



### AXE-FX II (ORIGINAL & MARK II, XL, XL Plus) & AX8



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

Firmware: "ARES" 02.00 ~ September 18, 2019  
MDProd at <http://axefx.fr/> & <http://forum.fractalaudio.com/>



See: **New updates in yellow**  
=> **266 Amp models & 37 Drive 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.















































# F.A.S. Amp Head Gallery



# F.A.S. Combo Amp Gallery





Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
1		5F1 Tweed EC	Q 08.00	Fender Eric Clapton Vibro-Champ 	Eric Clapton 2011 reissue with bias tremolo, Weber 8" Alnico speaker, and power soak. Turn it up for raunchy, thick mid-range overdrive. Cliff: "The circuit is slightly different than the original 5F1. It has cathode bypass caps giving it more gain."   
2		5F1 Tweed		Fender Champ (5F1-Tweed)      	5F1 circuit ('58-'64), one volume only, Class A, 5w. Single 6" or 8" speaker. This practice amp exhibits a unique breakup characteristic due to its single-ended design and simple circuit.  
3		5F8 Tweed		Fender Twin (5F8-Tweed)        	1959 Fender Twin, Keith Urban's "#1 personal amp, 80w, 5F8 circuit. 2x12.  
4		6G4 Super		Fender Super (6G4-Brown) 	1960-1963 2x10 brownface, 40w, 6G4 circuit and two 6L6 tubes. Leo Fender's favorite amp.  
5		6G12 Concert		Fender Concert (6G12-Brown)  	1959-1963 4x10 brownface, 40w, 6G12 circuit and two 6L6 tubes. Guitar amp used for bass by living legend Carol Kaye.  
6		59 Bassguy		Fender Bassman (5F6-A-Tweed)         	1959, Tweed era, 5F6-A circuit, 4x10. Low-to-medium gain amp designed for bass but widely adopted by guitarists.  

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.  
 † Includes the additional OVERDRIVE control.  
 Ⓞ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.  
 Ⓢ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.









































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7		65 Bassguy Bass		Fender Bassman (Bass Ch.)	Bass channel of 1965 Blackface version, <b>Dweezil Zappa's personal amp.</b> AB165 circuit which is very crunchy and bright. It's a vicious amp that sounds more like a Plexi than a Fender. Bass channel can also be used with guitar, resulting in a mellow tone.
8		65 Bassguy Nrm1		Fender Bassman (Normal Ch.)	Normal ch., has a Bright switch (enabled in the model).
9		1959SLP Jump		Marshall 1959 SLP Vintage Reissue Series	90's 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
10		1959SLP Normal		Marshall 1959 SLP Vintage Reissue Series	Normal channel, dark and has loads of bass.
11		1959SLP Treble		Marshall 1959 SLP Vintage Reissue Series	Treble channel, boosted bright tone.
12		1987X Jump		Marshall 1987x Vintage Reissue Series	90's 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
13		1987X Normal		Marshall 1987x Vintage Reissue Series	Normal channel, dark and has loads of bass.
14		1987X Treble		Marshall 1987x Vintage Reissue Series	Treble channel, boosted bright tone.
15		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
16		5153 100w Blue		EVH 5150 III (Blue)	Blue (medium gain/rhythm) ch. 100w, 6L6. Made in collaboration with Fender.
17		5153 100w Green		EVH 5150 III (Green)	Green (clean) ch.
18		5153 100w Red		EVH 5150 III (Red)	Red (high gain/lead) ch.
19		AC-20 12AX7 B		Q 02.00 Morgan AC20 Deluxe (12AX7-Bass)	A Vox-based amp. Bass channel with the preamp tube switch to 12AX7 position, EL84 tubes.
20		AC-20 12AX7 T		Morgan AC20 Deluxe (12AX7-Treble)	Treble channel with the preamp tube switch to 12AX7 position, EL84 tubes.
21		AC-20 EF86 B		Morgan AC20 Deluxe (EF86-Bass)	Bass channel with the preamp tube switch to EF86 position, EL84 tubes.
22		AC-20 EF86 T		Morgan AC20 Deluxe (EF86-Treble)	Treble channel with the preamp tube switch to EF86 position, EL84 tubes.
23		Angle Severe 1		ENGL Savage 120 (Contour: OFF)	Rough channel Contour = OFF: boosts lower midrange around 500 Hz (warm tone)
24		Angle Severe 2		ENGL Savage 120 (Contour: ON)	Contour ON: boosts from 1200 Hz and cuts lower midrange (more transparency)
25		Atomica High		Cameron Atomica (High Gain)	A 100w amp, designed to reproduce the "brown sound" of a Jose Arrendondo modified Super Lead Plexi.
26		Atomica Low		Cameron Atomica (Low Gain)	High gain channel. Low gain channel

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27		Band-Commander 		Fender Bandmaster (AB763-Silver) 	1968 Silverface Fender Bandmaster with the AB763 circuit. 40 watt, two 6L6 tubes. 
28		Big Hair 		80's metal JCM 800 	Mids without mud Revive the 80s metal scene (Spandex not included). Should probably be comparable to a JCM 800. For more '80's revival, add "Detune" Pitch block after the CAB block and circular delay.
29		Blanksnship Leeds  		Blanksnship Leeds 21 	The model was matched to Dweezil's amp. EL84 tubes, Boutique version of a (1965-'66 Marshall Model 1974 "18 Watter" 1x12 Combo) with a big sound at low power. Mercury Magnetics transformers. 
30		Bludotai Clean 	Q 07.00	Bludotone Ojai (Clean - PAB: OFF) 	"Austin Buddy" personal amp. Reported to be an exact clone of Robben Ford's Tan Dumble. Clean mode modeled with Pre Amp Bypass (PAB) Off, as the owner prefers this.
31		Bludotai Ld 2  		Bludotone Ojai (Lead - PAB: OFF)	Lead mode with PAB (Pre Amp Bypass) OFF
32		Bludotai Ld Pab  		Bludotone Ojai (Lead - PAB: ON)	Lead mode with PAB (Pre Amp Bypass) ON It bypasses the tone stack and increases the gain. 
33		Bogfish Brown 	Q 07.00	Bogner Fish preamp (Brown Ch.) 	All-tube 12AX7 preamp from the '90s. Most famous for its use by Jerry Cantrell. Brown channel = fat high gain (has the most gain)
34		Bogfish Strato 	Q 07.00	Bogner Fish preamp (Strato Ch.)	Strato channel = tight high gain
35		Boutique 1  		Matchless Chieftain 	Single channel 40 watts amp, with two EL34 tubes. Medium-gain amp, thick, yet crisp, with a fair amount of power amp breakup. Based on a Vox circuit.
36		Boutique 2  		Matchless Chieftain	Added Boost for more gain and high-frequency emphasis. 
37		Brit 800 #34 	Q 07.00	Marshall JCM 800 (2203 - 100w) (S.I.R. stock #34 modded by Frank Levi) with Santiago mods 	#34 is a Frank Levi modded early 1980s JCM800 Model 2203 from S.I.R., still owned by Slash and first used for the recorded parts of Use Your Illusion, (It's Five O'Clock Somewhere, Ain't Life Grand, Contraband, Libertad, Slash, Apocalyptic Love and World On Fire). Modification did not include an extra pre-amp gain stage, but rather certain pre-amp voicing changes.
38		Brit 800 Mod 		Marshall JCM800 (Modded) 	Modded for remove the treble peaker , making the amp "heavier" and "less strident".

















