AMPERO II STOMP

CDCM HD Gen 2 Amp Modeler / Effects Processor

Effect List

For Firmware V2.1.0

AMPERO II STOMP | CDCM HD Gen 2 Amp Modeler / Effects Processor Tri-Core DSP HOTONE

VOLUME

MENU / VALUE

1 BANK ▼ 2 BANK ▲ 3

HOTONE
DESIGN INSPIRATION

Content

FX Title	Description	Parameters & Ranges
DYN		
Compressor		
Comprosso (Mono I/O)	The Holy Grail of compressor pedals is here. Comprosso is based on the legendary Ross™ Compressor* pedal, which is unarguably the compressor of compressors. We carefully recreated the sonic character to get the same colorful, bouncy, natural compression as the original pedal.	Sustain: Controls the compression amount Output: Controls the effect output
Comparoma 4 (Mono I/O)	The wonderful aroma of compression. Based on the famous Keeley® C4 4-knob compressor* pedal, the Comparoma 4 delivers a silky, bouncy, studio grade compression sound.	Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Output: Controls the effect output Clipping: Controls the input sensitivity
Blue Sustainer (Mono I/O)	The Blue Sustainer is based on the legendary 3-knob compressor/sustainer pedal, which produces warm, natural compression with long sustain and some gentle clipping.	Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Output: Controls the effect output
Squeezer (Mono I/O)	A compressor effect reduces the dynamic range of your signal and makes your sound much stronger. The Squeezer is a fully-functional compressor with lots of tonal flexibility. A Tone knob is specially designed for further tone shaping.	Threshold: Controls the compression trigger level Ratio: Controls the amount of compression when the compressor is triggered Output: Controls the output volume/makeup amount Attack: Controls how soon the compressor starts to process the signal Release: Controls how soon the compressor starts to release the signal level back to normal after the level drops below the threshold Tone: Controls the effect tone Blend: Controls the wet/dry signal ratio
Boost		
Affinity Boost (Mono I/O)	The Affinity Boost pumps up that sweet sound you've found in your amp. Based on the famous Xotic® AC Booster* pedal, it serves up a wide ranged sound character with power and sensitivity. Or use it as an overdrive to get a sweet, classic tube-like drive with a "wide open" feel.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Beefy Boost (Mono I/O)	If you're going to have a steak, you want it big and juicy. The Beefy Boost is based on the classic Xotic® BB Preamp* pedal. It serves up a wide ranged sound character, giving you a boost of encouraging lows and inspiring highs. Or use it as an overdrive to get a thick, juicy "overdriven steak" with a little compression.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Pristine Boost (Mono I/O)	The Pristine Boost features a unique "no character" character. Based on the famous Xotic® RC Booster* pedal, it offers a super transparent clean boost and a powerful active 2-band EQ so you can maintain your original tonal flavor. Simply put it in your pedal chain, tune up, and leave it on!	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Forest Boost (Mono I/O)	The Forest Boost is based on the Fortin® Grind* booster pedal, providing a max. +20dB boost amount. It helps tighten up your tone while adding some aggressive edges.	Gain: Controls the effect output/boost amount
Treble Ranger (Mono I/O)	This model is based on one of the world's most iconic effect units: the Dallas Rangemaster™* Treble Booster. Born in 1965, the unit was intended to work as a preamp to get the guitarist more gain and treble. Connect it to a dark UK-style amp, plug in an LP-style guitar, and you get the magical tone the 1960s UK guitar heroes depended on.	Gain: Controls the gain amount
Gated Boost (Mono I/O)	Our Gated Boost is designed for modern Dentlemen and metalheads who need huge gain buy not noisy artifacts. A built-in noise gate reduces hum and keeps your palm muting tight. Use the Low Cut knob to get your tone where you want it.	Boost: Controls the boost amount Gate: Controls the noise gate threshold Low Cut: Cuts the low frequency signal
Micro Boost (Mono I/O)	The Micro Boost is based on the legendary MXR® M133 Micro Amp* pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character.	Gain: Controls the gain amount
Creamy (Mono I/O)	This is a special tone simulator that simulates the legendary "Woman Tone" created by Eric Clapton during his Cream years. The tone is thick, sustaining, kazoo-like but maintaining note definition and enough attack.	Gain: Controls the thickness

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FET Boost (Mono I/O)	Based on the legendary FET-based belt clip preamp, this FET boost is a clean volume machine. Use this pedal to get a huge amount of gain without any distortion, tone sculpt with the flexible 2-band EQ. Onboard you'll also find a handy low cut filter for tone shaping and eliminating low frequency feedback.	Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Low Cut: Switches the low cut filter (-6dB/oct @200Hz) on/off
Enhancer (Mono I/O)	The Enhancer is based on the Xotic® EP Booster* pedal. This pure booster is the key to unlocking MASTER sounds. With expanded frequency response and increased dynamic range, this pedal enhances the vitality of everything you run into it.	Gain: Controls the effect output/boost amount +3dB: Selects the minimum boost amount from 0dB (off) to +3dB (on) Bright: Selects the sound character from vintage (Bright off) to flat (Bright on)
Noise Gate		
AI Gate (Mono I/O)	This model is based on the famous ISP® Decimator™* noise gate pedal. Like the original, the extremely easy-to-use noise gate gets you smooth, ripple-free noise tracking and keeps your signal pristine.	Threshold: Controls the gate trigger level Side Chain: Selects side chain key input source; please set this parameter carefully to match the actual input you're using, or the device may be MUTED: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects -USB OUT 3-8: USB output 3-8; when reamping, set up according to the USB output channel you're using
Fast Gate (Mono I/O)	This is a 2-mode noise gate with fast response, which is great for modern Djentlemen and metalheads.	Threshold: Controls the gate trigger level Mode: Selects from two modes: I (responds faster)/II (responds smoother) Side Chain: Selects side chain key input source; please set this parameter carefully to match the actual input you're using, or the device may be MUTED: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects -USB OUT 3-8: USB output 3-8; when reamping, set up according to the USB output channel you're using

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Custom Gate (Mono I/O)	This is a fully-functional noise gate with detailed control. The individual Attack and Release controls play nice with amps and other pedals.	Threshold: Controls the gate trigger level Attack: Controls how soon the gate starts to process the signal Release: Controls the noise fade-out duration time after the level drops below the threshold Side Chain: Selects side chain key input source; please set this parameter carefully to match the actual input you're using, or the device may be MUTED: -Input L/R: Input jacks -FX RTN L/R: FX Loop return jack -Prev FX: Output signal of previous effect slot; if you select this, we recommend you to place the gate before amp/drive effects -USB OUT 3-8: USB output 3-8; when reamping, set up according to the USB output channel you're using
FREQ		
Acoustic		
Acoustic Refiner (Mono I/O)	Enjoy acoustic refinement: This one-knob tool enhances all that is good in acoustic guitars. It gives a more natural, "woody" tone to your plugged-in acoustic sound, doing wonders for piezo pickups! One knob makes it simple.	Shape: Controls the detailed effect character
AC Sim (Mono I/O)	This is an acoustic simulator designed for electric guitars that provides an adjustable range wide enough to give an ordinary electric guitar a variety of natural and realistic acoustic tones.	Body: Controls the "body resonance" (low frequency response) Top: Controls the upper harmonics (high frequency response) Volume: Controls the effect output level Mode: Selects from 4 different sound characters: -Standard: Simulates the tonal characteristics of a standard acoustic guitar -Jumbo: Simulates the tonal characteristics of a jumbo acoustic guitar -Enhanced: Simulates the tonal characteristics of an acoustic guitar with enhanced attack -Piezo: Simulates the sound of a piezo pickup
Filter		
Low Pass (Mono I/O)	This is a low pass filter that lets the lows go and attenuates the highs.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output

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Band Pass (Mono I/O)	This is a band pass filter that lets a selected frequency range go and attenuates others.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
High Pass (Mono I/O)	This is a high pass filter that lets the highs go and attenuates lows.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
Notch (Mono I/O)	This is a notch filter that boosts/cuts selected frequency range. The filter shape is very narrow so you can use it to accurately eliminate unwanted feedback or fine tune your tone.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
Peak (Mono I/O)	This is a peak filter that boosts/cuts a certain frequency range. Like a frequency band on a parametric EQ, this model is great tool for tone shaping.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
Low Shelf (Mono I/O)	This is a low shelf filter that boosts/cuts signal below a set frequency which is great for effectively boosting/eliminating low ends.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
High Shelf (Mono I/O)	This is a high shelf filter that boosts/cuts signal above a set frequency which is great for effectively boosting/eliminating low ends.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
Tilt EQ (Mono I/O)	This is a tilt filter, a quick tool for tone sculpting. Like a seesaw, it boosts the signal above a set frequency and cuts the signal below it, or vice versa.	Gain: Controls the filter gain by ±12dB Freq: Controls the filter center frequency Q: Controls the filter Q Level: Controls the effect output
Moo VCF LP (Mono I/O)	This is a low pass filter that lets the lows go and attenuates the highs. Inspired by the legendary Moog® VCF, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y.	Cutoff: Controls the cutoff frequency Reso: Controls the filter resonance Level: Controls the effect output
Moo VCF BP (Mono I/O)	This is a band pass filter that lets a selected frequency range go and attenuates others. Inspired by the legendary Moog® VCF, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y.	Freq: Controls the filter center frequency Reso: Controls the filter resonance Level: Controls the effect output
Moo VCF HP (Mono I/O)	This is a high pass filter that lets the highs go and attenuates the lows. Inspired by the legendary Moog® VCF, it gives you a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y.	Cutoff: Controls the cutoff frequency Reso: Controls the filter resonance Level: Controls the effect output

HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Envelope Filter		
Toucher G (Mono I/O)	Toucher G is an envelope filter designed for guitars, offering you a wide range of tonal variety. Set the Sense, Range, and Q parameters to fit your instrument and playing style.	Sense: Controls the effect sensitivity Range: Controls the filter frequency range Q: Controls the filter sharpness Level: Controls the output level
Toucher B (Mono I/O)	Toucher B is an envelope filter designed for basses, offering you a wide range of tonal variety. Set the Sense, Range, and Q parameters to fit your instrument and playing style.	Sense: Controls the effect sensitivity Range: Controls the filter frequency range Q: Controls the filter sharpness Level: Controls the output level
Moo VCF Env (Mono I/O)	This is an envelope filter inspired by the legendary Moog® VCF. This is a lot of fun to use with synths, and it's also great on guitar/bass to create something synth-y.	Sense: Controls the sensitivity Mode: Controls the filter mode Freq: Controls the filter center frequency Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output
Envelope (Mono I/O)	This is a highly customable envelope filter. Fine tune the knobs onboard to make your creations: Funky wah, synth-y vibe, robot talk, cyber voice sweep – You decide!	Sweep: Selects filter sweeping direction Sense: Controls the sensitivity Spread: Controls the filter stereo separation Mode: Controls the filter mode Range: Controls the filter frequency range Freq: Controls the filter frequency range midpoint Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output
Auto Filter		
Crier G (Mono I/O)	The Crier G is a controllable band pass filter which delivers a variety of auto-wah effects. Designed for guitars, this model has many parameters for shaping the tone of your wah sound. Start with the frequency range adjustment to decide the basic flavor of your wah-wah. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Wave Shape: Selects the LFO modulation waveform applied to the filter Rate: Controls the effect speed Range: Controls the filter frequency range Level: Controls the output level Q: Controls the sharpness of the filter Sync: Switches Tap Tempo sync on/off

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Crier B (Mono I/O)	The Crier B is a controllable band pass filter which delivers a variety of auto-wah effects. Designed for basses, this model has many parameters for shaping the tone of your wah sound. Start with the frequency range adjustment to decide the basic flavor of your wah-wah. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Wave Shape: Selects the LFO modulation waveform applied to the filter Rate: Controls the effect speed Range: Controls the filter frequency range Level: Controls the output level Q: Controls the sharpness of the filter Sync: Switches Tap Tempo sync on/off
LFO Filter (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a highly customable LFO-based auto filter. Fine tune the knobs onboard to make your creations. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Wave Shape: Selects the LFO modulation waveform applied to the filter Phase: Controls the LFO modulation L/R phase offset Rate: Controls the LFO speed (effect speed) Mode: Controls the filter mode Range: Controls the filter frequency range Freq: Controls the filter frequency range midpoint Q: Controls the filter Q Dry Level: Controls the dry signal amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off
Vocal Filter (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a highly customable special auto filter providing a human-like tone with two voices. Fine tune the knobs onboard to make your creations. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Wave Shape: Selects the LFO modulation waveform applied to the filter Vowel 1/2: Selects the filter type (vowel) Phase: Controls the LFO modulation L/R phase offset Depth: Controls the effect depth Rate: Controls the LFO speed (effect speed) Level: Controls the effect output Sync: Switches Tap Tempo sync on/off
Path Filter 4 (Mono I/O)	This model is a 4-step filter machine for creating synth-like sounds. Each step features an individual frequency control, and a rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Step 1-4: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off

FX Title	Description	Parameters & Ranges
Path Filter 8 (Mono I/O)	This model is a 8-step filter machine for creating synth-like sounds. Each step features an individual frequency control, and a rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Step 1-8: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off
Pattern Filter (Mono I/O)	This model is a pattern filter machine for creating synth-like sounds. It provides max. 8 steps and 8 different patterns. A rate control sets the sequencing speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Step: Selects the numbers of steps Patten: Selects from 8 different sequencing patterns Rate: Controls the sequencing speed Shape: Controls the filter width Reso: Controls the filter resonance Level: Controls the effect output Sync: Switches Tap Tempo sync on/off
Pitch		
Analog Octa 1 (Mono I/O)	This model is a monophonic octaver that creates notes one octave lower and two octaves lower. Single note processing and individual wet/dry signal control recreate the vintage "dirty" analog octave pedal sounds.	Oct 1: Controls the volume of lower octave (1 oct down) Oct 2: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level
Analog Octa 2 (Mono I/O)	This model is a monophonic octaver that creates notes one octave lower and two octaves lower. Single note processing and individual wet/dry signal control recreate the vintage "dirty" analog octave pedal sounds.	Oct 1: Controls the volume of lower octave (1 oct down) Oct 2: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level
Digital Octa (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is a polyphonic octaver that creates notes one octave higher and one octave lower. Individual octave voice control and dry signal control can bring you lots of fun, and polyphonic processing support means playing chords is absolutely no problem.	Hi Level: Controls the volume of higher octave (1 oct up) Low Level: Controls the volume of lower octave (1 oct down) Hi/Lo Pan: Controls the higher/lower octave signal L/R panning Tone: Controls the effect tone Mix: Controls the wet/dry signal ratio Output: Controls the overall output

