

# RP360

# RP360 XP

GUITAR MULTI-EFFECTS PROCESSORS

## OWNER'S MANUAL



# COMPLIANCE & SAFETY INSTRUCTIONS



**WARNING:** TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE

The symbols shown above are internationally accepted symbols that warn of potential hazards with electrical products. The lightning flash with arrowpoint in an equilateral triangle means that there are dangerous voltages present within the unit. The exclamation point in an equilateral triangle indicates that it is necessary for the user to refer to the owner's manual.

These symbols warn that there are no user serviceable parts inside the unit. Do not open the unit. Do not attempt to service the unit yourself. Refer all servicing to qualified personnel. Opening the chassis for any reason will void the manufacturer's warranty. Do not get the unit wet. If liquid is spilled on the unit, shut it off immediately and take it to a dealer for service. Disconnect the unit during storms to prevent damage.

The following is indicative of low altitude use; do not use this product above 2000m.



## ELECTROMAGNETIC COMPATIBILITY

This device complies with part 15 of the FCC Rules and the Product Specifications noted on the **Declaration of Conformity**. Operation is subject to the following two conditions:

- this device may not cause harmful interference, and
- this device must accept any interference received, including interference that may cause undesired operation.

Operation of this unit within significant electromagnetic fields should be avoided.

- use only shielded interconnecting cables.

## WARNING FOR YOUR PROTECTION READ THE FOLLOWING:

KEEP THESE INSTRUCTIONS

HEED ALL WARNINGS

FOLLOW ALL INSTRUCTIONS

The apparatus shall not be exposed to dripping or splashing liquid and no object filled with liquid, such as vases, shall be placed on the apparatus.

CLEAN ONLY WITH A DRY CLOTH.

FOR INDOOR USE ONLY.

DO NOT BLOCK ANY OF THE VENTILATION OPENINGS. INSTALL IN ACCORDANCE WITH THE MANUFACTURER'S INSTRUCTIONS.

DO NOT INSTALL NEAR ANY HEAT SOURCES SUCH AS RADIATORS, HEAT REGISTERS, STOVES, OR OTHER APPARATUS (INCLUDING AMPLIFIERS) THAT PRODUCE HEAT.

ONLY USE ATTACHMENTS/ACCESSORIES SPECIFIED BY THE MANUFACTURER.

UNPLUG THIS APPARATUS DURING LIGHTNING STORMS OR WHEN UNUSED FOR LONG PERIODS OF TIME.

Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or third prong are provided for your safety. If the provided plug does not fit your outlet, consult an electrician for replacement of the obsolete outlet.

Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

Use only with the cart stand, tripod bracket, or table specified by the manufacture, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.



Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

**POWER ON/OFF SWITCH:** The Power switch used in this piece of equipment DOES NOT break the connection from the mains.

**MAINS DISCONNECT:** The plug shall remain readily operable. For rack-mount or installation where plug is not accessible, an all-pole mains switch with a contact separation of at least 3 mm in each pole shall be incorporated into the electrical installation of the rack or building.

If connected to 240V supply, a suitable CSA/UL certified power cord shall be used for this supply.

# COMPLIANCE & SAFETY INSTRUCTIONS

## DECLARATION OF CONFORMITY

Manufacturer's Name: DigiTech  
Manufacturer's Address: 8760 S. Sandy Parkway  
Sandy, Utah 84070, USA

Supplementary Information:

The product herewith complies with the requirements of the:

declares that the product:

Product name: RP360 and RP360XP  
Product option: all (requires Class II power adapter  
that conforms to the requirements of  
EN60065, EN60742, or equivalent.)

Low Voltage Directive 2006/95/EC  
EMC Directive 2004/108/EC.  
RoHS Directive 2011/65/EC  
WEEE Directive 2002/96/EC  
EC Regulation 278/2009

conforms to the following Product Specifications:

Safety: IEC 60065 -01+Amd 1

EMC: EN 55022:2006  
EN 55024:1998  
FCC Part 15

With regard to Directive 2005/32/EC and EC Regulation  
1275/2008 of 17 December 2008, this product is designed,  
produced, and classified as Professional Audio Equipment and thus  
is exempt from this Directive.

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Director, Engineering  
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Date: July 9, 2013

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Fax: (801) 568-7583



If you want to dispose this product, do not mix it with general household waste. There is a separate collection system for used electronic products in accordance with legislation that requires proper treatment, recovery and recycling.

Private households in the 25 member states of the EU, in Switzerland and Norway may return their used electronic products free of charge to designated collection facilities or to a retailer (if you purchase a similar new one).

For Countries not mentioned above, please contact your local authorities for a correct method of disposal.

By doing so you will ensure that your disposed product undergoes the necessary treatment, recovery and recycling and thus prevent potential negative effects on the environment and human health.

## WARRANTY

We at **DigiTech**<sup>®</sup> are very proud of our products and back-up each one we sell with the following warranty:

1. Please register online at [www.digitech.com](http://www.digitech.com) within ten days of purchase to validate this warranty. This warranty is valid only in the United States.
2. DigiTech warrants this product, when purchased new from an authorized U.S. DigiTech dealer and used solely within the U.S., to be free from defects in materials and workmanship under normal use and service. This warranty is valid to the original purchaser only and is non-transferable.
3. DigiTech liability under this warranty is limited to repairing or replacing defective materials that show evidence of defect, provided the product is returned to DigiTech WITH RETURN AUTHORIZATION, where all parts and labor will be covered up to a period of one year. A Return Authorization number may be obtained by contacting DigiTech. The company shall not be liable for any consequential damage as a result of the product's use in any circuit or assembly.
4. Proof-of-purchase is considered to be the responsibility of the consumer. A copy of the original purchase receipt must be provided for any warranty service.
5. DigiTech reserves the right to make changes in design, or make additions to, or improvements upon this product without incurring any obligation to install the same on products previously manufactured.
6. The consumer forfeits the benefits of this warranty if the product's main assembly is opened and tampered with by anyone other than a certified DigiTech technician or, if the product is used with AC voltages outside of the range suggested by the manufacturer.
7. The foregoing is in lieu of all other warranties, expressed or implied, and DigiTech neither assumes nor authorizes any person to assume any obligation or liability in connection with the sale of this product. In no event shall DigiTech or its dealers be liable for special or consequential damages or from any delay in the performance of this warranty due to causes beyond their control.

**NOTE:** The information contained in this manual is subject to change at any time without notification. Some information contained in this manual may also be inaccurate due to undocumented changes in the product since this version of the manual was completed. The information contained in this version of the owner's manual supersedes all previous versions.

## TECHNICAL SUPPORT & SERVICE

If you require technical support, contact DigiTech Technical Support. Be prepared to accurately describe the problem. Know the serial number of your device – this is printed on a sticker attached to the chassis. If you have not already taken the time to register your product, please do so now at [www.digitech.com](http://www.digitech.com).

Before you return a product to the factory for service, we recommend you refer to this manual. Make sure you have correctly followed installation steps and operating procedures. For further technical assistance or service, please contact our Technical Support Department at (801) 566-8800 or visit [www.digitech.com](http://www.digitech.com). If you need to return a product to the factory for service, you **MUST** first contact Technical Support to obtain a Return Authorization Number.

**NO RETURNED PRODUCTS WILL BE ACCEPTED AT THE FACTORY WITHOUT A RETURN AUTHORIZATION NUMBER.**

Please refer to the Warranty information, which extends to the first end-user. After expiration of the warranty, a reasonable charge will be made for parts, labor, and packing if you choose to use the factory service facility. In all cases, you are responsible for transportation charges to the factory. If the product is still under warranty, DigiTech will pay the return shipping.

Use the original packing material if it is available. Mark the package with the name of the shipper and with these words in red: **DELICATE INSTRUMENT, FRAGILE!** Insure the package properly. Ship prepaid, not collect. Do not ship parcel post.

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## OVERVIEW

### ***Introduction***

The RP360 and RP360XP represent the next generation of guitar effects processors from DigiTech®. With 85 stompbox pedals, 54 amplifier models, and 26 cabinet models, the tonal-creation sky is the limit! Up to 10 effects can be used at a time and they can be placed in any order, giving you complete control over shaping your tones and effects.

99 factory presets allow you to familiarize yourself with all the effects the RP has to offer and give you starting points for creating your own sounds fast! 99 user preset memory locations let you store all your favorite sounds for later recall.

Use the built-in 40-second phrase looper to write leads over your rhythm parts or enhance your live performance. The Sound Check feature lets you record a loop and play it back through the internal effects chain, so you can easily audition and edit effects without having to constantly strum your guitar.

The outputs can be configured for mono or stereo operation. And the 1/8" headphone output lets you practice whenever, wherever. Connect a portable music player to the 1/8" aux input to practice along with lessons, learn your favorite songs, or play along with the built-in drum machine to hone your timing skills.

Connect the USB port to a Mac® or PC for recording directly to your favorite DAW (Digital Audio Workstation) or for preset management using the free downloadable Nexus editor/librarian software.

With a rugged, stylish design, a vast library of amps, cabinets, and effect pedals to choose from, and tons of flexibility and features, the RP360 and RP360XP processors were designed to look and sound great.

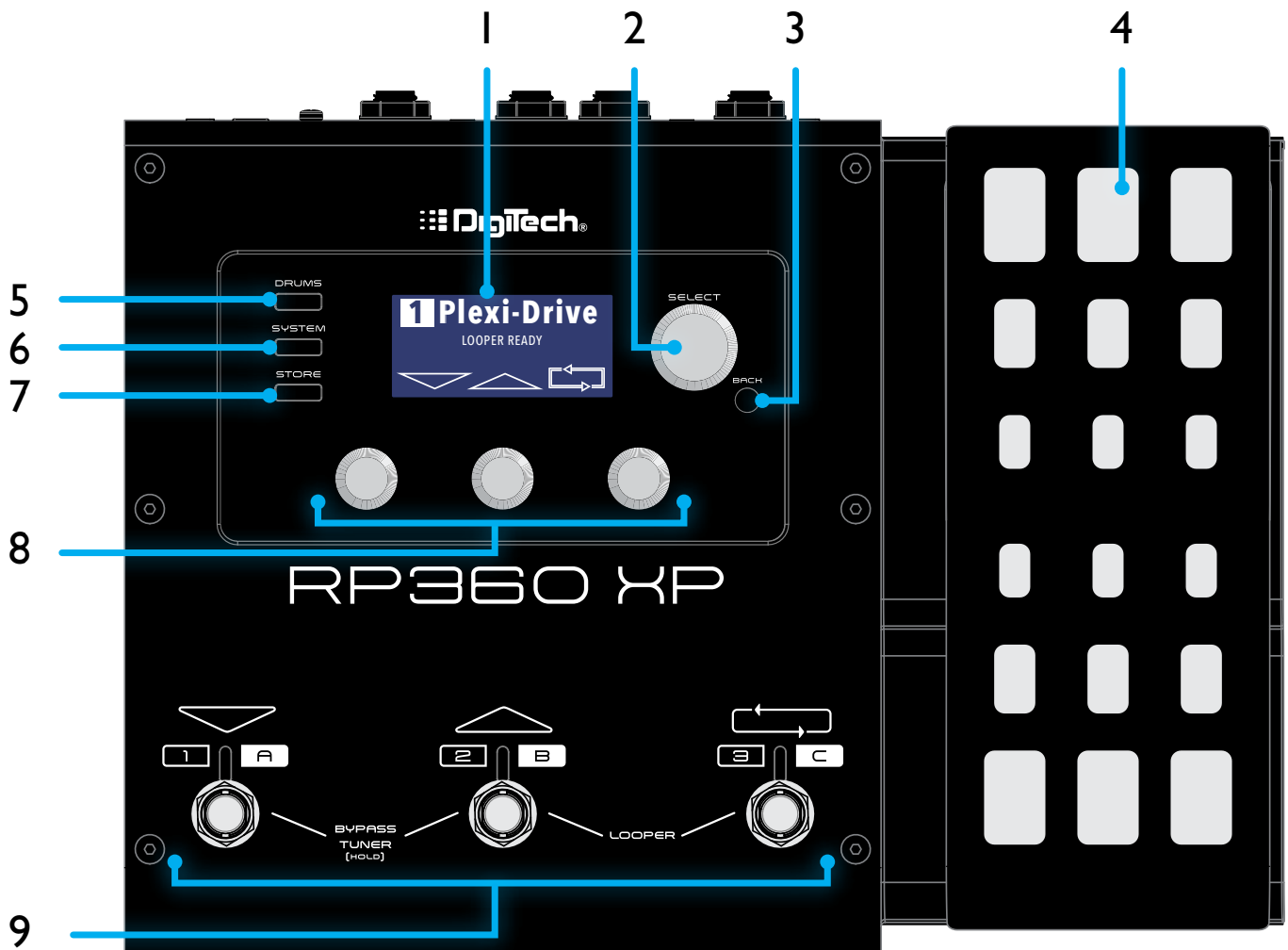
Thank you for choosing DigiTech.

## **Features**

- Includes 85 Stompbox Pedals, 54 Amplifiers, & 26 Cabinets
- Run up to 10 Effects at a Time
- 99 User & 99 Factory Presets
- Flexible Amp & Effects Routing
- 40-Second Phrase Looper
- Lexicon® Reverbs
- Mono or Stereo Outputs
- Sound Check for Easy Auditioning & Editing of Effects
- USB Audio Streaming
- Free Downloadable Nexus Editor/Librarian Software for Mac & PC
- Heavy Duty Metal Chassis & Footswitches
- Power Supply Included

# THE USER INTERFACE & CONNECTORS

## Top Panel



### 1. LCD DISPLAY

This LCD display provides the visual feedback necessary for operating the RP360/RP360XP processors.

### 2. SELECT KNOB

This knob performs different functions when pressed or turned, depending upon which operating state you are in. In the Performance state, turning this knob navigates presets and pressing this knob accesses editing of effects and effect settings. When editing presets, turning this knob selects the effect for editing and pressing this knob navigates the various pages containing parameters for the selected effect.

### 3. BACK BUTTON

Press this button to navigate back one level when navigating menus. Press the button multiple times to get back to the Performance state.



#### 4. EXPRESSION PEDAL (RP360XP ONLY)

The expression pedal provides real-time control of the Volume, Wah, or an assigned effect parameter. The expression pedal is equipped with a V-Switch that turns the wah on and off when you apply extra pressure to the toe. See **Expression Pedal Control on page 34** for information on assigning effect parameters to the expression pedal. See **Expression Pedal & LFO Assignable Parameters on page 110** for a list of assignable parameters.

#### 5. DRUMS BUTTON

Press this button to enter the Drum Machine Edit menu, where you can edit the Drum Machine parameters (PATTERN, TEMPO, and LEVEL). Once in the Drum Machine Edit menu, pressing the DRUMS button will toggle the Drum Machine on and off – or you can press the SELECT knob. See **Drum Machine on page 30** for more information on using the Drum Machine.

**NOTE:** The Drum Machine cannot be used while the Looper is active. If a loop has been recorded using the Looper, you must clear the loop before the Drum Machine can be used. To clear a loop, stop loop playback then press and hold **FOOTSWITCH 3**. See **Looper on page 28** for further information on operating the Looper.

#### 6. SYSTEM BUTTON

Press this button to access the global System Settings menu, where you can edit global parameters which determine how the RP360/RP360XP processor functions. See **System Setup on page 41** for information on the options and parameters available in this menu.

#### 7. STORE BUTTON

Use this button to store, rename, and copy presets. The STORE button LED will light whenever a preset's stored parameters are altered, indicating that the changes must be stored to a user preset to be retained. See **Managing Presets on page 15** for more information on presets.