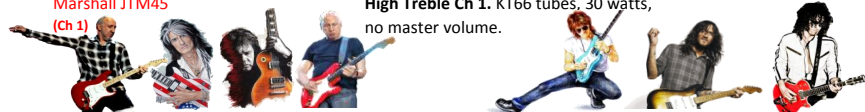











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39		Brit 800 	Q 07.00	Marshall JCM800 (2204 - 50w)	High input of a <b>Model 2204 (50 watts)</b> . Bring the Master up for true 80's tone. To make it sound less brittle, turn up MV, or reduce Treble and Presence. 
40		Brit AFS100 1 		Marshall AFD100 SCE Special Collector's Edition (#34 mode: JCM 800) 	Based on Marshall AFD100 Special Collector's Edition Dual-mode head (#34 / AFD). It's a reissue of two Marshall amps <b>used by Slash when recording GnR's Appetite for Destruction album</b> . Brit AFS100 1 is based on the #34 mode (Led Off) wich is a modded JCM800 (2203, 100 watts) 6550 tubes. <b>This was the rental amp (nb. #34) from the S.I.R. studios.</b>
41		Brit AFS100 2 		Marshall AFD100 SCE Special Collector's Edition (AFD mode: SLP)	Brit AFS100 2 is based on the AFD mode (LED on), which is a <b>modded 1959 Super Lead Plexi Tremolo. This was the rental amp (nb. #39 or #36???) from the S.I.R.</b> Modded is an additionnal Gain Stage and it's based on the legendary "Appetite For Destruction" Amp. (See Brit Super for model of the famous Amp #39)
42		Brit Brown 		Van Halen's Marshall 100w SLP (Arredondo mods) 	Faithful recreation of the legendary " <b>Brown Sound</b> " – The modded "#1" Marshall. <b>Saturation parameter is turned on (= Jose Arrendendo mod)</b> , for aggressive tone.
43		Brit JTM45 Jump 		Marshall JTM45 (Ch 1+2 Jump) 	Marshall's copy of the Fender Bassman. <b>Made famous by Clapton</b> and others. Try with a Tonebender or Treble Booster. Emulates " <b>jumping the inputs</b> " on a 4-hole amp.
44		Brit JTM45 		Marshall JTM45 (Ch 1) 	<b>High Treble Ch 1.</b> KT66 tubes, 30 watts, no master volume.
45		Brit JVM OD1 Gn 		Marshall JVM410H (OD1, Green) 	Marshall's flagship amplifier, supposed to cover multiple sounds JTM 45, Plexi, JCM 800 etc. and adding over the top hi-gain. <b>OD1 channel, Green mode, hot-roddeed JCM 800.</b>
46		Brit JVM OD1 Or 		Marshall JVM410H (OD1, Orange)	OD1 channel, Orange mode, extra gain.
47		Brit JVM OD1 Rd 		Marshall JVM410H (OD1, Red)	OD1 channel, Red mode, even more gain.
48		Brit JVM OD2 Gn 		Marshall JVM410H (OD2, Green)	OD2 channel, Green mode, lower mids than OD1.
49		Brit JVM OD2 Or 		Marshall JVM410H (OD2, Orange)	OD2 channel, Orange mode, more gain and lower mids than OD1.
50		Brit JVM OD2 Rd 		Marshall JVM410H (OD2, Red) 	OD2 channel, Red mode, even more gain and lower mids than OD1. 

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51		Brit Pre		Marshall JMP-1	Rack-mount preamplifier version of the Brit 800 OD2 channel <b>Crunchy "ZZ" tone</b> .
52		Brit Silver		Marshall Silver Jubilee	100w Marshall Silver Jubilee (2555), commemorative "25/50" model. Slightly darker and higher gain than JCM800.
53		Brit Super		Marshall JMP 1959T Super Lead (S.I.R. stock #39 modded by Tim Caswell)	Marshall Super Lead Tremolo model, 100w, <b>used by Slash on "Appetite for Destruction"</b> , owned by S.I.R. studios, <b>known as "legendary #39"</b> . The amp had been modded by Tim Caswell, who used the extra Tremolo 12ax7, to produce more gain. Also added a master volume control. The amp was desired by every musician that rented it. <b>The story behind this amp, tell it was also a favorite of George Lynch</b> , for Dokken's "Under Lock and Key" tour in late 1985. This model is based is based on a schematic of the original amp and it sounds different (more gain, more boosted high end). See Brit AFS100 1 & 2 for updated models based on the actual amp.
54		Buttery		Budda Twinmaster	Based loosely on a late 90's specimen. Relies mostly on power amp distortion. Model by ear, It's a great crunch amp model, like an overdriven Fender. 18 wats, EL84 tubes.
55		CA Triptik Cln		Carol-Ann Triptik (Clean)	50w, EL34 Clean channel. Aiming to reproduce Classic Rock to Modern tones. <b>"Dumble meets Marshall with a sprinkle of 5150 power amp."</b>
56		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.
57		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.
58		CA Tucana Cln		Carol-Ann Tucana 3 (Clean)	Clean channel of this 3-channel amp, with Bias monitoring system, KT88 75W tubes. <b>"One of the best amps in the world," says Cliff.</b>
59		CA Tucana Lead		Carol-Ann Tucana 3 (Lead)	Lead channel. This is a great lead amp which works well with many speaker/cab combinations.
60		CA3+ Clean		Q 07.00 CAE 3+ SE preamp (Ch 1: Clean)	Custom Audio Electronics preamp. The Clean channel is <b>based on a Blackface Fender Twin Reverb preamp.</b>
61		CA3+ Lead		Q 07.00 CAE 3+ SE preamp (Ch 3: Lead)	Channel 3 (Lead) <b>Basically an OD-100.</b>
62		CA3+ Rhy		Q 07.00 CAE 3+ SE preamp (Ch 2: Rhythm)	Channel 2 (Rhythm).
63		Cali Leggy		Carvin Legacy VL100	Legacy 1, 100w, EL34. Uses a "James" tone stack which is more like hi-fi tone controls. <b>Based on Steve Vai's original signature Legacy amplifier.</b> To get a Steve Vai tone, keep Treble low, Bass high and not too much Gain.




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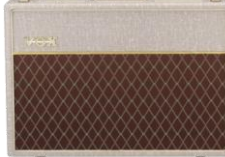

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64		Cameron CCV 1A 	Q 07.00	Cameron CCV100 (Ch 1: Clean)	An amp its creator Mark Cameron calls "one pissed off amp." <b>The topology is very similar to a JCM 800.</b> Both channels modeled at various settings. The amp was modeled with the Voicing switch in the middle position. The "Dark" switch is the Negative feedback control. Set Negative Feedback to 3.6 = switch in the middle position. Set it to 9.8 = switch in the right position. 5.0 for left position (default).
65		Cameron CCV 1B 	Q 07.00	Cameron CCV100 (Ch 1: Clean)	
66		Cameron CCV 2A 	Q 07.00	Cameron CCV100 (Ch 2: Crunch)	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. Bright1 switch left, Bright2 switch left, Gain Style switch left. Bright1 switch left, Bright2 switch right, Gain Style switch left.
67		Cameron CCV 2B 	Q 07.00	Cameron CCV100 (Ch 2: Crunch)	Bright1 switch left, Bright2 switch right, Gain Style switch left.
68		Cameron CCV 2C 	Q 07.00	Cameron CCV100 (Ch 2: Crunch)	Bright1 switch left, Bright2 switch left, Gain Style switch right.
69		Cameron CCV 2D 	Q 07.00	Cameron CCV100 (Ch 2: Crunch)	Bright1 switch left, Bright2 switch right, Gain Style switch right.
70		Capt Hook 1A 	Q 05.00	Hook Captain 34 (V2) (Ch 1: Clean)	A Hand-made boutique amp with high-quality components. Plexi-based 3-channel amp, 100 watts, EL34 power tubes, single input. <b>EQ and Boost switches off.</b>
71		Capt Hook 1B 	Q 05.00	Hook Captain 34 (V2) (Ch 1: Clean)	<b>EQ and Boost switches on.</b>
72		Capt Hook 2A 	Q 05.00	Hook Captain 34 (V2) (Ch2: Rhythm)	<b>Edge switch off.</b> To simulate the Boost switch use the Boost switch in the amp block.
73		Capt Hook 2B 	Q 05.00	Hook Captain 34 (V2) (Ch2: Rhythm)	<b>Edge switch on.</b> To simulate the Boost switch use the Boost switch in the amp block.
74		Capt Hook 3A 	Q 05.00	Hook Captain 34 (V2) (Ch 3: Lead)	<b>Edge switch off.</b> To simulate the Boost switch use the Boost switch in the amp block.
75		Capt Hook 3B 	Q 05.00	Hook Captain 34 (V2) (Ch 3: Lead)	<b>Edge switch on.</b> To simulate the Boost switch use the Boost switch in the amp block.
76		Car Roamer  ✂		Carr Rambler 	Basically a Deluxe Reverb preamp with cathode bias 6L6 power amp and no negative feedback. Cliff say " <b>Sort of a Fender-meets-Vox thing</b> ". According to Steve Carr (Carr Amplifiers) the Rambler was essentially a mix of a Princeton Reverb and a Tweed Pro. 
77		Carol-Ann OD-2  +		Carol-Ann OD-2 (Overdrive) 	50W, EL34 or 6L6 tubes. Overdrive channel. Model fine-tuned by the highly respected Alan Phillips. <b>A Dumble style amp but tonal more like a modified Marshall.</b> 