FX Title	Description	Parameters & Ranges
Dual Pitch (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is a polyphonic 2-voice pitch shifter with max. 2 octaves pitch shifting range. Detailed pitch shifting settings can bring you lots of fun.	Pitch 1/2: Controls the voice 1/2 pitch shifting range by ±24 semitones Detune 1/2: Fine tunes the pitch correction by ±50 cents Delay 1/2: Controls the time between dry and wet signals Pan 1/2: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1/2: Controls the effect output Output: Controls the overall output
Quad Pitch (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is a polyphonic 4-voice pitch shifter with max. 2 octaves pitch shifting range. Detailed pitch shifting settings can bring you lots of fun.	Pitch 1-4: Controls the voice 1-4 pitch shifting range by ±24 semitones Detune 1-4: Fine tunes the pitch correction by ±50 cents Delay 1-4: Controls the time between dry and wet signals Pan 1-4: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1-4: Controls the effect output Output: Controls the overall output
Classic PS (Mono I/O)	This model is a monophonic pitch shifter with max. 2 octaves pitch shifting range, simulating the classic Whammy® tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you can bend the pitch by moving the pedal back and forth.	Range: Selecs the pitch shifting range Position: Controls the pedal position (min=0, max=100) Mix: Controls the dry/wet signal ratio Level: Controls the effect output
Pitch Shift (Mono I/O)	This model is a polyphonic pitch shifter with max. 2 octaves pitch shifting range. Individual mix/max pitch range settings can bring you lots of fun. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you can bend the pitch by moving the pedal back and forth.	Min/Max Pitch: Controls the low/high pitch shifting range by ±24 semitones Position: Controls the pedal position (min=0, max=100) Tone: Controls the effect tone Level: Controls the effect output
Detune (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a detune model which combines a slightly pitch shifted signal with the original signal, producing a lush, chorus-like sound. Use the Dry, Wet and Detune knobs to expand your sonic dimensions.	Dry/Wet: Controls the dry/wet signal level Detune: Controls the detune amount by ±50 cents

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Dual Detune (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a dual-voice detune effect combines two slightly pitch shifted voices with the original signal, producing a lush, chorus-like sound. Use the control knobs to expand your sonic dimensions.	Detune 1/2: Controls the detune amount by ±50 cents Delay 1/2: Controls the time between dry and wet signals Pan 1/2: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1/2: Controls the effect output Output: Controls the overall output
Quad Detune (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a quad-voice detune effect combines four slightly pitch shifted voices with the original signal, producing a lush, chorus-like sound. Use the control knobs to expand your sonic dimensions.	Detune 1-4: Controls the detune amount by ±50 cents Delay 1-4: Controls the time between dry and wet signals Pan 1-4: Controls the wet signal L/R panning Tone: Controls the effect tone Mix: Controls the overall dry/wet signal ratio Level 1-4: Controls the effect output Output: Controls the overall output
80s Detune (Mono I/O)	This is a detune effect simulates the detune effect coming from THAT legendary 1980s red pitch bend pedal. Great for producing 1980s tone.	Mode: Selects from two detuning modes
String Shifter (Mono I/O)	This model is a polyphonic pitch shifter. You can use it as a virtual capo, or use it to simulate down tunings on your guitar.	Shift: Controls the pitch shifting range by ±12 semitones Detune: Fine tunes the pitch correction by ±50 cents Volume: Controls the effect output
Harmonizer 1 (Mono I/O)	This model is a monophonic single voice automatic harmonizer with max. one octave pitch shifting range. Detailed Key, Scale and Interval settings can bring you lots of fun.	Mix: Controls the wet/dry signal ratio of the effect Key: Selects the chord key according to your music Mode: Selects the scale mode according to your music Interval: Selects the interval between wet and dry signal Smooth Mode: Switch on to get a smooth note transition
Harmonizer 2 (Mono I/O)	This model is a monophonic dual voice automatic harmonizer with max. one octave pitch shifting range. Detailed Key, Scale and Interval settings can bring you lots of fun.	Mix: Controls the wet/dry signal ratio of the effect Key: Selects the chord key according to your music Mode: Selects the scale mode according to your music Interval 1/2: Selects the interval between wet and dry signal Smooth Mode: Switch on to get a smooth note transition
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Special		
12-Stringer (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model makes an ordinary guitar play like a 12-string guitar. One knob makes it easy to use.	Output: Controls the effect output
Bit Krusher (Mono I/O)	This model is a sweet-sounding bitcrusher/sample rate reducer with full control over the bit resolution and sample rate. Use the low pass filter and high pass filter onboard to get your own sound variations.	Mix: Controls the wet/dry signal ratio of the effect Krush: Controls the sample rate of the effect Bit: Controls the bit resolution of the effect Hi Cut: Controls the cutoff frequency of the high cut filter Lo Cut: Controls the cutoff frequency of the low cut filter
Ring Mod (Mono I/O)	This is a ring modulator which produces interesting inharmonic frequency spectra. The Freq, Tone and Mix controls are tweak up unique bell and chime effects, and a Fine knob gives you extra control over the frequency.	Mix: Controls the wet/dry signal ratio Freq: Controls the overall modulation frequency Fine: Fine tune the modulation frequency by +/- 50Hz Tone: Controls the effect tone
Telephone Line (Mono I/O)	This special filter makes you sound like you're playing over an old phone. Tweak the Noise and Shake knobs to get a seriously iffy connection.	Noise: Controls the background noise amount Shake: Controls the sound vibration
Satisfaction (Mono I/O)	Can't get no satisfaction! This model is a tape saturation simulator that simulates the sound character of a vintage reel-to-reel tape recorder, bringing you unbeatable analog warmth and natural distortion.	Saturation: Controls the effect gain Mix: Controls the effect wet/dry signal ratio Output: Controls the effect output volume High Cut: Cuts the effect high frequency signal
Mic Lab (Mono I/O)	This filter is a vintage microphone simulator that makes you sound like you're rocking through a pre-war microphone. Use the Mic Type knob to pick the sound you like best.	Mic Type: Selects from three different sound characters Gain: Controls the output level
WAH		
Clay Wah (Mono I/O)	This model is based on the legendary vintage VOX® Clyde McCoy®* wah pedal, reproducing the voice-y expressive wah tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
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Voxy Wah (Mono I/O)	This model is based on the VOX® V845* wah pedal, bringing you the heart and the soul of the golden wah-wah tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Voxy Wah+ (Mono I/O)	This model is based on the vintage VOX® V846* wah pedal, bringing you the heart and the soul of the golden wah-wah tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Color Wah (Mono I/O)	This model is based on the vintage Colorsound® Wah-Wah* pedal, bringing you the heart and the soul of a golden British wah-wah tone. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Funky Wah (Mono I/O)	This model is inspired by the legendary "Shaft" sound, which is great for funky music. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Magic Wah (Mono I/O)	This model is based on the Morley® Power Wah*, bringing you the iconic Morley®* wah tone that was popular since 1970s. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Soul Press (Mono I/O)	This model is based on the WAH mode of our best-selling 3 in 1 mini pedal: Soul Press.Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)

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FX Title	Description	Parameters & Ranges
Bass Press (Mono I/O)	This model is a bass wah that based on the WAH mode of our best-selling 3 in 1 pedal: Bass Press.Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Cry Wah (Mono I/O)	This model is based on the legendary Dunlop® CryBaby®* wah pedal, bringing you the iconic deep, rich tonal sweep. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Cry Wah+ (Mono I/O)	This model is based on the legendary Dunlop® CryBaby® 535Q* wah pedal, a versatile wah with detailed tone control. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Selects from 6 wah filter frequency ranges Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) Boost: Switches internal boost circuit on/off Boost Range: Controls the boost amount
Petrus Wah (Mono I/O)	This model is based on the Dunlop® JP95 John Petrucci CryBaby®* wah pedal that customized on John Petrucci's demands. The built-in EQ is fixed to default. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) EQ: Switches built-in EQ on/off
Sandman Wah (Mono I/O)	This model is based on the Dunlop® KH95 Kirk Hammett CryBaby®* wah pedal that customized on Kirk Hammett's demands. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe)
Chili Wah (Mono I/O)	This model is based on the Ibanez® WH-10* wah pedal, producing a creamy 80's wah tone that beloved by RHCP's John Frusciante. Assign the Position parameter to your expression pedal, turn the expression pedal on, and you'll hear the difference by moving the pedal back and forth.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output Position: Controls the wah pedal position (min=fully heel, max=fully toe) Mode: Switches between guitar and bass modes Depth: Controls the wah filter intensity

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FX Title	Description	Parameters & Ranges
DRV		
Overdrive		
Green Drive (Mono I/O)	This model is based on the legendary Ibanez® TS-808 Tube Screamer®*. Featuring a warm, juicy overdriven sound, this Green Drive is the incomparable vintage overdrive model you've always been hoping to find.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Green 9 (Mono I/O)	This model is based on the legendary Ibanez® TS-9 Tube Screamer®*, which was originally designed to simulate the sound of a vintage tube amplifier. Like the original, the Green 9 model has a rich, smooth and natural overdriven sound, and it won't lose any detail of your playing.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Yellow Drive (Mono I/O)	Based on pretty much the first overdrive pedal the world ever saw, Yellow Drive brings you the iconic beefy, cream-like overdriven sound with pronounced details and a wide dynamic response range. NO TONE CONTROL – YOU WON'T NEED IT!	Gain: Controls the overdrive amount Volume: Controls the effect output
Swarm Drive (Mono I/O)	Based on the Providence® SOV-2 Stampede OD* pedal, this model delivers the natural overdrive tone without affecting the inherent sound character of your guitar. No matter what you need – from crunchy rhythms to singing solos, the Swarm Drive will never let you down.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Super Drive (Mono I/O)	This Super Drive is based on a classic, widely used overdrive which features a unique asymmetric overdrive circuitry. Delivering a rich, authentic-sounding tube-driven overdrive effect with wide tonal range, it's one of a must-have overdrive model in your effect chain.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Screamood (Mono I/O)	The Screamood model is a classic overdrive inspired by the evergreen TS-style overdrive served with its most enduring modification. Use the two onboard switches to find your favorite screaming mood.	Gain: Controls the overdrive amount Volume: Controls the effect output Tone: Controls the effect tone Fat: Switches extra resonance on/off Air: Switches extra presence on/off
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Dr. Blues (Mono I/O)	Based on the widely used blues overdrive (and the famous PHAT-modified version), Dr. Blues is a roadmap of classic bluesy textures to take you from sweet Tennessee to screaming Texas. Turn up the GAIN knob to get a warm distortion with tons of sensitivity and a wide frequency response. It works great on bass too!	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Force Drive (Mono I/O)	Based on the legendary Fulltone® OCD®* overdrive pedal, this model gives you that great amp-like flavor of a cranked up vintage amp. Get wild with this responsive, super powerful overdrive monster!	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from two different sound characters: HP (High Peak mode with more bottom end and distortion), LP (Low Peak mode without changing your original tone)
Tube Clipper (Mono I/O)	The Tube Clipper is based on the legendary B. K. Butler® Tube Driver®*, the REAL TUBE overdrive with a 12AX7 tube inside. Famous for the violin-like "Cliffs of Dover" tone, it sits atop many a studio pro and live musician's wish list.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Blues Butter (Mono I/O)	This Blues Butter overdrive model recreates the magic of the classic Bluesbreaker®* sound for you. Based on the Marshall® Bluesbreaker®* overdrive pedal, this low-mid-gain overdrive will add sweetness (and a little wildness) to your guitar sound. You can use it as a clean boost too!	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Grand Driver (Mono I/O)	Based on the legendary Marshall® Drive Master* overdrive pedal, the Grand Driver model offers a 3-band tone control. It is like adding an extra amp with classic British overdrive tone to your set up. This will push your performance to an even higher level!	Gain: Controls the gain amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Zen Garden (Mono I/O)	This model is a touch-sensitive overdrive with wide-ranged dynamics. Based on the legendary Hermida® Zendrive®*, the Zen Garden delivers an overdriven tone associated with some of the finest, most costly amplifiers on the market. With the four knobs onboard, you can easily touch the soul of ZEN!	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Voice: Controls the upper harmonics character

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Direct Touch (Mono I/O)	Direct Touch is based on the famous Barber® Direct Drive* overdrive pedal. Delivering sparking tube style overdrive with great clarity, you'll hear every note singing with pride and joy — just like a real vintage tube amp does!	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Harmonics: Switches extra harmonics on/off
Faun Drive (Mono I/O)	Based on the legendary Klon® Centaur*, this overdrive model gives you an authentic amp-in-a-box feel with full, rich sound character that is not harsh or boomy at all. Turn Gain knob to minimum you get a superb clean boost.	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Amore Eterno (Mono I/O)	This model is based on the famous Lovepedal® Eternity* overdrive pedal, a Screamer-inspired overdrive that goes beyond the green machine. Same as original, the unique Glass control makes it work great as both overdrive and clean boost. Jump in to that eternal sound beloved by Police's Andy Summers and GNR's Richard Fortus.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Precise Attack (Mono I/O)	Precise Attack is a modern booster/overdrive model based on the famous Horizon Devices® Precision Drive*. Designed by Misha Mansoor, this pedal is an everything solution for progressive musicians. Plug in an extended range guitar, or run into a high gain amp to find the prog magic. Special designed Attack control tightens the low ends and makes your sound prog-y. A built-in smart noise gate reduces hum and keeps your palm muting tight.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Attack: 6-mode selector; dial clockwise for a tighter, more aggressive sound Gate: Controls the built-in noise gate threshold
Magic T (Mono I/O)	Magic T is an overdrive model based on the legendary Paul Cochrane Timmy®* overdrive (V2) pedal — one of the first transparent overdrive pedals. Like the original, Magic T pushes your amp/guitar to the limit while maintaining the original flavor and dynamics.	Gain: Controls the overdrive amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone (counterclockwise, same as original) Mode: Selects from three clipping modes: -I: asymmetrical clipping -II: symmetrical clipping -III: symmetrical clipping with more compression feel
Prince of Drive (Mono I/O)	Prince of Drive is based on the famous Analog.Man™ Prince of Tone* overdrive pedal, one of the best transparent overdrive pedals.	Gain: Controls the gain amount Tone: Tone: Controls the effect tone Volume: Controls the effect output Mode: Select from 3 different modes HF Trim: Controls the effect presence

