



Axe Fx II - XL - XL+ & AX8



F.A.S. Amps Models Gallery & More...

Firmware **Quantum 3.01** ~ Rev. April 26, 2016

MDProd at <http://axefx.fr/>

See: **New updates highlighted in yellow => 248 models**

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Content compiled from the JMA Reference Guide and Wiki.
 Suggestions, corrections, etc.: send a PM to MDProd at the Fractal Audio forum
 Thanks to Cliff, F.A.S. Team, JMA, Yek and Forum Community.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
1		5F1 Tweed		Fender Champ	5F1 circuit ('58-'64), single-ended, Class A, 5w. This particular amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit
2		5F8 TWEED		Fender Twin	1959 Fender Twin, Keith Urban's "#1"
3		6G4 Super Super-6G4		Fender Super 6G4	1960-1963 2x10 brownface, 40w.
4		6G12 Concert Concert-6G12		Fender Concert 6G12	1959-1963 4x10 brownface, 40w.
5		59 Bassguy		Fender Bassman	1959, Tweed era, 5F6-A circuit Low-to-medium gain amp designed for bass but widely adopted by guitarists
6		65 Bassguy Bass		Fender Bassman	Bass channel of 1965 Blackface version, Dweezil Zappa's personal amp. AB165 circuit which is very crunchy and bright. It's a vicious amp that sounds more like a Plexi than a Fender.
7		65 Bassguy Nrml		Fender Bassman	Normal channel

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
8		1959SLP Jump		Marshall 1959SLP	Reissue of a late 60's 100w Marshall Super Lead model 1959. See PLEXI 100W for the original. Emulates "jumping the inputs" on a 4-hole amp
9		1959SLP Normal		Marshall 1959SLP	Normal channel
10		1959SLP Treble		Marshall 1959SLP	Treble channel
11		1987X Jump		Marshall 1987x Vintage Series	Reissue of the 50w JMP Lead 1987. Features an "essential" mod to the tonestack of this Plexi. Emulates "jumping the inputs" on a 4-hole amp
12		1987X Normal		Marshall 1987x Vintage Series	Normal channel
13		1987X Treble		Marshall 1987x Vintage Series	Treble channel
14		5153 50w Blue		EVH 5150 III (Blue)	The 50w version has a different input network than the 100w, and as a result has about twice the gain
15		5153 100w Blue		EVH 5150 III (Blue)	Blue (rmedium gain/rhythm) channel 100w, 6L6. Made in collaboration with Fender Recommended settings
16		5153 100w Green		EVH 5150 III (Green)	Green (clean) channel
17		5153 100w Red		EVH 5150 III (Red)	Red (high gain/lead) channel
18		AC-20 12AX7 B	✂	Q 02.00 Morgan AC20 Deluxe	Bass channel with the preamp tube switch in the 12AX7 position, EL84 tubes.
19		AC-20 12AX7 T	✂	Morgan AC20 Deluxe	Treble channel with the preamp tube switch in the 12AX7 position, EL84 tubes.
20		AC-20 Dlx 12Ax7			Normal/Brilliant switch = Brilliant
		AC-20 EF86 B	✂	Morgan AC20 Deluxe	Bass channel with the preamp tube switch in the EF86 position, EL84 tubes.
		AC-20 Dlx Bass			Normal/Brilliant switch = Normal Bright OFF + treble booster = Brian May, Bright ON = U2
21		AC-20 EF86 T	✂	Morgan AC20 Deluxe	Treble channel with the preamp tube switch in the EF86 position, EL84 tubes.
		AC-20 Dlx Treb			Normal/Brilliant switch = Brilliant
22		Angle Severe 1	+	ENGL Savage 120	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
23		Angle Severe 2	+	ENGL Savage 120	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
24		Atomica High		Cameron Atomica	A "brown sound" 100w amp, high gain channel
25		Atomica Low		Cameron Atomica	Low gain channel

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26		Band-Commander		Fender Bandmaster	1968 Silverface Fender Bandmaster with the AB763 circuit
27		Big Hair		80's metal	Mids without mud Revive the 80s metal scene (Spandex not included)
28		Blankshp Leeds 		Blankenship Leeds 21	EL84 tubes Boutique version of an 18w Marshall with a big sound at low power Mercury Magnetics transformers
29		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
30		Bludojai Lead 1 		Bludotone Ojai (Lead)	Lead mode with PAB (Pre Amp Boost) ON
31		Bludojai Lead 2 	Q 01.02	Bludotone Ojai (Lead)	Lead mode with PAB (Pre Amp Boost) OFF
32		Bogfish Brown		Bogner Fish preamp	Blue 4-channel tube preamp Brown = fat high gain
33		Bogfish Strato		Bogner Fish preamp	Strato = tight high gain
34		Boutique 1 		Matchless Chieftain	Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. Based on a Vox circuit
35		Boutique 2 		Matchless Chieftain	Added Boost for more gain and high-frequency emphasis