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78		Citrus A30 Cln	 	Orange AD30HTC (Clean) 	30w tube head, Clean channel. 
79		Citrus A30 Drty	 	Orange AD30HTC (Dirty) 	30w tube head, Dirty channel. 
80		Citrus Bass 200		Orange AD200B 	200w valve bass head, 6550 tubes. 
81		Citrus RV50		Orange Rockerverb 	"Dirty" channel of the 50w head known for warmth and rich harmonics. 
82		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. 
83		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.  
84		Class-A 30w Brt	 	Q 01.06 Vox AC-30 (Bright Ch.) 	Based of a non-Top Boost model, 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. <b>Bright Channel.</b>  
85		Class-A 30w Hot	 	Vox AC-30 HW 	30w, EL84 tubes, AC-30HW (Hand Wired). For authenticity, leave all tone controls at noon." <b>Hot/Cool switch set to Hot position</b> , which bypasses the tone circuitry to create a more pure sound to achieve richer gain.  

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86		Class-A 30w TB		Vox AC-30 Top Boost 	30w, EL84 tubes. <b>Hot/Cool switch set to Cool position, which produces the orthodox Top Boost sound.</b> Created in response to demand for "more treble". Great highs and slightly reduced bass. 
87		Class-A 30w		Vox AC-30 	Based of a non-Top Boost model, 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. 
88		Comet 60		Komet 60 (R. switch: Fast) 	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25". 
89		Comet Concourse		Komet Concorde (R. switch: Fast) 	60 Watts - EL34 tubes. Similar to Trainwreck amp. Response switch = "Fast". To replicate "Gradual" reduce INPUT TRIM to 0.25". <b>Positioned as a rock amp.</b> 
90		Cornfed M50		Q 07.00 Cornford MK50H II (Ch: Overdrive) 	Boutique British amp. Plexi-meets-modern tone with big cojones. Works great with a Drive in front of it. With the T808 OD (Drive at 0, Level at 7). 
91		Das Metall		Diezel VH4 (Ch 4: Solo) 	EL34 or 6L6 tubes. High-gain, boutique amp famous for its powerful, heavy, aggressive sound. The <b>Das Metal</b> model was done by schematic and/or by ear. Other Diezel VH4 models are based on real amps, see <b>Dizzv V4 Blue 4</b> . 
92		Deluxe Tweed		Fender Tweed Deluxe (5E3) 	Fender Deluxe (5E3) from the 50's, 15w. The earliest and most popular of the so-called Tweed amplifiers "60's hippie rock in a bottle", says Cliff. The "Telecaster's Amp". 

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93		Deluxe Verb Nrm	Q 01.02	Fender Deluxe Reverb (Normal)	1965 Blackface, 22w, AB763 circuit. Great, chimey tone with nice power amp breakup. Normal channel.
94		Deluxe Verb Vib		Fender Deluxe Reverb (Vibrato)	Vibrato channel.
95		Dirty Shirley 1		Friedman Dirty Shirley	40w, 6L6. Designed to be an ultra-fat, sweet-sounding, classic rock amp. <b>Based on a JTM45</b> , with less bright, much fatter, it has more gain and a Master Volume.
96		Dirty Shirley 2	Q 07.00	Friedman Dirty Shirley (Early version)	Based on an earlier version of this amp with some different component values, a little more aggressive than the regular model.
97		Div/13 CJ Boost		Divided by 13 CJ 11 (Boost Switch ON)	11w, bassy amp, works best with single coils. High-performing "Tweed" meets "EL34" meets "Master Vol" 1x12. Boost Switch ON. similar to a <b>Fender Deluxe</b> .
98		Div/13 CJ		Divided by 13 CJ 11 (Boost Switch OFF)	Boost Switch OFF
99		Div/13 FT37 Hi		Divided by 13 FTR 37 (Gain Boost: ON)	Divided by 13 FTR 37, 37w, Class-AB, two channels, 6V6 tubes. Gain Boost ON. <b>Sound like a big clean Fender.</b>
100		Div/13 FT37 Lo		Divided by 13 FTR 37 (Gain Boost: OFF)	Gain Boost OFF.
101		Dizzy V4 Blue 2	Q 07.00	Diezel VH4 "Blue" (Ch 2: Crunch)	High-gain boutique amp with heavy, aggressive sound. 6550, EL34 or 6L6. "Blue Diezels" sound darker (crank Presence!) than the later Silver ones. Channel 2, "gritty funk, dynamic clean.
102		Dizzy V4 Blue 3	Q 07.00	(Ch 3: Distorsion)	Channel 3, the favorite channel for most users, with higher gain but still big dynamic range.
103		Dizzy V4 Blue 4	Q 07.00	(Ch 4: Solo)	Channel 4, newer version of <b>Das Metall</b> . A monster of gain which still has great definition and authority.
104		Dizzy V4 Slvr 2	Q 07.00	Diezel VH4 "Silver" (Ch 2: Crunch)	Later Silver-faced version of the Diezel VH4. Channel 2.
105		Dizzy V4 Slvr 3	Q 07.00	(Ch 3: Distorsion)	Channel 3, Favorite for most users
106		Dizzy V4 Slvr 4	Q 07.00	(Ch 4: Solo)	

























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Nbr	PHOTO	AXE-FX AMP	FW	BASED ON	AMP DESCRIPTION
107		Double Verb Nrm 		Fender Twin Reverb (Normal)	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on Normal channel.
108		Double Verb SF 	Q 01.02 	Fender Twin Reverb (Vibrato)	Based on the Vibrato channel of a 1971 "Silverface" Fender Twin Reverb.
109		Double Verb Vib 	Q 01.02 	Fender Twin Reverb (Vibrato)	100w, 1966 Blackface, AB763 circuit. Known for amazing clean sounds and nice breakup. Based on the Vibrato channel.
110		Dweezil's B-Man 	Q 03.00 	Fender Bassman modded (Bass Ch. modified)	Based on th Bass Ch. modded by Blankenship, <b>Dweezil's Fender Bassman 1965.</b> 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 <b>sounds more like a Plexi than a Fender.</b> "
111		Energyball 		ENGL Powerball (Ch: Lead)	100w Lead channel, 6L6 tubes. Very high-gain German model. Lots of bass. Great for aggressive, drop-tuned riffs.
112		Euro Blue Mdrn 		Bogner Ecstasy (Blue: Modern)	20th Anniv. Model. Dark amp, turn up Presence or engage Bright. Blue channel, Structure switch = 'M' (Modern).
113		Euro Blue 		Bogner Ecstasy (Blue: Vintage)	Blue channel, Structure switch = 'V' (Vintage).
114		Euro Red Mdrn 		Bogner Ecstasy (Red: Modern)	Red channel, Structure switch = 'M' (Modern).
115		Euro Red 		Bogner Ecstasy (Red: Vintage)	Red channel, Structure switch = 'V' (Vintage).
116		Euro Uber 		Bogner Überschall (High Gain Ch.)	120w, EL34. High Gain channel. Heavy grinding lows and insane gain. Sweep Presence for a wide variety of tones. <b>"Armageddon in a box"</b>