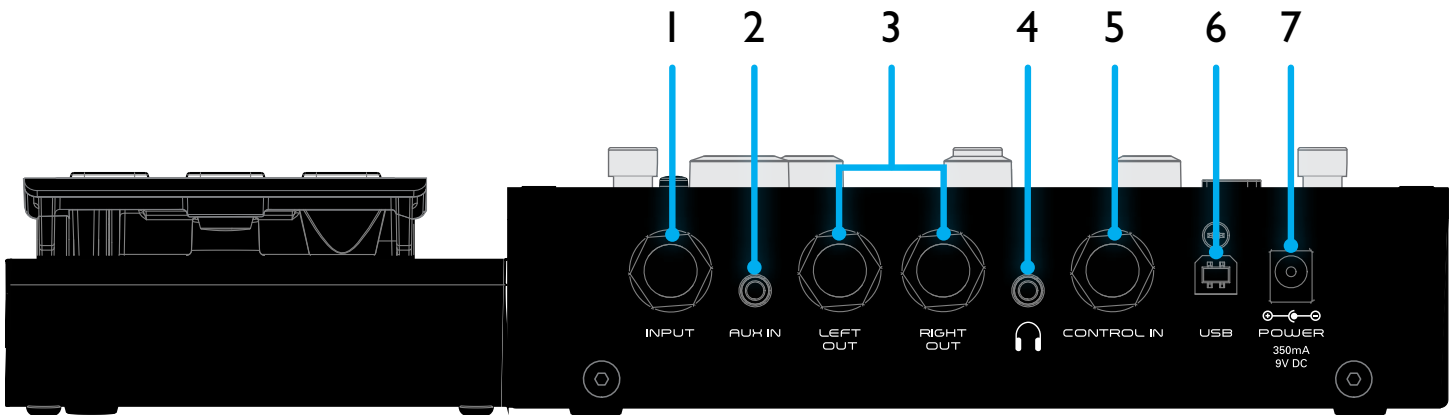
#### 8. EDIT KNOBS

In this manual, these knobs are referred to as the EDIT 1 knob, EDIT 2 knob, and EDIT 3 knob – from left to right. These knobs are used to edit on-screen system and effect parameters. From the Performance state, the EDIT 1 knob will adjust the Preset Level (which affects the output level of the currently loaded preset only) and the EDIT 3 knob will adjust the Master Level (which affects the output level of all presets). See **Preset Level & Master Level on page 25** for further information on these output level controls.

#### 9. FOOTSWITCHES

These footswitches are used for multiple functions and can be configured to operate in Preset Mode, Stomp Mode, or Bank Mode. See **Footswitch Modes on page 41** for more information on footswitch modes.

## Rear Panel



### 1. INPUT

Connect your guitar to this high impedance 1/4" instrument input.

### 2. AUX IN

Using a stereo 1/8" cable, connect the headphone output of a portable music player to this 1/8" TRS connector to play along with all your favorite music. See **Aux Input on page 32** for information on using this feature.

### 3. LEFT OUT/RIGHT OUT

These 1/4" TRS outputs can be configured for mono or stereo operation. Use them for connecting to a single guitar amplifier, a stereo pair of guitar amplifiers, or directly into the inputs of a mixer or recording device.

**HINT:** When connecting these output connectors directly to a mixer or recording device, you will want to select the "MIXER" option in the System Settings menu to enable Speaker Cabinet Compensation (SCC). See **Output To on page 44** for more information on the MIXER option.

**NOTE:** Mono/stereo operation is configured in the System Settings menu. See **Output Mode on page 45** for more information on this configuration option.

### 4. HEADPHONE OUT

Connect your headphones to this 1/8" mini TRS connector. This output is optimized for use with headphones having an impedance of 60 Ohms or less.

**NOTE:** When only headphones are connected (nothing connected to the 1/4" outputs), the outputs are optimized for full range speakers/headphones. See **Output To on page 44** for further information.

## 5. CONTROL IN

In the RP360 model, this connector accepts an external expression or volume pedal for real-time control of effect parameters, or a DigiTech FS3X Footswitch for additional footswitch control. In the RP360XP model, this connector accepts an FS3X Footswitch for additional footswitch control. See ***Expression Pedal Control on page 34*** and ***Using An Optional FS3X Footswitch on page 37*** for further details.

## 6. USB

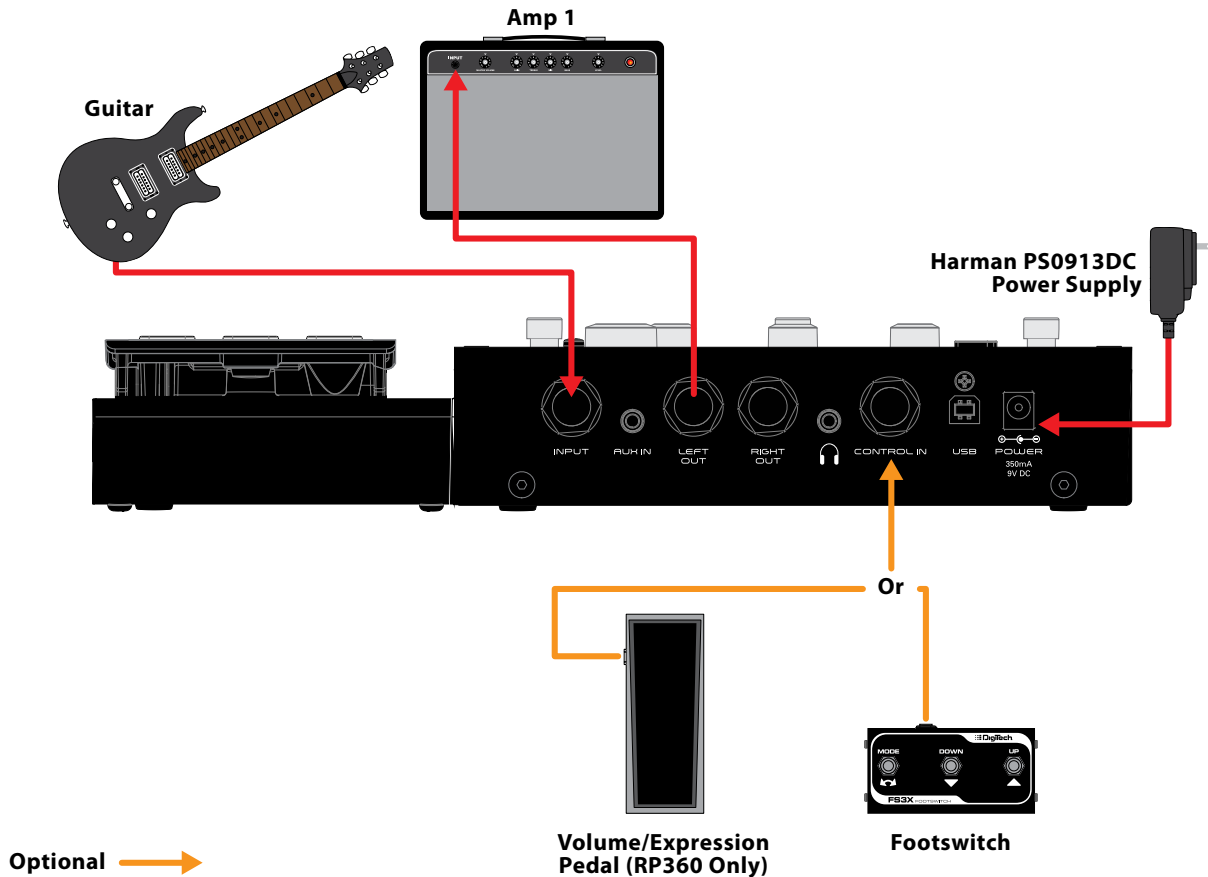
This USB connector connects the RP360/RP360XP processor to a computer for preset management using the Nexus editor/librarian software and/or streaming 4 channels of audio (2 channels to the computer and 2 channels from the computer) for recording to your favorite Digital Audio Workstation.

## 7. POWER

Connect only the included PS0913DC power supply to this connector.

# CONNECTION DIAGRAMS

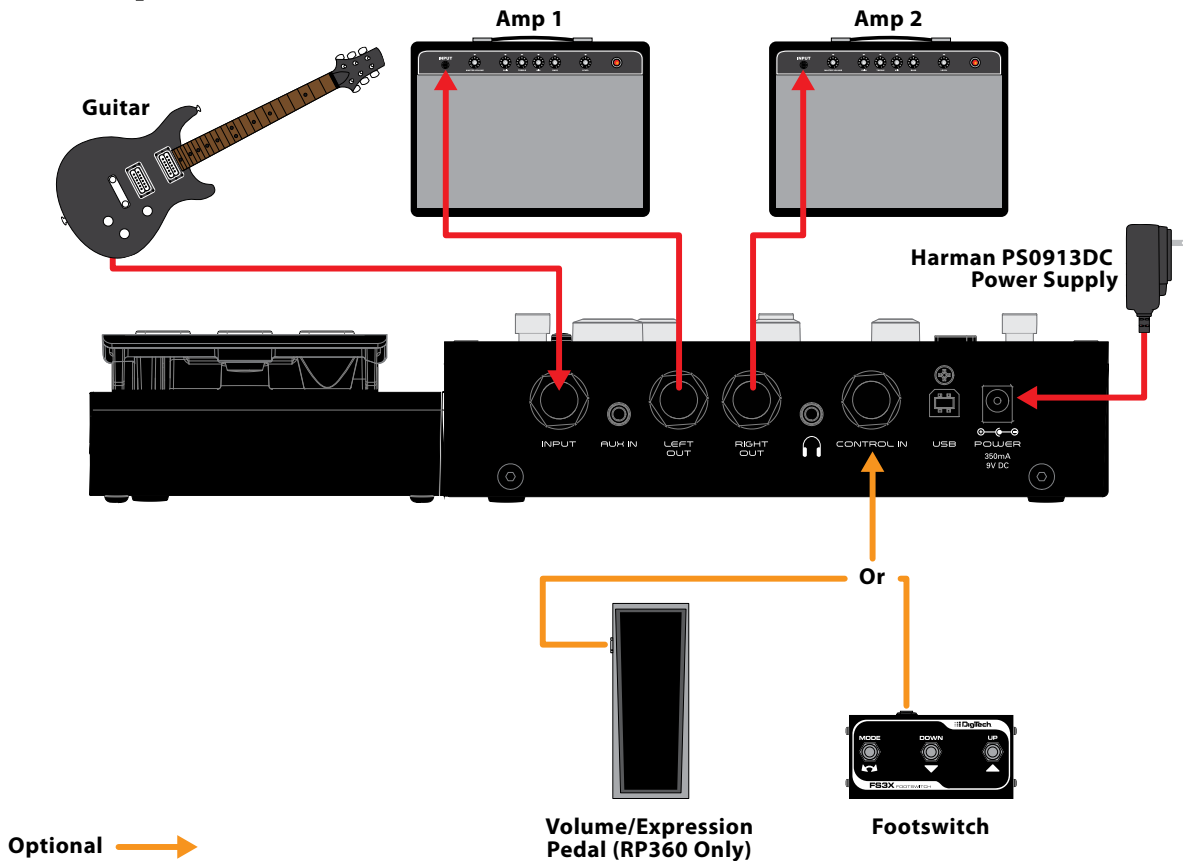
## Mono Amplifier



Follow these steps to use the RP with an amplifier:

1. Turn down the amplifier's master volume control and power off the amp.
2. Make all the connections to the RP as shown in the diagram.
3. Turn the RP on by connecting the included power supply to the **POWER** input connector and connecting the other end to an available AC outlet.
4. Turn on your amplifier. Strum your guitar and gradually increase your amplifier's master volume control until the desired level is achieved.

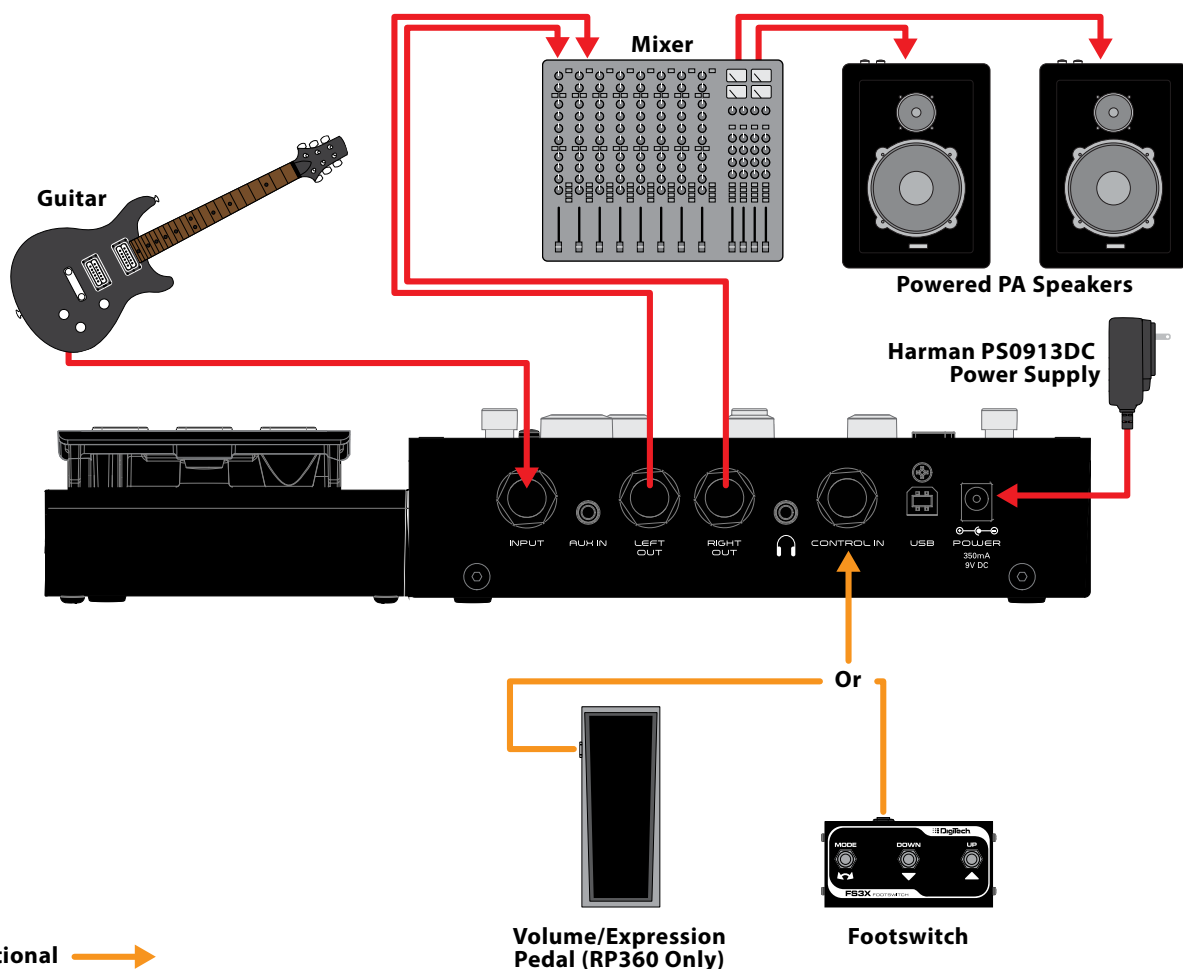
# Stereo Amplifiers



## Follow these steps to use the RP with a pair of amplifiers:

1. Turn down the amplifiers' master volume controls and power off the amps.
2. Make all the connections to the RP as shown in the diagram.
3. Turn the RP on by connecting the included power supply to the POWER input connector and connecting the other end to an available AC outlet.
4. Turn on your amplifiers. Strum your guitar and gradually increase your amplifiers' master volume controls until the desired level is achieved.
5. For stereo operation you will need to change the OUTPUT MODE parameter to STEREO. See **Output Mode on page 45** for information on configuring the RP for stereo operation.