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36		Brit 800 Mod		Marshall JCM800 Modded	Removed the treble peaker , making the amp “heavier” and “less strident”
37		Brit 800		Marshall JCM800	Model 2204 Bring the Master up for true 80’s tone To soften the attack, lower Triode Freq and increase Neg Fdbk
38		Brit AFS100 1		Marshall AFD100SCE	#34/AFD switch set to #34 mode (LED = off), the equivalent of a JCM800 (2203) 6550 tubes
39		Brit AFS100 2		Marshall AFD100SCE	#34/AFD switch set to AFD mode (LED = on), adds extra gain stage 6550 tubes
40		Brit Brown		Van Halen’s Marshall	Faithful recreation of the legendary “Brown Sound” – The modded “#1” Marshall
41		Brit JTM45 Jump		Marshall JTM45 (Ch 1)	Emulates “jumping the inputs” on a 4-hole amp.
42		Brit JTM45		Marshall JTM45 (Ch 1)	Made famous by Clapton and others a modified Bassman design. Try with a Tonebender or Treble Booster
43		Brit JVM OD1 Gn		Marshall JVM410 (OD1, Green)	OD1 channel, Green mode, hot-rodded JCM.
44		Brit JVM OD1 Or		Marshall JVM410 (OD1, Orange)	OD1 channel, Orange mode, extra gain.
45		Brit JVM OD1 Rd		Marshall JVM410 (OD1, Red)	OD1 channel, Red mode, even more gain.
46		Brit JVM OD2 Gn		Marshall JVM410 (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
47		Brit JVM OD2 Or		Marshall JVM410 (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1.
48		Brit JVM OD2 Rd		Marshall JVM410 (OD2, Red)	OD2 channel, Red mode, even more gain and lower mids than OD1.
49		Brit Pre		Marshall JMP-1	Rack-mount preamplifier version of the Brit 800 OD2 channel Crunchy “ZZ” tone.
50		Brit Silver		Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative “25/50” model. Slightly darker and higher gain than JCM800.
51		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”. Based on a schematic. See Brit AFS100 1 & 2 for updated models based on the actual amp.

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52		Buttery	✂	Budda Twinmaster	Based loosely on a late 90's specimen. Relies mostly on power amp distortion.
53		CA OD-2	+	Carol-Ann OD-2	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips.
54		CA Triptik Cln		Carol-Ann Triptik (Clean)	50w, EL34 Clean channel.
55		CA Triptik Clsc	+	Carol-Ann Triptik (Classic)	Classic channel: A little less gain and low end. Produces 70's and 80's British rock tones with a very wide and complex sound stage with no buzz or brittle high frequencies.
56		CA Triptik Mdrn	+	Carol-Ann Triptik (Modern)	Modern channel: More gain and low end for those more modern heavy rhythm, dropped tunings. Also makes for a superb liquid lead channel with incredible sustain and harmonic bloom.
57		CA Tucana Cln		Carol-Ann Tucana 3	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes.
58		CA Tucana Lead	+	Carol-Ann Tucana 3	Lead channel. This is a great lead amp which works well with many speaker/cab combinations. "One of the best amps in the world," says Cliff.
59		CA3+ Clean		CAE 3+ SE preamp (Ch 1)	Custom Audio Electronics preamp. The Clean channel is based on a Blackface Fender Twin Reverb preamp.
60		CA3+ Lead		CAE 3+ SE preamp (Ch 3)	Channel 3 (Lead) The CAE 3+ SE is basically an OD-100.
61		CA3+ Rhy		CAE 3+ SE preamp (Ch 2)	Channel 2 (Rhythm).
62		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.

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63		Cameron Ccv 1A		Cameron CCV100 (Ch 1)	An amp its creator Mark Cameron calls "one pissed off amp." The topology is very similar to a JCM800. Both channels modeled at various settings. The amp was modeled with the Voicing switch in the middle position. The "Dark" switch is the Negative feedback control. Set Negative Feedback to 3.6 to reproduce the switch in the middle position. Set it to 9.8 to reproduce the switch in the right position. 5.0 for left position (default).
64		Cameron Ccv 1B		Cameron CCV100 (Ch 1)	Ch 2 has Saturation engaged by default. Bright1 switch selects the Bright capacitor, which can be altered with the BRIGHT CAP setting on the Tone page. This model: Bright1 switch left, Bright2 switch left, Gain Style switch left. Bright1 switch left, Bright2 switch right, Gain Style switch left. Bright1 switch left, Bright2 switch left, Gain Style switch right. Bright1 switch left, Bright2 switch right, Gain Style switch right.
65		Cameron Ccv 2A		Cameron CCV100 (Ch 2)	
66		Cameron Ccv 2B		Cameron CCV100 (Ch 2)	
67		Cameron Ccv 2C		Cameron CCV100 (Ch 2)	Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedback. Cliff say "Sort of a Fender-meets-Vox thing". On the actual amp, a toggle switch engages either the 28w pentode or 14w triode. According to Steve Carr (Owner of Carr Amplifiers) the Rambler was essentially a mix of a Princeton Reverb and a Tweed Pro.
68		Cameron Ccv 2D		Cameron CCV100 (Ch 2)	
69		Car Roamer		Carr Rambler	
70		Citrus A30 Cln		Orange AD30HTC (Clean)	30w tube head, Clean channel.
71		Citrus A30 Drty		Orange AD30HTC (Dirty)	30w tube head, Dirty channel.
72		Citrus Bass 200		Orange AD200B	200w valve bass head, 6550 tubes.
73		Citrus RV50		Orange Rockerverb	"Dirty" channel of the 50w head known for warmth and rich harmonics.
74		Citrus Terrier		Orange Tiny Terror	7w or 15w, EL84 tubes The actual amp has no tone stack (neutral in Axe-Fx) and a single Hi-Cut tone control.