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117		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.
118		FAS Bass		Fractal Custom Bass	Custom Fractal bass model. This amp uses an active tone stack so the Fat switch will have no effect.
119		FAS Brootalz		ENGL Savage 120 / SLO 100	Great aggressive high gain amp. If you hear some resemblance to the Savage, you're right. ENGL Savage model with the input stage (and possibly power amp) from an SLO-100.
120		FAS Brown		Van Halen's Marshall	Original BROWN model from the Axe-Fx Standard/Ultra. It sounds very similar to <b>Brit Brown</b> , a bit more bright and lower in volume. "Looking for great EVH tones, <b>check Danny Danzi's</b> posts on the forum"
121		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.
122		FAS Crunch		Ultimate British amp (Plexi)	More dynamic and open than a Plexi, but with more gain.
123		FAS Hot Rod		Q 01.02 Cliff Modded ideal 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.
124		FAS Lead 1		Mesa Boogie TriAxis (presumed)	Neutral high-gain lead with a tight midrange.
125		FAS Lead 2		Mesa Boogie TriAxis (presumed)	Hot-rodded British lead sound with a tonestack by Bob Bradshaw (Custom Audio Electronics).
126		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.
127		FAS Modern III		high gain rhythm + lead hybrid	Similar to a Recto, but with tighter bass and a cathode-based power amp.
128		FAS Modern		high gain rhythm + lead hybrid	High-gain hybrid. Equally well-suited to modern rhythm or lead work. <b>"This model is my interpretation of the ideal modern metal tone."</b>












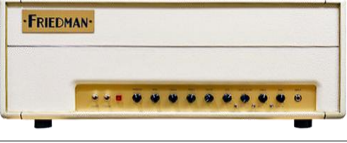


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12		FAS Rhythm		British + USA crunch	Combines the best features of the British and USA crunch models.
130		FAS Wreck		Trainwreck Express	Original WRECKER 1 model from the Axe-Fx Ultra.
131		Fox ODS Deep		Fuchs Overdrive Supreme-50 (Deep switch: ON)	Dumble clone. Overdrive channel, 50w, 6L6 tubes. Preamp Bypass (PAB) active. <b>Deep switch ON</b> , slightly increasing the low frequencies, useful for single-coil guitars.
132		Fox ODS		Fuchs Overdrive Supreme-50 (Deep switch: OFF)	<b>Deep switch OFF.</b>
133		Friedman 2018		Q10.01 Friedman BE-100 (2018 model) (Hairy Brown Eye)	Cliff: "I have one of the very first BE-100s but, on a whim, decided to buy a new one because people said they sound a "little" different. Well... more than a little. They sound very different. I got in touch with Dave to see what he changed and made those two new models. "
134		Friedman BE C45		Q10.01 Friedman BE-100 (2018 model) (Brown Eye)	<b>C45 Switch : ON.</b> It's a treble boost on the input. To replicate that, Put a filter block before the amp as follows: Type: Tilt EQ - Freq: 700 Hz - Gain: 4.5 dB
135		Friedman BE V1		Q 02.03 Friedman BE-100 (Brown Eye)	Based on new <b>Mark Day's amp</b> . 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. <b>Voice switch toggled right</b> (brighter, more bass).
136		Friedman BE V2		Q 02.03 Friedman BE-100 (Brown Eye)	<b>Voice switch toggled left</b> (darker, more mids).
137		Friedman BE		Q 03.00 Friedman "Marsha" (Brown Eye)	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.
138		Friedman HBE V1		Q 02.03 Friedman BE-100 (Hairy Brown Eye)	Based on new <b>Mark Day's amp</b> . BE amp's alternate voicing with a gain boost. A killer hi-gain tone in your arsenal. <b>Voice switch toggled right</b> (brighter, more bass).
139		Friedman HBE V2		Q 02.03 Friedman BE-100 (Hairy Brown Eye)	<b>Voice switch toggled left</b> (darker, more mids).
140		Friedman HBE		Q 03.00 Friedman "Marsha" (Hairy Brown Eye)	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.

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141		Friedman Hbec45 	A 01.00	Friedman BE-100 (2018 model) (Hair Brown Eye)	based on the HBE channel of a 2018 Friedman BE100 with the C45 switch engaged. <b>C45 Switch : ON.</b> It's a treble boost on the input.
142		Friedman SM Box 		Friedman Small Box (Ch 2)	50W, EL34. Channel 2 is the modern/high gain channel.
143		Fryette D60 L  +		Fryette D60H (Less Mode)	60w, KT88 or 6550 tubes "Deliverance Sixty" "Less" mode. Popular with metal players
144		Fryette D60 M  +		Fryette D60H (More Mode)	"More" mode.
145		Gibtone Scout  ✂		Gibson Scout	1964 GA17RVT Scout, 17w, vintage clean tones. No tone controls on the real amp.
146		Herbie Ch2+ 	Q 07.00	Diezel Herbert (Channel: 2+)	3-channel 180w, called "looser" and "more familiar" than the VH4. Channel 2+ gets you into Diezel VH4 territory.
147		Herbie Ch2- 	Q 07.00	(Channel: 2-)	Set Ch 2- at 35% gain for a cranked Plexi tone, 60% for a JCM800 tone.
148		Herbie Ch3 	Q 07.00	(Channel: 3)	Channel 3, voiced for highly articulate single note lines or for very heavy and massive rhythm guitar.
149		Hipower Brillnt 		Hiwatt DR103 (Brilliant)	1974 Harry Joyce/Hylight model. Medium-gain, full sound with unique tone-stack and chimey, grinding tone. Creates a great clean tone. Glassy but different from a VOX, just listen to <b>Pink Floyd</b> .
150		Hipower Jumped 		Hiwatt DR103 (Normal/Brilliant)	Emulates "jumping the inputs" on a 4-hole amp.
151		Hipower Normal 		Hiwatt DR103 (Normal)	Normal channel.
152		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."

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153		Jazz 120 		Roland JC-120	120w (stereo: 2x 60w) <b>The only solid-state-based model in the collection</b> , a quintessential clean tone.  
154		JMP-1 OD1 BS 	Q 01.00	Marshall JMP-1 OD1 BS 	Marshall JMP-1 preamp, a rack-mount preamplifier version of the Brit 800. EL34 tubes. OD1: "A warm vintage drive reminiscent of Marshall Super Lead amps through to modern day Master Volumes"
155		JMP-1 OD1 	Q 01.00	OD1 	OD2: "This a tightly focused high gain drive which can be smooth or aggressive depending on the E.Q. and gain settings". <b>Crunchy "ZZ" tone</b> . Also see Brit Pre.
156		JMP-1 OD2 BS 	Q 01.00	OD2 BS 	"BS" in the name indicate that the Bass Shift function is engaged
157		JMP-1 OD2 	Q 01.00	OD2 	
158		JR Blues Fat 		Fender Blues Jr. (FAT switch: ON) 	15w A gutsy little classic with dual EL84s. To get the tone of an Egnater Rebel 20, set the Neg Fdbk to zero. <b>FAT switch ON</b>  
159		JR Blues 		Fender Blues Jr. (FAT switch: OFF) 	<b>Fat Switch OFF</b>  
160		JS410 Crunch Or 	Q 02.00	Marshall JVM410 HJS (Crunch Orange Ch.) 	<b>Joe Satriani's</b> 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 JCM800 2203.
161		JS410 Crunch Rd 	Q 02.00	Marshall JVM410 HJS (Crunch Red Ch.) 	Crunch Red Channel: modded JCM800 sound that so defined the '80s era
162		JS410 Lead Or 	Q 02.00	Marshall JVM410 HJS (Lead Orange Ch.) 	Lead Orange Ch. 
163		JS410 Lead Rd 	Q 02.00	Marshall JVM410 HJS (Lead Red Ch.) 	Lead Red Ch. 
164		Legato 100 	Q 05.00	Carvin Legacy VL100 (Steve Vai's Amp) 	"Based on a one-of-a-kind version owned by a certain Californian guitar player." <b>SV's personal settings are:</b> Drive: 7.5 - Bass: 6 - Mid: 4 (5 on Axe-Fx) Treble: 8 - Presence: 8 
165		Matchbox D-30  		Matchless DC-30   	Matchless DC-30, 30w, Class-A, EL84s. A "better sounding" AC-30.  