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HOTONE
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Noble Drive (Mono I/O)	This model is based on Nobels® ODR-1 Natrual Overdrive*, a must-have among countless session musicians like Tom Bukovac, Jerry Donahue, John Shanks, and more.	Drive: Controls the gain amount Spectrum: Boosts/cuts both bass and treble frequency Level: Controls the effect output
Fuzz		
Big Pie (Mono I/O)	Many dirt pedals released throughout the 1970s began to blur the lines between fuzz and distortion. The Big Pie is one of them. Based on the legendary Big Muff Pi®*, this model is a fresh take on the fuzz tone territory. You get a wide-ranged sound character using the TONE knob – from creamy overdrive-like sound to really aggressive fuzzy tone.	Sustain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Face Fuzz (Mono I/O)	This model is based on the legendary Dallas-Arbiter® Fuzz Face®*. Featuring a unique, unmistakable creamy sound with incredible dynamics, the pedal remains a favorite among many rock stars – Hendrix, Gilmour, Townshend and more!	Fuzz: Controls the gain amount Volume: Controls the effect output
Bend Fuzz (Mono I/O)	This model is based on the legendary Sola Sound® Tone Bender Mk II®* fuzz pedal – the legend of the legends. We reproduced the smooth, honey-like tone that was beloved by Page and many more professional musicians.	Fuzz: Controls the gain amount Volume: Controls the effect output
Face Fuzz Ge (Mono I/O)	This model recreates the sound of a Dunlop® Fuzz Face®* (with Germanium transistors) with advanced modeling methods.	Fuzz: Controls the gain amount Volume: Controls the effect output
Distortion		
Plustortion (Mono I/O)	This little yellow box has produced lots of great soundings in countless classic studio albums. Yeah, we're talking the legendary MXR® M104 Distortion +*, and this M104-based Plustortion. The Plustortion recreated the Germanium-powered soft clipping distortion, like what Randy Rhoads and other hard rockers do!	Gain: Controls the distortion amount Volume: Controls the effect output

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AMPERO II STOMP
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Smooth Dist (Mono I/O)	Based on the famous late-70's distortion pedal that is a favorite among pro guitarists and pedal modifiers, the Smooth Dist is truly a classic distortion model. It produces a distortion sound ranging from screaming loud to whisper soft. Of course, it faithfully reproduces the dynamics of your playing style.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Black Tail (Mono I/O)	Here is another dirt pedal that changed the rules. Based on the ProCo™ RAT2* distortion pedal (early LM308 op-amp version), Black Tail brings you the real underground rock scene. Sweet overdrives, grinding rhythms, roaring solos – Black Tail cashes in with authority and power. Same as the original, Black Tail features the legendary FILTER control: Turn it clockwise to cut off the high end, turn it counterclockwise to allow the natural brightness of your instrument through.	Gain: Controls the distortion amount Filter: Counterclockwise controls the effect tone Volume: Controls the effect output
Governor (Mono I/O)	Based on the legendary Marshall® The Guv'Nor* distortion pedal which was well known for its high quality and iconic British distortion tones, it recreated the world-famous drive sound of a classic Marshall® stack at full tilt.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Shredder (Mono I/O)	The Shredder is based on the legendary Marshall® Shred Master* distortion pedal, the one well known for used by Radiohead's Jonny Greenwood to create his twisted distortion walls.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Contour/Treble: 3-band EQ that controls the effect tone
Crunchist (Mono I/O)	Based on the MI Audio® Crunch Box®*, this model brings you high-gain British amp distortion in a stompbox. Simple and straightforward, with just gain, tone, and volume control, the Crunchist distortion easily recreates the huge crunch of a British amp.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Metaland (Mono I/O)	Metaland Distortion provides an insanely heavy distortion with edgy highs, powerful mids and heavy lows. Inspired by the world's most popular heavy metal distortion pedal, the Metaland is definitely an extreme "dirt wall" creator.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Mid Freq: Controls the range of middle frequency

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HOTONE
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AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Rebel (Mono I/O)	Go and get your riot gear! Rebel is based on the famous Suhr® Riot Distortion™* pedal, characterized by massive distortion that maintains touch sensitivity. Now you've got an authoritative shredding and riffing machine just a kick away!	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from three different sound characters: -Natural: Neutral sound -Modern: A tighter, more aggressive sound -Vintage: A smoother, warmer sound
Pleximaker (Mono I/O)	Here's another great 80s lead sound: Based on the famous Wampler® Plexitortion* pedal, this Pleximaker does exactly what you think: kick it on to get hot-rodded British lead amp tone.	Gain: Controls the distortion amount Mode: Selects from two different sound characters: Vintage/Modern Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Panama Lead (Mono I/O)	The Panama Lead is a distortion model inspired by the legendary "brown sound" amp. This distortion takes your brown lead all the way from raw to relentless.	Volume: Controls the effect output Gain: Controls the distortion amount Tone: Controls the effect tone Tight: Controls the low bottom resonance
Fryman Dist (Mono I/O)	This model is based on a famous dirt box recreating the iconic boutique UK-style hi-gain "Brown Eye" tone with versatility.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Presence: Controls the effect headroom Tight: Controls the low bottom resonance
Bass		
Solid Steel (Mono I/O)	Solid Steel is a flexible drive pedal designed for bass. We voiced this one to deliver a rich driven bass sound. Use the Mode knob to select from 3 unique sound characters.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from 3 different sound characters: Normal (neutral sound), Scoop (mid-scooped sound), Edge (edgy sound) Blend: Controls the wet/dry signal ratio
Bass OD (Mono I/O)	If you're looking for an all-around bass driver, this is the one. Based on the widely used yellow bass driver, the Bass OD gives you a massive bass sound with super wide tonal flexibility.	Gain: Controls the distortion amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Behemoth M (Mono I/O)	The Behemoth M is based on the famous Darkglass® Microtubes B7K Analog Bass Preamp* pedal. This pedal can turn your whispering bass into a growling monster, all while preserving the clarity. Onboard EQ gives you wide tonal flexibility.	Gain: Controls the overdrive amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Low/Low Mid/High Mid/Treble: 4-band EQ that controls the effect tone Attack: Boosts/cuts high frequency amount

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Basshammer (Mono I/O)	Basshammer is based on the famous Aguilar® Tone Hammer* Bass Preamp* pedal, a great swiss army knife for modern bassists.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Mid Freq: Controls the range of middle frequency Drive: Turn on for extra gain stage
AMP		
Clean		
Tweed Chap (Mono I/O)	The Tweed Chap is an amp simulator based on the sound characteristics of the legendary Fender® Tweed Champ* amp (5F1 version), an awesome little "practice amp" with huge tone. Crank it up you get the sweet "boxy" sound which made it popular in studios.	Volume: Controls the effect output and gain amount Output: Controls the effect output
Tweed Lux (Mono I/O)	The Tweed Lux is an amp simulator based on the sound characteristics of the legendary Fender® Tweed Deluxe* amp (5E3 version, BRIGHT channel). Featuring rich, singing clean and juicy, luscious overdrive, the mysterious DELUXE amp with the TWEED cover can be found everywhere from studios to bedrooms.	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Tweed Prince (Mono I/O)	The Tweed Prince is an amp simulator based on one of the legendary studio combo amps: Fender® Tweed Princeton Amp* (5F2-A version), another "huge tone in a small box" masterpiece which remains popular among players, builders and collectors. A Tone knob makes it more versatile.	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Baseman Norm (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Normal channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Black Twin (Mono I/O)	The original clean sound. The Black Twin is based on the legendary Fender® '65 Twin Reverb®* amp. It provides a super clean, crystal-like sound with scooped mids, popularly known as the "Blackface Sound".	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
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Hotone
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

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Black Deluxe (Mono I/O)	The Black Deluxe is an amp simulator based on the legendary Fender® Blackface Deluxe Reverb®* amp (Normal CH), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too!	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Deluxe+ (Mono I/O)	The Black Deluxe+ is an amp simulator based on the Fender® Blackface Deluxe Reverb®* amp (Vibrato CH – the most popular channel among musicians), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too!	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Prince (Mono I/O)	The Black Prince is an amp simulator based on the Fender® Blackface Princeton®* amp (AA964 version). Push it to the verge of breakup you'll find the fantastic tone beloved by lots of musicians.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Super (Mono I/O)	The Black Super is an amp simulator based on the Fender® Blackface Super Reverb®* amp (AB763 version), a huge sounding amp delivering you the lovely "blackface" chimes with enhanced treble and bass.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Black Vibra (Mono I/O)	The Black Vibra is an amp simulator based on the Fender® Blackface Vibroverb®* amp (AA763 version), which contributed a lot on SRV's iconic colossal tone. Plug in a classic ST-type guitar and you'll feel your Texas blood flooding!	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Brown King Clean (Mono I/O)	The Brown King Clean is an amp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch off), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brown Vibra (Mono I/O)	The Brown Vibra is an amp simulator based on the Fender® Brownface Vibrolux®* Amp (6G11 version), giving you a warmer, slightly dirtier Fender®* tone. It became a rock legend after Mark Knopfler used it to record the famous Sultan of the Swing album.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

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Brown Concert (Mono I/O)	The Brown Concert is an amp simulator based on the Fender® Brownface Concert®* Amp (6G12 version, Vibrato input), one of the crown jewels of vintage amps. The sound is pure, shimmering with lots of headroom. Of course you can also push it to the edge to get a mild, brown-ish overdrive.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Brown Super (Mono I/O)	The Brown Super is an amp simulator based on the Fender® Brownface Super-Amp* (6G4 version), one of the first twin-speaker "professional" amp, delivering a touch sensitive, sweet Brownface-era tone.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Silver Twin (Mono I/O)	The Silver Twin is based on a 1970's Fender® Silverface Twin Reverb®* amp (AC568 circuit, Vibrato input), giving you a different sculpting of the classic "Fender®* Tone" – a crystal-like sound with scooped mids and great headroom.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Silver Master (Mono I/O)	The Silver Master is based on the legendary Fender® Silverface Bandmaster®* amp (early AB763 version), which was treated as the "holy grail of Fender®* tone". Not much tweaking is needed - Just plug in, turn up the volume and feel the magic.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Superb Dual Clean (Mono I/O)	SUPERB retro tone. The Superb Dual Clean is based on the famous Supro® Dual-Tone 1624T* combo (CH 1). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues.	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the master output
Voxy 15 TB (Mono I/O)	This model is an amp simulator based on the sound characteristics of a vintage VOX®* AC15* combo (with Top Boost), the little brother of the legendary VOX® AC30*, giving you the same British Invasion sound.	Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

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Voxy 30HW Norm (Mono I/O)	This model is an amp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Normal channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC30*. This became the British Invasion sound.	Volume: Controls the output volume (post gain) Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output Bright: Switches extra brightness on/off
Hiway 103 Norm (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Hiwatt® DR103* amp head (NORMAL channel), which has proved itself through decades of rock history (think Gilmour, Townshend, et al.). Set it up for pure, powerful, transparent tone or crank it to get some rich British overdrive – you decide!	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Watchman (Mono I/O)	This is an amp simulator based on the Gibson® Scout* amp, a rare vintage amp with a smooth vintage clean sound.	Volume: Controls the effect output and gain amount Output: Controls the effect output
Jazz Clean (Mono I/O)	The legendary Solid sound. Our Jazz Clean is based on the immaculate "JC clean" 2x12 solid-state jazz-amp combo. The pure transparent clean sound has ruled for more than four decades and remains incontestably reliable among pro musicians.	Volume: Controls the effect output Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
Emperor Clean (Mono I/O)	Meet the Emperor of Tone! Based on the Matchless™ Chieftain 212 combo* (clean sound), the Emperor features the rich harmonics and matchless sensitivity that made this amp a Class A legend.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Match 30 Clean (Mono I/O)	Match 30 Clean is based on the unbeatable Matchless" DC-30 combo* - one of the earliest boutique amps, which takes the legendary UK-style Class A sound to a new level.	Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone
Tang A30 Clean (Mono I/O)	The Tangerine A30 Clean is based on the famous Orange® AD30* amp head (CH 1), a 30-watt, vintage modern Class A model with Orange®*'s famous "juicy" sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

FX Title	Description	Parameters & Ranges
Superstar Clean (Mono I/O)	The Superstar Clean is based on the clean channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you a punchy, shimmering twang with love and joy.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Glacian Clean (Mono I/O)	Glacian Clean is based on the clean channel of the famous Bogner® Shiva* combo (20th anniversary version). Our replica reproduces the glassy hi-fi clean sound powered by a pair of KT88 power tubes. This is a super wide-open sound with immerse headroom, sensitive moods, and great low end response.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Dr. 38 Clean (Mono I/O)	This model is based on one of Dr. Z®*'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (clean sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime.	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dr. 66 (Mono I/O)	This model is based on a famous Dr. Z®* model: the simple-but-powerful Dr. Z® Route 66* amp. Thanks to a pair of KT66 power tubes in the power amp, this amp can bring you an adorable creamy thick sound with lots of dynamics and definition.	Volume: Controls the effect output and gain amount Output: Controls the master output Bass/Treble: 2-band EQ that controls the effect tone
Pendragon Clean (Mono I/O)	The Pendragon Clean is based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright off), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

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FX Title	Description	Parameters & Ranges
Pendragon Clean+ (Mono I/O)	The Pendragon Clean+ is based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright on), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Press Wrecker (Mono I/O)	The Press Wrecker is based on the legendary Trainwreck® Express* amp, a super-rare boutique amp created by Ken Fischer, brings you a high end Plexi-style sound that reacts extremely faithful to your fingers.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Pool Wrecker (Mono I/O)	The Pool Wrecker is based on the legendary Trainwreck® Liverpool* amp, a super-rare boutique amp created by Ken Fischer that reacts extremely faithful to your fingers. It creates a sound that mixes Plexi-style crunch with some Class-A chimes.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Hot Kitty Clean (Mono I/O)	Based on the 1st channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Clean is a total Class A clean machine. The unique tone finds itself somewhere between British and USA territories with rich upper harmonics.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain)
Soloist 100 Clean (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Soloist 100 Clean HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is an amplifier simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Dumbell ODS 1 (Mono I/O)	Here comes the THE LEGEND! The Dumbell ODS 1 is based on the legendary Dumble® Overdrive Special* amp head (Overdrive section off), providing THAT tone created by lots of legendary jazz/blues/fusion musicians.	Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock)
Petrus Clean HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the sound characteristics of the famous Mesa/Boogie® JP-2C™* amp (CH1), John Petrucci's signature amp head, delivering a crystal-like clean sound with tons of headroom.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types
Drive		
Baseman Bright (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Bright channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brown King Drive (Mono I/O)	The Brown King Drive is an amp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch on), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Voxy 30HW TB (Mono I/O)	This model is an amp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Top Boost channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC-30*. This became the British Invasion sound.	Volume: Controls the effect output and gain amount Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain)

