87	1x15 Tweed Pro Mix	125	4x12 1960B V30 (V9)
12	1x12 Boogafunk E12L (OH)	50	4x12 Uber T75 (RW)	88	1x15 Empire Mix	126	4x12 Recto V30 (V9)
13	1x12 Tweed Blue (RW)	51	4x12 Uber V30 (RW)	89	2x10 Super Tweed Mix	127	4x12 German V30 (V9)
14	1x12 Tweed Deluxe (RW)	52	4x12 Uber T75+V30 (RW)	90	2x10 Vibrato Lux Mix	128	4x12 PVH6160 (V9)
15	1x12 Brit Blue (RW)	53	4x12 Citrus V30 (RW)	91	2x12 Double Verb Mix	129	4x12 Uber T75 (V9)
16	1x12 Brit G12H30 (RW)	54	4x12 Mills 12K (OH)	92	2x12 Pro Verb Mix	130	4x12 Uber V30 (V9)
17	1x15 Blues	55	4x12 SLM Blue (OH)	93	2x12 Class-A 30w Blue Mix	131	4x12 Uber T75+V30 (V9)
18	1x15 Thunderbolt (RW)	56	4x12 SLM G65 (OH)	94	2x12 Class-A 30w Silver Mix	132	4x12 Citrus V30 (V9)
19	2x12 Black	57	4x12 SLM H75 (OH)	95	2x12 Supremo Mix		
20	2x12 Brit	58	4x12 SLM M75 (OH)	96	2x12 Santiago EJ1250 Mix		
21	2x12 Doubleverb D120 (RW)	59	4x12 SLM V30 (OH)	97	2x12 Santiago Altex Mix		
22	2x12 Doubleverb C12N (RW)	60	4x12 20w	98	3x10 Vibrato King Mix		
23	2x12 Blue	61	4x12 25w	99	4x10 Bassguy Mix		
24	2x12 Top Boost Blue (RW)	62	4x12 V30	100	4x10 Super Verb Mix		
25	2x12 Top Boost Silver (RW)	63	4x12 German	101	4x12 Basketweave Green Mix		
26	2x12 Boutique (RW)	64	4x12 30w (Ultra)	102	4x12 Basketweave AX Mix		
27	2x12 Jazz (RW)	65	4x12 Cali	103	4x12 Basketweave TV Mix		
28	2x12 Gold 30 Far-Field (JM)	66	1x15 L.A. Bass	104	4x12 Cali Lead 80s Mix		
29	2x12 G12-65 Far-Field (JM)	67	4x10 Aluminum Bass (RW)	105	4x12 Rumble EV12L Mix		
30	2x12 Boutique	68	8x10 SV Bass (RW)	106	4x12 Rumble EV12S Mix		
31	2x12 Doubleshow (RW)	69	4x12 V30 #1 (Kalthallen)	107	4x12 PVH6160 Mix		
32	4x10 Tweed Bass	70	4x12 V30 #2 (Kalthallen)	108	4x12 Petrucci V30 Mix		
33	4x10 Bassguy P10 (RW)	71	4x12 V30 #3 (Kalthallen)	109	1x15 SV Bass M88 Mix		
34	4x12 Basketweave G12H30 (RW)	72	4x12 V30 #4 (Kalthallen)	110	1x15 SV Bass Subkick Mix		
35	4x12 Basketweave G12L (RW)	73	4x12 G12T75 #1 (Kalthallen)	111	4x10 SV Bass M88 Mix		
36	4x12 Basketweave G12M20 (RW)	74	4x12 G12T75 #2 (Kalthallen)	112	4x10 SV Bass Subkick Mix		
37	4x12 Basketweave G12M25 (RW)	75	1x8 Champlier Mix	113	4x10+Tweeter SV Bass M88 Mix		
38	4x12 1960A G12M (RW)	76	1x8 Vibrato Champlier Mix	114	1x12 Class-A 20 Dlx Mix		

Blue and red highlight cabs with multiple firmware versions. Magenta cabs are far field IRs.

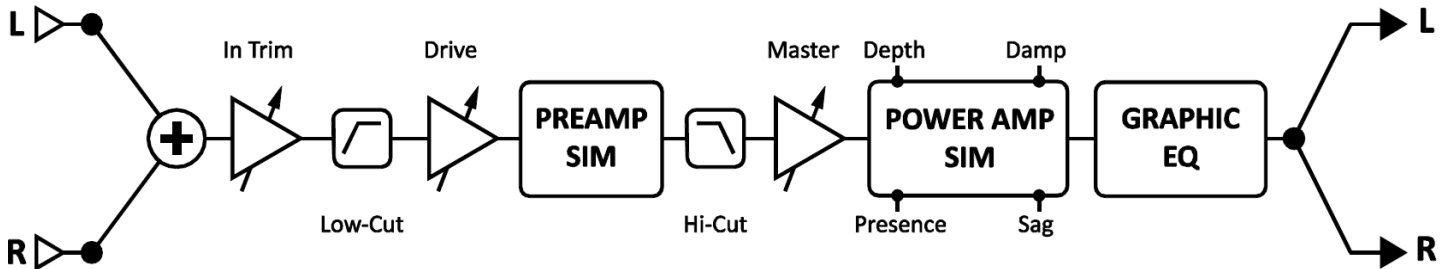
TONE STACK SETTINGS BASED ON THE SELECTED AMP TYPE  
(selecting a different TONESTACK TYPE does not automatically set these parameters)