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166		Mr Z Hwy 66		DrZ Route 66	32w, KT66, EF86 and 12AX7.
167		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.
168		Mr Z MZ-38		DrZ MAZ 38 SR	38w, EL84 tubes. Popular with country and roots players. <b>The quintessential country amp.</b>
169		Nuclear-Tone	  	Swart Atomic Space Tone	20w, 6V6As with the actual amp, the bias tremolo is particularly effective. <b>Inspired by the Gibson Scout.</b>
170		ODS-100 Clean		Dumble Overdrive Special (HRM) Clean Ch.	100w "HRM" (Hot Rod Marshall) version, Clean channel. A coveted but rare amp made famously by <b>Robben Ford</b> .
171		ODS-100 Ford 1	 +	R. Ford Dumble (PAB: ON)	"Non-HRM" version. PreAmp Bypass (PAB) ON. The default tone stack is neutral (with B/M/T at noon the response is flat.)
172		ODS-100 Ford 2	 +	R. Ford Dumble (PAB: OFF)	"Non-HRM" version. PreAmp Bypass (PAB) OFF.
173		ODS-100 Ford Md	 +	R. Ford Dumble (MID switch: ON)	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).
174		ODS-100 HRM Mid	 +	Dumble Overdrive Special (HRM) Lead Ch. (MID switch: ON)	Lead channel with the "Mid" switch engaged.
175		ODS-100 HRM	 +	Lead Ch. (PAB: ON)	Lead channel matched with the PreAmp Bypass (PAB) engaged (bypass input tone stack) and the Drive control at approximately 7.0. With PAB active this lowers the lowcut frequency. Played by the great <b>Larry Carlton</b> and many others!

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176		Plexi 50w 6550	Q 01.02	Marshall SLP 1959 (1972 - 50w Model)	High input of a 1972 50w Marshall "Plexi" with 6550 power tubes. No master volume.
177		Plexi 50w Hi 1	Q 01.02	Marshall SLP 1959 (1972 - 50w Model)	1972 model. Treble channel, boosted bright tone.
178		Plexi 50w Hi 2	Q 02.00	Marshall SLP 1959 (70's - 50w Model)	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.
179		Plexi 50w Jump	Q 02.00	Marshall SLP 1959 (1972 - 50w Model)	Emulates "jumping the inputs" on a 4-hole amp.
180		Plexi 50w Nrm1	Q 02.00	Marshall SLP 1959 (1972 - 50w Model)	Normal channel, dark and has loads of bass.
181		Plexi 100w 1970	Q 02.00	Marshall SLP 1959 (1970 - 100w Model)	<b>1970 model.</b> 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.
182		Plexi 100w High	Q 02.00	Marshall SLP 1959 (1968 - 100w Model)	<b>1968 model.</b> 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.
183		Plexi 100w Jump	Q 02.00	Marshall SLP 1959 (1968 - 100w Model) (Ch. 1+2 Jump)	Emulates "jumping the inputs" on a 4-hole amp. <b>(Boston/Rockman sound)</b> "Plexi Jump: Everything on 7. Put a Filter block in front: Type: Peaking. Freq: ~800 Hz, Q: 0.707, Gain 12 dB."
184		Plexi 100w Nrm	Q 02.00	Marshall SLP 1959 (1968 - 100w Model) (Normal Ch.)	Normal ch., dark and has loads of bass. No master volume.
185		Plexi 2204	Q 10.01	Marshall JMP 2204 MKII (1981 - 50w Master Model)	Amp model based on a 1981 JMP 50W Master Volume head. <ul style="list-style-type: none"> <li>▶ Two EL34 output tubes generating around 50 watts RMS</li> <li>▶ Fixed-biased output stage</li> <li>▶ Three ECC83 (12AX7) preamp tubes</li> <li>▶ Cascading gain stages via "High Sensitivity" input</li> <li>▶ Master Volume control</li> <li>▶ Solid-state rectification</li> </ul>
186		Porta-Bass	A 01.00	Ampeg B15 Portaflex	Based on: Ampeg Portaflex bass amp. Channel 1 has 2 Input, one for Guitar and one for Bass.
187		Prince Tone NR	A 01.00	Fender Princeton (No Reverb)	Based on Fender silverface Princeton without reverb, AA964
188		Prince Tone Rev	A 01.00	Fender Princeton (1966 Reverb Edition)	1966 Reverb Edition, Fender blackface Princeton with reverb, AA964

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189		Prince Tone		Fender Princeton (Tweed)	Tweed Edition. Class A, 5w5F2-A, AA964 circuits. Modeled after early CBS "Silverface" model, pre-CBS design and components.
190		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.
191		PVH 6160+ LD		Peavey 6505+ (Lead)	Called the new standard for "brutality and aggression". 120w, 6L6. <b>Identical to the EVH 5150 II.</b>
192		PVH 6160+ Rhy B		Q 01.03 Peavey 6505+ (Rhyt)	Based on Channel 1 (RHY) with the Crunch and Bright switches depressed.
193		PVH 6160+ Rhy		Q 01.04 Peavey 6505+ (Rhyt)	Based on Channel 1 (RHY) with the Crunch switch depressed and Bright switch out.
194		Recto1 Org Mdrn	 	Q 07.00 Mesa B. 2 ch Dual Rectifier (Orange: Modern)	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.)
195		Recto1 Org Vntg		Q 07.00 Mesa B. 2 ch Dual Rectifier (Orange: Normal)	Orange channel, Normal mode. Warmer and less fizzy than the 3 channel model.
196		Recto1 Red	 	Q 07.00 Mesa B. 2 ch Dual Rectifier (Red: Modern)	Red channel, Modern mode.
197		Recto2 Org Mdrn	 	Q 07.00 Mesa B. 3 ch Dual Rectifier (Orange: Modern)	Orange channel, Modern mode.
198		Recto2 Org Vntg		Q 07.00 Mesa B. 3 ch Dual Rectifier (Orange: Vintage)	Orange channel, Vintage mode.
199		Recto2 Red Mdrn	 	Q 07.00 Mesa B. 3 ch Dual Rectifier (Red: Modern)	Red channel, Modern mode.
200		Recto2 Red Vntg		Q 07.00 Mesa B. 3 ch Dual Rectifier (Red: Vintage)	Red channel, Vintage mode.
201		Ruby Rocket Brt		Q 02.00 Paul Ruby Rocket (Brigh switch: Down)	Paul Ruby Rocket is based on a Trainwreck Rocket but with some notable differences (also similar to a Vox AC30 TB). Bright switch in the down position = BRT On Bright switch in the up position = BRT Off
202		Ruby Rocket		Paul Ruby Rocket (Brigh switch: Up)	
203		Shiver Clean		Bogner Shiva 20th Anniversary (Clean)	90w, KT88. 20th anniv. Clean channel, powerful shimmering cleans. Dark amp, turn up Presence or engage Bright.
204		Shiver Lead	 	Bogner Shiva 20th Anniversary (Lead)	Lead channel, sweet, rich-sounding amp with aggressive, English-style midrange punch.
205		Skull Crusher		A 01.03 Most brutal amp	The nastiest, most brutal amp model to ever escape from the seventh layer