Hotone
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Superb Dual Drive (Mono I/O)	SUPERB retro tone.	Volume 1/2: Controls the effect output and gain amount Tone 1/2: Controls the effect tone Output: Controls the master output
Marshell Blues (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Marshall® 1958* combo nicknamed "18 Watter" or "Mini Bluesbreaker®*" amp, a serious blues engine with incredible smooth, fat sound and great dynamics. A must-have in your armory!	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Marshell 45 (Mono I/O)	This Marshell 45 is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (NORMAL channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 45+ (Mono I/O)	This Marshell 45+ is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (HIGH TREBLE channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 45 Jump (Mono I/O)	This Marshell 45 Jump is an amp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head with "Jump" connection. Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 50 (Mono I/O)	This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (NORMAL channel). No explanation necessary — The tone is as legendary as the music it helped to create.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 50+ (Mono I/O)	This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (HIGH TREBLE channel). No explanation necessary — The tone is as legendary as the music it helped to create.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone

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FX Title	Description	Parameters & Ranges
Marshell 50 Jump (Mono I/O)	This is an amp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head with "Jump" connection. No explanation necessary — The tone is as legendary as the music it helped to create.	Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell SLP (Mono I/O)	Marshell SLP is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Normal channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell SLP+ (Mono I/O)	Marshell SLP+ is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Bright channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell SLP Jump (Mono I/O)	Marshell SLP Jump is an amp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head with "Jump" connection. No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume 1/2: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 800 (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Marshall® JCM800* amp head. Just think about the golden 1980's — a decade of heavy metal and THAT iconic, aggressive, crunchy BRITISH LEAD sound. Now the legend is back!	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

FX Title	Description	Parameters & Ranges
Pendragon Drive (Mono I/O)	The Pendragon Drive is based on the Boost channel of the famous Grindrod® Pendragon PG20C* combo, a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe IIC+ (Mono I/O)	The California Dream. This model is based on the legendary Mesa/Boogie® Mark II C+™* amp head (LEAD channel). Now you have one of the hottest amp tones: Tight, focused rhythm riffs and the legendary "liquid lead" tone. This amp gets the aeons of sustain Metallica and Dream Theater bet their lives on.	Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bass/Treble Shift: Switches extra bass/treble on/off Deep: Switches extra low end on/off Bright: Switches extra brightness on/off
Glacian Drive (Mono I/O)	Glacian Drive is based on the drive channel of the famous Bogner® Shiva* combo (20th anniversary version). Our replica reproduces the glassy hi-fi driven sound powered by a pair of KT88 power tubes. This is a super wide-open sound with immerse headroom, sensitive moods, and great low end response.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Tang A30 Drive (Mono I/O)	The Tang A30 Drive is based on the famous Orange® AD30* amp head (CH 2), a 30-watt, vintage modern Class A model with Orange®*'s famous "juicy" sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Fryman B (Mono I/O)	Fryman B is based on a famous UK-style boutique amp head (BE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Boger XT Blue V (Mono I/O)	This model is based on the 2nd channel (the blue channel) of the famous Bogner ® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Boger XT Blue M (Mono I/O)	This model is based on the 2nd channel (the blue channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Soloist 100 Crunch (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Soloist 100 Crunch HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is an amplifier simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types
Emperor Drive (Mono I/O)	Meet the Emperor of Tone! Based on the Matchless™ Chieftain 212 combo* (driven sound), the Emperor features the rich harmonics and matchless sensitivity that made this amp a Class A legend.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dr. 38 Drive (Mono I/O)	This model is based on one of Dr. Z®*'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (drive sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime.	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

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DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Superstar Drive (Mono I/O)	The Superstar Drive is based on the drive channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you that well-balanced, smooth American-style drive with a rich combination of both vintage and modern tones.	Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Hot Kitty Drive (Mono I/O)	Based on the 2nd channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Drive is a total Class A drive machine. The unique tone finds itself somewhere between British and USA territories with complex mids, tight lows and rich upper harmonics.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Treble: 2-band EQ that controls the effect tone Edge: Controls the high and high-mid tone character
Dumbell ODS 2 (Mono I/O)	Here comes the THE LEGEND! The Dumbell ODS 2 is based on the legendary Dumble® Overdrive Special* amp head (Overdrive section on), providing THAT tone created by lots of legendary jazz/blues/fusion musicians.	Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock)
Petrus Crunch HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the sound characteristics of the famous Mesa/Boogie® JP-2C™* amp (CH2), John Petrucci's signature amp head, delivering a tight, agressive crunch tone.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Pull Gain: Switches extra gain on/off Pull Pres: Switches to change the frequency of Presence to make the sound more cohesive Shred: Switches extra upper harmonic on/off Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types
Hi Gain		
Marshell 900 (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Marshall® JCM900 (model 4100, CH B)* amp head. Released in 1990, it was designed to produce more gain, less noise and stainless Marshall® tone.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

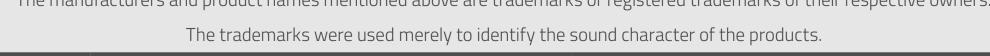| FX Title	Description	Parameters & Ranges
Tang R100 (Mono I/O)	The Tang R100 is based on the famous Orange® Rockerverb 100™* amp head, Orange®*'s first high gain amplifier. Its unique thick voice has become eternally linked with hard rock/stoner rock.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe IV Lead (Mono I/O)	The classic Boogie Lead sound...and beyond. This model is based on the legendary Mesa/Boogie® Mark IV™* amp head (LEAD channel). This massive lead tone is one of the most beautifully voiced tones that can always be heard in a mix.	Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Fat: Switch on to get a fatter sound Bright: Switches extra brightness on/off Voicing: Selects from two voicings: Mid Gain (a punchier sound with more mids and distortion)/Harmony (a more balanced sound)
Soloist 100 Lead (Mono I/O)	This model is an amp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Soloist 100 Lead HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is an amplifier simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types
Eddie 51 (Mono I/O)	The Eddie 51 is based on a heavy rock legend: the Peavey® 5150®* (LEAD channel). The original is famous for its raw tone and relentless power. Our Eddie 51 gives you the "brown metal" sound heard on legendary heavy metal records.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Fryman HB (Mono I/O)	Fryman HB is based on a famous UK-style boutique amp head (HBE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters
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FX Title	Description	Parameters & Ranges
Engle Saga 1 (Mono I/O)	The Engle Saga 1 is based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour off). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics.	Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off
Engle Saga 2 (Mono I/O)	The Engle Saga 2 is based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour on). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics.	Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off
Powerengle Lead (Mono I/O)	The Powerengle Lead is based on the lead channel (Channel 4) of the famous ENGL® Powerball II E645/2* amp head. Truly ideal for modern rock and metal, it features a tight low end, a huge amount of gain, sharp clarity, and great dynamics.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH B (Mono I/O)	The Dizzle VH B is based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. B stands for "blue panel" version.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH S (Mono I/O)	The Dizzle VH S is based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. S stands for "silver panel" version.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Rector Dual V (Mono I/O)	The Rector Dual V is based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, vintage). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

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DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Rector Dual M (Mono I/O)	The Rector Dual M is based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, modern). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH+ B (Mono I/O)	The Dizzle VH+ B is based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. B stands for "blue panel" version.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH+ S (Mono I/O)	The Dizzle VH+ S is based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. S stands for "silver panel" version.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Boger XT Red V (Mono I/O)	This model is based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Boger XT Red M (Mono I/O)	This model is based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp

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FX Title	Description	Parameters & Ranges
Petrus Lead HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the sound characteristics of the famous Mesa/Boogie® JP-2C™* amp (CH3), John Petrucci's signature amp head, delivering a huge lead tone with clarity that suits for every shredder.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Pull Gain: Switches extra gain on/off Pull Pres: Switches to change the frequency of Presence to make the sound more cohesive Shred: Switches extra upper harmonic on/off Preamp Tube: Selects from different preamp tube types Power Tube: Selects from different power tube types
Bass		
Ampage Classic (Mono I/O)	The original rock bass sound. The Ampage Classic is based on the legendary Ampeg® SVT* bass amp head. Born in 1969, the rich sounding all-tube monster basically defined the bass sound of rock and roll from then on. We modified the Frequency switch with a modern Ampeg®* design for more tonal flexibility.	Gain: Controls the gain amount Master: Controls the effect output Midrange: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Bass/Middle/Treble: 3-band EQ that controls the effect tone
Ampage Flip (Mono I/O)	The legendary Flip Top is here! Our Ampage Flip is based on the legendary Ampeg® B-15* bass amp head. Originally designed by Jess Oliver, the easy-to-use amp produces incredible round, full-figured tone for which many have deemed it the holy grail of bass amps. Now it's finally within reach!	Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Voxy Bass (Mono I/O)	The British Invasion bass sound is now available. Voxy Bass is an amp simulator based on the sound characteristics of the legendary VOX®* AC-100* amp head, the amp that McCartney was using in 1965. The operation is simple: just treble, bass, and volume controls. Using a violin bass with this amp will totally get you THAT vibe.	Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone

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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Tang Bass (Mono I/O)	The Tang Bass is based on the famous Orange® AD200B* bass amp head, a straight forward amp with huge power. The four 6550 power tubes ensures a ground shaking tone with lots of dynamics.	Gain: Controls the effect output and gain amount Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe Bass 400 (Mono I/O)	This model is based on the famous Mesa/Boogie® Bass 400* bass amp head, one of Mesa/Boogie®'s rare bass products. As one of the most classic most classic and sought-after tube bass amps in history, the amp will never let you down.	Volume: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Power Amp		
Power Amp (Mono I/O)	This model is a tube power amp simulator with various tonal controls.	Tube Type: Selects from different power tube types: -6L6: Commonly found in many US style amps -EL34: Commonly found in many UK style amps -EL84: Commonly found in some classic Class-A amps -6V6: Commonly found in some legendary low powered US combo amps -KT66: Commonly found in early UK Plexi-style amps and some boutique amps -KT88: Commonly found in boutique/modern hi gain amps and bass amps -6550: Commonly found in bass amps Depth: Controls the effect depth Presence: Controls the effect headroom Sag: Turn up to reduce power supply voltage to create a compression feel B+ Response: Controls the B+ voltage for a looser (turn up)/faster (turn down) picking response Negative FB: Controls the negative feedback amount; turn up to get a quieter tone Output: Controls the effect output
PRE AMP		
Clean		
Tweed Chap (Mono I/O)	The Tweed Chap is a preamp simulator based on the sound characteristics of the legendary Fender® Tweed Champ* amp (5F1 version), an awesome little "practice amp" with huge tone. Crank it up you get the sweet "boxy" sound which made it popular in studios.	Volume: Controls the effect output and gain amount Output: Controls the effect output

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Tweed Lux (Mono I/O)	The Tweed Lux is a preamp simulator based on the sound characteristics of the legendary Fender® Tweed Deluxe* amp (5E3 version, BRIGHT channel). Featuring rich, singing clean and juicy, luscious overdrive, the mysterious DELUXE amp with the TWEED cover can be found everywhere from studios to bedrooms.	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Tweed Prince (Mono I/O)	The Tweed Prince is a preamp simulator based on one of the legendary studio combo amps: Fender® Tweed Princeton Amp* (5F2-A version), another "huge tone in a small box" masterpiece which remains popular among players, builders and collectors. A Tone knob makes it more versatile.	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Baseman Norm (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Normal channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Black Twin (Mono I/O)	The Black Twin is a preamp simulator based on the legendary Fender® '65 Twin Reverb®* amp. It provides a super clean, crystal-like sound with scooped mids, popularly known as the "Blackface Sound".	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Black Deluxe (Mono I/O)	The Black Deluxe is a preamp simulator based on the legendary Fender® Blackface Deluxe Reverb®* amp (Normal CH), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too!	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Deluxe+ (Mono I/O)	The Black Deluxe+ is a preamp simulator based on the Fender® Blackface Deluxe Reverb®* amp (Vibrato CH – the most popular channel among musicians), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too!	The Black Deluxe+ is a preamp simulator based on the Fender® Blackface Deluxe Reverb® amp (Vibrato CH the most popular channel among musicians), providing you a more scooped "blackface" sound with chime-y highs. Plus, it's easier to crank up too! Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Black Prince (Mono I/O)	The Black Prince is a preamp simulator based on the Fender® Blackface Princeton®* amp (AA964 version). Push it to the verge of breakup you'll find the fantastic tone beloved by lots of musicians.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Super (Mono I/O)	The Black Super is a preamp simulator based on the Fender® Blackface Super Reverb®* amp (AB763 version), a huge sounding amp delivering you the lovely "blackface" chimes with enhanced treble and bass.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Black Vibra (Mono I/O)	The Black Vibra is a preamp simulator based on the Fender® Blackface Vibroverb®* amp (AA763 version), which contributed a lot on SRV's iconic colossal tone. Plug in a classic ST-type guitar and you'll feel your Texas blood flooding!	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Brown King Clean (Mono I/O)	The Brown King Clean is a preamp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch off), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brown Vibra (Mono I/O)	The Brown Vibra is a preamp simulator based on the Fender® Brownface Vibrolux®* Amp (6G11 version), giving you a warmer, slightly dirtier Fender®* tone. It became a rock legend after Mark Knopfler used it to record the famous Sultan of the Swing album.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Brown Concert (Mono I/O)	The Brown Concert is a preamp simulator based on the Fender® Brownface Concert®* Amp (6G12 version, Vibrato input), one of the crown jewels of vintage amps. The sound is pure, shimmering with lots of headroom. Of course you can also push it to the edge to get a mild, brown-ish overdrive.	Volume: Controls the effect output and gain amount Presence: Controls the effect headroom Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Brown Super (Mono I/O)	The Brown Super is a preamp simulator based on the Fender® Brownface Super-Amp* (6G4 version), one of the first twin-speaker "professional" amp, delivering a touch sensitive, sweet Brownface-era tone.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Silver Twin (Mono I/O)	The Silver Twin is a preamp simulator based on a 1970's Fender® Silverface Twin Reverb®* amp (AC568 circuit, Vibrato input), giving you a different sculpting of the classic "Fender®* Tone" – a crystal-like sound with scooped mids and great headroom.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Silver Master (Mono I/O)	The Silver Master is a preamp simulator based on the legendary Fender® Silverface Bandmaster®* amp (early AB763 version), which was treated as the "holy grail of Fender®* tone". Not much tweaking is needed - Just plug in, turn up the volume and feel the magic.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Superb Dual Clean (Mono I/O)	SUPERB retro tone. The Superb Dual Clean is a preamp simulator based on the famous Supro® Dual-Tone 1624T* combo (CH 1). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues.	Volume: Controls the effect output and gain amount Output: Controls the master output Tone: Controls the effect tone
Voxy 15 TB (Mono I/O)	This model is a preamp simulator based on the sound characteristics of a vintage VOX®* AC15* combo (with Top Boost), the little brother of the legendary VOX® AC30*, giving you the same British Invasion sound.	Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Voxy 30HW Norm (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Normal channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC30*. This became the British Invasion sound.	Volume: Controls the output volume Master: Controls the effect output Bright: Switches extra brightness on/off
Hiway 103 Norm (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Hiwatt® DR103* amp head (NORMAL channel), which has proved itself through decades of rock history (think Gilmour, Townshend, et al.). Set it up for pure, powerful, transparent tone or crank it to get some rich British overdrive – you decide!	Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Watchman (Mono I/O)	This is a preamp simulator based on the Gibson® Scout* amp, a rare vintage amp with a smooth vintage clean sound.	Volume: Controls the effect output and gain amount Output: Controls the effect output