## Direct To Mixer/PA



### Follow these steps to use the RP with a mixer:

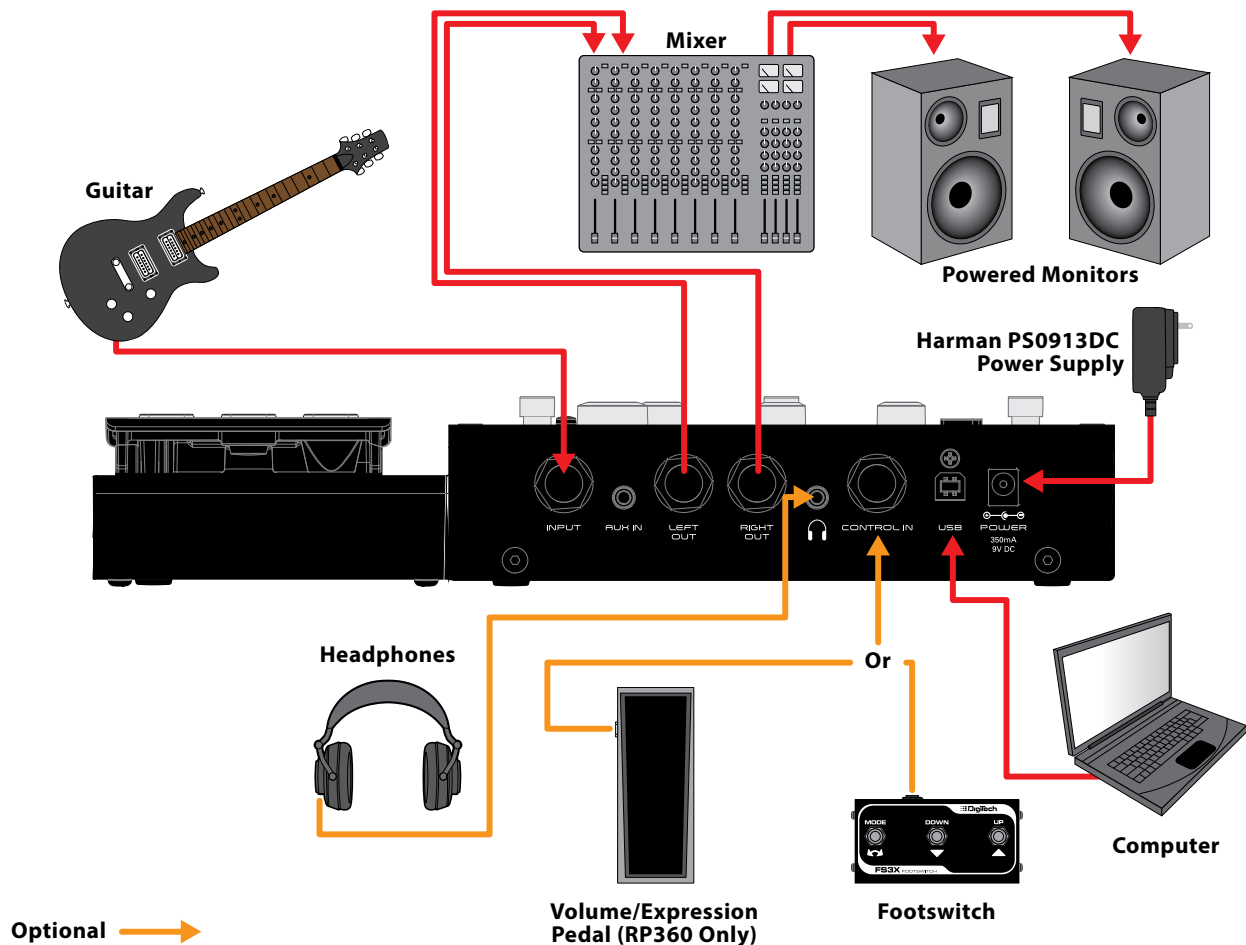
1. Lower the master faders on the mixer.
2. Make all connections to the RP as shown in the diagram. Connect the RP to two mixer input channels. On these two mixer channels, turn down the input gains and faders and set one channel pan hard left and the other hard right.
3. Turn the RP on by connecting the included power supply to the POWER input connector and connecting the other end to an available AC outlet.
4. Strum your guitar and adjust the mixer levels until the desired level is achieved. Use proper gain staging to optimize the signal to noise ratio and prevent clipping of the mixer inputs. Consult your mixer documentation for information on proper mixer gain staging.
5. Change the OUTPUT TO parameter to MIXER in the System Settings menu. This will optimize the outputs for full range PA speakers. See **Output To on page 44** for more information on editing this parameter.
6. For stereo operation you will need to change the OUTPUT MODE parameter to STEREO. See **Output Mode on page 45** for information on configuring the RP for stereo operation.

# Computer Recording

The RP360 and RP360XP use the standard drivers which come with Mac OS X and Windows operating systems. Therefore, there are no additional drivers to install. Simply plug in the RP and connect to your computer.

The RPs will simultaneously stream 2 channels of audio up to the computer and 2 channels of audio down from the computer at a 44.1kHz sample rate with 16 or 24-bit resolution (bit resolution can usually be set in your DAW). Audio recorded via USB is taken from the audio feeding the RP's LEFT and RIGHT outputs.

There are two parameters in the RP which are used for controlling your audio levels when recording, they are: the *USB RECORD LVL* parameter and the *USB PLAY MIX* parameter. These parameters allow you to control the level of the audio being recorded from the RP and the level of the playback audio from the DAW. See **USB Record Level** and **USB Play Mix on page 47** for more information on these parameters.



Follow these steps to use the RP with a computer recording system:

1. Lower the master faders on the mixer.
2. Make all connections to the RP as shown in the diagram. Connect the RP to two mixer input

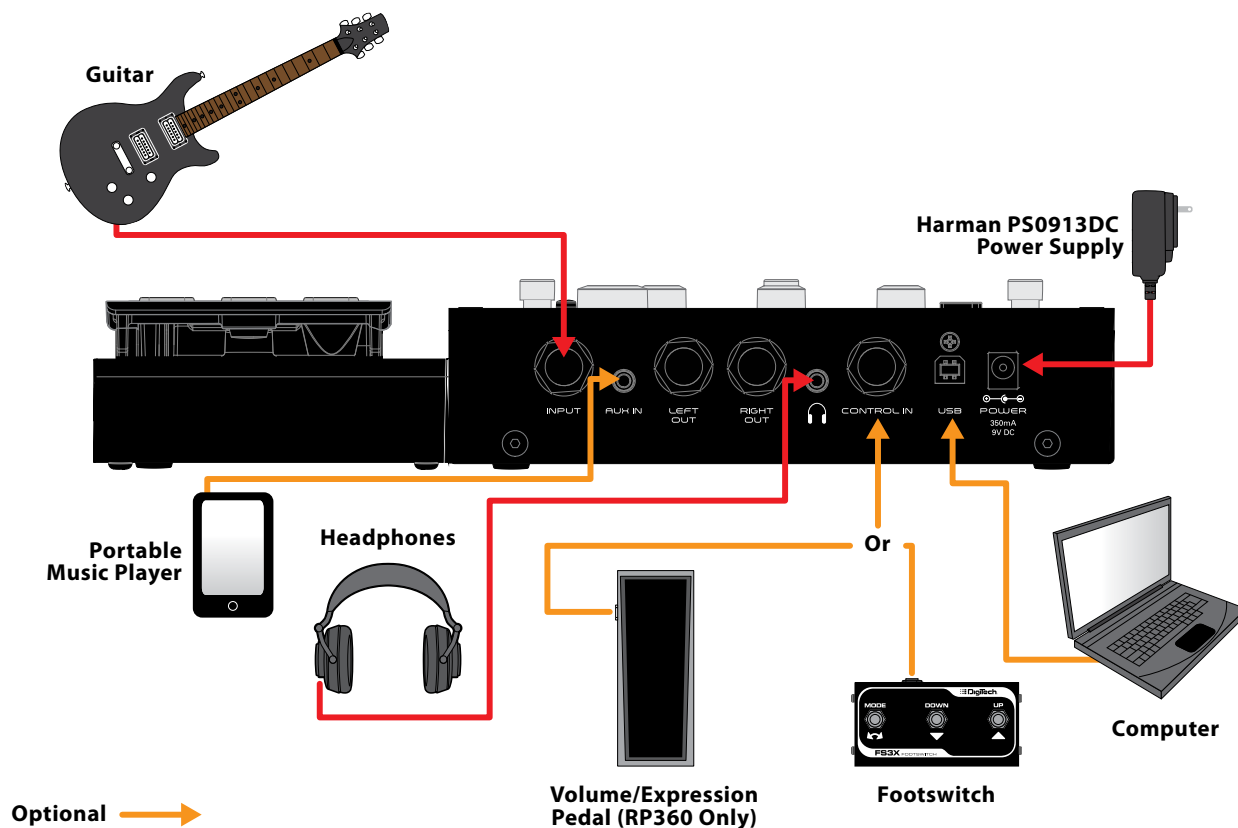
channels. On these two mixer channels, turn down the input gains and faders and set one channel pan hard left and the other hard right.

3. Turn the RP on by connecting the included power supply to the POWER input connector and connecting the other end to an available AC outlet.
4. Strum your guitar and adjust the mixer levels until the desired level is achieved. Use proper gain staging to optimize the signal to noise ratio and prevent clipping of the mixer inputs. Consult your mixer documentation for information on proper mixer gain staging.
5. Change the OUTPUT TO parameter to MIXER in the System Settings menu. This will optimize the outputs for full range studio monitor speakers. See **Output To on page 44** for more information on editing this parameter.
6. For stereo operation you will need to change the OUTPUT MODE parameter to STEREO. See **Output Mode on page 45** for information on configuring the RP for stereo operation.
7. In your DAW, select the RP as the input/output device. See your DAW's documentation for further details.

**HINT:** The DigiTech Nexus editor/librarian software can also be used in this application to edit effects and manage presets. See **Nexus Editor/Librarian Software on page 108** for further information.



## Practicing With Headphones



### Follow these steps to use the RP with headphones:

1. Make all the connections to the RP as shown in the diagram.
2. Turn the RP on by connecting the included power supply to the POWER input connector and connecting the other end to an available AC outlet.
3. Turn the **EDIT 3** knob on the RP (the knob just below the **SELECT** knob) counter-clockwise to turn the RP's Master Level control all the way down to 0.
4. Strum your guitar and turn the **EDIT 3** knob on the RP clockwise until the desired level is achieved.

**NOTE:** When a pair of headphones is connected to the RP's HEADPHONE connector and no connections are made to the 1/4" LEFT OUT or RIGHT OUT connectors, the RP will automatically set the OUTPUT TO parameter to "HEADPHONES IN USE" and the OUTPUT MODE parameter to "HEADPHONES IN USE". This ensures the outputs are optimized for headphones and all stereo effects will be heard in stereo. These settings will return to the way they were configured as soon as you make a connection to the LEFT OUT or RIGHT OUT connectors. This makes it as simple as just plugging in your headphones to practice – no reconfiguration necessary!

**NOTE:** The HEADPHONE output is optimized for use with headphones having an impedance of 60 Ohms or less.

# OPERATING INSTRUCTIONS

## Basic Operation Overview

### **Performance State**

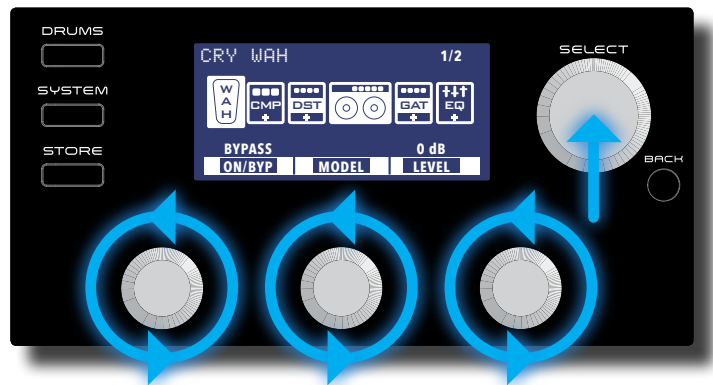
Once the RP is powered up it is ready to use for performance. This is indicated by the current preset number and name being displayed in the LCD display. In this Performance state you can navigate presets and control the built-in Looper.

There are three Footswitch Modes that can be used while in the Performance state: *Preset Mode*, *Stomp Mode*, and *Bank Mode*. For more information on these Footswitch Modes, see **Footswitch Modes on page 41**. In the Performance state you can also control the Preset Level and Master Level parameters by turning the **EDIT 1** and **EDIT 3** knobs. See **Preset Level & Master Level on page 25** for more information on these output level parameters.



### **Editing Presets**

Press the **SELECT** knob to access the menus for editing preset parameters. You can use the **SELECT** knob and **EDIT 1-3** knobs to navigate effects, make changes to effects and effect settings, and add/delete/move effects in the signal chain. Once you are finished editing you can exit back to the Performance state by pressing any of the three **FOOTSWITCHES** or by pressing the **BACK** button until the preset number and name are displayed in LCD display. See **Working With Effects on page 19** for more information on editing effects.



### **System Settings**

Pressing the **SYSTEM** button accesses the global System Settings menu where you can change footswitch and output modes, USB settings, and perform expression pedal calibration and factory restore operations. See **System Setup on page 41** for more information on system settings.

### **Drums**

Pressing the **DRUMS** button accesses the built-in Drum Machine. In this menu you have controls for turning the Drum Machine on and off and changing the drum pattern, tempo and level. See **Drum Machine on page 30** for more information on using the Drum Machine.

# Managing Presets

## **Navigating Presets**

There are a total of 198 presets available in the RP360/RP360XP. These presets are broken up into two banks, *User* and *Factory*, each containing 99 presets. From the factory, the user and factory presets will contain the same presets. Therefore, factory preset 45 will be the same as user preset 45 and so on. User presets appear in the LCD display as 1-99 and factory presets appear as F1-F99. Preset banks will wrap around when navigating. In other words, navigating one preset above user preset 99 will select factory preset 1 (F1) in the factory preset bank. Navigating one preset below user preset 1 will select factory preset 99 (F99) in the factory preset bank. To navigate and select presets you must be in the Performance state of operation.



### To navigate presets using the SELECT knob (Footswitch Mode set to “PRESET” or “STOMP”):

1. Footswitch Mode must be set to “PRESET” (this is the default Footswitch Mode) or “STOMP”. For more information on Footswitch Modes, see **Footswitch Modes on page 41**.
2. Turn the **SELECT** knob clockwise to navigate up through presets or counter-clockwise to navigate down through presets.

### To navigate presets using the Footswitches (Footswitch Mode set to “PRESET”):

1. Footswitch Mode must be set to “PRESET” (this is the default Footswitch Mode). For more information on Footswitch Modes, see **Footswitch Modes on page 41**.
2. Press the **UP FOOTSWITCH** to navigate up through presets and press the **DOWN FOOTSWITCH** to navigate down through presets.

### To navigate presets using the Footswitches (Footswitch Mode set to “STOMP”):

1. Footswitch Mode must be set to “STOMP”. For more information on Footswitch Modes, see **Footswitch Modes on page 41**.
2. Press both **FOOTSWITCHES 2** and **3** simultaneously. The LCD display will change, now showing the preset up/down navigation and looper icons, as well as the “LOOPER READY” prompt.
3. Press the **UP FOOTSWITCH** to navigate up through presets and the **DOWN FOOTSWITCH** to navigate down through presets. You’ll notice that the RP is now functioning just as it does when configured for Preset Mode operation.

4. When done navigating presets, press both **FOOTSWITCHES 2** and **3** simultaneously again. The LCD display will change and you will now be back to Stomp Mode operation.

To navigate presets (Footswitch Mode set to “BANK”):

1. Footswitch Mode must be set to “BANK”. For more information on Footswitch Modes, see **Footswitch Modes on page 41**.
2. If you want to select a preset from another bank, turn the **SELECT** knob clockwise to navigate up through banks or counter-clockwise to navigate down through banks – for easy hands-free preset bank navigation, an optional FS3X Footswitch should be used. There are 66 total banks (33 user preset banks (1-33) and 33 factory preset banks (F1-F33)). After a bank is selected, the 3 footswitch LEDs will flash, prompting you to select a preset and activate the bank.
3. The LCD display will show 3 selectable presets in the selected bank. Press the corresponding **FOOTSWITCH** to load the desired preset.

**NOTE:** If a footswitch is not pressed within approximately 3 seconds, the RP will time out and revert back to the last active preset bank.