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206		Solo 88 Clean	Q 07.00	Soldano X88R Preamp (Clean)	Clean channel of a Soldano X88R preamp, 6L6. All channels are now represented.
207		Solo 88 Lead	Q 07.00	Soldano X88R Preamp (Lead)	Lead channel of a Soldano X88R preamp, 6L6.
208		Solo 88 Rhythm	Q 07.00	Soldano X88R Preamp (Rhythm)	Rhythm channel of a Soldano X88R preamp, 6L6.
209		Solo 99 Clean	Q 07.00	Soldano/Caswell X99 Preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp Clean channel.
210		Solo 99 Lead	Q 07.00	Soldano/Caswell X99 Preamp (Lead)	Lead channel.
211		Solo 100 Clean	Q 07.00	Soldano SLO-100 (Nrm/Clean)	SLO = Super Lead Overdrive, 100w. Normal channel, Clean gain selector.
212		Solo 100 Lead	Q 07.00	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.
213		Solo 100 Rhy	Q 07.00	Soldano SLO-100 (Nrm/Crunch)	Crunch gain selector. Aggressive rhythm.
214		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.
215		Spawn Nitrous 2		Splawn Nitro (OD2)	100w, KT-88, OD2 mode.
216		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".
217		Spawn Rod OD1-2		Splawn Quick Rod (2nd gear)	2nd gear, "Hot Rod JCM 800".
218		Spawn Rod OD1-3		Splawn Quick Rod (3rd gear)	3rd gear, "Super Hot Rod JCM 800".
219		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.
220		Spawn Rod OD2-2		Splawn Quick Rod (2nd gear)	2nd gear same as above.
221		Spawn Rod OD2-3		Splawn Quick Rod (3rd gear)	3rd gear same as above.
222		Suhr Badger 18		Suhr Badger 18w	18w version of this EL84-powered tube rectifier classic. Master Volume is VERY powerful at altering the tone.
223		Suhr Badger 30		Suhr Badger 30w	In comparison to the 18w, the 30w features a solid state rectifier. These two models have a lot of bass, dial down Bass or use the Cut switch.

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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
224		Super Verb Nrm 	Q 01.02	Fender Super Reverb (Normal) 	Pre-CBS 1964 Blackface version of this 40w amp, <b>AB763 circuit</b> , 4x10, 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.
225		Super Verb Vib 		Fender Super Reverb (Vibrato) 	Based on Vibrato channel  
226		Supertweed 		Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
227		Supremo Trem  		Supro 1624T (Reissue series)  	Supro 1624T Dual-Tone 1x12, a cool classic, originally intended for bass. 6973 power tubes, two channels.  
228		SV Bass 1 	A 01.03	Ampeg SVT 	Model is now based on a 1970 Ampeg SVT (Super Vacuum Tube or Super Valve Tube) 300w, with 6550 power tubes and the midrange switch in position 3. Used for decades by famous bassists the world over. Two inputs (for passive and active basses).
229		SV Bass 2 		Ampeg SVT  	300w, Super Vacuum Tube bass amp. Used for decades by famous bassists the world over. Original Model from the Axe FX II. 
230		Thordendal Mdrn  		Mesa Boogie Dual Rectifier (Modern) 	Based on the pre-G3 Recto models. Cliff: When G3 came out the models were accurate but Fredrik contacted me and said something like "ahhhhh, I loved the old Recto model". So I took the old Recto models and made them "Thordendal models."
231		Thordendal Vint 		Mesa Boogie Dual Rectifier (Vintage) 	Based on the pre-G3 Recto models, <b>Fredrik Thordendal's specifications.</b>
232		Tremolo Lux 		Fender Tremolux (AA763) (Ch: Vibrato) 	Based on blackface Fender Tremolux, AA763 with 6L6, high and low inputs, smaller version of the Bandmaster. 
233		Tube Pre 		Generic Tube preamp 	Completely neutral, low-gain tube preamp, useful for "warming up" various sources, such as vocals, <b>acoustic guitar</b> or a synth, without much distortion.

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.  
 † Includes the additional OVERDRIVE control.  
 Ⓞ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.  
 Ⓢ 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
234		Two Stone J35 1 		Two-Rock Jet 35 (Lead - PB: ON) 	35w, 6L6. Lead mode, Preamp Bypass ON, which bypasses the input tone stack for a more focused lead sound. 
235		Two Stone J35 2 		Two-Rock Jet 35 (Lead - PB: OFF)	Lead mode, Preamp Bypass OFF.
236		TX Star Clean 		Mesa Lone Star (Clean) 	Clean channel, 50/100w, 6L6Try with a BB Pre drive block. 
237		TX Star Lead 		Mesa Lone Star (Lead) 	Lead channel. 
238		USA Bass 400 1 		Mesa B. Bass 400 (BS: OFF) 	No less than twelve fan-cooled 6L6 output tubes deliver 500 watt of transient power peaks with cool reliability.
239		USA Bass 400 2 		Mesa B. Bass 400 (BS: ON) 	Bass Shift OFF. Bass Shift ON. 
240		USA Clean 		Mesa Boogie Mark IV (Rhy 1) 	85 watt amp with a single input, 6L6 power tubes. Somewhat neutral, clean-sounding model that can pushed into warm clipping. Rhythm 1 channel. 
241		USA IIC+ Bright 		Mesa B. Mark IIC+ (Lead) 	Famous for its smooth overdrive sound. Pull Bright on amp's Volume knob = Axe-Fx Bright Switch. Pull Shift on amp's Treble knob = Axe-Fx Fat switch. Pull Bright ON, Pull Deep OFF. 
242		USA IIC+ Brt/Dp 			Pull Bright ON, Pull Deep ON. 
243		USA IIC+ Deep 			Pull Bright OFF, Pull Deep ON. 
244		USA IIC+ 			Pull Bright OFF, Pull Deep OFF. 
245		USA IIC++ 		Q 03.03 Mesa Boogie Mark IIC+ 	Model named by Cliff "Metallica's amp". This model is part of Metallica's live sound. 
246		USA Lead + 		Mesa B. Mark IV (Lead) 	Tight, focused, hi-gain sound. Great for fusion and rock leads. Famous for its smooth high-gain tones and endorsement by <b>John Petrucci</b> . 
247		USA Lead Brt + 		Mesa B. Mark IV (Lead)	Bright OFF, Mid Gain ON.
248		USA Lead Brt 		Mesa B. Mark IV (Lead)	Bright ON, Mid Gain ON.
249		USA Lead 		Mesa B. Mark IV (Lead) 	Bright OFF, Mid Gain OFF.

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

+ Includes the additional OVERDRIVE control.


















⊙ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.

⊖ 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
250		USA Pre Clean		Mesa B. TriAxis	Rhythm Green channel ("Vintage Fat Rhythm" or "Mark I, blackface"), 6L6.
251		USA Pre LD1 Red		Mesa B. TriAxis	Lead 1 Red mode (TX-4 board.)
252		USA Pre LD2 Grn		Mesa B. TriAxis	Lead 2 Green mode (Mid Gain Mark IV Lead.)
253		USA Pre LD2 Red		Mesa B. TriAxis	Lead 2 Red mode (shred.)
254		USA Pre LD2 Ylw		Mesa B. TriAxis	Lead 2 Yellow mode (Classic Mark IIC+ Lead.)
255		USA Rhythm		Mesa Boogie Mark IV (Rhy 2)	THE California crunch rhythm sound. Rhythm Channel 2 with Fat switch OFF.
256		USA Sub Blues		Mesa Subway Blues	20w, EL84, 1x10. Bright with FAT voicing. Targeted at the blues and often compared to amps such as the Fender Blues Junior.
257		Vibra-King Fat		Fender Vibro-King (Fat: ON)	Fender Vibro-King Custom FSR, 6L6-60w, 3x10, famous for crystal cleans and powerful overdrive. The "King of Fender". <b>Fat Switch ON.</b>
258		Vibra-King		Fender Vibro-King (Fat: OFF)	<b>Fat Switch OFF.</b>
259		Vibrato Lux		Fender Vibrolux Reverb	1963 Blackface model, 6L6-35w, 1x12. <b>Early Dire Straits tone.</b>
260		Vibrato Verb AA		Fender Vibroverb 1964 (AA763)	AA model based on the '64 Cliff's real amp: blackface with AA763 circuit. 6L6-40w, 1x15.
261		Vibrato Verb AB		Fender Vibroverb (AB763)	Blackface with AB763 circuit. 6L6-40w, 1x15.