LAST UPDATE: FIRMWARE v7

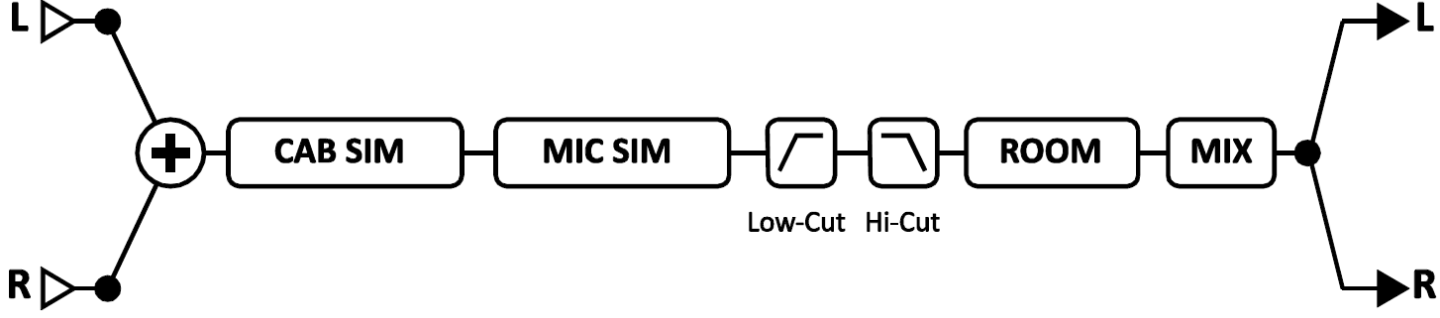
TONESTACK TYPE	BASED ON	LOC.	FREQ	LOW CUT	HI CUT	BRT. CAP
BROWNFACE	Vibrato Verb	PRE	550Hz	10Hz	15,000Hz	120pF
BLACKFACE	Double Verb	PRE	470Hz	10Hz	16,000Hz	120pF
BASSGUY	59 Bassguy	POST	750Hz	10Hz	20,000Hz	100pF
	65 Bassguy	MID	470Hz			
TOP BOOST	Class-A 30 TB	POST	700Hz	500Hz	15,000Hz	60pF
PLEXI	Plexi Normal	POST	600Hz	10Hz	15,000Hz	200pF
	Plexi Treble					500pF
BOUTIQUE	Boutique 1	PRE	400Hz	80Hz	12,000Hz	45pF
	Boutique 2			160Hz		
HI POWER	Hipower Normal	POST	350Hz	15Hz	16,000Hz	100pF
	Hipower Brillnt			280Hz		
USA NORMAL	USA IIC+ Norm	PRE	850Hz	50Hz	15,000Hz	120pF
USA FAT	?					
RECTO ORG	Recto Org Vintg	POST	600Hz	10Hz	15,000Hz	420pF
RECTO RED	Recto Red Vntg	POST	600Hz	10Hz	15,000Hz	200pF
SKYLINE	ODS-100 Clean	MID	400Hz	10Hz	10,000Hz	100pF
	ODS-100 Lead	PRE	650Hz		15,000Hz	
GERMAN	Energyball	POST	700Hz	110Hz	20,000Hz	1000pF
BLUES JR	JR Blues	MID	800Hz	10Hz	10,000Hz	47pF
WRECKER	Wrecker 1	PRE	1000Hz	10Hz	20,000Hz	500pF
VINTAGE	?					
CA3+SE	CA3+ Rhy	POST	1000Hz	10Hz	20,000Hz	470pF
	CA3+ Lead					330pF
FREYER D60	Fryette D60 L/M	POST	1000Hz	40Hz	10,000Hz	680pF