4. You can switch between Preset and Bank Mode operation to navigate presets when in Bank Mode. To do this, press both **FOOTSWITCHES 2** and **3** simultaneously. The LCD display will change, now showing the preset up/down navigation and looper icons, as well as the “LOOPER READY” prompt.
5. Press the **UP FOOTSWITCH** to navigate up through presets and the **DOWN FOOTSWITCH** to navigate down through presets. You’ll notice that the RP is now functioning just as it does when configured for Preset Mode operation.
6. When done navigating presets, press both **FOOTSWITCHES 2** and **3** simultaneously again. The LCD display will change and you will now be back to Bank Mode operation.

## Storing/Copying/Naming Presets

The STORE button is used to store edits made to a preset's parameters. The STORE button's LED will light whenever a preset's parameters have been modified from their stored value. Any parameter edits must be stored to a preset before the processor is powered down or the preset is changed in order for edits to be retained. Preset edits can only be stored to a user preset

memory location since factory presets cannot be overwritten. The RP360 and RP360XP have 99 user preset memory locations. Factory presets can be edited and then stored to a user preset location. When storing a preset you will have the option to change the preset's name.



### To store/copy/rename a preset:

1. Press the **STORE** button to initiate the store procedure.
2. If you do not want to change the name of the preset, go to step 3. To modify or change the name, use the 3 **EDIT** knobs. Turning the **EDIT 1 (LETTER)** knob will edit the selected on-screen character. Turning the **EDIT 2 (CURSOR)** knob selects the character you want to edit. Turning the **EDIT 3 (DEL/INS)** knob clockwise will insert space to the left of the selected character; turning it counter-clockwise will delete characters to the left of the selected character. The preset name can contain up to 16 characters.
3. If you do not want to change the preset location go to step 4. To select a new preset location, turn the **SELECT** knob until the desired user preset memory location is displayed below the name.
4. Press the **STORE** button a second time, or press the **SELECT** button, to confirm the store procedure. The LCD display will briefly display "Storing..." then the preset will be stored.

**NOTE:** Pressing the **BACK** button at any time during the above store procedure will abort the procedure.

To quick store a preset (store a preset to its current memory location with its current name):

1. Press the **STORE** button twice. The LCD display will briefly display “Storing...” then the preset will be stored to its current user preset memory location with its current preset name.

**WARNING!** If you perform the above quick store procedure on a factory preset, the changes will be stored to the equivalent user preset memory location. For example, if you load factory preset 5 (F5), make edits, and then press the **STORE** button twice, you will overwrite user preset 5 (5). Therefore, use caution when performing this procedure on factory presets to ensure you do not accidentally overwrite one of your existing user presets.

To copy a preset to another preset location with its current name:

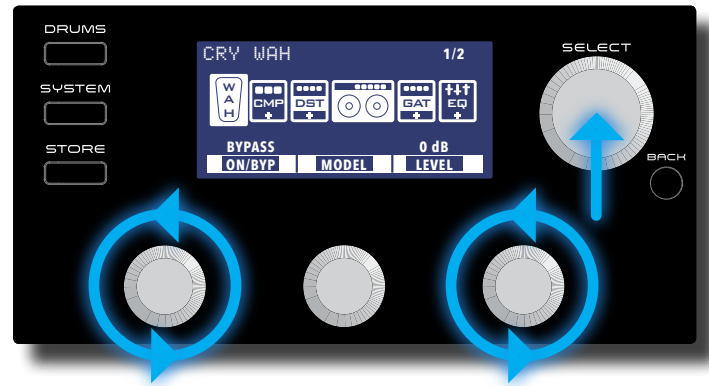
1. Select the preset you would like to copy.
2. Press the **STORE** button to initiate the store procedure.
3. Turn the **SELECT** knob until the desired user preset memory location is displayed below the preset name.
4. Press the **STORE** button a second time to confirm the store procedure. The LCD display will briefly display “Storing...” then the preset will be copied to the new user preset memory location.

## Working With Effects

Effects can be modified, moved around, deleted, and added back into the effects chain. When the RP is configured for Stomp Mode, they can also be assigned to the three footswitches for effect on/off control. Up to 10 effects can reside in the effects chain at a time. This section of the manual describes how to work with the effects available in the RP360 and RP360XP processors.

### **Editing Effect Parameters**

When creating a new sound, you must start with an existing preset. The easiest way to create a new custom sound is to first load a preset which sounds close to the sound you are after. You can then edit the effects from there then store the preset to any of the 99 user preset memory locations.

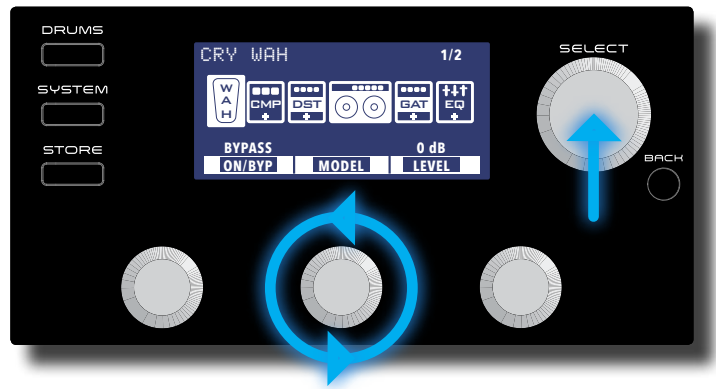


### To edit effect parameters:

1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob to select the effect you would like to edit.
3. Turn the **EDIT** knobs to adjust the corresponding on-screen effect parameters. Some effects will have more than one page of parameters. If an effect has more than one page of parameters (designated by the I/X page indicator in the upper right corner of the LCD display), press the **SELECT** knob to navigate the various pages.
4. When done, press the **BACK** button to return to the Performance state.
5. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

## Changing Effects

Most of the effects in the RP360/RP360XP have multiple effects to choose from. For example, the Delay effect offers a Ping Pong Delay, Tape Delay, Analog Delay, etc..



### To change an effect:

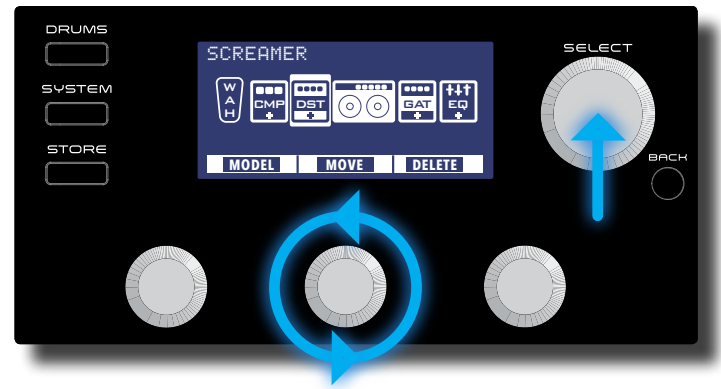
1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob to select the effect you would like to edit.
3. Turn the **EDIT 2** knob to change the effect type. The selected effect will be shown at the top of the LCD display.
4. Repeat steps 2-3 to change any other effects.
5. When done, press the **BACK** button to return to the Performance state.
6. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

**NOTE:** Effects can also be changed from the Effect Options Edit menu. This menu is accessed by pressing and holding the **SELECT** knob when in the Effect Edit menu. You can then turn the **EDIT 1** knob to change the effect model. From this menu, you can also move the effect to a different location in the effects chain or delete an effect from the effects chain.



## Reordering Effects

Each effect used in a preset may be moved into a different position in the effects chain.

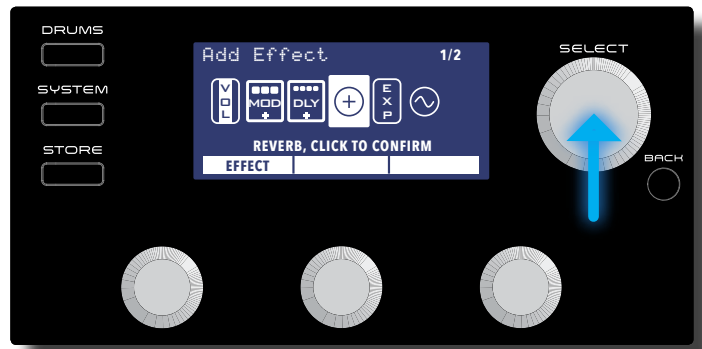


### To move an effect in the effects chain:

1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob to select the effect you would like to move.
3. Press and hold the **SELECT** knob to access the Effect Options Edit menu.
4. Turn the **EDIT 2 (MOVE)** knob to move the selected effect left or right in the effect chain.
5. Press the **SELECT** knob to confirm the new placement. The display will return to the Effect Edit menu.
6. Repeat steps 2-5 to move any other effects.
7. When done, press the **BACK** button to return to the Performance state.
8. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

## Adding Effects

Up to 10 effects can be used in each preset. If there is an available effect slot in a preset, the ⊕ icon will be displayed near the end of the Effect Edit menu. This ⊕ icon is used to add an effect to the effects chain. If all 10 slots are already occupied with effects, the ⊕ icon will not be visible.



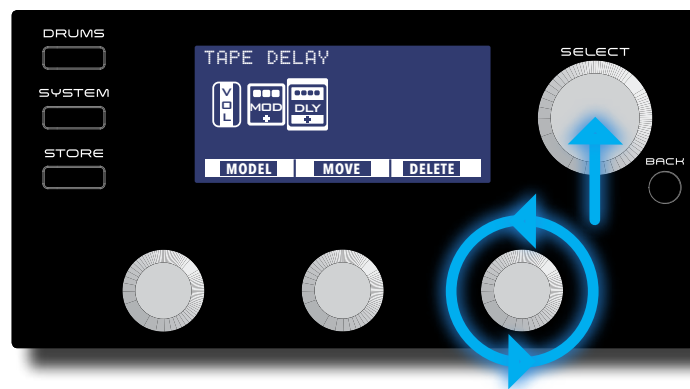
### To add an effect to the effects chain:

1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob to navigate to the ⊕ (Add Effect) icon in the chain. “Add Effect” will appear at the top of the LCD display.
3. Turn the **EDIT 1 (EFFECT)** knob to select the available effect category (e.g., Compressor, Modulation, Reverb, etc.).
4. Press the **SELECT** knob to confirm the category selection.
5. You can change the type of the added effect by turning the **EDIT 2 (MODEL)** knob.
6. Once the desired effect has been selected, press the **BACK** button to return to the Performance state.
7. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

**NOTE:** One of each effect type (Compressor, Distortion, Modulation, etc.) can be used in a preset.

## Deleting Effects

You can delete unused effects from the effects chain. This is not absolutely necessary since you can turn any unused effects off, but removing unused effects can clean up the Effect Edit menu, making it more streamlined and easier to edit effects.

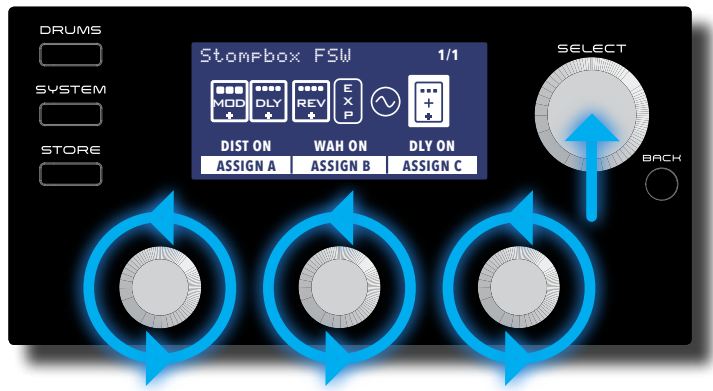


### To delete an effect from the effects chain:


1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob to select the effect you would like to delete.
3. Press and hold the **SELECT** knob to access the Effect Options Edit menu.
4. Turn the **DELETE** knob to begin the delete procedure. "CLICK TO CONFIRM DELETE" will appear in the LCD display. If you change your mind, press the **BACK** button to abort deleting an effect.
5. Press the **SELECT** knob to confirm deletion. The effect will be deleted from the effects chain and the display will then return to the Effect Options Edit menu.
6. Press the **BACK** button twice to return to the Performance state.
7. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

## Assigning Effects To Footswitches (Stomp Mode Only)

When the RP360/RP360XP is configured for Stomp Mode operation, effects can be assigned to any of the three footswitches. You can then toggle individual effects in a preset on and off during performance.



### To assign an effect to one of the three footswitches:

1. The RP must be configured for “Stomp Mode” operation, see **Footswitch Modes on page 41** for information on configuring the RP for Stomp Mode operation.
2. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
3. Turn the **SELECT** knob and select the  (Footswitch Assign) icon located at the end of the effects chain.
4. Turn the corresponding **EDIT** knobs to select the effects which will be assigned to the A, B, and C footswitches.
5. When done, press the **BACK** button to return to the Performance state.
6. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.

## Preset Level & Master Level

The RP360 and RP360XP have two different output level controls: *Preset Level* and *Master Level*.

### **Preset Level**

The Preset Level parameter adjusts the output level for the currently loaded preset only.

Therefore, changes to the Preset Level must be stored to the preset to be retained. Use the Preset Level parameter to either match the output levels of all your presets or set the levels to create some dynamics in your songs (for example, a lead guitar part may require a slight boost in level to push your guitar to the front of the mix and an intro may need a slightly lowered level to make the first verse sound bigger when it comes in).



### **Master Level**

The Master Level parameter adjusts the global output level, which affects the volume of all presets equally. Use this parameter to increase or decrease the overall level of all presets.



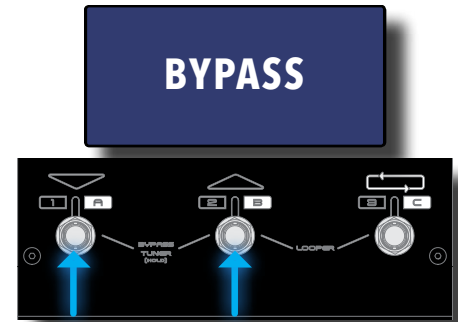
**NOTE:** All outputs are affected by the Master Level and Preset Level parameters.

### To adjust the Preset Level or Master Level parameter:

1. You must be in the Performance state to adjust these parameters. You should see the preset number and name in the LCD display. If you do not, press the **BACK** button until you do.
2. Turn the **EDIT 1** knob to adjust the Preset Level. Turn the **EDIT 3** knob to adjust the Master Level. While adjusting each parameter, the LCD display will temporarily display the level values as they are adjusted. After approximately 2 seconds of inactivity, the level parameter window will automatically disappear.
3. If you made changes to the Preset Level, the **STORE** button will light, indicating you must store the changes to a user preset. See **Storing/Copying/Naming Presets on page 17** for information on storing presets.

## **Preset (Effects) Bypass**

The Preset Bypass feature bypasses all effects in the currently loaded preset and feeds only the dry (unprocessed) signal to the outputs. While a preset is bypassed, no other functions are available. The bypassed guitar signal will be passed up USB while bypass is active, but no audio will be heard from the computer via USB. Bypass is accessed in different ways depending on the selected Footswitch Mode. See **Footswitch Modes on page 41** for more information on Footswitch Modes.



### To bypass a preset's effects (Footswitch Mode set to "PRESET" or "STOMP"):

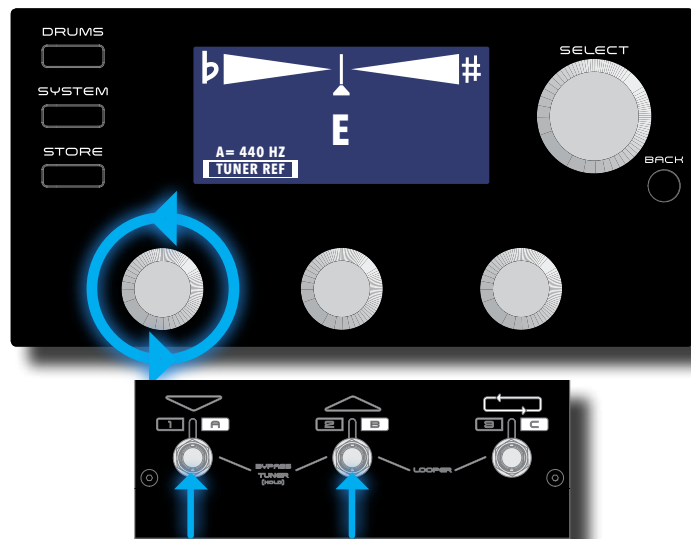
1. Press **FOOTSWITCHES 1 and 2** simultaneously to enable Preset Bypass. "BYPASS" will appear in the LCD display.
2. When done, press any footswitch to exit Preset Bypass.