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

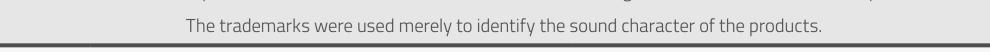| FX Title	Description	Parameters & Ranges
Jazz Clean (Mono I/O)	The Jazz Clean is a preamp simulator based on the immaculate "JC clean" 2x12 solid-state jazz-amp combo. The pure transparent clean sound has ruled for more than four decades and remains incontestably reliable among pro musicians.	Volume: Controls the effect output Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
Emperor Clean (Mono I/O)	Meet the Emperor of Tone! This is a preamp simulator based on the Matchless™ Chieftain 212 combo* (clean sound), gives you the rich harmonics and matchless sensitivity that made this amp a Class A legend.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Match 30 Clean (Mono I/O)	Match 30 Clean is a preamp simulator based on the unbeatable Matchless" DC-30 combo* - one of the earliest boutique amps, which takes the legendary UK-style Class A sound to a new level.	Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Tang A30 Clean (Mono I/O)	The Tang A30 Clean is a preamp simulator based on the famous Orange® AD30* amp head (CH 1), a 30-watt, vintage modern Class A model with Orange®*'s famous "juicy" sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Superstar Clean (Mono I/O)	The Superstar Clean is a preamp simulator based on the clean channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you a punchy, shimmering twang with love and joy.	Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Glacian Clean (Mono I/O)	Glacian Clean is based on the clean channel of the preamp section of the famous Bogner ® Shiva* combo (20th anniversary version), providing a super wide-open sound with immerse headroom, sensitive moods, and great low end response.	Gain: Controls the gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Dr. 38 Clean (Mono I/O)	This model is a preamp simulator based on one of Dr. Z®*'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (clean sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime.	Gain: Controls the output volume (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Dr. 66 (Mono I/O)	This model is a preamp simulator based on a famous Dr. Z®* model: the simple-but-powerful Dr. Z® Route 66* amp. Thanks to a pair of KT66 power tubes in the power amp, this amp can bring you an adorable creamy thick sound with lots of dynamics and definition.	Volume: Controls the effect output and gain amount Output: Controls the master output Bass/Treble: 2-band EQ that controls the effect tone
Pendragon Clean (Mono I/O)	The Pendragon Clean is a preamp simulator based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright off), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Pendragon Clean+ (Mono I/O)	The Pendragon Clean+ is a preamp simulator based on the Normal channel of the famous Grindrod® Pendragon PG20C* combo (bright on), a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Press Wrecker (Mono I/O)	The Press Wrecker is a preamp simulator based on the legendary Trainwreck® Express* amp, a super-rare boutique amp created by Ken Fischer, brings you a high end Plexi-style sound that reacts extremely faithful to your fingers.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Pool Wrecker (Mono I/O)	The Pool Wrecker is a preamp simulator based on the legendary Trainwreck® Liverpool* amp, a super-rare boutique amp created by Ken Fischer that reacts extremely faithful to your fingers. It creates a sound that mixes Plexi-style crunch with some Class-A chimes.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off

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FX Title	Description	Parameters & Ranges
Hot Kitty Clean (Mono I/O)	Based on the preamp section of 1st channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Clean is a total clean machine. The unique tone finds itself somewhere between British and USA territories with rich upper harmonics.	Gain: Controls the gain amount Master: Controls the effect output
Soloist 100 Clean (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Soloist 100 Clean HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is a preamp simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, clean sound) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Preamp Tube: Selects from different preamp tube types
Dumbell ODS 1 (Mono I/O)	Here comes the THE LEGEND! The Dumbell ODS 1 is a preamp simulator based on the legendary Dumble® Overdrive Special* amp head (Overdrive section off), providing THAT tone created by lots of legendary jazz/blues/fusion musicians.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock)
Petrus Clean HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the preamp section of the famous Mesa/Boogie® JP-2C™* amp (CH2), John Petrucci's signature amp head, delivering a tight, agressive crunch tone.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Preamp Tube: Selects from different preamp tube types

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FX Title	Description	Parameters & Ranges
Drive		
Baseman Bright (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Fender® Bassman®* amp (5F6-A version, Bright channel), the American legend with a twangy top and fat bottom end. Originally designed for bass, it soon became popular among guitar players.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Brown King Drive (Mono I/O)	The Brown King Drive is a preamp simulator based on the Fender® Brownface Vibro-King®* amp (FAT switch on), one of Gary Clark Jr.'s favorite. It gives you a beautiful shimmering clean when turned down, and a serious touch-sensitive dirt when cranked up.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Voxy 30HW TB (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the VOX®* AC30HW* combo (Top Boost channel). As the UK music scene grew out of small pubs to later cross the Pond, almost everyone was using the combo amp covered with a diamond grill cloth, the legendary VOX® AC-30*. This became the British Invasion sound.	Volume: Controls the effect output and gain amount Master: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain)
Superb Dual Drive (Mono I/O)	SUPERB retro tone. The Superb Dual Drive is a preamp simulator based on the famous Supro® Dual-Tone 1624T* combo (CH 1+2, means the two preamp channels are linked in parallel). It produces the sweet 60s "stairway" scene replica, from bell-like cleans to gritty blues.	Volume 1/2: Controls the effect output and gain amount Tone 1/2: Controls the effect tone Output: Controls the master output
Marshell Blues (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Marshall® 1958* combo nicknamed "18 Watter" or "Mini Bluesbreaker" amp, a serious blues engine with incredible smooth, fat sound and great dynamics. A must-have in your armory!	Volume: Controls the effect output and gain amount Tone: Controls the effect tone Output: Controls the effect output
Marshell 45 (Mono I/O)	This Marshell 45 is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (NORMAL channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Marshell 45+ (Mono I/O)	This Marshell 45+ is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head (HIGH TREBLE channel). Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 45 Jump (Mono I/O)	This Marshell 45 Jump is a preamp simulator based on the sound characteristics of the legendary Marshall® JTM 45* amp head with "Jump" connection. Born in 1962, it soon became popular among countless stars and quickly defined the '60s rock & blues sound.	Volume 1/2: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 50 (Mono I/O)	This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (NORMAL channel). No explanation necessary — The tone is as legendary as the music it helped to create.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 50+ (Mono I/O)	This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head (HIGH TREBLE channel). No explanation necessary — The tone is as legendary as the music it helped to create.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 50 Jump (Mono I/O)	This is a preamp simulator based on the sound characteristics of the legendary Marshall® JMP 50* amp head with "Jump" connection. No explanation necessary — The tone is as legendary as the music it helped to create.	Volume 1/2: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell SLP (Mono I/O)	Marshell SLP is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Normal channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Marshell SLP+ (Mono I/O)	Marshell SLP+ is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head (Bright channel). No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell SLP Jump (Mono I/O)	Marshell SLP Jump is a preamp simulator based on the sound characteristics of the legendary Marshall® Super Lead 1959* amp head with "Jump" connection. No explanation necessary — The tone is as legendary as the music it helped to create. Since it has an extreme output (demanded by Pete Townshend!), we added a Output knob so you can take control.	Volume 1/2: Controls the effect output and gain amount Output: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Marshell 800 (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Marshall® JCM800* amp head. Just think about the golden 1980's — a decade of heavy metal and THAT iconic, aggressive, crunchy BRITISH LEAD sound. Now the legend is back!	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Pendragon Drive (Mono I/O)	The Pendragon Drive is a preamp simulator based on the Boost channel of the famous Grindrod® Pendragon PG20C* combo, a masterpiece designed by tube amp guru Steve Grindrod, ex-chief designer of VOX®* & Marshall®*. Delivering you an authentic British tone that is warm and expressive, with some simple dialing you'll get in touch with the legendary UK rock'n'roll scenes. Turn up, stand back and you're ready to rock!	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe IIC+ (Mono I/O)	The California Dream. This model is a preamp simulator based on the legendary Mesa/Boogie® Mark II C+™* amp head (LEAD channel). Now you have one of the hottest amp tones: Tight, focused rhythm riffs and the legendary "liquid lead" tone. This amp gets the aeons of sustain Metallica and Dream Theater bet their lives on.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bass/Treble Shift: Switches extra bass/treble on/off Deep: Switches extra low end on/off Bright: Switches extra brightness on/off

FX Title	Description	Parameters & Ranges
Glacian Drive (Mono I/O)	Glacian Drive is based on the drive channel of the preamp section of the famous Bogner ® Shiva* combo (20th anniversary version). providing a super wide-open sound with immerse headroom, sensitive moods, and great low end response.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Tang A30 Drive (Mono I/O)	The Tang A30 Drive is a preamp simulator based on the famous Orange® AD30* amp head (CH 2), a 30-watt, vintage modern Class A model with Orange®*'s famous "juicy" sound. Adjust the GAIN knob to get the magic: glassy boutique chime with the gain low, and roaring British chomp with the gain up.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Fryman B (Mono I/O)	Fryman B is a preamp simulator based on a famous UK-style boutique amp head (BE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters
Boger XT Blue V (Mono I/O)	This model is a preamp simulator based on the 2nd channel (the blue channel) of the famous Bogner ® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Boger XT Blue M (Mono I/O)	This model is a preamp simulator based on the 2nd channel (the blue channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Soloist 100 Crunch (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone

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FX Title	Description	Parameters & Ranges
Soloist 100 Crunch HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is a preamp simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (NORMAL channel, dirty sound) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Preamp Tube: Selects from different preamp tube types
Emperor Drive (Mono I/O)	Meet the Emperor of Tone! This is a preamp simulator based on the Matchless™ Chieftain 212 combo* (driven sound), gives you the rich harmonics and matchless sensitivity that made this amp a Class A legend.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dr. 38 Drive (Mono I/O)	This model is a preamp simulator based on one of Dr. Z®*'s most enduring designs: the famous Dr. Z® Maz 38 Sr.* combo (drive sound). This amp has the kind of clean headroom that makes it a great pedal platform, yet as a standalone it is incredibly versatile, granting access to both American twang and UK Class A chime.	Gain: Controls the output volume (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Superstar Drive (Mono I/O)	The Superstar Drive is a preamp simulator based on the drive channel of the famous Mesa/Boogie® Lone Star®* combo, bringing you that well-balanced, smooth American-style drive with a rich combination of both vintage and modern tones.	Input: Controls the input sensitivity Gain: Controls the gain amount Presence: Controls the effect headroom Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Hot Kitty Drive (Mono I/O)	Based on the preamp section of 2nd channel of the famous Bad Cat® Hot Cat 30* amp, the Hot Kitty Drive is a total drive machine. The unique tone finds itself somewhere between British and USA territories with complex mids, tight lows and rich upper harmonics.	Gain: Controls the gain amount Master: Controls the effect output Edge: Controls the high and high-mid tone character Bass/Treble: 2-band EQ that controls the effect tone

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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Dumbell ODS 2 (Mono I/O)	Here comes the THE LEGEND! The Dumbell ODS 2 is a preamp simulator based on the legendary Dumble® Overdrive Special* amp head (Overdrive section on), providing THAT tone created by lots of legendary jazz/blues/fusion musicians.	Input: Controls the input sensitivity Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off Fat: Switches extra mids/gain on/off Deep: Switches extra depth on/off Voice: Selects from 2 voicings: Rock/Jazz (cuts some high frequency comparing to Rock)
Petrus Crunch HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the preamp section of the famous Mesa/Boogie® JP-2C™* amp (CH2), John Petrucci's signature amp head, delivering a tight, agressive crunch tone.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Pull Gain: Switches extra gain on/off Shred: Switches extra upper harmonic on/off Preamp Tube: Selects from different preamp tube types
Hi Gain		
Marshell 900 (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Marshall® JCM900 (model 4100, CH B)* amp head. Released in 1990, it was designed to produce more gain, less noise and stainless Marshall® tone.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Tang R100 (Mono I/O)	The Tang R100 is a preamp simulator based on the famous Orange® Rockerverb 100™* amp head, Orange®*'s first high gain amplifier. Its unique thick voice has become eternally linked with hard rock/stoner rock.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe IV Lead (Mono I/O)	The classic Boogie Lead sound...and beyond. This model is a preamp simulator based on the legendary Mesa/Boogie® Mark IV™* amp head (LEAD channel). This massive lead tone is one of the most beautifully voiced tones that can always be heard in a mix.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Fat: Switch on to get a fatter sound Bright: Switches extra brightness on/off Voicing: Selects from two voicings: Mid Gain (a punchier sound with more mids and distortion)/Harmony (a more balanced sound)