TONESTACK TYPE	BASED ON	LOC.	FREQ	LOW CUT	HI CUT	BRT. CAP
MR Z 38 SR	Mr Z 38 Sr	POST	700Hz	10Hz	20,000Hz	100pF
EURO UBER	Euro Uber	POST	650Hz	100Hz	8,000Hz	500pF
PVH 6160	PVH 6160	POST	550Hz	110Hz	15,000Hz	500pF
SOLO 100	Solo 100 Rhy	POST	600Hz	15Hz	10,000Hz	10pF
	Solo 100 Lead			40Hz		500pF
CORNCOB	Corncob M50	POST	600Hz	200Hz	15,000Hz	500pF
EURO	Euro Blue/Red	POST	600Hz	70Hz	15,000Hz	2200pF
CAROLANN	Carolann OD-2	POST	718Hz	20Hz	10,000Hz	100pF
CITRUS	Citrus RV50	POST	718Hz	250Hz	15,000Hz	100pF
BRIT JM45	Brit JM45	POST	750Hz	10Hz	20,000Hz	100pF
USA RHY	USA Rhythm	PRE	250Hz	10Hz	20,000Hz	120pF
RECTO NEW ORG	Recto Org Mdrn	POST	600Hz	10Hz	15,000Hz	420pF
RECTO NEW RED	Recto Red Mdrn	POST	600Hz	10Hz	15,000Hz	200pF
SHIVER CLN	Shiver Cln	MID	470Hz	10Hz	20,000Hz	100pF
CAMERON	Cameron Ch 1	POST	600Hz	10Hz	20,000Hz	440pF
	Cameron Ch 2				10,000Hz	
GERMAN V4	Das Metall	POST	600Hz	100Hz	7,000Hz	1000pF
BRIT JVM OD2	Brit JVM OD2	POST	600Hz	10Hz	10,000Hz	2250pF
5153 GREEN	5153 Green	POST	550Hz	20Hz	15,000Hz	1000pF
5153 BLUE	5153 Blue	POST	550Hz	550Hz	15,000Hz	1000pF
5153 RED	5153 Red	POST	550Hz	220Hz	15,000Hz	1000pF
BRIT SUPER	Marshall AFD100	POST	600Hz	60Hz	8,000Hz	1000pF
DIV13 CJ	Divided by 13 CJ11	PRE	470Hz	10Hz	20,000Hz	47pF
BADGER	Suhr Badger	POST	750Hz	55Hz	8,000Hz	120pF

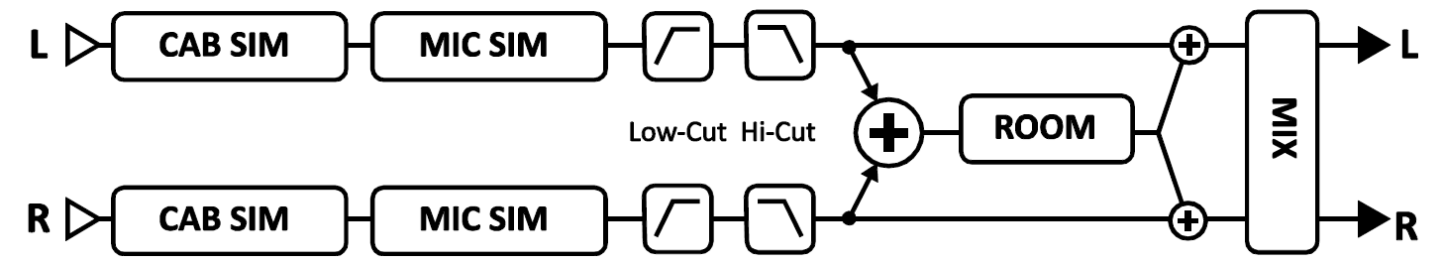
DRIVE BLOCK	DESCRIPTION
Rat Dist . . . . .	ProCo Rat Distortion
PI Fuzz . . . . .	Big Muff Pi Fuzz
Tube Drive . . . . .	Chandler Tube Driver that actually contains a 12AX7.
Super OD . . . . .	Boss Super Overdrive
Treble Boost . . . . .	Classic Treble Booster
Mid Boost . . . . .	Custom mid-boost overdrive
T808 OD . . . . .	Ibanez TS-808 Tube Screamer
Fat Rat . . . . .	Modified version of the Rat Dist; a bit fuller and smoother.
T808 MOD . . . . .	Captures the most popular 808 mods.
Octave Dist . . . . .	Tycobrahe Octavia
Plus Dist . . . . .	MXR Distortion Plus
Hard Fuzz . . . . .	Hard-clipping, 60s-style fuzz
FET Boost . . . . .	Gentle, smooth clipping booster with tone controls.
Tape Dist . . . . .	Simulates the clipping of an overdriven reel-to-reel tape deck.
Full OD . . . . .	Fulltone Fulldrive OD Pedal
Blues OD . . . . .	Marshall Bluesbreaker
Shred Dist . . . . .	Marshall Shredmaster
M-Zone Dist . . . . .	Boss Metalzone, popular for extreme gain settings.
Bender Fuzz . . . . .	Classic Tonebender circuit
BB Pre . . . . .	Xotic Pedals BB Preamp
Master Fuzz . . . . .	Maestro Fuzztone, aka Satisfaction fuzz
Face Fuzz . . . . .	Dallas Arbiter Fuzz Face
Bit Crusher . . . . .	A black box we found lying in the trash outside Studio Harshclip.
Eternal Love . . . . .	Lovepedal Eternity
Esoteric ACB . . . . .	Xotic AC Boost
Esoteric RCB . . . . .	Xotic RC Boost
Zen Master . . . . .	Hermida Zendrive



Mono Cab Sim



Stereo Cab Sim



EVH 5150 III 100w AMP  
recommended settings from the manual  
red dots indicate Eddie's personal settings