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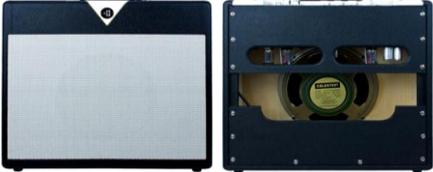
Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
75		Class-A 15w TB	✂	Vox AC-15 Top Boost	15w, EL84 tubes. The heart of this amp's tone comes from its power section and no negative feedback.
76		Class-A 30w	✂	Vox AC-30	30w, EL84 tubes. Combo that dominated the British Invasion. Gritty character, warm tone, great feel. For authentic tone, leave the tone controls at noon and use Hi-Cut to cut treble.
77		Class-A 30W Brt	✂	Q 01.06 Vox AC-30	based on the Bright channel of a non-Top Boost Vox AC30
78		Class-A 30w Hot	✂	Vox AC-30 HW	30w, EL84 tubes. Hot/Cool switch in the Hot position.
79		Class-A 30w TB	✂	Vox AC-30 Top Boost	30w, EL84 tubes. Created in response to demand for "more treble". Great highs and slightly reduced bass.
80		Comet 60		Komet 60	EL34 tubes.
81		Comet Concourse		Komet Concorde	EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Slow" reduce INPUT TRIM to 0.25".
82		Corncob M50	+	Cornford MK50 II	Boutique British amp. Plexi-meets-modern tone with big cojones.
83		Das Metall		Diezel VH4 (Ch 4)	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. The Das Metall model was done by schematic and/or by ear. Other Diezel VH4 models are based on real amps, see Dizzy V4 Blue 4 .

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84		Deluxe Tweed	 	Fender Tweed Deluxe	Fender Deluxe (5E3) from the 50's, 15wThe earliest and most popular of the so-called Tweed amplifiers"60's hippie rock in a bottle," says Cliff.
85		Deluxe Verb Nrm	Q 01.02	Fender Deluxe Reverb (Normal)	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup. Based on the Normal channel.
86		Deluxe Verb Vib Deluxe Verb		Fender Deluxe Reverb (Vibrato)	Based on the Vibrato channel.
87		Dirty Shirley		Friedman Dirty Shirley	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. Based on a JTM45.
88		Div/13 CJ Boost		Divided by 13 CJ 11	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12. Volume knob pulled out (boost switch).
89		Div/13 CJ		Divided by 13 CJ 11	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12.
90		Div/13 FT37 Hi		Divided by 13 FTR 37	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubes. Gain Boost ON.
91		Div/13 FT37 Lo		Divided by 13 FTR 37	Gain Boost OFF.

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92		Dizzy V4 Blue 2		Diezel VH4 "Blue" (Ch 2)	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6.
93		Dizzy V4 Blue 3		Diezel VH4 "Blue" (Ch 3)	Channel 2, "gritty funk, dynamic clean."
94		Dizzy V4 Blue 4		Diezel VH4 "Blue" (Ch 4)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
95		Dizzy V4 Slvr 2		Diezel VH4 (Ch2)	Channel 4, newer version of Das Metall . A monster of gain which still has great definition and authority.
96		Dizzy V4 Slvr 3		Diezel VH4 (Ch3)	Silver-faced version of the Diezel VH4.
97		Dizzy V4 Slvr 4		Diezel VH4 (Ch 4)	Silver-faced version of the Diezel VH4.
98		Double Verb Nrm		Fender Twin Reverb	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on Normal channel
99		Double Verb SF	Q 01.02	Fender Twin Reverb	Based on the Vibrato channel of a 1971 "Silverface" Fender Twin Reverb.
100		Double Verb Vib	Q 01.02	Fender Twin Reverb	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on the Vibrato channel.
101		Dweezil's B-Man	Q 03.00	Fender Bassman	Based on a modified Fender Bassman as used by Dweezil Zappa . Cliff: "It's Dweezil's Blankenship modified Bassman. Dweezil's Bassman has two channels like a regular Bassman. The Normal channel is "normal" and corresponds to the 65 Bassguy Nrm1 model. The Bass Instrument channel is modified and that's the basis for the new model (Dweezil's B-man). It has a boatload of gain and sounds more like a Plexi than a Fender."
101		Energyball		ENGL Powerball	100w Lead channel, 6L6 tubes. Very high-gain German model Lots of bass Great for aggressive, drop-tuned riffs.