### To bypass a preset's effects (Footswitch Mode set to "BANK"):

1. Press the currently active preset's **FOOTSWITCH** (indicated by the lit LED above the footswitch). "BYPASS" will appear in the LCD display.
2. When done, press any footswitch to exit Preset Bypass.

## Tuner

The built-in Tuner lets you quickly tune your guitar and is accessed in different ways depending on the selected Footswitch Mode. See **Footswitch Modes on page 41** for more information on Footswitch Modes.



### Parameters

PARAMETER NAME	DESCRIPTION
TUNER REF	Selects the pitch which the tuner uses for referencing the note A above middle C. Reference settings range from A=G <sup>b</sup> , A=G, A=A <sup>b</sup> , and A=427Hz-453Hz. The default setting is A=440Hz – this is the standard tuning reference.

### To use the Tuner (Footswitch Mode set to “PRESET” or “STOMP”):

1. Press and hold **FOOTSWITCHES 1** and **2** simultaneously for approximately 2 seconds to enable the Tuner.
2. To change the tuning reference, turn the **EDIT I (TUNE REF)** knob.
3. Play an open string on your guitar. The detected note will be shown in the middle of the LCD display and indicators will point you in the direction the string needs to be tuned. Adjust the string's pitch until the proper note is displayed and the upward-facing arrow is pointed as close as possible to the center line (as shown in the screenshot at the top of this page). Tune the remaining strings in the same manner.
4. To exit the Tuner, press any **FOOTSWITCH**.

### To use the Tuner (Footswitch Mode set to “BANK”):

1. Press and hold the currently active preset's footswitch (indicated by the lit LED above the footswitch) for approximately 2 seconds. The Tuner will appear.
2. To change the tuning reference, turn the **EDIT I (TUNE REF)** knob.
3. Play an open string on your guitar. The detected note will be shown in the middle of the LCD display and indicators will point you in the direction the string needs to be tuned. Adjust the string's pitch until the proper note is displayed and the upward-facing arrow is pointed as close as possible to the center line (as shown in the screenshot at the top of this page). Tune the remaining strings in the same manner.
4. To exit the Tuner, press any **FOOTSWITCH**.

## Looper

The RP360 and RP360XP feature a 40-second phrase Looper. The Looper can be used for looping your guitar parts. Use the Looper to write or practice lead guitar parts over a looped phrase, or use it for creating on-the-fly loop layers to enhance your live performance. The following instructions describe how to use the Looper.



**NOTE:** The Looper and Drum Machine cannot be used at the same time. If the Drum Machine is turned on, you must first turn it off before you can use the Looper. To turn the Drum Machine off, press the **DRUMS** button twice.

### To use the Looper:

1. The Phrase Sampler option in the System Settings menu must be set to *LOOPER* (this is the default setting from the factory). See **Phrase Sampler on page 51** for information on changing this setting.
2. If the RP is set to Preset Mode (this is the default Footswitch Mode) you can skip this step. If the RP is set to Bank Mode or Stomp Mode, you will need to press **FOOTSWITCHES 2** and **3** simultaneously to access the Looper. See **Footswitch Modes on page 41** for more information on Footswitch Modes.
3. Press **FOOTSWITCH 3** to arm the Looper for recording. The LCD display will read “RECORDING ARMED” and the RP is now ready to begin recording.
4. Begin playing a phrase on the guitar. The Looper will begin recording and the LCD display will read “RECORDING”.
5. When done recording, press **FOOTSWITCH 3** again to end loop recording. The loop will continue to play and you can now play along with it or add overdubs.

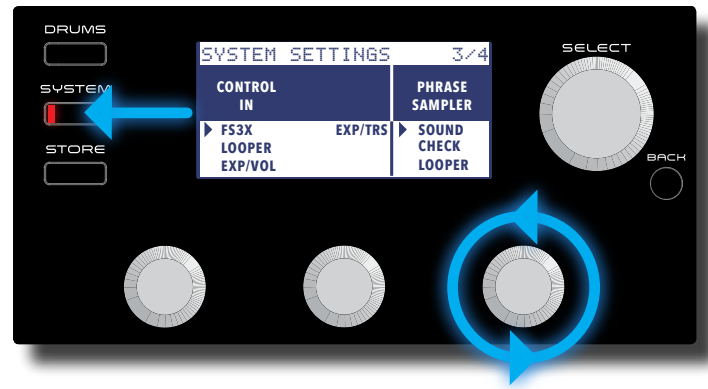
**HINT:** You can navigate presets at this point using the **UP/DOWN** footswitches or **SELECT** knob. This allows you to select different preset sounds that you can play along with the recorded loop or use for recording overdubs. Changing presets will not change the sound of the recorded loop.

6. To add an overdub, press **FOOTSWITCH 3** once. The LCD display will read “OVERDUBBING”. Play the overdubbed guitar part.
7. Press **FOOTSWITCH 3** once to end overdub recording. The loop will continue to play along with the newly recorded overdub. Repeat steps 6 and 7 to record additional overdubs.
8. When done, press **FOOTSWITCH 3** two times quickly to stop loop playback.
9. With playback stopped, press and hold **FOOTSWITCH 3** for 2 seconds to clear the recorded loop and prepare the RP to record a new loop. The LCD display will again read “LOOPER READY” and you can repeat the above steps.



## Sound Check

The Sound Check feature places the built-in Looper at the beginning of the effects chain. This allows you to record a dry guitar loop that will be played through the effects. This eliminates the need to continually strum your guitar when auditioning effect edits and provides a much more efficient, convenient, and fun way to edit your presets.

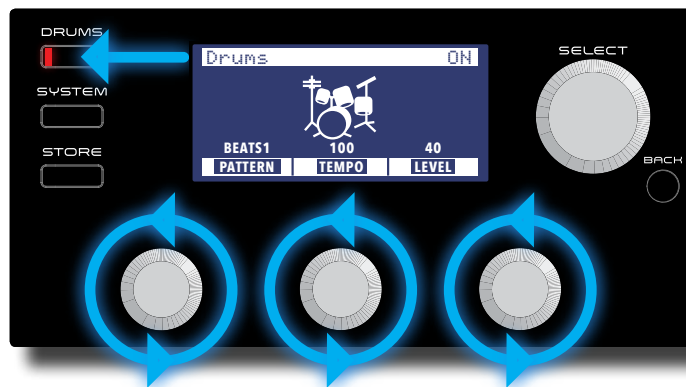


### To use Sound Check:

1. Press the **SYSTEM** button to enter the System Settings menu.
2. Press the **SYSTEM** button repeatedly until page 3/4 is selected in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 3** knob to set the PHRASE SAMPLER to the *SOUND CHECK* option.
4. Press the **BACK** button to return to the Performance state.
5. If you are currently in Bank Mode or Stomp Mode, you will need to press **FOOTSWITCHES 2** and **3** simultaneously to access the Looper. If you are currently set to Preset Mode (this is the default mode) you can skip this step.
6. Press **FOOTSWITCH 3** to arm the Looper for recording then start playing.
7. Press **FOOTSWITCH 3** again to set the loop end point.
8. The loop will now continue playing and you can navigate presets and edit effects while listening to the changes. See *Managing Presets on page 15* and *Working With Effects on page 19* for information on performing these functions.
9. When done using the Sound Check feature, press **FOOTSWITCH 3** twice to stop loop playback.
10. If you wish to disable the Sound Check feature and re-enable the Looper, perform steps 1-3, this time setting the PHRASE SAMPLER back to *LOOPER*.

## Drum Machine

The built-in Drum Machine offers 60 drum and metronome patterns to choose from and is a great tool for improving your timing skills and practicing your riffs. The Drum Machine parameters can be accessed by pressing the **DRUMS** button.



**NOTE:** The Looper and Drum Machine cannot be used at the same time. If you have recorded a loop using the Looper, you must first clear the loop before turning on the Drum Machine. To clear the loop, enter the Performance state and press **FOOTSWITCH 3** two times quickly to stop loop playback. With playback stopped, press and hold **FOOTSWITCH 3** for 2 seconds to clear the recorded loop.

### Parameters

PARAMETER NAME	DESCRIPTION
PATTERN	Selects from the various drum and metronome patterns
TEMPO	Adjusts the Drum Machine tempo (40 BPM-240 BPM)
LEVEL	Adjusts the Drum Machine level

### Drum Pattern List

DISPLAY NAME	DESCRIPTION	DISPLAY NAME	DESCRIPTION
BEATS1-5	8th Beat	JAZZ1-4	Jazz
BEATS6-8	16th Beat	HIPHP1-4	Hip Hop
ROCK1-8	Rock	WORLD1-4	World
HROCK1-8	Hard Rock	MET4/4	Metronome with accent and 4/4 time signature
METALI-8	Metal	MET3/4	Metronome with accent and 3/4 time signature
BLUES1-8	Blues	MET5/8	Metronome with accent and 5/8 time signature
GROOVI-4	Groove	MET7/8	Metronome with accent and 7/8 time signature
CNTRY1-4	Country	MTRNOM	Straight metronome with no accent

### To use the Drum Machine:

1. Press the **DRUMS** button. You will now be in the Drum Edit menu.
2. Press the **DRUMS** button again, or the **SELECT** button, to activate the Drum Machine. The **DRUMS** button will light and the upper right corner of the LCD display will indicate the Drum Machine is "ON".

3. Turn the **EDIT 1 (PATTERN)** knob to change the drum pattern.
4. Turn the **EDIT 2 (TEMPO)** knob to change the tempo.
5. Turn the **EDIT 3 (LEVEL)** knob to adjust the Drum Machine's level.
6. When done, press the **DRUMS** button to deactivate the Drum Machine.
7. Press the **BACK** button to return to the Performance state.

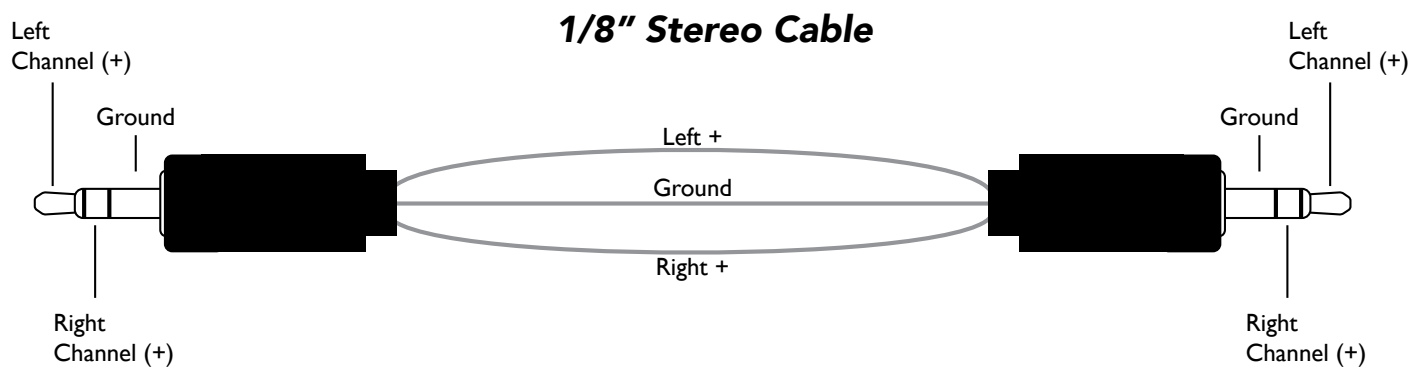
**NOTE:** The Drum Machine's parameters are global and are not stored to presets.

## **Aux Input**

The AUX IN connector is used to connect a portable music player or other line-level music playback device to the RP and jam along with your favorite music. The signal from your playback device will not pass through any effects and will be output through the RP's LEFT OUT, RIGHT OUT, and HEADPHONE connectors.

### To use the AUX IN connector:

1. Connect the headphone output of your music playback device to the **AUX IN** connector on the rear panel of the RP using an 1/8" stereo cable as shown below.
2. Press play on your music playback device.
3. Adjust your music playback device's volume control and the RP's **Master Level** control to achieve the desired mix balance. See **Preset Level & Master Level on page 25** for information on adjusting the RP's MASTER LEVEL control.



## **Tap Tempo**

Tap Tempo lets you adjust the delay time during performance by tapping a footswitch in time with the music.

**NOTE:** You must configure the RP for Stomp Mode operation, have a Delay effect in the loaded preset, and have the Delay effect assigned to a footswitch to use the Tap Tempo feature.

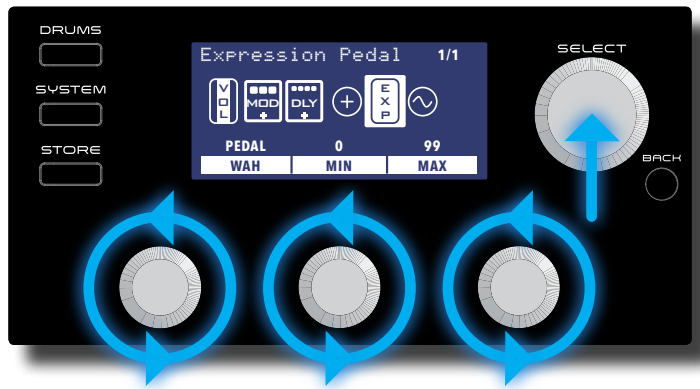
### To use Tap Tempo:

1. Configure the RP for STOMP MODE operation in the System Settings menu. See **Footswitch Modes on page 41** for information on configuring the RP for Stomp Mode operation.
2. Load a preset which has an active Delay effect or add a Delay effect to your preset of choice. Most presets will have a Delay effect already inserted in the effects chain. For information on adding and editing effects, see **Working With Effects on page 19**.
3. Assign the Delay effect to one of the 3 footswitches. The footswitch assigned to the Delay will be the one used for Tap Tempo. Most presets in the RP will already have the Delay effect assigned to one of the three footswitches. See **Assigning Effects To Footswitches (Stomp Mode Only) on page 24** for information on how to assign the Delay effect to a footswitch.
4. From the Performance state, press and hold the **FOOTSWITCH** assigned to the Delay for approximately 2 seconds. The LED above the footswitch will begin flashing at the rate of the currently set delay time.
5. Tap the Delay assigned **FOOTSWITCH** at the desired rate to adjust the delay time. The LED above the footswitch will update, flashing at the rate of the new delay time.
6. When done, press and hold the **FOOTSWITCH** assigned to the Delay for approximately 2 seconds to exit Tap Tempo. The LED above the footswitch will stop flashing.

## **Expression Pedal Control**

The RP360XP comes with a built-in expression pedal which can be assigned to control the RP360XP's Volume, Wah, Whammy™, YaYa™, or nearly any of the RP360XP's effect parameters, in real time with your foot. The RP360 can also be controlled in a similar manner using an external expression or volume pedal connected to the CONTROL IN connector on the rear panel.

When a parameter is assigned for expression pedal control, a MIN (toe up) and MAX (toe down) value can also be specified. This allows you to set upper and lower limits for the expression pedal's toe up (MIN) and toe down (MAX) positions. For example, let's say you are controlling volume and you don't want the expression pedal's toe up position to completely lower the volume. You could adjust the MIN parameter to a setting above 0, let's say 12. Now when the expression pedal is set to the toe up (minimum) position, the signal will not be fully attenuated since the expression pedal is not allowed to adjust the volume any lower than 12.



Since all the expression pedal parameters can be stored to user presets, each user preset can have a different parameter assigned for expression pedal control along with different MIN and MAX range settings. See ***Expression Pedal & LFO Assignable Parameters on page 110*** for a list of assignable parameters.