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Hotone
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Soloist 100 Lead (Mono I/O)	This model is a preamp simulator based on the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel), which set a benchmark for modern amps. The reason you find the sound so familiar is because you've been hearing it on gold records since 1987.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Soloist 100 Lead HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model is a preamp simulator that uses our latest generation modeling technology to re-model the sound characteristics of the legendary Soldano® SLO100* amp head (OVERDRIVE channel) to achieve a more dynamic, detailed, high-quality sound.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Preamp Tube: Selects from different preamp tube types
Eddie 51 (Mono I/O)	The Eddie 51 is a preamp simulator based on a heavy rock legend: the Peavey® 5150®* (LEAD channel). The original is famous for its raw tone and relentless power. Our Eddie 51 gives you the "brown metal" sound heard on legendary heavy metal records.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Fryman HB (Mono I/O)	Fryman HB is a preamp simulator based on a famous UK-style boutique amp head (HBE channel). This is an incredible tone machine based on the classic hot British amps. But this amp is extremely versatile: with some knob tweaking, you'll be amazed by the super tight low ends, sweet mids and rich harmonics.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice/Fat/C45: Adjusts overall tonal characters
Engle Saga 1 (Mono I/O)	The Engle Saga 1 is a preamp simulator based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour off). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics.	Input: Controls the input sensitivity Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off
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FX Title	Description	Parameters & Ranges
Engle Saga 2 (Mono I/O)	The Engle Saga 2 is a preamp simulator based on the famous ENGL® Savage 120 E610* amp head (Channel 4, contour on). This replica reproduces the iconic modern German rock sound featuring fast response, enhanced headroom and punchy dynamics.	Input: Controls the input sensitivity Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Voice: Selects overall sound character from Rough to Smooth Depth Boost: Switches extra resonance on/off
Powerengle Lead (Mono I/O)	The Powerengle Lead is a preamp simulator based on the lead channel (Channel 4) of the famous ENGL® Powerball II E645/2* amp head. Truly ideal for modern rock and metal, it features a tight low end, a huge amount of gain, sharp clarity, and great dynamics.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH B (Mono I/O)	The Dizzle VH B is a preamp simulator based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. B stands for "blue panel" version.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH S (Mono I/O)	The Dizzle VH S is a preamp simulator based on the 3rd channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. S stands for "silver panel" version.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Rector Dual V (Mono I/O)	The Rector Dual V is a preamp simulator based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, vintage). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Rector Dual M (Mono I/O)	The Rector Dual M is a preamp simulator based on an enduring rock' n' roll icon: the legendary Mesa/Boogie® Dual Rectifier® amp head (CH3, modern). Music industry genres and scenes have come and gone since its first release in early 1990's, but this amp's monolithic heavy sound continues to be the standard for modern heavy rock.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Dizzle VH+ B (Mono I/O)	The Dizzle VH+ B is a preamp simulator based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. B stands for "blue panel" version.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizzle VH+ S (Mono I/O)	The Dizzle VH+ S is a preamp simulator based on the 4th channel of the famous Diezel® VH4* amp head. Born in 1994, the VH4 set an incredibly high benchmark for boutique multi-channel amps, quickly making it a stage and studio standard. S stands for "silver panel" version.	Gain: Controls the gain amount (pre gain) Master: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Boger XT Red V (Mono I/O)	This model is a preamp simulator based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (vintage sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Boger XT Red M (Mono I/O)	This model is a preamp simulator based on the 3rd channel (the red channel) of the famous Bogner ® Ecstasy* head (modern sound character), which has been a favorite for every style and genre of music since 1992.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Controls the effect brightness Plexi Mode: Switches Plexi Mode on/off; in Plexi Mode the amp performs like a plexi-style amp
Petrus Lead HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This model recreates the preamp section of the famous Mesa/Boogie® JP-2C™* amp (CH3), John Petrucci's signature amp head, delivering a huge lead tone with clarity that suits for every shredder.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Pull Gain: Switches extra gain on/off Shred: Switches extra upper harmonic on/off Preamp Tube: Selects from different preamp tube types
Bass		

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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Ampage Classic (Mono I/O)	The original rock bass sound. The Ampage Classic is a preamp simulator based on the legendary Ampeg® SVT* bass amp head. Born in 1969, the rich sounding all-tube monster basically defined the bass sound of rock and roll from then on. We modified the Frequency switch with a modern Ampeg®* design for more tonal flexibility.	Gain: Controls the gain amount Master: Controls the effect output Midrange: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Bass/Middle/Treble: 3-band EQ that controls the effect tone
Ampage Flip (Mono I/O)	The legendary Flip Top is here! Our Ampage Flip is a preamp simulator based on the legendary Ampeg® B-15* bass amp head. Originally designed by Jess Oliver, the easy-to-use amp produces incredible round, full-figured tone for which many have deemed it the holy grail of bass amps. Now it's finally within reach!	Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Alchemy Pre (Mono I/O)	Alchemy Pre is based on the legendary Alembic™ F-2B* rack-mount bass preamp. It recreates the rich, magical tube sound that made the F-2B* a classic. This treatment is not just for bass— it's awesome on guitars (think Gilmour) and more!	Volume: Controls the effect output Bright: Switches extra brightness on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
Voxy Bass (Mono I/O)	Voxy Bass is a preamp simulator based on the sound characteristics of the legendary VOX®* AC-100* amp head, the amp that McCartney was using in 1965. The operation is simple: just treble, bass, and volume controls. Using a violin bass with this amp will totally get you THAT vibe.	Volume: Controls the output volume Bass/Treble: 2-band EQ that controls the effect tone
Tang Bass (Mono I/O)	The Tang R100 is a preamp simulator based on the famous Orange® AD200B* bass amp head, a straight forward amp delivering a ground shaking tone with lots of dynamics.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
Messe Bass 400 (Mono I/O)	This model is a preamp simulator based on the famous Mesa/Boogie® Bass 400* bass amp head, one of Mesa/Boogie®'s rare bass products. As one of the most classic most classic and sought-after tube bass amps in history, the amp will never let you down.	Volume: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone

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FX Title	Description	Parameters & Ranges
Acoustic		
Acoustic Pre (Mono I/O)	This model is an acoustic preamp based on the famous AER® Colourizer 2*, which makes dull sounds come alive by enriching your acoustic sound with full dynamics and harmonics.	Volume: Controls the effect output Tone Mix: Controls the tone control balance; set to 0 to disable tone control Tone Depth: Controls the tone brightness EQ Freq: Controls the EQ center frequency EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral EQ Range: Selects from two EQ ranges: f1 (90Hz to 1.6kHz)/f2 (680Hz to 11kHz) Enhancer: Controls tone enhancement amount; turn to minimum (off) to disable enhancer
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FX Title	Description
CAB	
Guitar Cab S	
	Mic Type: Selects from different microphone simulations*: -Dyn 57: Based on Shure® SM57 -Dyn 421: Based on Sennheiser® MD421 -Rib 121: Based on Royal® R121 -Rib 160: Based on Beyerdynamic® M160 -Con 87: Based on Neumann® U87 -Con 414: Based on AKG® C414 -Mix 1: Shure® SM57+Sennheiser® MD421 combo -Mix 2: Shure® SM57+ Royal® R121 combo -Mix 3: Sennheiser® MD421+Royal® R121 combo -Mix 4: Multi-mic combo Volume: Controls the output volume Low Cut/High Cut: Cuts the low/high frequency Position: Selects from 6 microphone positioning variations
Voxy 1x10 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX®* 1x10" combo cabinet.
Voxy 1x10 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage VOX®* 1x10" combo cabinet.
Voxy GRN 1x10 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX®* 1x10" combo cabinet with a 10-inch Celestion® Greenback* speaker.
Voxy Custom 1x10 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom VOX® AC4* combo cabinet.
TWD 1x10 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Tweed* 1x10" combo cabinet.
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description
TWD VN 1x10 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Fender® Tweed* 1x10" combo cabinet with a 10-inch Celestion® G10 Vintage* speaker.
Golden 1x10 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Gibson®* 1x10" combo cabinet.
UK Custom 1x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Marshall®* 1x12" cabinet.
TWD 1x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Tweed* 1x12" combo cabinet.
TWD Dlx 1x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Fender® Tweed Deluxe* 1x12" combo cabinet with a 12-inch Jensen® P12R* speaker.
Black 1x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Fender®* 1x12" combo cabinet with a 12-inch Celestion® Vintage 30®* speaker.
Black Dlx 1x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Deluxe Reverb* 1x12" combo cabinet.
Black Dlx 1x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Fender® Deluxe Reverb* 1x12" combo cabinet with a Jensen® C12R* speaker.
Black Dlx 1x12 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Fender® Deluxe Reverb* 1x12" combo cabinet with a custom speaker.
Golden 1x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Gibson®* 1x12" combo cabinet.
Boger 2x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner®* 2x12" cabinet with two 12-inch Celestion® Greenback* speakers.
Boger 2x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner®* 2x12" cabinet with two 12-inch Celestion® Vintage 30®* speakers.
Glacian 2x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner® Shiva* 2x12" cabinet.
Glacian 2x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner® Shiva* 2x12" cabinet with Celestion® Alnico Gold* speakers.
Tang 2x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Orange® PPC212* 2x12" cabinet.
Tang 2x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of an Orange® PPC212* 2x12" cabinet.
Messe 2x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie®* 2x12" cabinet.
Rector 2x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® Vintage 30®* speakers.
Rector 2x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® G12H-30®* speakers.
Rector 2x12 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified Mesa/Boogie® Rectifier®* 2x12" cabinet with two 12-inch Celestion® G12M®* speakers.

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FX Title	Description
Voxy 2x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Blue* speakers.
Voxy 2x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® G12H-30* speakers.
Voxy Cream 2x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Cream* speakers.
Voxy Green 2x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Greenback* speakers.
Voxy Gold 2x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a VOX® AC30* combo cabinet with two 12-inch Celestion® Alnico Gold* speakers.
Guitar Cab L	
	Mic Type: Selects from different microphone simulations*: -Dyn 57: Based on Shure® SM57 -Dyn 421: Based on Sennheiser® MD421 -Rib 121: Based on Royal® R121 -Rib 160: Based on Beyerdynamic® M160 -Con 87: Based on Neumann® U87 -Con 414: Based on AKG® C414 -Mix 1: Shure® SM57+Sennheiser® MD421 combo -Mix 2: Shure® SM57+ Royal® R121 combo -Mix 3: Sennheiser® MD421+Royal® R121 combo -Mix 4: Multi-mic combo Volume: Controls the output volume Low Cut/High Cut: Cuts the low/high frequency Position: Selects from 6 microphone positioning variations
Boger 4x10 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x10" cabinet.
Boger 4x10 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified Bogner®* 4x10" cabinet.
Super 4x10 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Fender® Super Reverb* 4x10" cabinet with four 10-inch Jensen®* speakers.
Super 4x10 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Fender® Super Reverb* 4x10" cabinet with Fender®* speakers.
Boger 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x12" cabinet with four 12-inch Celestion® G12T-75* speakers.
Boger 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Bogner®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers.
Dizzle 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Diezel®* 4x12" cabinet with four 12-inch Celestion® G12K-100* speakers.
Dizzle 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Diezel®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers.
Eddie 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a EVH® 5150III®* 4x12" cabinet.

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description
Eddie 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified EVH® 5150III®* 4x12" cabinet.
Engle 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a ENGL®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers.
Engle 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a ENGL®* 4x12" cabinet with four 12-inch Celestion® Greenback* speakers.
Fryman 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a boutique UK-style brand 4x12" cabinet with four 12-inch Celestion® Greenback* speakers.
Fryman 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a boutique UK-style brand 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers.
UK Cream 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Marshall®* 4x12" cabinet with four 12-inch Celestion® G12H-30* speakers.
UK Check 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* "Checkboard" 4x12" cabinet.
UK Green 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Celestion® Greenback* speakers.
UK Custom 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom vintage Marshall®* 4x12" cabinet with four 12-inch Electro-Voice® EVM12L* speakers.
UK Vintage 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Marshall®* speakers.
UK Black 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Marshall®* 4x12" cabinet with four 12-inch Celestion® Blackback* speakers.
UK 82 4x12 (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Marshall® 1982B* 4x12" cabinet.
Tang 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of an Orange® PPC412* 4x12" cabinet.
Tang 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Orange®* 4x12" cabinet.
Tang 4x12 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom vintage Orange®* 4x12" cabinet.
Messe 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie®* 4x12" cabinet with "Vintage Black Shadow" speakers.
Messe 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie®* 4x12" cabinet with four 12-inch Celestion® Vintage 30®* speakers.
Rector 4x12 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie® Rectifier* 4x12" cabinet with four 12-inch Eminence®* speakers.
Rector 4x12 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier* "Traditional" 4x12" cabinet.
Rector 4x12 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Mesa/Boogie® Rectifier* "Oversized" 4x12" cabinet.
Rector 4x12 D (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a custom Mesa/Boogie® Rectifier* 4x12" cabinet with four 12-inch Celestion® G12M-65®* speakers.

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FX Title	Description
Bass Cab	
Mic Type: Selects from different microphone simulations*: -Dyn 421: Based on Sennheiser® MD421 -Rib 160: Based on Beyerdynamic® M160 -Con 87: Based on Neumann® U87 -Mix: Multi-mic combo Volume: Controls the output volume EQ: Selects from 2 different EQ variations: -I: A rounder tone -II: A fatter, aggressive tone Smooth: Turn on to smooth out both low/high ends Low Cut/High Cut: Cuts the low/high frequency	
Ampage 2x10 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Ampeg®* 2x10" cabinet.
Ampage 2x10 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of an Ampeg® SVT-210AV* 2x10" cabinet.
Ampage 2x10 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified vintage Ampeg®* 2x10" cabinet.
Ampage 2x10 D (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a Ampeg® SVT-210AV* 2x10" cabinet with Ampeg®* speakers.
Ampage 4x10 A (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a vintage Ampeg®* 4x10" cabinet.
Ampage 4x10 B (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of an Ampeg® SVT-410HLF* 4x10" cabinet.
Ampage 4x10 C (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified Ampeg® SVT-410HLF* 4x10" cabinet.
Ampage 4x10 D (Mono I/O)	This model is a cabinet simulator based on the sound characteristics of a modified vintage Ampeg®* 4x10" cabinet.
IR	
Volume: Controls the output volume Low Cut/High Cut: Cuts the low/high frequency Resolution: Switches IR resolution from normal (1024 points) to high (2048 points)	
Acoustic IR	
Dreadnought 1 (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a Dreadnought steel-string acoustic guitar.
Dreadnought 2 (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a Dreadnought steel-string acoustic guitar.
Orchestral (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a OM type steel-string acoustic guitar.
Jumbo (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a jumbo style steel-string acoustic guitar.
Hum Bird (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of an iconic "H-Bird" steel-string acoustic guitar.
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HOTONE
DESIGN INSPIRATION

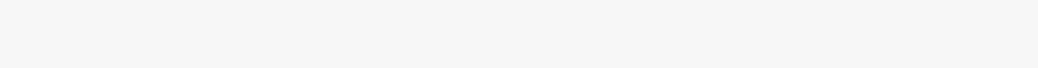AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description
Auditorium (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a GA type steel-string acoustic guitar.
Classical (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a classical guitar.
Mandolin (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a mandolin.
Fretless Bass (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a fretless acousitc bass guitar.
Double Bass (Mono I/O)	This model is an acoustic simulator based on the sound characteristics of a double bass.
Celestion® IR	
Blue 1x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 1x12 close back cabinet with one 12-inch Celestion® Alnico Blue* speaker, captured by a set of carefully balanced studio microphones.
Blue 1x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 1x12 open back cabinet with one 12-inch Celestion® Alnico Blue* speaker, captured by a set of carefully balanced studio microphones.
G12H-C 1x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 1x12 close back cabinet with one 12-inch Celestion® G12H Creamback* speaker, captured by a set of carefully balanced studio microphones.
G12H-C 1x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 1x12 open back cabinet with one 12-inch Celestion® G12H Creamback* speaker, captured by a set of carefully balanced studio microphones.
Blue 2x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® Alnico Blue* speakers, captured by a set of carefully balanced studio microphones.
Blue 2x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® Alnico Blue* speakers, captured by a set of carefully balanced studio microphones.
G12H-A 2x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones.
G12H-A 2x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones.
G12H-C 2x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones.
G12H-C 2x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones.
G12M-C 2x12 Close (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones.