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102		Euro Blue Mdrn		Bogner Ecstasy (Blue)	20th Anniv. Model. Dark amp, turn up Presence or engage Bright. Blue channel, Structure switch = 'M' (Modern).
103		Euro Blue		Bogner Ecstasy (Blue)	Blue channel, Structure switch = 'V' (Vintage).
104		Euro Red Mdrn		Bogner Ecstasy (Red)	Red channel, Structure switch = 'M' (Modern).
105		Euro Red		Bogner Ecstasy (Red)	Red channel, Structure switch = 'V' (Vintage).
106		Euro Uber		Bogner Überschall	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones.
107		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.
108		FAS Bass		n/a	Custom Fractal bass model. This amp uses an active tone stack so the Fat switch will have no effect.
109		FAS Brootalz		ENGL Savage 120 / SLO 100	ENGL Savage model with the input stage (and possibly power amp) from an SLO100.
110		FAS Brown		Van Halen's Marshall	Original BROWN model from the Axe-Fx Standard/Ultra.
111		FAS Class-A		Carr Rambler	A "Blackface" preamp into a cathode-biased 6L6 power amp with no negative feedback. This was a happy accident when originally modeling the Carr Rambler in the beta version of firmware v12.03.
112		FAS Crunch		ultimate British amp	More dynamic and open than a Plexi, but with more gain.

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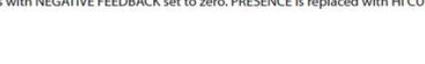
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113		FAS Hot Rod	Q 01.02	Cliff Modded Marshall	From Cliff: the FAS Hot Rod is my version of what a modded Marshall should be. I find the BE/HBE a little too boomy and scooped. Bogners are too dark. Splawns don't have enough compression, etc. So it's my take on a hot-rodded Marshall tone.
114		FAS Lead 1		Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
115		FAS Lead 2		Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
117		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.
118		FAS Modern III		high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
119		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.
120		FAS Rhythm		British + USA crunch	Combines the best features of the British and USA crunch models.
121		FAS Wreck		Trainwreck Express	Original WRECKER 1 model from the Axe-Fx Ultra.
122		Fox ODS Deep	+	Fuchs Overdrive Supreme-50	Dumble clone with Deep switch ON.
123		Fox ODS	+	Fuchs Overdrive Supreme-50	Dumble clone. Overdrive channel, 50w, 6L6 tubes. Preamp Bypass (PAB) active.
124		Friedman BE V1	Q 02.03	Friedman Brown Eye BE-100	Based on new Mark Day's amp. What many call "the ultimate modded Plexi" by Dave Friedman. Cliff: If you want more clarity in the low mids from the BE/HBE reduce Negative Feedback. Voice switch toggled right (brighter, more bass).
125		Friedman BE V2	Q 02.03	Friedman Brown Eye BE-100	Voice switch toggled left (darker, more mids).
126		Friedman BE	Q 03.00	Friedman "Marsha"	Based on an old original hand-built Friedman "Marsha". These is the original BE model from firmware prior to 2.03. Cliff: It's MUCH darker than Mark's newer BE/HBE ("V" version). In fact it's so dark and boomy I emailed Dave to make sure the amp was built correctly. Turns out the snubber cap is the wrong value.

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127		Friedman HBE V1	Q 02.03	Friedman Hairy Brown Eye	Based on new Mark Day's amp. BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal. Voice switch toggled right (brighter, more bass).
128		Friedman HBE V2	Q 02.03	Friedman Hairy Brown Eye	Voice switch toggled left (darker, more mids).
129		Friedman HBE	Q 03.00	Friedman "Marsha"	Based on an old original Friedman "Marsha" with alternate voicing with a gain boost. These is the original HBE model from firmware prior to 2.03.
130		Friedman Sm Box		Friedman Small Box (Ch 2)	50W, EL34. Channel 2 is the modern/high gain channel.
131		Fryette D60 L	+	Fryette D60 (Less)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode.
132		Fryette D60 M	+	Fryette D60 (More)	"More" mode.
133		Gibtone Scout	✂	Gibson Scout	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp.
134		Herbie Ch2+		Diezel Herbert (Ch 2+)	3-channel 180w, called "looser" and "more "familiar" than the VH4. Channel 2+ gets you into Diezel VH4 territory.
135		Herbie Ch2-		Diezel Herbert (Ch 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
136		Herbie Ch3		Diezel Herbert (Ch 3)	Channel 3.
137		Hipower Brillnt		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model. Medium-gain, full sound with unique tone-stack and chimey, grinding tone.
138		Hipower Jumped		Hiwatt DR103 (Normal/Brilliant)	Emulates "jumping the inputs" on a 4-hole amp.
139		Hipower Normal		Hiwatt DR103 (Normal)	Normal channel.