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.  
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 Ⓞ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.  
 Ⓢ 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
262		Vibrato Verb CS 	Q 01.00	Fender Vibroverb Custom reissue 	Vibroverb Custom Reissue (2003-2008), 6L6-40w, 1x15, with the <b>Mod switch on</b> . Transformer Matching value is based on the output transformer of the actual amp. <b>Legend has it that SRV</b> used a Bassman transformer which would lead to significant overmatching. To replicate this increase Xfrmr Match to around 1.8.  
263		Vibrato Verb 		Fender Vibroverb 	40w combo, 2x12, 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.  
264		Wrecker Express 		Trainwreck Express    	Trainwreck Express, EL34 tubes, which sounds similar to a <b>Marshall Plexi</b> . 
265		Wrecker Lvrpool 		Trainwreck Liverpool	Trainwreck Express preamp with a Trainwreck Rocket power amp. EL84 tubes. <b>Marshall meets Vox</b> . 
266		Wrecker Rocket 		Trainwreck Rocket	Trainwreck Rocket, EL84 tubes. Based on and sounds like a <b>Vox AC-30 Top Boost</b> with a rectifier. 

- Super Clean Amp 
- Low Gain Amp 
- Mid Gain Amp 
- High Gain Amp 
- Bass Amp 

Red amps are non-MV (no Master Volume on the real amp). The MASTER VOLUME is set to 10 by default.  
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 Ⓞ The actual amp has a control labeled "Tone" which corresponds to TREB on the Axe-Fx. For a more realistic simulation, leave BASS and MID at noon.  
 Ⓜ Amps with NEGATIVE FEEDBACK set to zero. PRESENCE is replaced with HI CUT. DEPTH is also disabled since it only affects negative feedback.

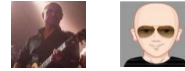
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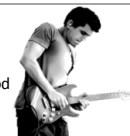
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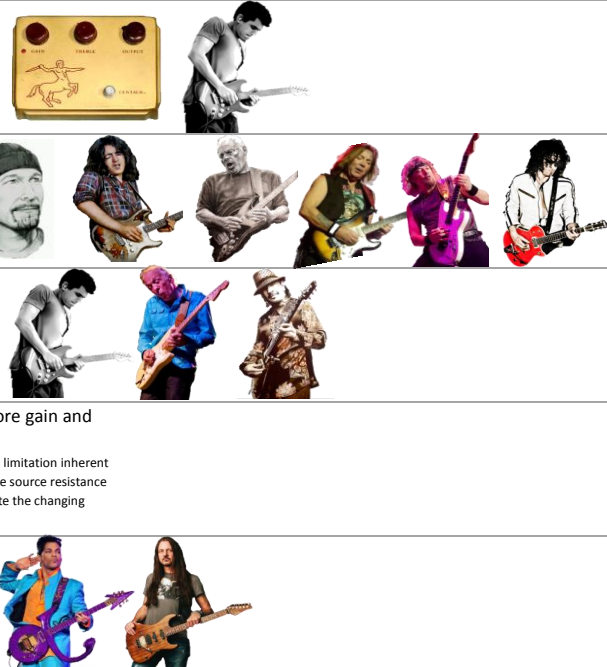
[1000+ Dream Rigs TonePack](#)


















Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
1		BB Pre *	Q 06.02	Xotic BB Preamp. Clean boost with two band active EQ which adds a wide range of harmonic.
2		Bender Fuzz		Classic Tonebender circuit. According to some, it is hands down the absolute best fuzz pedal of all time. The foundation of the Tone Bender fuzz sound, is a smooth well-structured EQ, consisting of rich and tight bass with even mid-harmonics. Great for single note solos and thick power chords
3		Bit Crusher		HEXE Bitcrusher. A black box we found lying in the trash outside Studio Harshclip
4		Blackglass 7K	Q 09.00	Based on a Darkglass B7K Analog Bass Preamp. The model was obtained with the Attack and Grunt switches in the middle positions. The Grunt switch changes the low-cut frequency therefore the Low Cut control can be used to replicate this switch. The Attack switch controls a shelving filter on the input and can be replicated using the Tone control. B7K blend control corresponds to the mix knob on the model.
5		Blues OD		90's Marshall Blues Breaker. Low-gain overdrive pedal mainly used by John Mayer. Cliff: "One of the more impressive circuits is the BluesBreaker. Whoever designed that knew what he was doing. It's unique and the designer understood the role of resistance in series with the diodes."
6		Esoteric ACB	Q 05.00	Xotic AC Booster. Classic Tube sound at your fingerTips.
7		Esoteric RCB	Q 05.00	Xotic RC Booster. Transparent clean booster.
8		Eternal Love *		Lovapedal Eternity. A low to medium gain overdrive. It gives a gigantic warm clean boost, to creamy sustain.
9		Face Fuzz		Dallas Arbiter Fuzz Face. Distortion guitar pedal designed in London by Arbiter Electronics Ltd in the autumn of 1966. The high distorted sound called fuzz.



















Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
10		FAS Boost	Q01.02	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."
11		FAS LED-Drive *		LED diodes have a higher voltage drop than silicon diodes
12		Fat Rat		Pro Co FATRAT, a modified Pro Co RAT, a bit fuller and smoother
13		FET Boost		"Gentle, smooth, clipping booster with tone controls". If it's based on a real pedal, it could be a Fulltone's Fat-Boost (discontinued). The FET Boost is also a favorite method to get a KLON clean boosts from our Fractal Audio Devices.
14		FET Preamp		Boss FA-1, a JFET preamp pedal <b>(used by The Edge)</b>
15		Full OD *		Fulltone Full-Drive 2 overdrive pedal. Similar to a Tube Screamer. The early orange version in particular is very collectable.
16		Hard Fuzz		Hard-clipping, 60s-style fuzz. Similar to the Bender Fuzz Model with more gain and treble. Cliff: "The Fuzz in the Axe-Fx reacts as though there is a buffer in front of it (because there is). It's a limitation inherent to all modeling products. I modeled it using a nominal source resistance. I forget what I used for the source resistance but it was probably around 100K ohms. To really simulate it you would need a controller to simulate the changing output impedance of the guitar."
17		M-Zone Dist		1991 Boss MT-2 Metal Zone, popular distortion for extreme gain settings.












Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION	
18		Master Fuzz		1962 Gibson Maestro Fuzz Tone FZ-1A, aka Satisfaction fuzz. The first Fuzz Pedal used in Satisfaction by The Rolling Stones.	
19		Micro Boost		MXR Micro Amp. Clean boost/volume pedal, part of the first Reference Series by MXR released between 1973 and 1984. Designed to be a transparent clean volume booster. <b>Great way to boost your signal for lead or adjust between 2 different guitars.</b>	
20		Mid Boost		Custom FAS mid boost, help the guitar cut through a mix than increasing its volume level.	
21		Octave Dist		Tycobrahe Octavia fuzz pedal. The schematic design for the original limited production was based on original Roger Mayer Octavia made for Jimi Hendrix in 1967. Used on "Purple Haze" and "Fire". Jimi placed the Octavia after a fuzz and wah.	
22		PI Fuzz	Q 06.02	Electro-Harmonic Big Muff Pi Fuzz. Distortion/sustain guitar pedal designed by Bob Myer and Mike Matthews in 1969 and mass produced in 1970.	
23		Plus Dist	Q 05.00	70's MXR Distortion +	
24		Rat Dist	Q 05.00	Pro Co RAT. Distortion pedal by Pro Co Sound & designed by Scott Burnham and Steve Kiraly in Kalamazoo, Michigan 1978.	
25		Ruckus	Q 05.00	Suhr Riot distortion. Big US sound. It turns a clean amp into a Marshall-esque high-gain monster. This pedal is praised for sounding like a real tube amp. Dist = AxeFX Drive    Tone = AxeFX Tone Level = AxeFX Level	


Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION
26		SDD Preamp		Preamp in Korg's SDD-3000 digital delay <b>(used by The Edge)</b>  
27		Shimmer Drive	Q07.01	Cliff's own creation. It is primarily intended to be used as a boost for Non-MV amps like AC-15/30's, Fenders and Plexis.
28		Shred Dist		90s Marshall ShredMaster, distortion Pedal.
29		Super OD *	Q 05.00	Boss SD-1 Super OverDrive. Used to drive a clean amp into blues territory. Very popular as a boost for rock and metal amps. Drive = AxeFX Drive Tone = AxeFX Tone Level = AxeFX Level 
30		T808 Mod *	Q 05.00	Ibanez TS9, captures the most popular Tubescreamer mods. Suitable for blues and all range of rock, adding tubelike distortion, good sustain and smooth overdrive. 
31		T808 OD *	Q 05.00	Ibanez TS9 Tube Screamer <b>(used by SRV)</b> 
32		Tape Dist		Simulates the clipping of an overdriven reel-to-reel tape deck. <b>Cliff:</b> "It's just a generic tape distortion simulator. I used an old Ampex EQ curve basically. The tape drive is meant to be used anywhere in the chain. I've been using it after the amp to fatten things up and it work really well for that. Be careful though, the drive block is mono so you can get phase issues if you put it after a stereo effect." 
33		Timothy	Q 06.02	<b>Paul Cochrane Timothy.</b> "Transparent" low gain overdrive with a unique pair of EQ controls that cut the bass and treble frequencies. Used as a clean boost or Run it after a fuzz to cut the flub and add extra volume for leads. Or, put it before another drive or a dirty amp to drive the signal harder and tweak the tonal curve. Considered the best overdrive pedal in the world, attributed to its transparent character and mild crunch. <b>Cliff:</b> "Timmy is a modified Tube Screamer" Gain = AxeFX Drive Volume = AxeFX Level Treble = AxeFX Tone Bass = AxeFX Low Cut
34		Treble Boost		Dallas Arbiter Rangemaster Treble Booster. Famously used to enhance the overall gain and presence of the notoriously dark British-made amps of the '60s. It literally makes any rig sound at least 25% better. It brightens the sound, like the Top Boost on early Vox amps. 



Nbr	PHOTO	Axe FX DRIVE	FW	DRIVE DESCRIPTION	
35		Tube Drv 3-Knob		BK Butler/Tube Works Tube Driver with a 12AX7, 3-knob version. Hand-made Tube Driver. <b>Cliff:</b> "The 3-knob version sounds very different than the 4-knob version."	
36		Tube Drv 4-knob		BK Butler/Chandler Tube Driver with a 12AX7, 4-knob version. Hand-made Tube Driver. <b>Cliff:</b> "The idea with the 4-knob version is to use the tone controls on the EQ page and leave the single Tone knob at noon. You can still use the Tone knob if you want but the model is only accurate with the knob at noon."	
37		Zen Master *	Q 05.00	Hermida/Lovepedal Zendrive <b>(used by Robben Ford)</b> . Recreate the Dumble tone, Robben Ford uses it himself through Fender amps.	Gain = AxeFX Drive Volume = AxeFX Level Tone = AxeFX Tone Voice = AxeFX Low Cut 

\* based on the Tube Screamer

 Drive Model with The JRC4558 integrated circuit by Japan Radio Company.  
<http://www.electromash.com/jrc4558-analysis>

 Fractal Audio Forum: Drive Models by YEK  
[Fractal Audio DRIVE Models](http://www.fractalaudio.com/forum/threads/drive-models-by-yek)

 Fractal Audio DRIVE Models: Yek's PDF Guide



**Tube Screamer over the Years**



<http://www.electromash.com/tube-screamer-analysis>

**Fuzz Face over the Years**















<http://www.electromash.com/fuzz-face>




**Big Muff Pi over the Years**



<http://www.electromash.com/big-muff-pi-analysis>

Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
1		Clyde	Based on an original Vox V848 Clyde McCoy wah. Featuring True Bypass and AC input.     
2		Color-Tone	Based on a Colorsound wah.
3		Cry Babe	Based on a Dunlop Cry Baby. Wah-Wah pedal released around 1982. It's a copy of the original VOX model made by VOX/Thomas Organ Co in 1970. 
4		FAS Standard	Equivalent to the "Bandpass" setting in earlier firmware.
5		Funk	Modeled after the "Shaft" sound. 



Nbr	PHOTO	Axe FX Wah	WAH DESCRIPTION
6		Mortal	Based on a Morley wah/volume pedal.
7		VX485	Based on a Vox V845. Specifications of the original pedal developed by VOX in the '60s.
8		VX846	Based on a Vox V846-HW handwired wah. It is hand-wired in turret board construction and premium components.



**Dunlop Cry Baby Collection**



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Tony Iommi



Rory Gallagher



Billy Gibbons



Paul Stanley



Joe Perry



Brad Whitford



70's



Ted Nugent

(Today)



Gary Moore



Stevie Ray Vaughan



Rick Parfitt



Joe Walsh



Don Felder



70's



Robin Trower

(Today)



Keith Scott



Alex Lifeson



Malcolm Young



Angus Young



Eddy Van Halen

Early 80's



(Today)



Mark Knopfler

Early 80's



(Today)



Andy Summers



Adrian Smith



Dave Murray



Rudolf Shenker



Matthias Jabs





Michael Schenker Randy Rhoads Steve Morse Michael Landau Peter Frampton Steve Lukather Larry Carlton Robben Ford Brad Gillis Mick Mars  
Early 80's (Today) Early 80's (Today)



John Scofield Al Di Meola John Sykes George Lynch Joe Satriani Phil Collen Vivian Campbel Criss Oliva Akira Takasaki  
Early 80's 2000's Early 80's to 90's 2000's (Today)



Steve Vai The Edge Neal Schon Richie Sambora Carlos Cavazo Jake E Lee Adrian Vandenberg Eric Johnson  
Early 80's to 90's 2000's (Today) Early 80's (Today)



Prince Warren Haynes Vitto Bratta Yngwie Malmsteen Warren De Martini John Norum Vinnie Moore Greg Howe Steve Stevens Dave Mustain Dimebag Darrell



Kirk Hammett  
Early 80's

James Hetfield  
(Today)

Slash

Zakk Wylde

Jason Becker

Marty Friedman

Ritchie Kotzen  
Early 80's

(Today)

Chris Cornell



Dann Huff

Vernon Reid

Paul Gilbert  
Early 80's

(Today)

Andy Timmons

Vinny Burns

John Petrucci

Noel Gallagher

Kurt Cobain

Doug Aldrich

Reb Beach



Jeff Healey

Tom Morello

Danny Danzi

John Mayer

Devin Townsend

Matthew Bellamy

Mark Tremonti

Jim Root

Fredrik Thordendal

Dweezil Zappa

Jerry Cantrell



Guthrie Govan

Kiko Loureiro

James Valentine

Adam Jones

Tommy Denander

Dave Weiner

Joe Bonamassa

Keith Urban

Andreas Kisser

Toshi Yanagi





John Frusciante Brad Paisley Robert Cray Gary Clark Caleb Followill Pete Thorn Ian Thornley Richard Hallebeek Ryan Adams



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Neil Young Bruce Springsteen Brian Setzer Lou Reed Bryan Adams Sting Marty Steven Seagal Johnny Depp



Cliff Chase Mark Day Alexander Van Engelen (Yek) Austin Buddy Larry Mitchell Louis Bertignac Jean-Louis Aubert Norbert Krief "Nono"