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FX Title	Description
G12M-C 2x12 Open (Mono I/O)	This IR is based on the sound characteristics of a 2x12 open back cabinet with two 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones.
Green 2x12 (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® G12M Greenback* speakers, captured by a set of carefully balanced studio microphones.
V30 2x12 (Mono I/O)	This IR is based on the sound characteristics of a 2x12 close back cabinet with two 12-inch Celestion® Vintage 30®* speakers, captured by a set of carefully balanced studio microphones.
G12-65 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12-65* speakers, captured by a set of carefully balanced studio microphones.
G12H-A 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12H Anniversary* speakers, captured by a set of carefully balanced studio microphones.
G12H-C 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12H Creamback* speakers, captured by a set of carefully balanced studio microphones.
G12M-C 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12M Creamback* speakers, captured by a set of carefully balanced studio microphones.
Green 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® G12M Greenback* speakers, captured by a set of carefully balanced studio microphones.
V30 4x12 (Mono I/O)	This IR is based on the sound characteristics of a 4x12 close back cabinet with four 12-inch Celestion® Vintage 30®* speakers, captured by a set of carefully balanced studio microphones.
User IR 1~50 (Mono I/O)	This is for loading your own IR file by clicking "Import IR file" button. The IR file should be a 24-bit 44.1kHz mono WAV file.
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FX Title	Description	Parameters & Ranges
EQ		
Guitar EQ 1 (Stereo I/O)	This is an equalizer made for guitar. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 125Hz Band 2: 400Hz Band 3: 800Hz Band 4: 1.6kHz Band 5: 4kHz Use the five bands above to control the EQ level. Volume: Controls the output level
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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Guitar EQ 2 (Stereo I/O)	This is an equalizer made for guitar. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 100Hz Band 2: 500Hz Band 3: 1kHz Band 4: 3kHz Band 5: 6kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Bass EQ 1 (Stereo I/O)	This is an equalizer made for bass. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 33Hz Band 2: 150Hz Band 3: 600Hz Band 4: 2kHz Band 5: 8kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Bass EQ 2 (Stereo I/O)	This is an equalizer made for bass. You can use this 5-band EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 50Hz Band 2: 120Hz Band 3: 400Hz Band 4: 800Hz Band 5: 4.5kHz Use the five bands above to control the EQ level. Volume: Controls the output level
V-EQ (Stereo I/O)	Our V-EQ is an equalizer based on the legendary Mesa/Boogie®* 5-band graphic EQ module found on Mesa/Boogie® Mark™* Series amps. Put this classic EQ right before your amp or distortion and hear the magic.	Band 1: 80Hz Band 2: 240Hz Band 3: 750Hz Band 4: 2.2kHz Band 5: 6.6kHz Use the five bands above to control the EQ level.
Graphic 7 (Mono I/O)	This is a 7-band equalizer based on a widely used white guitar EQ pedal with max. ±15dB boost/cut range. You can use this EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 100Hz Band 2: 200Hz Band 3: 400Hz Band 4: 800Hz Band 5: 1.6kHz Band 6: 3.2kHz Band 7: 6.4kHz Use the seven bands above to control the center frequency. Level: Controls the output level by ±15dB

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Graphic 7B (Mono I/O)	This is a 7-band bass equalizer based on a widely used white bass EQ pedal with max. ±15dB boost/cut range. You can use this EQ to control your sound, eliminate unwanted feedback, and expand your tone.	Band 1: 50Hz Band 2: 120Hz Band 3: 400Hz Band 4: 500Hz Band 5: 800kHz Band 6: 4.5kHz Band 7: 10kHz Use the seven bands above to control the center frequency. Level: Controls the output level by ±15dB
Para EQ 1 (Stereo I/O)	This is a 4-band parametric equalizer with low/high shelving filters that suitable for any instrument.	Band 1: 20Hz-2000Hz Band 2, 3: 100Hz-10kHz Band 4: 200Hz-20kHz Use the four bands above to control the center frequency. Q 1-4: Controls the Q bandwidth Gain 1-4: Controls the EQ level by ±12dB Lo/Hi Shelf: Controls the overall low/high EQ level by ±12dB Level: Controls the output level
Para EQ 2 (Stereo I/O)	This is a 5-band parametric equalizer with selectable filter types that suitable for any instrument. Band 3 filter shape is fixed to Peak.	Freq 1-5: Controls the filter center frequency: -Freq 1: 20Hz-2000Hz -Freq 2, 3, 4: 100Hz-10kHz -Freq 5: 200Hz-20kHz Q 1-5: Controls the Q bandwidth Gain 1-5: Controls the EQ level by ±12dB Band 1/2/4/5 Type: Controls the band 1/2/4/5 filter shape: -Band 1/5: Lo/Hi Cut, Lo/Hi Shelf, Peak -Band 2/4: Lo/Hi Shelf, Peak Level: Controls the output level
Graphic EQ (Stereo I/O)	This is a 10-band equalizer suitable for any instrument.	Band 1: 31Hz Band 2: 63Hz Band 3: 125Hz Band 4: 250Hz Band 5: 500Hz Band 6: 1kHz Band 7: 2kHz Band 8: 4kHz Band 9: 8kHz Band 10: 16kHz Use the ten bands above to control the EQ level by ±12dB. Level: Controls the output level

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
MOD		
Chorus		
Aozora Chorus (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. Based on the legendary Arion?SCH-1 Stereo Chorus* pedal, this Aozora chorus brings you a beautiful 80s vibe, everything from classic chorus to killer rotary effects. Clapton and Landau loved this sound. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the chorus depth Rate: Controls the chorus speed Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off
Grand Choruium (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. Based on the chorus mode of legendary 1970s ensemble chorus pedal, the Grand Choruium provides that timeless dreamy, warm, shimmering vintage analog chorus sound that musicians dream of. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the chorus depth Rate: Controls the chorus speed Output: Controls the effect output Sync: Switches Tap Tempo sync on/off
Liquid C (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. Based on the legendary 4-button stereo chorus pedal, this Liquid C is more of a "dimension expander" than a chorus effect. Offering 4 finely tuned modes, this model adds unique spatial elements and subtle modulations to which nothing can compare.	Mode: Select from 4 different chorus modes
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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Bass Chorus (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This vintage-voiced chorus model is based on the famous ensemble chorus unit that tuned for bass players. Like its cousin, the Choruium B gives you a pure, lush tone. Individual effect level control offers more flexibility for bass. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Output: Controls the effect output Sync: Switches Tap Tempo sync on/off
Liquid Dream (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is based on the legendary Voodoo Lab?Analog Chorus* pedal. Offering you warm, organic sound and lush harmonics, it has become the standard by which all chorus pedals are measured. Fine tune the two parameters to get your own sound, from subtle doubling to sweet rotation! You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Selects the chorus depth from deep to shallow Rate: Controls the chorus speed Sync: Switches Tap Tempo sync on/off
3D Chorus (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a multi-dimensional chorus model with independent depth controls for each audio channel (center, left and right). This super lush model will give you the real 3D experience for your ears (especially on stereo sound systems!). You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Rate: Controls the chorus speed Filter: Controls the effect tone Depth L/C/R: Controls the chorus depth of left/right/center channels Sync: Switches Tap Tempo sync on/off

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
	Flanger	
Flanger (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model produces the classic flanging effect originally achieved by manually, independently varying the speed of two tape recorders with the same program material. It produces a rich, natural flanging tone. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
Bass Flanger (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model achieves the classic flanging effect for bass players. It produces a rich, natural flanging tone. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
Neg Flanger (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model produces a flanger effect with negative feedback, sounds like deep in the water, very unique flanging tone. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
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HOTONE
DESIGN INSPIRATION

AMPERO Ⅱ STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Trem Flanger (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model blended a classic flanging tone with a normal tremolo effect, you can adjust the flanger and tremolo parameters separately to get a distinctive sound. You can use Tap Tempo function to control the effect speed by turning on the Flg/Trm Sync switch. When the switch is on, turn the Flg/Trm Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Flg Depth: Controls the flanger depth Flg Rate: Controls the flanger speed Feedback: Controls the flanger feedback amount Trm Depth: Controls the tremolo depth Trm Rate: Controls the tremolo speed Flg Sync: Switches flanger Tap Tempo sync on/off Trm Sync: Switches tremolo Tap Tempo sync on/off
Vibrato		
Pulser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. The Pulser is a rebirth of the super rare all-analog vintage vibrato pedal, which gives you a classic vibrato sound with true analog warmth. With simple DEPTH and RATE controls, it's easy to tweak your own unique texture, from slight vibes to a full-on wobble. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Sync: Switches Tap Tempo sync on/off
Grand Vibrato (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. Based on the vibrato mode of legendary 1970s ensemble chorus pedal, the Grand Vibrato provides that timeless dreamy, warm, shimmering vintage analog vibrato sound that musicians dream of. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Output: Controls the effect output Sync: Switches Tap Tempo sync on/off

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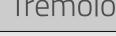| FX Title	Description	Parameters & Ranges
Vibrato (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is a typical vibrato effect with a wide controllable range. Use the Depth knob to vary the pitch, use the Rate knob to control the modulation speed. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the vibrato depth Rate: Controls the vibrato speed Output: Controls the effect level Sync: Switches Tap Tempo sync on/off
Vibrato T (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a special vibrato effect with dynamic depth control, which lets you create touch-sensitive pitch modulation. Use the Rate knob to control the modulation speed; use the Sens knob to fine tune the sensitivity. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Sens: Controls the effect sensitivity Rate: Controls the vibrato speed Output: Controls the effect level Sync: Switches Tap Tempo sync on/off
Phaser		
90 Phaser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. The 90 Phaser recreates the warm, rich analog phase sound of the legendary MXR?M101 Phase 90* pedal. Born in 1974, the one-knob orange phaser is an icon that has found a place on millions of pedal boards for over four decades. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off

FX Title	Description	Parameters & Ranges
Green Phaser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This Green Phaser produces a sharp phase effect with a wide range from very slow to fast speed. This unique phasing sound has become popular among lots of musicians since 1977. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the phaser depth Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off
Stone Phaser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. The Stone Phaser is based on the legendary and extremely rare 1970s Electro-Harmonix?Small Stone phase shifter* pedal. This original is one of the best analog phaser sounds in the history of music and can be heard on countless rock recordings. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Color: Selects the phaser sound character from warm to sharp Rate: Controls the phaser speed Sync: Switches Tap Tempo sync on/off
Notch Phaser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model might be the craziest phaser ever – A phaser with 3 notch parameters! The 3 subtle Notch knobs will bring you lots of phasing combos from vintage, warm sounding to modern, sharp sounding. Create your own inspiration! You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the phaser depth Rate: Controls the phaser speed Level: Controls the effect level Notch 1-3: Controls the notch bandwidth of 3 different frequencies Sync: Switches Tap Tempo sync on/off

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Pan Phaser (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This is a special phaser that combines tremolo/pan variations. Featuring subtle, bright phasing tone and smooth panning tone, you get some seriously trippy psychedelic mojo here. You can use Tap Tempo function to control the effect speed by turning on the Phs/Pan Sync switches. When the switch is on, turn the Pan/Phaser Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Pan Depth: Controls the tremolo depth (using mono output) or panning depth (using stereo output) Pan Rate: Controls the tremolo speed (using mono output) or panning speed (using stereo output) Phaser Depth: Controls the phaser depth Phaser Rate: Controls the phaser speed Phs Sync: Switches phaser Tap Tempo sync on/off Pan Sync: Switches tremolo/pan Tap Tempo sync on/off
Minivibe (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model delivers a lush rotating effect that simulates 1960s rotary speakers. Based on the Voodoo Lab?Micro Vibe*, it gives you the pure, "psychedelic" vibe-y taste that guitar heroes like Hendrix and Gilmour loved. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the effect depth Rate: Controls the effect speed Sync: Switches Tap Tempo sync on/off
Revolver (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. The Revolver is based on the legendary vintage Shin-ei?Uni-Vibe? pedal. The Uni-Vibe? was designed to simulate the sound of a rotary speaker, but the "failed" attempt has been embraced as one of the most iconic effects in rock 'n' roll history. Kick it on and feel the legendary psycho sound of the Revolver! You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Mode: Select from 2 different vibe modes: Chorus and Vibrato Sync: Switches Tap Tempo sync on/off
Tremolo		

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Helicopter (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is based on the legendary Demeter?TRM-1 Tremulator? tremolo pedal. Featuring deep, pulsing optical tremolo sound, it recreates the classic tremolo effect found on many vintage amps but with a greater range of speed and depth. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the tremolo depth Rate: Controls the tremolo speed Sync: Switches Tap Tempo sync on/off
Custom Trem (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. With 4 different waveforms to choose from, Custom Trem will be the all-star of all your tremolo pedals. The Color and Shape knobs ensure super wide tonal range and flavor. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Depth: Controls the tremolo depth Rate: Controls the tremolo speed Volume: Controls the effect output Color: Controls the tremolo tone Shape: Selects the waveforms from sine wave, triangle wave, square wave and sawtooth wave Bias: Controls the bias/offset of different waveforms Sync: Switches Tap Tempo sync on/off
Rotary		
Rotary (Mono in, stereo out)	Note: This effect features mono (L) in, stereo out configuration. This model is a rotary speaker simulator with detailed control, bringing you the legendary tone adapted by lots of rock legends. You can use Tap Tempo function to control the effect speed by turning on the Sync switch. When the Sync switch is on, turn the Bass/Horn Speed knobs to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Bass/Horn speed: Controls the bass/horn rotating speed B. /H. Intensity: Controls the bass/horn intensity Balance: Controls the bass/horn sound balance Pan: Controls the effect L/R panning Tone: Controls the effect tone Bass/Horn Sync: Switches Tap Tempo sync on/off