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✦ Includes the additional OVERDRIVE control.

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⊗ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
140		Hot Kitty		Bad Cat Hot Cat 30 (Ch 2)	30w, EL34, cathode bias, Channel 2. Voted by Guitar Player as "the second best combo of all time."
141		Jazz 120		Roland JC-120	120w (stereo: 2x 60w) The only solid-state-based model in the collection, a quintessential clean tone.
142		JMPRE-1 OD1 BS	Q 01.00	Marshall JMP-1	Marshall JMP-1 preamp, a rack-mount preamplifier version of the Brit 900. EL34 tubes. OD1: "A warm vintage drive reminiscent of Marshall Super Lead amps through to modern day Master Volumes"
143		JMPRE-1 OD1	Q 01.00	Marshall JMP-1	OD2: "This a tightly focused high gain drive which can be smooth or aggressive depending on the E.Q. and gain settings"
144		JMPRE-1 OD2 BS	Q 01.00	Marshall JMP-1	The models with "BS" in the name indicate that the Bass Shift function is engaged
145		JMPRE-1 OD2	Q 01.00	Marshall JMP-1	
146		JR Blues Fat		Fender Blues Jr.	15w A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero. FAT switch engaged.
147		JR Blues		Fender Blues Jr.	15w A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero.
148		JS410 Crunch OR	Q 02.00	Marshall JVM410 HJS	Joe Satriani's 4-channel 100w EL34 signature amp. The Joe Satriani JVM head looks very similar to the stock JVM410H but it sound different. Crunch Orange Channel: based on a JCM 2203.
149		JS410 Crunch RD	Q 02.00	Marshall JVM410 HJS	Crunch Red Channel: based on a JCM 2203.
150		JS410 Lead OR	Q 02.00	Marshall JVM410 HJS	Lead Orange Channel
151		JS410 Lead RD	Q 02.00	Marshall JVM410 HJS	Lead Red Channel

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‡ Includes the additional OVERDRIVE control.

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
152		Matchbox D-30		Matchless DC-30	Matchless DC-30, 30w, Class-A, EL84s. A "better sounding" AC-30.
153		Mr Z Hwy 66		DrZ Route 66	32w, KT66, EF86 and 12AX7.
154		Mr Z MZ-8		DrZ MAZ 8	8w, EL84 tube. A popular low-wattage, single-ended amp. The actual amp can be run in Pentode or Triode mode.
155		Mr Z MZ-38		DrZ MAZ 38 SR	38w, EL84 tubes. Popular with country and roots players. The quintessential country amp.
156		Nuclear-Tone		Swart Atomic Space Tone	20w, 6V6As with the actual amp, the bias tremolo is particularly effective.
157		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 .
158		ODS-100 Ford 1		Dumble OD Special (OD)	"Non-HRM" version. PreAmp Bypass (PAB) ON. The default tone stack is neutral (with B/M/T at noon the response is flat.)
159		ODS-100 Ford 2		Dumble OD Special (OD)	"Non-HRM" version. PreAmp Bypass (PAB) OFF.
160		ODS-100 Ford Md		Dumble OD Special (OD)	The same as ODS-100 Ford 1 with the "Mid" switch engaged (this switch is sometimes labeled "Deep"). It shorts out the 390 pF cap in the tone stack (which is in series with a 2 nF cap).
161		ODS-100 HRM Mid		Dumble OD Special (OD)	Lead channel with the "Mid" switch engaged.
162		ODS-100 HRM		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. With PAB active this lowers the lowcut frequency. Played by the great Larry Carlton and many others!