The built-in expression pedal in the RP360XP has a V-Switch which toggles the Wah effect on and off. To use the V-Switch, place the expression pedal in its toe down position and then apply extra pressure to the toe of the expression pedal – the sensitivity for this V-Switch can be adjusted when calibrating the expression pedal. A Wah effect must reside in the effects chain in order for the V-Switch to be active. By default, all presets in the RP360XP will contain a Wah effect in the effects chain.

You can also choose to assign an LFO (Low Frequency Oscillator) to an effect's parameter. This is similar to assigning an effect parameter to an expression pedal, with the exception that it creates an effect which modulates at a predetermined rate. See ***Assigning The LFO on page 36*** for information on using an LFO to modulate the signal.

### **To link a parameter for expression pedal control and set the MIN/MAX range values:**

1. If using an RP360, you must first enable the CONTROL IN port for expression pedal control. See ***Control In on page 49*** for information on configuring the RP360 for external expression pedal control.
2. The effect you wish to control must be inserted in the effects chain to assign it for expression pedal control. If it is not, you will need to add it. See ***Adding Effects on page 22*** for information on adding effects.
3. It helps to enable the effect you wish to assign to the expression pedal first, so you can audition the expression pedal control as you are setting it up. See ***Editing Effect Parameters on page***

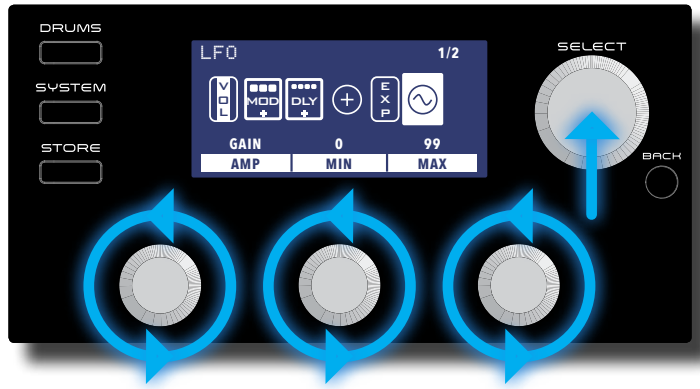
**19** for information on turning effects on and off. You can also enable the Sound Check feature and record a loop which can be used to make auditioning the parameter changes even easier. See **Sound Check on page 29** for more information on using Sound Check.

4. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
5. Turn the **SELECT** knob until you select the  (Expression Pedal) icon. The currently assigned parameter will be displayed above the **EDIT 1** knob.
6. Turn the **EDIT 1** knob to select the parameter you wish to control. You can rock the expression pedal back and forth to audition the control.
7. Turn the **EDIT 2 (MIN)** knob to adjust the minimum selectable value for the expression pedal's toe up position. You can rock the expression pedal back and forth to audition the control.
8. Turn the **EDIT 3 (MAX)** knob to adjust the maximum selectable value for the expression pedal's toe down position. You can rock the expression pedal back and forth to audition the control.
9. When done, press the **BACK** button to return to the Performance state.
10. Store the changes to a user preset. See **Storing/Copying/Naming Presets on page 17** for further information on storing presets.


**NOTE:** The RP360's external and RP360XP's built-in expression pedal must be properly calibrated to work correctly. If you experience any issues with the expression pedal and suspect it may need recalibration, see **Calibrate Pedal on page 52** for information on recalibrating the expression pedal.

## Assigning The LFO

Similar to linking an effect parameter to an expression pedal for control, you can also link an effect parameter to an LFO (Low Frequency Oscillator) for control. This can be used for creating effects which modulate at a predetermined rate. You can select the parameter to control, the waveform type, adjust the speed, and adjust the control range limits using the MIN and MAX parameters. See **LFO on page 84** for further information on LFO parameters. See **Expression Pedal & LFO Assignable Parameters on page 110** for a list of assignable parameters.



To link a parameter for LFO control and adjust the LFO parameters:

1. From the Performance state, press the **SELECT** knob to enter the Effect Edit menu.
2. Turn the **SELECT** knob until the  (LFO) icon is selected. The currently assigned parameter will be displayed above the **EDIT 1** knob.
3. Turn the **EDIT 1** knob to select the parameter you wish to control.
4. Turn the **EDIT 2 (MIN)** knob to adjust the minimum selectable value for the LFO range.
5. Turn the **EDIT 3 (MAX)** knob to adjust the maximum selectable value for the LFO range.
6. Press the **SELECT** knob to view the remaining LFO parameters. Use the corresponding **EDIT** knobs to adjust the **SPEED** and **WAVEFRM** parameters – these parameters determine the rate and behavior of the modulation.
7. When done, press the **BACK** button to return to the Performance state.
8. Store the changes to a user preset, see **Storing/Copying/Naming Presets on page 17**.









## Using An Optional FS3X Footswitch

An optional DigiTech FS3X Footswitch can be connected to the RP's CONTROL IN connector to add three additional footswitches for RP control. There are two parameters in the System Settings menu that will determine how these FS3X footswitches will function, they are: the CONTROL IN parameter and the FOOTSWITCH MODE parameter. These parameters are accessed by pressing the **SYSTEM** button. See **Control In on page 49** for further information on changing the CONTROL IN option. See **Footswitch Modes on page 41** for further information on changing the RP's FOOTSWITCH MODE.

### FS3X Footswitch Functions

The below matrix shows the functions each of the FS3X footswitches will perform depending upon how you configure the CONTROL IN and FOOTSWITCH MODE parameters.

	FOOTSWITCH MODE SET TO "PRESET"			FOOTSWITCH MODE SET TO "STOMP"			FOOTSWITCH MODE SET TO "BANK"		
<b>DISPLAY</b>									
<b>FS3X FOOTSWITCH</b>									
<b>CONTROL IN SET TO "FS3X"</b>	Preset Bypass	Tuner	-	*Multi Loop	Preset Down	Preset Up	*Multi Loop	Bank Down	Bank Up
<b>CONTROL IN SET TO "LOOPER"</b>	*Multi Loop	Stop Loop	Clear Loop	*Multi Loop	Stop Loop	Clear Loop	*Multi Loop	Stop Loop	Clear Loop

\*Multi Loop means a single footswitch controls multiple Looper functions. See the diagrams on the following pages to see each of these Looper functions.

## **FS3X Operation**

**(CONTROL IN Set To “FS3X”, FOOTSWITCH MODE Set To “STOMP”)**

When the “FS3X” CONTROL IN option is selected and the “STOMP” FOOTSWITCH MODE option is selected, the FS3X Footswitch can be used for full-time control of preset navigation and the Looper. The below diagram shows the available functions.

### **Arm Loop Recording**

Press once to arm the Looper for recording.

### **Record Loop**

Once armed, start playing or press again to start loop recording. When done recording, press once more to set the loop end point.

### **Record Overdub Loop**

When a loop is recorded and playing back, press once to start overdub recording. Press again to stop overdub recording.

### **Stop Loop Playback**

When a loop is recorded and playing, press twice quickly to stop loop playback.

### **Play Loop**

When a loop is recorded and playback is stopped, press once to start loop playback.

### **Clear Loop**

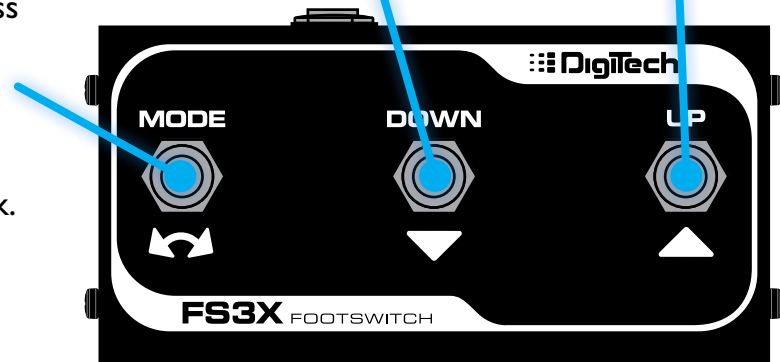
When a loop is recorded and playback is stopped, press and hold to clear loop.

### **Preset Down**

Press to navigate down through presets.

### **Preset Up**

Press to navigate up through presets.



## **FS3X Operation**

**(CONTROL IN Set To “FS3X”, FOOTSWITCH MODE Set To “BANK”)**

When the “FS3X” CONTROL IN option is selected and the “BANK” FOOTSWITCH MODE option is selected, the FS3X Footswitch can be used for full-time control of preset bank navigation and the Looper. The below diagram shows the available functions.

### **Arm Loop Recording**

Press once to arm the Looper for recording.

### **Record Loop**

Once armed, start playing or press again to start loop recording. When done recording, press once more to set the loop end point.

### **Record Overdub Loop**

When a loop is recorded and playing back, press once to start overdub recording. Press again to stop overdub recording.

### **Stop Loop Playback**

When a loop is recorded and playing, press twice quickly to stop loop playback.

### **Play Loop**

When a loop is recorded and playback is stopped, press once to start loop playback.

### **Clear Loop**

When a loop is recorded and playback is stopped, press and hold to clear loop.

### **Preset Bank Down**

Press to navigate down through preset banks.

### **Preset Bank Up**

Press to navigate up through preset banks.



## **FS3X Operation**

**(CONTROL IN Set To “LOOPER”, FOOTSWITCH MODE Not Applicable)**

When the “LOOPER” CONTROL IN option is selected, the FS3X Footswitch can be used for full-time control of just the Looper, and the Looper’s functions will be spread out across all three footswitches on the FS3X. When this option is selected, the FS3X will perform the same functions regardless of the selected Footswitch Mode. The below diagram shows the available functions.

### **Arm Loop Recording**

Press once to arm the Looper for recording.

### **Record Loop**

Once armed, start playing or press again to start loop recording. When done recording, press once more to set the loop end point.

### **Record Overdub Loop**

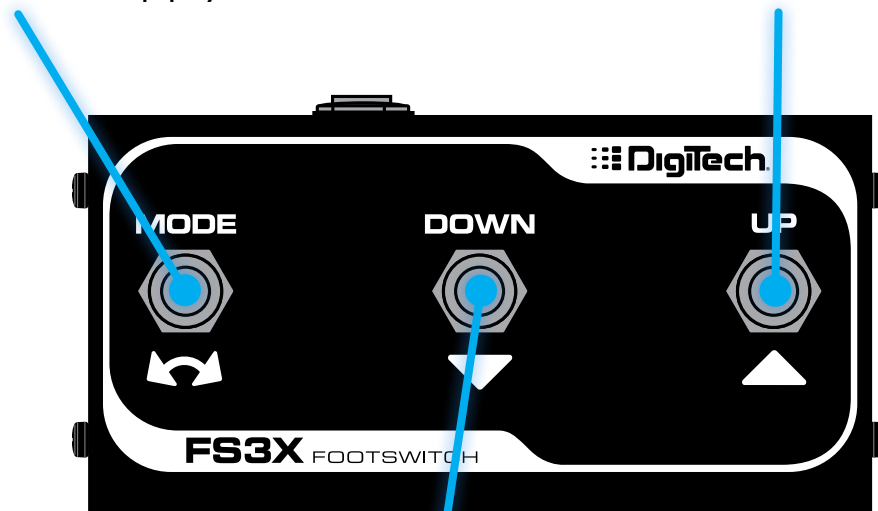
When a loop is recorded and playing back, press once to start overdub recording. Press again to stop overdub recording.

### **Play Loop**

When a loop is recorded and playback is stopped, press once to start loop playback.

### **Clear Loop**

Press once to clear loop.



### **Stop Loop Playback**

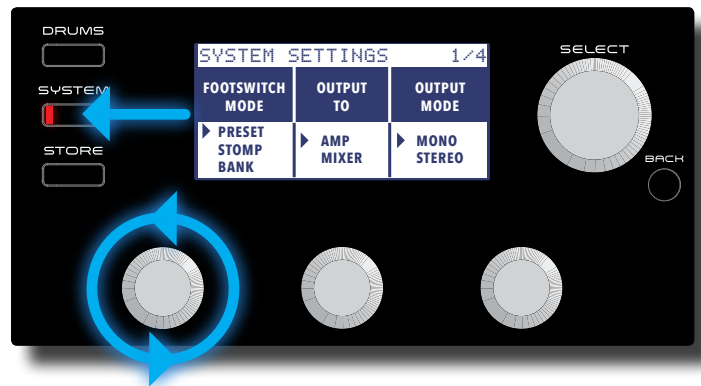
When a loop is recorded and playing, press once to stop loop playback.

# SYSTEM SETUP

The System Settings menu is used for configuring global RP settings and is accessed by pressing the **SYSTEM** button. Once in the System Settings menu, pressing the **SYSTEM** button or **SELECT** knob repeatedly navigates the various pages within the menu (current page selection is indicated in the upper right-hand corner of the LCD display). The on-screen parameters can be adjusted using the three **EDIT** knobs located below the LCD display. The parameters available in this System Settings menu are global (system wide) parameters and are not stored to individual presets, but are retained in the processor.

## Footswitch Modes

Footswitch Modes allow you to determine how the RP footswitches will function. There are three Footswitch Modes to choose from, they are: *PRESET MODE*, *STOMP MODE*, and *BANK MODE*. The following sections describe each of these modes in further detail.

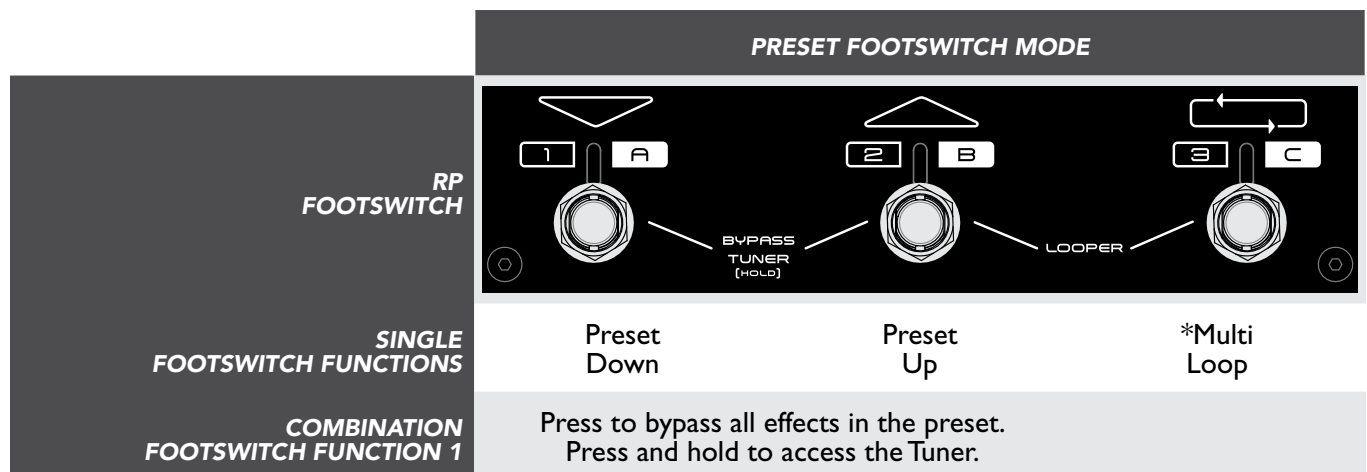


- **Preset Mode**

This is the default Footswitch Mode. This mode is used to navigate through all presets and provides access to the Looper. The following table shows RP footswitch functionality when in Preset Mode.



### RP Footswitch Functions In Preset Mode



\*Multi Loop means a single footswitch controls multiple Looper functions (i.e., loop record, overdub, play, stop, and clear).

## • Stomp Mode

This mode is used to turn individual effects on and off with the footswitches and mimics using stompboxes. Using this mode, you can assign any effect in a preset's effects chain to one of the three footswitches. This effect assignment is displayed in the LCD display in the Performance state, where each 1/3rd section of the LCD display corresponds to a footswitch (i.e., left section=Footswitch 1, middle section=Footswitch 2, and right section=Footswitch 3). For information on assigning effects to the footswitches, see **Assigning Effects To Footswitches (Stomp Mode Only)** on page 24.