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Expanding		
Classic Stereolizer (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a stereo expander based on Precedence Effect which delays the right output a bit to create an expanded stereo sound.	Width: Controls the stereo expansion width Phase Reverse: Switches phase reversing on/off on each channel Level L/R: Controls the L/R channels output Output: Controls the overall output
Modern Stereolizer (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a stereo expander based on modern methods which creates an expanded stereo sound without phasing problems. Please note we don't recommend to apply this with one side of a stereo output of an effect module.	Width: Controls the stereo expansion width Depth: Controls the effect depth Low Cut/High Cut: Cuts the effect low/high signal Output: Controls the overall output
Stereo Expander (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a virtual soundstage creator for expanding stereo dimensions. We recommend using this effect after an effect with stereo outputs (e.g. stereo delays and reverbs).	Gain: Controls the gain amount Width: Controls the stereo expansion width
Slow Attack		
Sweller (Mono I/O)	This model is auto swell effect that creating a violin-like tone. Two parameters make it simple.	Attack: Controls how fast the effect swells the input signal Curve: Selects the volume swell curve Side Chain: Selects side chain key input source; please set this parameter carefully to match the actual input you're using, or the effect may not work properlly: –Input L/R: Input jacks -FX RTN L/R: FX Loop return jack –Prev FX: Output signal of previous effect slot –USB OUT 3-8: USB output 3-8; when reamping, set up according to the USB output channel you're using
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
	Special	
Freeze (Mono I/O)	This is a sound freeze/infinite sustain effect, capable of holding the sound activated at the moment of activation. You can use the footswitch's effects slot function to activate the freeze effect.	Volume: Controls the effect output volume Attack: Controls the speed of the effect volume fade-in Release: Controls the speed of the effect volume fade-out Activate: Effect activation switch; each time Freeze effect is selected, Activate will default to off, and when switching to Scene 1, Activate will also default to remain off; when any footswitch function is set to effects slot function and associated with the effect slot containing the Freeze effect, this footswitch will directly control the Activate on/off switch rather than the effect module on/off switch Resolution: Switches the effect resolution. When selecting "High", it is recommended to place this effect's module at the front end of the effects chain for use
	DLY	
Analog Delay M (Mono I/O)	This is a mono analog delay model that captures the sound of a vintage analog delay machine: warm and natural, just like old times! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Analog Delay S (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a stereo analog delay model that captures the sound of a vintage analog delay machine: warm and natural, just like old times! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
BBD Delay M (Mono I/O)	This is a mono analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
BBD Delay S (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a stereo analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Digital Delay M (Mono I/O)	This model is a mono digital delay that produces a pure clean delay sound, clear and accurate. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Digital Delay S (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a stereo digital delay that produces a pure clean delay sound, clear and accurate. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

FX Title	Description	Parameters & Ranges
Digital Delay HQ (Mono I/O)	Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. The Digital Delay HQ is based on the delay sound of a popular 11-mode digital reverb/delay pedal. The latest generation of modeling technology provides this model with a more realistic and high-quality sound. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Tape Delay M (Mono I/O)	Back in the old days, producers and engineers created delay and echo effects using tape machines. That sweet, space-like echo tone is still popular today, especially among psychedelic musicians. This is a mono delay model that captures the characteristics of the sound of a tape echo machine. Just plug in and play, and time flows back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Wow & Flutter: Controls the delay pitch/speed variation amount caused by malfunctioning tape/motor Age: Selects from 3 tone variations Scrape: Controls the tape scratch amount Drive: Controls the delay distortion amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Tape Delay S (Stereo I/O)	Note: This effect features stereo I/O configuration. Back in the old days, producers and engineers created delay and echo effects using tape machines. That sweet, space-like echo tone is still popular today, especially among psychedelic musicians. This is a stereo delay model that captures the characteristics of the sound of a tape echo machine. Just plug in and play, and time flows back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Wow & Flutter: Controls the delay pitch/speed variation amount caused by malfunctioning tape/motor Age: Selects from 3 tone variations Scrape: Controls the tape scratch amount Drive: Controls the delay distortion amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Dual Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a stereo dual delay effect with separated left/right channel signal processing and individual parameter control on both sound channels. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time L/R: Controls the delay time on left/right channels FB L to L/R: Controls the left channel feedback amount on left/right channels FB R to L/R: Controls the right channel feedback amount on left/right channels Low Cut/High Cut: Controls the effect low/high frequency cutoff Level: Controls the effect output L/R Sync: Switches delay time Tap Tempo sync on/off on left/right channels Trail: Switched effect trail on/off when the effect is bypassed
Ping-Pong (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a ping-pong delay producing stereo feedback that bounces back and forth between the left and right channels. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time of left channel Feedback: Controls the amount of feedback Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Sweep Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay model has a sweep filter affecting the delay repeats, which creates a unique sweeping delay sound. You can use Tap Tempo function to control the delay time/effect speed by turning on the Sync switch. When the Sync switch is on, turn the Time/Sweep Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sweep Rate: Controls the sweep filter speed Sweep Depth: Controls the sweep filter depth Level: Controls the effect output Time Sync: Switches delay Tap Tempo sync on/off Rate Sync: Switches sweep filter Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

FX Title	Description	Parameters & Ranges
Tremolo Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay model comes with a unique tremolo that affects only the delay repeats. This is perfect for soundscapes cool and even creepy. You can use Tap Tempo function to control the delay time/effect speed by turning on the Sync switch. When the Sync switch is on, turn the Time/Trem Rate knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Trem Rate: Controls the tremolo speed Trem Depth: Controls the tremolo depth Level: Controls the effect output Rate Sync: Switches tremolo Tap Tempo sync on/off Time Sync: Switches delay Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Lo-Fi Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay model comes with a bitcrusher that affects only the delay repeats, producing lo-fi'd feedback. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Downsampling: Controls the effect downsampling rate Bit Reduction: Controls the effect bit depth reducing amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ring Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay model comes with ring modulation that alters only the delay repeats, producing inharmonic feedback. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the delay wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Ring Freq: Controls the ring mod frequency Ring Mix: Controls the ring mod wet/dry signal ratio Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Reverse Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. Kick it on and — !sdrawkcab seog gnihtyrevE This is a delay model that reverses the original sound. It's like we recorded your sound with a tape recorder and then played it backwards. That's where this model goes. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

FX Title	Description	Parameters & Ranges
Vintage Rack (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay model captures the sound of a vintage 1980's rack-mount delay machine with slightly sample-reduced feedback. Rack delay was the thing back then. Every rad rocker had one. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ambience 1 (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a multi-tap delay that brings you expanded sound spaciousness. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ambience 2 (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a multi-tap delay that brings you expanded sound spaciousness. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Level: Controls the effect output Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

FX Title	Description	Parameters & Ranges
Infidelay 1 (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a complex delay features 4 delay lines and a feedback matrix, generating an ethereal, shimmering delay effect. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is: Time 1=1/4 (no division), Time 2=1/8, Time 3=1/8D, Time 4=1/4D.	Mix: Controls the wet/dry signal ratio Output: Controls the overall output Feedback: Controls the amount of feedback Time 1-4: Controls the delay 1-4 time Level 1-4: Controls the delay 1-4 output Pan 1-4: Controls the delay 1-4 L/R panning Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches delay 1-4 Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Infidelay 2 (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is a complex delay features 4 delay lines and a feedback matrix, generating an ethereal, shimmering delay effect. 1, 2 stands for different tonal variations. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is: Time 1=1/4 (no division), Time 2=1/8, Time 3=1/8D, Time 4=1/4D.	Mix: Controls the wet/dry signal ratio Output: Controls the overall output Feedback: Controls the amount of feedback Time 1-4: Controls the delay 1-4 time Level 1-4: Controls the delay 1-4 output Pan 1-4: Controls the delay 1-4 L/R panning Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches delay 1-4 Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Sweetie (Mono I/O)	This model produces THAT legendary warm, natural analog BBD delay peal sound (the pedal with a wine red chassis and REPEAT RATE control) which is highly praised by musicians. Now the legend is back! You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

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Recaller (Mono I/O)	Like syrup on waffles. This model is based on the legendary Electro-Harmonix?Deluxe Memory Man?Solid State Echo/Analog Delay Line* pedal (early 4-knob "Blue Face" version with SAD1024 IC), the godfather of analog delay. Dig in and see how one pedal can fill in everything that's still missing in your hit song. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ekopress 80 (Mono I/O)	The Ekopress 80 is based on the legendary Maxon?AD80 Analog Delay* pedal (early MN3005 version). True to its bloodline, it is indubitably the expressway to analog heaven. Ekopress 80 features a smooth, organic analog delay tone with great dynamic response and slightly lo-fi'd repeats. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ekopress 900 (Mono I/O)	Get on the expressway to pure analog heaven! The Ekopress 900 is based on the legendary Maxon?AD900 Analog Delay* pedal. The tone is pure, rich, and clear, and it faithfully reacts to your playing style. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Ekopress 999 (Mono I/O)	Cruise the expressway to pure analog heaven! The Ekopress 999 is based on the legendary Maxon?AD999 Analog Delay* pedal which provides a warm, rich, organic analog delay tone with some dynamic distortion on the repeats. Crank the Feedback knob to get into sweet self-oscillation, which sounds different than its brother, Ekopress 900. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
2290 Mod (Stereo I/O)	Note: This effect features stereo I/O configuration. This model is based on the delay sound of the legendary TC Electronic?2290 Dynamic Digital Delay + Effects Controls Processor* rack mount effect unit, which is widely used among countless musicians and studio producers. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Mod Rate: Controls the delay modulation speed Mod Depth: Controls the delay modulation depth Phase Reverse: Switches delay phase reversing on/off on each channel Low Cut/High Cut: Cuts delay low/high signal at selected frequency points Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
2290 Ducker (Stereo I/O)	Note: This effect features stereo I/O configuration. A ducking delay reduces delay effect level when you pluck the string hard. This model is a ducking delay based on the delay sound of the legendary TC Electronic?2290 Dynamic Digital Delay + Effects Controls Processor* rack mount effect unit, which is widely used among countless musicians and studio producers. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Attenuate: Controls the delay signal attenuate amount Sens: Controls the ducking sensitivity Release: Controls how fast the delay signal goes back to normal Phase Reverse: Switches delay phase reversing on/off on each channel Low Cut/High Cut: Cuts delay low/high signal at selected frequency points Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Multitap Echo (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a multitap delay recreating the sound characteristics of a multi-head tape echo unit. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Tone: Controls the effect tone Mode: Selects a tape head mode Mod: Controls the effect modulation amount Gain: Controls the effect gain amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Glitch Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This delay creates unique, random glitch-y feedback like a skipping CD player, which is great for ambient/expreimental musicians. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Latch: Controls glitching length; 0=no glitch Cut: Controls glitching speed; 0=no glitch Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Icy Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a special delay effect that combining normal feedback with pitch shifted slices. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Mod: Controls the effect modulation amount Tone: Controls the effect tone Pitch: Selects pitch shifting interval of the slices Slice: Choose audio signal slicing length Direction: Controls audio slice playback direction Blend: Controls the ratio between normal/pitch shifted feedback Smooth: Controls the feedback attack Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Bloodless Delay (Stereo I/O)	Note: This effect features stereo I/O configuration. This is a special delay effect creates dreamy, pitch shifted audio slices that spreading in L/R channels. You can use Tap Tempo function to control the delay time by turning on the Sync switch. When the Sync switch is on, turn the Time knob to set a proper tap divide value. The default value is 1/4 (no division).	Mix: Controls the wet/dry signal ratio Time: Controls the delay time Feedback: Controls the amount of feedback Pitch 1/2: Selects slice 1/2 pitch shifting interval Slice 1/2: Choose audio signal slicing length Direction 1/2: Controls audio slice playback direction Crossfeed: Controls slice 1/2 (L/R) crossfeed amount Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
RVB		
Studio (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model recreates the spaciousness of a recording studio.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Club (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model recreates the spaciousness of a club.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed

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FX Title	Description	Parameters & Ranges
Concert (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model recreates the spaciousness of a concert hall.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Arena (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model recreates the spaciousness of a live arena.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Small Plate (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model simulates a small plate reverberator.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Large Plate (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model simulates a large plate reverberator.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed

FX Title	Description	Parameters & Ranges
140 Plate HQ (Stereo I/O)	Note: This effect features stereo I/O configuration. Hotone's next-gen effect algorithms! Leading a qualitative leap in both hearing and playing. This reverb model simulates the sound characteristics of the vintage EMT? 140 plate Reverberator. The latest generation of modeling technology provides this model with a more realistic and high-quality sound.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Mode: Selects from different models: -A/B/C/D: 4 different plate models, with different frequency characteristics -Transparent: The sound that the frequency characteristics of the plate were removed Trail: Switched effect trail on/off when the effect is bypassed
Combo Spring (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model simulates the solid state spring reverb module coming from a combo amp.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Tube Spring (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model simulates the sound coming from a vintage tube driven spring reverb unit.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed

HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
Shimmer 1 (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model creates a lush, shimmering reverb sound. 1,2 stands for different sound variations.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Shimmer 2 (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model creates a lush, shimmering reverb sound. 1,2 stands for different sound variations.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Cloud (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model creates a huge, thick reverb effect like curly clouds in the sky.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail?Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
Silver Linings (Stereo I/O)	Note: This effect features stereo I/O configuration. This reverb model creates a huge, lush reverb effect like silver linings of clouds in the sky.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed

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HOTONE
DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor

FX Title	Description	Parameters & Ranges
FX SND		
FX Loop Send (Stereo I/O)	This is for FX Loop Send jack settings.	Type: Selects the output type (channel) Send Level: Controls the output level to FX Loop Send jack Thru Level: Controls the output level to Ampero II Stage's signal chain (or to the next effect module); set it to Mute to use as a serial FX Loop
FX RTN		
FX Loop Return (Stereo I/O)	This is for FX Loop Return jack settings.	Type: Selects the output type (channel) Return Level: Controls the FX Loop return jack input level Mix: Controls the signal ratio between the FX loop signal and the signal coming from Ampero II Stage's signal chain; set it to 100 to use as a serial FX Loop
FX LOOP		
FX Loop (Stereo I/O)	This is for entire FX Loop settings.	Type: Selects the output type (channel) Send Level: Controls the output level to FX Loop Send jack Return Level: Controls the FX Loop return jack input level Mix: Controls the signal ratio between the FX loop signal and the signal coming from Ampero II Stage's signal chain; set it to 100 to use as a serial FX Loop
VOL		
Volume (Stereo I/O)	This is a simple volume controller effect that acts like a volume pedal. Assign the Volume parameter to your expression pedal, turn the expression pedal on, and you can use it as a volume pedal.	Volume: Controls the output volume
CATCH		
Tone Catch 1~10 (Mono I/O)	This is for loading Tone Cacth file by clicking "Tone Catch Manage" button.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
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DESIGN INSPIRATION

AMPERO II STOMP
CDCM HD Gen 2 Amp Modeler / Effects Processor