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
163		Plexi 50w 6505	Q 01.02	Marshall Super Lead 1959	High input of a 1972 50w Marshall "Plexi" with 6550 power tubes.
164		Plexi 50w Hi 1		Marshall Super Lead 1959	1972 model. Treble channel.
165		Plexi 50w High Plexi 50w Hi 2	Q 02.00	Marshall Super Lead 1959	Similar to Plexi 50W Hi 1 except the second triode stage has a 0.68uF cathode bypass capacitor. The second bypass capacitor was added in the early 70's and gives a slightly brighter tone.
166		Plexi 50w Jump		Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
167		Plexi 50w Nrml		Marshall Super Lead 1959	Normal channel.
168		Plexi 100w 1970	Q 02.00	Marshall Super Lead 1959	1970 model. This particular amp has a darker, smoother sound than earlier Plexis. Cliff: "use with Factory Cab #54. Be sure to dial it in like you would in 1970, i.e. turn the Mid, Treble and Presence way up; turn Norm Drive and Bass down a bit.
169		Plexi 100w High		Marshall Super Lead 1959	1968 model. Classic amp head that gave rise to "the stack." Great for crunchy rhythm work. As with the real amp, don't be afraid to turn the bass all the way down or the treble all the way up, or it's too flubby. Treble channel.
170		Plexi 100w Jump		Marshall Super Lead 1959	Emulates "jumpering the inputs" on a 4-hole amp.
171		Plexi 100w Nrm		Marshall Super Lead 1959	Normal channel.
172		Prince Tone NR		Fender Princeton (No Reverb)	No Reverb. Class A, 5w5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components.
173		Prince Tone Rev		Fender Princeton (Reverb)	1966 Reverb Edition.
174		Prince Tone		Fender Princeton (Tweed)	Tweed Edition. Class A, 5w5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components.

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⊕ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
175		PVH 6160 Block		Peavey EVH 5150 (Lead)	120w, 6L6. An original block letter Peavey EVH 5150. Lead channel. It sounds way better than most 5150s partly due to the fact that this one has a bias mod so it's biased a bit warmer than a stock version.
176		PVH 6160+ LD PVH 6160#		Peavey 6505+ (Lead)	Called the new standard for "brutality and aggression". 120w, 6L6. Identical to the EVH II.
177		PVH 6160+ Rhy	Q 01.04	Peavey 6505+ (Rhyt)	RHY model based on Channel 1 with the Crunch switch depressed and Bright switch out.
178		PVH 6160+ Rhy B PVH 6160 II Rhy	Q 01.03	Peavey 6505+ (Rhyt)	RHY model is based on Channel 1 with the Crunch and Bright switches depressed.
179		Recto1 Org Mdrn	✂	Mesa Boogie 2 ch Dual Rectifier	Orange channel, Modern mode. Presence control now operates like the actual amp in all Recto models. For those models where there is no negative feedback, the Presence control is part of the tone stack (not a Hi Cut control.)
180		Recto1 Org Norm		Mesa Boogie 2 ch Dual Rectifier	Orange channel, Normal mode. Warmer and less fizzy than the 3 channel model.
181		Recto1 Red Mdrn	✂	Mesa Boogie 2 ch Dual Rectifier	Red channel, Modern mode.
182		Recto2 Org Mdrn	✂	Mesa Boogie 3 ch Dual Rectifier	Orange channel, Modern mode.
183	Recto2 Org Vntg		Mesa Boogie 3 ch Dual Rectifier	Orange channel , Vintage mode.	
184	Recto2 Red Mdrn	✂	Mesa Boogie 3 ch Dual Rectifier	Red channel , Modern mode.	
185	Recto2 Red Vntg		Mesa Boogie 3 ch Dual Rectifier	Red channel , Vintage mode.	
186		Ruby Rocket	Q 02.00	Paul Ruby Rocket	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30). Bright switch in the down position.
187		Ruby Rocket BRT Ruby-Rocket		Paul Ruby Rocket	Bright switch in the up position
188		Shiver Cln		Bogner Shiva (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
189		Shiver Ld		Bogner Shiva (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
190		Solo 88 Clean	Q 01.04	Soldano X88R preamp (Clean)	Clean channel of a Soldano X88R preamp, 6L6. All channels are now represented.
191		Solo 88 Lead		Soldano X88R preamp (Lead)	Lead channel of a Soldano X88R preamp, 6L6.
192		Solo 88 Rhythm		Soldano X88R preamp (Rhythm)	Rhythm channel of a Soldano X88R preamp, 6L6.
193		Solo 99 Clean		Soldano X99 preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp Clean channel.
194		Solo 99 Lead		Soldano X99 preamp (Lead)	Lead channel.
195		Solo 100 Clean		Soldano SLO-100 (Nrml/Clean)	SLO = Super Lead Overdrive, 100w. Normal channel, Clean gain selector.
196		Solo 100 Lead		Soldano SLO-100 (Lead)	Snarling Lead channel. This amp likes to be run hard, so the MV defaults to a higher setting than on most other amps (high MV helps thicken up the mids). To achieve the best sound, also back off the preamp gain.
197		Solo 100 Rhy		Soldano SLO-100 (Nrml/Crunch)	Normal channel, Crunch gain selector. Aggressive rhythm.
198		Spawn Nitrous 1	Q 02.00	Splawn Nitro (OD1)	100w, KT-88, OD1 mode. Splawn tone with more saturation and voiced for a bigger low end and low mids.
199		Spawn Nitrous 2 Spawn Nitrous		Splawn Nitro (OD2)	100w, KT-88, OD2 mode.
200		Spawn Rod OD1-1		Splawn Quick Rod (1st gear)	100w, EL34. Signature Splawn tone with lots of bite, strong mids and 3 gear versatility. 1st gear, "Hot Rod Plexi".
201		Spawn Rod OD1-2		Splawn Quick Rod (2nd gear)	2nd gear, "Hot Rod JCM 800".
202		Spawn Rod OD1-3		Splawn Quick Rod (3rd gear)	3rd gear, "Super Hot Rod 800".
203		Spawn Rod OD2-1		Splawn Quick Rod (1st gear)	1st gear OD2 switches in a cathode bypass cap which increases the gain of that stage.
204		Spawn Rod OD2-2		Splawn Quick Rod (2nd gear)	2nd gear same as above.
205		Spawn Rod OD2-3		Splawn Quick Rod (3rd gear)	3rd gear same as above.
206		Suhr Badger 18 ✂		Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
207		Suhr Badger 30 ✂		Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier.