When in Stomp Mode, pressing **FOOTSWITCH 2** and **3** simultaneously will access the Looper and turn Footswitches 1 and 2 back into preset up/down navigation footswitches (the RP will essential work the same as it does in Preset Mode). Pressing **FOOTSWITCH 2** and **3** simultaneously again will get you back to the stompbox style functionality found in Stomp Mode. The following table shows RP footswitch functionality when in Stomp Mode.

### RP Footswitch Functions In Stomp Mode

STOMP FOOTSWITCH MODE	
<b>RP FOOTSWITCH</b>	
<b>SINGLE FOOTSWITCH FUNCTIONS</b>	Toggles effect 1 on and off.      Toggles effect 2 on and off.      Toggles effect 3 on and off.
<b>COMBINATION FOOTSWITCH FUNCTION 1</b>	Press to bypass all effects in the preset. Press and hold to access the Tuner.
<b>COMBINATION FOOTSWITCH FUNCTION 2</b>	Toggle between Stomp Mode functionality (stompbox on/off) and Preset Mode functionality (preset navigation and Looper control).

**NOTE:** When the Delay effect is assigned to one of the footswitches for control in Stomp Mode, pressing and holding the assigned footswitch will access the Tap Tempo feature. See **Tap Tempo** on page 33 for more information on using Tap Tempo.

## • Bank Mode

This mode navigates presets in banks of 3. This mode works well if you prefer to switch between presets during a song and want to create groups of presets to be used for each song. There are 66 total preset banks in Bank Mode (33 user preset banks and 33 factory preset banks, each containing 3 presets). Banks are selected by turning the **SELECT** knob, or by using an optional FS3X for hands-free control.



When in Bank Mode, pressing **FOOTSWITCH 2** and **3** simultaneously will access the Looper and turn Footswitches 1 and 2 back into preset up/down navigation footswitches (the RP will essentially work the same as it does in Preset Mode). Pressing **FOOTSWITCH 2** and **3** simultaneously again will get you back to the preset bank style functionality found in Bank Mode. The following table shows RP footswitch functionality when in Bank Mode.

### RP Footswitch Functions In Bank Mode

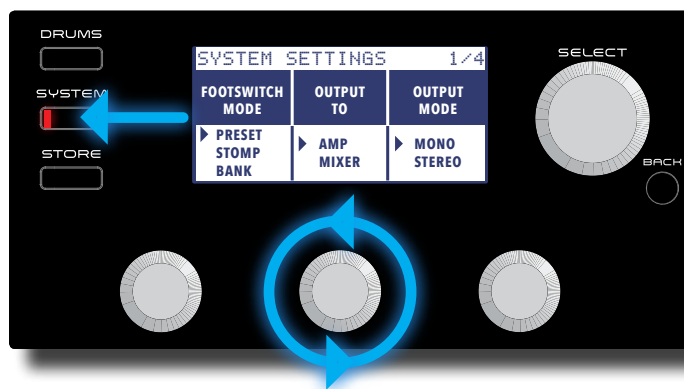
BANK FOOTSWITCH MODE			
RP FOOTSWITCH			
	BYPASS TUNER (HOLD)		LOOPER
	<b>SINGLE FOOTSWITCH FUNCTIONS</b>	Press to select the 1st preset in the active bank. Press again to bypass the preset or press and hold to access the Tuner.	Press to select the 2nd preset in the active bank. Press again to bypass the preset or press and hold to access the Tuner.
<b>COMBINATION FOOTSWITCH FUNCTION 1</b>	Press to bypass all effects in the preset. Press and hold to access the Tuner.		
<b>COMBINATION FOOTSWITCH FUNCTION 2</b>	Press to toggle between Preset Mode functionality (preset navigation and Looper control) and Bank Mode functionality (preset selection in banks).		

### To change the FOOTSWITCH MODE:

1. Press the **SYSTEM** button. Ensure you are on the first page in the System Settings menu, indicated by 1/4 being displayed in the upper right-hand corner of the LCD display. If you are not, press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 1/4.
2. Turn the **EDIT 1 (FOOTSWITCH MODE)** knob to select the desired Footswitch Mode.
3. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## Output To

This system parameter has two options: *AMP* and *MIXER*. This parameter optimizes the outputs for connection to an amp or a mixer and is only available when a connection has been made to the LEFT OUT or RIGHT OUT connector.



### • **AMP**

Select this option when connecting to a guitar amplifier. This is the default option selected whenever a connection is made to the 1/4" LEFT OUT or RIGHT OUT connector.

### • **MIXER**

Select this option when connecting the 1/4" LEFT OUT/RIGHT OUT connectors directly to a mixer or recording interface, or when recording through the USB connection. When this option is selected, the outputs will be optimized for full range speakers, making your guitar's direct signal sound as though it's being played through a guitar speaker cabinet.

**NOTE:** When no connection is made to the 1/4" LEFT OUT or RIGHT OUT connector, the MIXER option will automatically be selected behind the scenes, optimizing the outputs for use with the 1/8" HEADPHONE output or USB output.

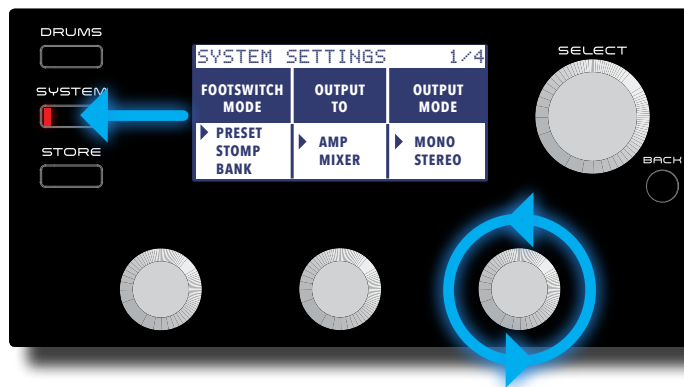
### To edit the OUTPUT TO option:

1. Press the **SYSTEM** button. Ensure you are on the first page in the System Settings menu, indicated by 1/4 being displayed in the upper right-hand corner of the LCD display. If you are not, press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 1/4.
2. Turn the **EDIT 2 (OUTPUT TO)** knob to select the desired option.
3. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.



## Output Mode

This system parameter has two options: *MONO* and *STEREO*. This parameter determines whether the outputs are configured for mono or stereo operation and is only available when a connection has been made to the **LEFT OUT** or **RIGHT OUT** connector. Changing this parameter will affect all outputs.



- **MONO**

Select this option when connecting to a single amplifier or mixer channel.

- **STEREO**

Select this option when connecting to two amplifiers or mixer channels hard panned left and right.

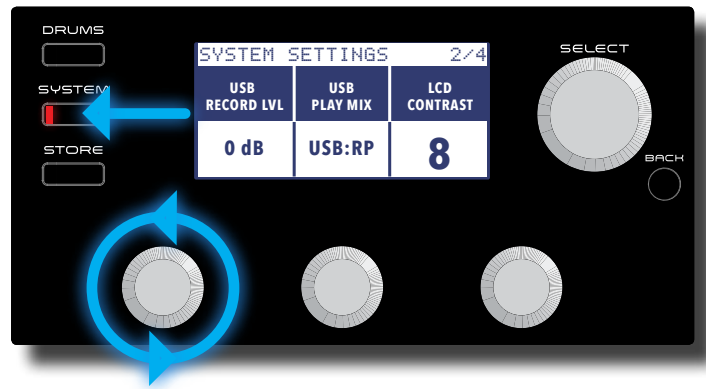
**NOTE:** When no connection is made to the 1/4" LEFT OUT or RIGHT OUT connector, the STEREO option will automatically be selected behind the scenes, providing stereo operation when using the 1/8" HEADPHONE output or recording using the USB output.

### To edit the OUTPUT MODE option:

1. Press the **SYSTEM** button. Ensure you are on the first page in the System Settings menu, indicated by 1/4 being displayed in the upper right-hand corner of the LCD display. If you are not, press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 1/4.
2. Turn the **EDIT 3 (OUTPUT MODE)** knob to select the desired option.
3. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## USB Record Level

This system parameter provides a digital level control for increasing or decreasing the level sent from the RP's USB port to your computer recording application. The selectable range is  $-12$  dB to  $24$  dB. This parameter is only available when a USB connection has been made to the RP.



### To edit the USB RECORD LEVEL parameter:

1. Connect the RP to your computer using a standard USB cable.
2. Press the **SYSTEM** button.
3. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 2/4 in the upper right-hand corner of the LCD display.
4. Turn the **EDIT 1 (USB RECORD LVL)** knob to adjust the setting.
5. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## **USB Play Mix**

This system parameter controls the output mix of the RP processed signal and USB playback signal (from your computer). When this parameter is set to the center of its controllable range, it will read "USB:RP" – this represents equal mix levels between the RP signal and USB playback signal. As you adjust the control counter-clockwise, you can vary the USB playback level in relation to the RP level. As you adjust the control clockwise, you can vary the RP signal level in relation to the USB playback level. This parameter is only available when a USB connection has been made to the RP.

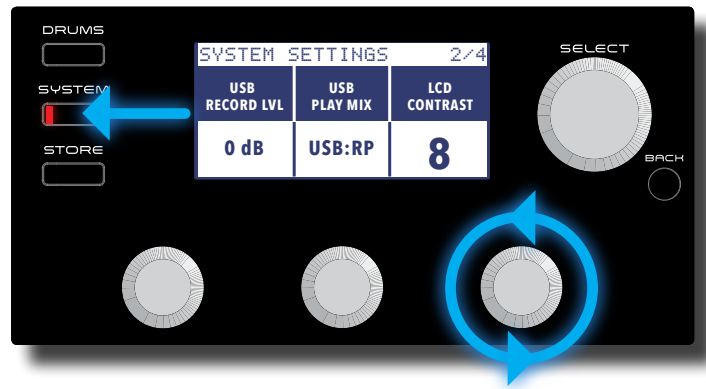


### To edit the USB PLAY MIX parameter:

1. Connect the RP to your computer using a standard USB cable.
2. Press the **SYSTEM** button.
3. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 2/4 in the upper right-hand corner of the LCD display.
4. Turn the **EDIT 2 (USB PLAY MIX)** knob to adjust the setting.
5. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## **LCD Contrast**

This system parameter varies the contrast of the LCD display.

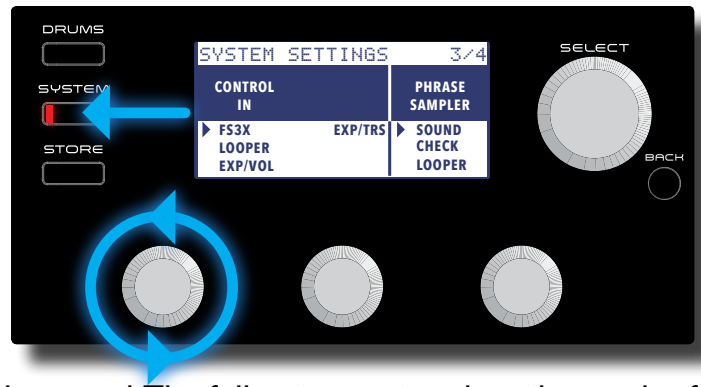


### **To edit the LCD CONTRAST:**

1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 2/4 in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 3 (LCD CONTRAST)** knob to select the desired option.
4. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## Control In

This system option configures the CONTROL IN connector for the desired operation. In the RP360 model, the CONTROL IN connector accepts an external expression or volume pedal for real-time control of effect parameters or a DigiTech FS3X Footswitch for additional footswitch control. In the RP360XP model, the CONTROL IN connector accepts an FS3X Footswitch for additional footswitch control. The following section describes each of the available Control In options.



### • **FS3X**

Select this option when connecting an optional DigiTech FS3X Footswitch for additional footswitch control. For example, if you configure the RP360XP for Stomp Mode operation, you could use the three footswitches on the RP360XP for stompbox on/off control and the connected FS3X Footswitch for preset navigation and Looper control. See ***Using An Optional FS3X Footswitch on page 37*** for more information on using an optional FS3X Footswitch.

### • **LOOPER**

This is the default setting from the factory. Select this option when connecting an optional DigiTech FS3X Footswitch for full-time Looper control. See ***Using An Optional FS3X Footswitch on page 37*** for more information on using an optional FS3X Footswitch.

### • **EXP/VOL (RP360 Only)**

Select this option to use an external volume controller to control RP360 effect parameters.

**NOTE:** To use a volume pedal for RP360 control, the pedal must meet the following requirements:

- Must be a passive guitar volume pedal.
- Must offer a 1/4" TS cable connection and be connected using a TS cable.
- Must use a 250 kOhms or higher pot.

### • **EXP/TRS (RP360 Only)**

Select this option to use an external expression controller to control RP360 effect parameters.

**NOTE:** To use an external expression pedal for RP360 control, the pedal must meet the following requirements:

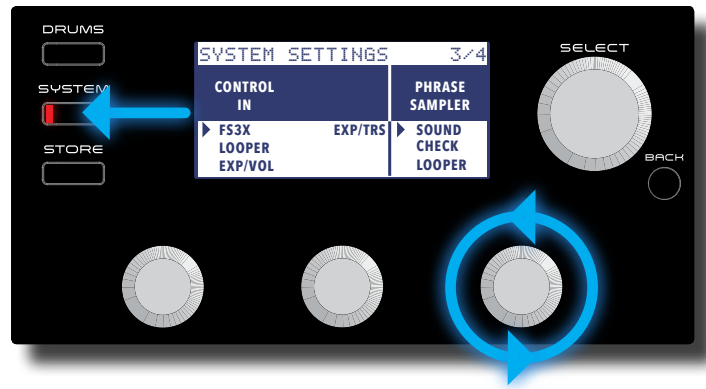
- Must be a resistance-based expression pedal.
- Must offer a 1/4" TRS cable connection and be connected using a TRS cable.
- Must offer a resistance of 10 kOhms or higher.

To edit the **CONTROL IN** option:

1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 3/4 in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 1 (CONTROL IN)** knob to select the desired option.
4. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## Phrase Sampler

This system parameter determines how the built-in phrase sampler will be used and provides two options: *SOUND CHECK* and *LOOPER*.



### • **SOUND CHECK**

Selecting this option places the phrase sampler at the beginning of the effects chain for Sound Check use. See **Sound Check on page 29** for information on using the Sound Check feature.

### • **LOOPER**

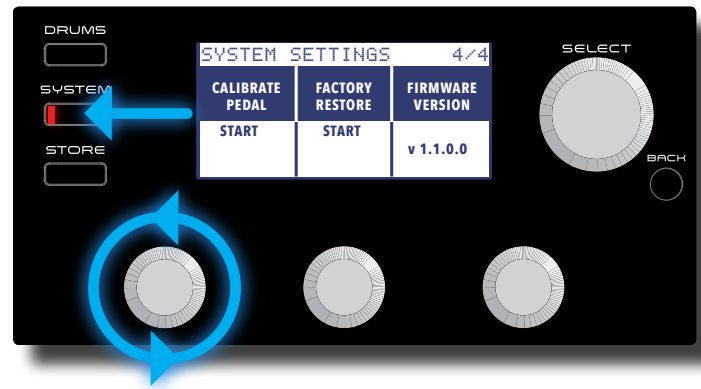
Selecting this option places the phrase sampler at the end of the effects chain for Looper use. This is the default setting. See **Looper on page 28** for information on using the Looper.

To edit the *PHRASE SAMPLER* option:

1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 3/4 in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 3 (PHRASE SAMPLER)** knob to select the desired option.
4. Press the **BACK** button or any **FOOTSWITCH** to exit the System Settings menu and return to the Performance state.

## Calibrate Pedal

Selecting this system option initiates the expression pedal calibration procedure. This procedure can be used to calibrate the built-in expression pedal in the RP360XP, or an external expression controller connected to the RP360, in the event that it is not working correctly.