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⊕ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
208		Super Verb Nrm	Q 01.02	Fender Super Reverb	Pre-CBS 1964 Blackface version of this 40w amp, AB763 circuit, Normal channel. To simulate the Blackface Pro Reverb model AA165, set Tonestack Type = Blackface and set Mid = 7-8 to emulate the fixed 6.8K mid resistor.
209		Super Verb Vib		Fender Super Reverb	Based on Vibrato channel
210		Supertweed		Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
211		Supremo Trem 		Supro 1964T	Supro 1964T.
212		SV Bass		Ampeg SVT	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over.
213		Thordendal Mdrn 		Mesa Boogie Dual Rectifier	Based on the pre-G3 Recto models. Cliff: When G3 came out the models were accurate but Fredrik contacted me and said something like "ahhhhhh, I loved the old Recto model". So I took the old Recto models and made them "Thordendal" models."
214		Thordendal Vint		Mesa Boogie Dual Rectifier	Based on the pre-G3 Recto models, Fredrik Thordendal's specifications.
215		Tremolo Lux		Fender AA763 Tremolux	6L6, high and low inputs, Normal and Vibrato channels.
216		Tube Pre		generic tube preamp	Completely neutral, low-gain tube preamp useful for "warming up" various sources.

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
217		Two Stone J35 1	+	Two-Rock Jet 35	35w, 6L6. Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound.
218		Two Stone J35 2	+	Two-Rock Jet 35	Lead mode, Preamp Bypass OFF.
219		TX Star Clean		Mesa Lone Star (Clean)	Clean channel, 50/100w, 6L6Try with a BB Pre drive block.
220		TX Star Lead	+	Mesa Lone Star (Lead)	Lead channel.
221		USA Bass 400 1		Mesa Bass 400	Bass Shift OFF.
222		USA Bass 400 2		Mesa Bass 400	Bass Shift ON.
223		USA Clean		Mesa Boogie Mark IV (Rhy 1)	Somewhat neutral, clean-sounding model that can be pushed into warm clipping. Rhythm 1 channel.
224		USA IIC+ Bright	+	Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep OFF.
225		USA IIC+ Brt/Dp	+	Mesa B. Mark IIC+ (Lead)	Pull Bright ON, Pull Deep ON.
226		USA IIC+ Deep	+	Mesa B. Mark IIC+ (Lead)	Pull Bright OFF, Pull Deep ON.
227		USA IIC+	+	Mesa B. Mark IIC+ (Lead)	Famous for its smooth overdrive sound. Pull Bright OFF, Pull Deep OFF. Pull Bright on the amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on the amp's Treble knob = Axe-Fx
228		USA Lead +	+	Mesa Boogie Mark IV (Lead)	Bright OFF, Mid Gain ON.
229		USA Lead Brt +	+	Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain ON.
230		USA Lead Brt	+	Mesa Boogie Mark IV (Lead)	Bright ON, Mid Gain OFF.
231		USA Lead	+	Mesa Boogie Mark IV (Lead)	Tight, focused, hi-gain sound. Great for fusion and rock leads. Bright OFF, Mid Gain OFF.
232		USA Pre Clean		Mesa Boogie TriAxis preamp	Rhythm Green channel ("Vintage Fat Rhythm" or "old Black Face"), 6L6.
233		USA Pre Ld1 Red	+	Mesa Boogie TriAxis preamp	Lead 1 Red mode (TX-4 board.)
234		USA Pre Ld2 Grn	+	Mesa Boogie TriAxis preamp	Lead 2 Green mode (Mid Gain Mark IV Lead.)
235		USA Pre Ld2 Red	+	Mesa Boogie TriAxis preamp	Lead 2 Red mode (shred.)
236		USA Pre Ld2 Ylw	+	Mesa Boogie TriAxis preamp	Lead 2 Yellow mode (Classic MKII Lead.)

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
237		USA Rhythm		Mesa Boogie Mark IV (Rhy 2)	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF.
238		USA Sub Blues		Mesa Subway Blues	20w, EL84.
239		Vibra-King Fat	✂	Fender Vibro-King (Fat)	Fender Vibro-King, famous for crystal cleans and powerful overdrive. Fat Switch ON.
240		Vibra-King	✂	Fender Vibro-King	Fender Vibro-King, famous for crystal cleans and powerful overdrive. Fat Switch OFF.
241		Vibrolux Lux		Fender Vibrolux Reverb	1963 Blackface model, 6L6. Early Dire Straits tone.
242		Vibrolux Verb AA		Fender Vibroverb	AA model (Cliff's real amp): blackface with AA763 circuit.
243		Vibrolux Verb AB		Fender Vibroverb	AB763 circuit.

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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
244		Vibrato Verb CS	Q 01.00	Fender Vibroverb Custom reissue	Vibroverb Custom Reissue with the Mod switch on. Note that the Transformer Matching value for this model is based on the output transformer in the actual amp. Legend has it that SRV used a Bassman transformer which would lead to significant overmatching. To replicate this increase Xfmr Match to around 1.8.
					
245		Vibrato Verb		Fender Vibroverb	40w combo that's great for clear or grinding cleans and gutsy blues. 6G16 circuit, Brownface era. Vibrato Verb model was ported from the Axe-Fx Ultra.
246		Wrecker Express		Trainwreck Express	Trainwreck Express.
247		Wrecker Lvrpool		Trainwreck Liverpool	Trainwreck Express preamp with a Trainwreck Rocket power amp. EL84 tubes.
248		Wrecker Rocket		Trainwreck Rocket	Trainwreck Rocket.

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The Last "Amps Models Gallery"

[FAS Amps Models Gallery \(by MDProd\)](#)

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
1		BB Pre *	X		Xotic BB Preamp
2		Bender Fuzz			Classic Tonebender circuit
3		Bit Crusher			A black box we found lying in the trash outside Studio Harshclip
4		Blues OD			Marshall Bluesbreaker
5		Esoteric ACB			Xotic AC Booster
6		Esoteric RCB			Xotic RC Booster

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
7		Eternal Love *	X		Lovepedal Eternity
8		Face Fuzz			Dallas Arbiter Fuzz Face
9		FAS Boost		Q1.02	Cleanish boost great for boosting vintage amps like Plexis. Cliff say "It's not based on anything. It's my take on an ideal boost pedal."
10		FAS LED-Drive *	X		LED diodes have a higher voltage drop than silicon diodes
11		Fat Rat			modified Pro Co RAT, a bit fuller and smoother
12		FET Boost			Gentle, smooth, clipping booster with tone controls

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
13		FET Preamp			Boss FA-1, a JFET preamp pedal (used by The Edge)
14		Full OD *	X		Fulltone Fulldrive
15		Hard Fuzz			Hard-clipping, 60s-style fuzz
16		M-Zone Dist			Boss MT-2 Metal Zone, popular for extreme gain settings
17		Master Fuzz			Gibson Maestro Fuzz Tone FZ-1A, aka Satisfaction fuzz
18		Micro Boost			MXR Micro Amp

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
19		Mid Boost			Custom FAS mid boost
20		Octave Dist			Tycobrahe Octavia
21		Pi Fuzz			Big Muff Pi Fuzz
22		Plus Dist			MXR Distortion +
23		Rat Dist			Pro Co RAT
24		Ruckus			Suhr Riot

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
25		SDD Preamp			Preamp in Korg's SDD-3000 digital delay (used by The Edge)
26		Shred Dist			Marshall ShredMaster
27		Super OD *	X		Boss SD-1 Super OverDrive
28		T808 Mod *	X		Ibanez TS9, captures the most popular Tubescreamer mods
29		T808 OD *	X		Ibanez TS9 Tube Screamer (used by SRV)
30		Tape Dist			Simulates the clipping of an overdriven reel-to-reel tape deck

Nbr	PHOTO	Axe FX DRIVE	Based on Tube Screamer	FW	DRIVE DESCRIPTION
31		Treble Boost			Dallas Rangemaster
32		Tube Drv 3-Knob			Chandler/Butler Tube Driver with a 12AX7, 3-knob version
33		Tube Drv 4-knob			4-knob version
34		Zen Master *	X		Hermida/Lovepedal Zendrive (used by Robben Ford)

* based on the Tube Screamer

Tube Screamer over the Years



Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
1		FAS Standard	Equivalent to the “Bandpass” setting in earlier firmware.
2		Clyde	
3		Cry Babe	Based on a Dunlop Cry Baby.
4		VX846	

Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
5		Color-Tone	Based on a Colorsound wah.
6		Funk	Modeled after the "Shaft" sound.
7		Mortal	Based on a Morley wah/volume pedal.
8		VX485	Based on a Vox V845.