### To calibrate the RP360XP's expression pedal:

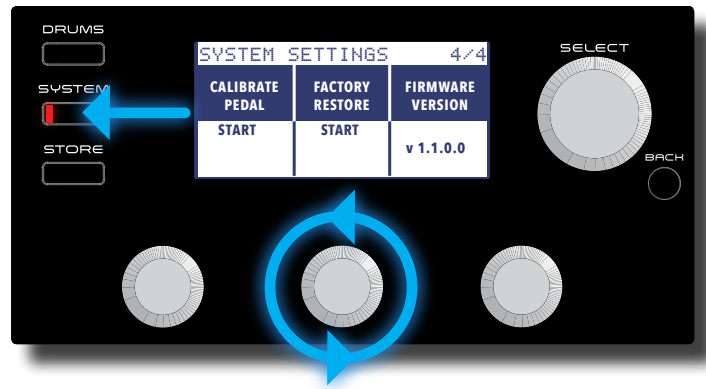
1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 4/4 in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 1 (CALIBRATE PEDAL)** knob to initiate the calibration procedure.
4. Press the **SELECT** knob to confirm the action.
5. The display should now prompt you to place the expression pedal in the toe down position then press **FOOTSWITCH 3**.
6. The display should now prompt you to place the expression pedal in the toe up position then press **FOOTSWITCH 3**.
7. You will now be prompted to adjust the sensitivity of the expression pedal's V-Switch (RP360XP only). Press **FOOTSWITCH 1** to decrease the sensitivity and **FOOTSWITCH 2** to increase the sensitivity. The Sensitivity is shown in the LCD display as a numeric value.
8. Test the V-Switch by pressing the expression pedal to the toe down position then applying extra pressure on the toe. As the V-Switch is triggered the LCD display will read "ON" or "OFF", depending upon the state of the V-Switch. Repeat steps 7-8 to fine tune the calibration of the V-Switch. You want the V-Switch to trigger consistently, yet not be overly sensitive, which would cause accidental triggers.
9. When done, press **FOOTSWITCH 3** to complete the calibration procedure and return to the Performance state.

**NOTE:** If "Calibration error!" appears in the LCD display when performing the expression pedal calibration procedure, repeat steps 5-8. Pressing the **BACK** button at any time during the above procedure will abort the procedure.



## **Factory Restore**

This system option is used to restore all RP presets and system settings back to their factory default state.



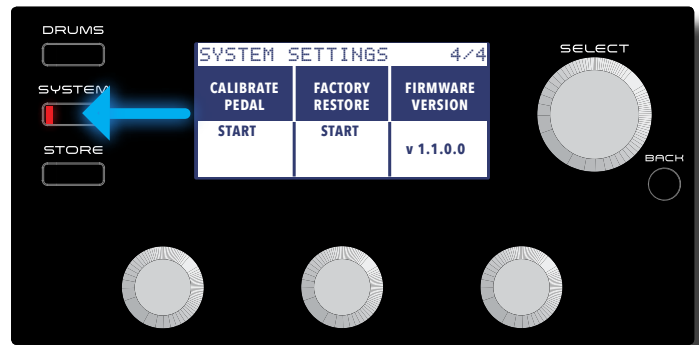
**WARNING!** Performing the factory restore procedure will restore all user presets back to their factory default state. Any changes you have made and stored to user presets will be lost! Once performed, this procedure is irreversible.

To perform the factory restore procedure:

1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 4/4 in the upper right-hand corner of the LCD display.
3. Turn the **EDIT 2 (FACTORY RESTORE)** knob to initiate the factory restore procedure.
4. Press and hold the **SELECT** knob to confirm the action. The device will now reset, indicated by the “Resetting...” prompt in the LCD display. Wait for the factory restore procedure to finish.
5. If using an RP360, the procedure is now complete. If using an RP360XP, you must proceed to the next step to calibrate the expression pedal.
6. Once complete, you will be prompted to calibrate the expression pedal (RP360XP only). Follow the on-screen instructions. See **Calibrate Pedal on page 52** for instructions on performing this calibration procedure.

## Firmware Version

Displays the firmware version currently installed in the RP.



To check the currently installed firmware version:

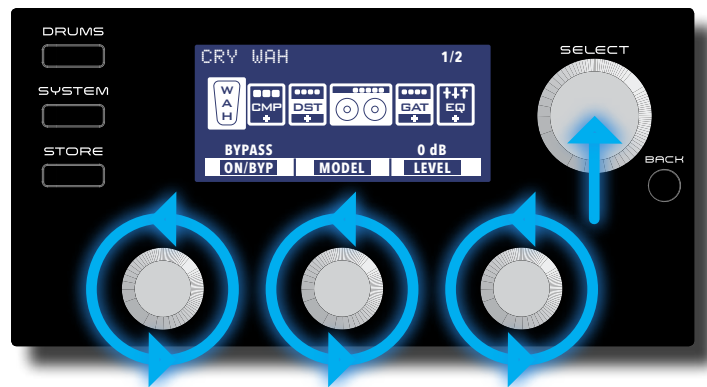
1. Press the **SYSTEM** button.
2. Press either the **SELECT** knob or **SYSTEM** button repeatedly until the LCD display reads 4/4 in the upper right-hand corner of the LCD display.
3. The firmware version will be displayed in the lower right-hand portion of the LCD display.
4. Press the **BACK** button to exit the System Settings menu.

# THE EFFECTS & PARAMETERS

Generally, a standard guitar rig would consist of some stompboxes, a guitar amplifier, and a speaker cabinet. The RP guitar processors can be thought of as several selectable virtual stompboxes, amplifiers, and speaker cabinets all in a single programmable package. With stompboxes, the order in which they are connected affects the overall sound. The RP360 and RP360XP allow you to change the order of effects as well as where the amplifier/cabinet is placed in the effects chain, giving you even more flexibility when shaping your sound.

Each amp, cabinet, and effect model within the RP can be programmed to suit your personal taste and application. Understanding how these models alter the sound, and how each parameter alters each model, will help you achieve the sound you are after. This section of the manual provides a list of all the amp/cabinet/effect models available in the RP360 and RP360XP and a description of each model's parameters.

All effects are accessed in the Effect Edit menu by pressing the **SELECT** knob from the Performance state. For more information on editing effect parameters, see *Editing Effect Parameters on page 19*. Below is a list and a brief description of all the icons you will find in the Effect Edit menu.



## Effect Edit Menu Icons



### Amp/Cabinet Icon

Select this icon to edit Amp/Cabinet settings.



### Compressor Icon

Select this icon to edit Compressor settings.



### Delay Icon

Select this icon to edit Delay settings.



### Distortion Icon

Select this icon to edit Distortion settings.



### EQ Icon

Select this icon to edit EQ settings.



### Modulation Icon

Select this icon to edit Modulation settings.



### Noise Gate Icon

Select this icon to edit Noise Gate settings.



### Reverb Icon

Select this icon to edit Reverb settings.



### Volume Icon

Select this icon to edit Volume settings.



### Wah Icon

Select this icon to edit Wah settings.



### Expression Pedal Icon

Select this icon to assign an effect parameter to the expression pedal for control.



### LFO Icon

Select this icon to assign the built-in LFO (Low Frequency Oscillator) to an effect parameter for modulating effects.



### Add Effect Icon

Select this icon to add an effect to the effects chain. This icon will not be visible if you already have 10 effects in the effect chain, as this is the maximum allowable simultaneous effects.



### Footswitch Assignment Icon

When operating in Stomp Mode, select this icon to assign up to three effects to the three footswitches for effect on/off control. This icon will only be visible when configured for Stomp Mode operation.

## Amp Modeling



Amp modeling is a technology which applies the tone of a selected amplifier to your guitar signal. The RP includes an assortment of popular vintage and modern amp models as well as two acoustic guitar simulators. Note that when you select an amp model, the default cabinet model is automatically selected and displayed in the bottom right-hand corner of the LCD display.

Once an amp model has been selected, you can turn the **EDIT 3 (CABINET)** knob to change the cabinet model. Pressing the **SELECT** knob navigates the various pages and accesses the other parameters available for the selected amp model (i.e., Gain, Amp Level, and EQ). The following provides a description of the amp models available in the RP and their associated parameters. Note that all amp models have the same parameters as shown in the following table.

### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the Amp model on and off.
CABINET	Various Selections	Selects the cabinet model.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
AMP LEVEL	0 - 99	Adjusts the output level of the Amp model.
BASS	1.0 - 10.0	Adjusts the level of the low-end frequencies (bass). 5.5 = flat, 1.0 = full cut, and 10.0 = full boost.
MID	1.0 - 10.0	Adjusts the level of the midrange frequencies (mids). 5.5 = flat, 1.0 = full cut, and 10.0 = full boost.
TREBLE	1.0 - 10.0	Adjusts the level of the high-end frequencies (treble). 5.5 = flat, 1.0 = full cut, and 10.0 = full boost.

### AMP MODELS

#### • 57 Champion

(Based on a '57 Fender® Tweed Champ®)

The Tweed Champ is a straight ahead, growly amp which is best suited for blues and garage music. The tone is nasely, distorts easy due to the low wattage, but cuts through!

#### • 57 D-Luxe

(Based on a '57 Fender Tweed Deluxe®)

One of the most sought after amps ever made, this is a tone you can't get enough of. This baby shows off its glory when pushed to the limits.

#### • 59 Bass Man

(Based on a '59 Fender Tweed Bassman®)

This classic really roars with lots of bottom end. Great for blues riffs but equally great for driving rock and roll rhythm guitar parts.

- **62 Bass Man**  
(Based on a '62 Fender® for Brownface Bassman)  
From the era of the first tolex covered Fender amps, this particular amp was used on the classic Hendrix song “Voodoo Child”.
- **65 Fraternal**  
(Based on a '65 Fender Blackface Twin Reverb®)  
The benchmark for twin speaker combos. This great amp is one of the most recognizable clean tones on recordings from the last 4 decades.
- **65 D-Luxe Reverb**  
(Based on a '65 Fender Blackface Deluxe Reverb®)  
The single speaker version of its bigger brother, this amp is equally at home for blues, country and rock players.
- **45 JTM**  
(Based on a '65 Marshall® JTM-45)  
Perhaps the turning point for blues and rock and roll, this amp set the course for the future of Marshall amps. It started the “crunch” revolution, turning up on classic songs from AC/DC and, most notably, the Bluesbreakers “Beano” album featuring Eric Clapton.
- **68 Plexi**  
(Based on a '68 Marshall 100 Watt Super Lead (plexi))  
This is undoubtedly the amp that changed rock and roll. It is a benchmark for many of the greatest guitar sounds ever heard. From Hendrix to Van Halen, this amp is the real deal.
- **Jump Panel**  
(Based on a '68 Marshall Jump Panel)  
This effect is based on the method used to get the most saturation from the classic plexi – by jumping channel 1 into channel 2, you get a bit more push over the top.
- **Master Volume**  
(Based on a '77 Marshall Master Volume)  
This amp was king of rock and roll in the '70s. This JMP 100W amp featured four 6550 output tubes, making it hot and punchy for rock and punk music alike.
- **800 JCM**  
(Based on a '83 Marshall JCM800)  
The amp that defined many of the metal sounds of the '80s is still one of the most highly respected Marshall amps ever made.

- **900 JCM**  
(Based on a '93 Marshall® JCM900)  
Incorporating a diode clipping stage, this amp gives you more gain than you can shake a stick at.
- **2000 JCM**  
(Based on a '01 Marshall JCM2000 (Solo Channel))  
The TSL100 is a superb tone with tons of sustain for grinding riffs or singing solos.
- **British 15**  
(Based on a '62 Vox® AC15)  
The first great Vox amp. A single 12" version of its more famous 30 Watt big brother, this amp has much of the same character to offer.
- **British 30**  
(Based on a '63 Vox AC30 Top Boost)  
The quintessential amp that defined both Brian May's and Edge's sound. Just crank this amp up and get some of the most awesome growl you will ever hear from an amp.
- **Hi Wattage**  
(Based on a '69 Hiwatt® Custom 100 DRI03)  
This superb rock and roll amp was the staple of Pete Townshend's tone in the early '70s. A monster that has loads of headroom, this is at its best when cranked up all the way and paired with the Fane 4x12 cab.
- **Mark IIC**  
(Based on a '81 Mesa/Boogie® Mark II C™)  
Originally based off of hot-rodded Fender amps, this classic has some of the best rhythm and lead tones ever. This amp was the flagship for Mesa/Boogie during their custom built-to-order days.
- **Mark 4**  
(Based on a '94 Mesa/Boogie Mark IV™)  
If high gain is your bag, this is up your alley. This amp is still as influential today as it was when introduced over a decade ago.
- **Duo Rectified**  
(Based on a '01 Mesa/Boogie Dual Rectifier®)  
The new benchmark for metal guitar, this Rectifier series unleashed a new era of high gain amp mayhem.

- **Tri Rectified**  
(Based on a '04 Mesa/Boogie® Triple Rectifier®)  
Another gem from the guys in Petaluma, this bigger brother of the dual rectifier packs an additional 50 Watts of power.
- **Caliber 22**  
(Based on a '86 Mesa/Boogie .22 Caliber)  
A monster little combo with the classic Boogie Mark tone.
- **Heritage**  
(Based on a '99 Carvin® Legacy VL-100)  
Steve Vai's signature amp that he has been using since 1999. Custom tweaked tone to Steve's specifications and featuring an EL-34 tube output stage. Very smooth for soloing.
- **Matched 30**  
(Based on a '96 Matchless™ HC30)  
The perfect Class A crunch tone with tight, responsive low end. This is right at home with country, blues, and rock.
- **Chief**  
(Based on a '95 Matchless Chieftain)  
A beautifully full amp tone with plenty of character. The Chief is a really great amp to use for putting a slightly different color in your musical palette.
- **Solo 100**  
(Based on a '88 Soldano® SLO100)  
Considered one of the first boutique amp companies, the SLO100 is a pure gain head's dream. Smooth distortion with incredible sustain, this amp is amazing.
- **Super Group**  
(Based on a '69 Laney™ Supergroup)  
The Supergroup was used most notably by Tony Iommi and was key to the sound of early Black Sabbath records.
- **GA-40**  
(Based on a '59 Gibson® GA-40)  
A very cool blues/rock amp in the ranks with the Deluxes but with a personality all its own.
- **Citris 120**  
(Based on a '74 Orange™ OR 120)  
This often overlooked amp from a great British amp company was used by greats like Jimmy and Frank Zappa. No wonder the great Orange is making a comeback.

- **PV 5150**  
(Based on a '99 Peavey® 5150® II)  
Designed in conjunction with Eddie Van Halen by Peavey®, this amp offers gain for days.
- **RG100**  
(Based on a '88 Randall® RG-100)  
A vintage solid state amp that ushered in a new metal generation. This was the amp Dimebag used in the earlier Pantera days.
- **Jazz 120**  
(Based on a '84 Roland® JC-120)  
This solid state combo was synonymous with the sparkling clean sounds of the '80s.
- **Solar 100**  
(Based on a '67 Sunn® 100S)  
Used by Pete Townshend in the late '60s US tour, these amps offered tons of headroom which certainly delivered the SPLs The Who loved.
- **Solo**  
Dialed in tone ideal for laying down solos for country, rock, jazz, blues and even metal. Add a bit of delay and reverb and you have the perfect sound for any lick you can come up with.
- **Metal**  
A true metal tone for both classic or modern style metal with a chunky bottom end. This effect is able to achieve a variety of metal tones with the use of the EQ and gain controls.
- **Bright Combo**  
A perfect clean combo amp structure. This amp is bright, yet cleaner than most. Great for jazz, surf, country, clean rock, and metal.
- **Chunk**  
Thicker than a Marshall, the Chunk gives you lots of gain with plenty of low end that doesn't get in your way.
- **Clean Tube**  
This amp provides a very clean tube combo tone with just the right amount of 2nd order harmonics.
- **High Gain**  
For the rock or hard rock player who requires a lot of distortion as a starting point. This effect provides a very punchy tone for both rhythm and lead work reminiscent of a well polished production album.



- **Blues**

A perfect combination of clarity and grit. The Blues amp cuts through but doesn't get too muddy as the gain is turned up.

- **Fuzz**

The DigiTech Fuzz tone is based off of the fuzz tone of the late '60s English bands, with our own twist. Thus making the DigiTech Fuzz ideal for everything from '90s grunge to today's mix of music.

- **Spank**

A bright and punchy clean sound that can be driven for a bit of edge. At home with funk or any tone that needs some spanking.

- **2101 Clean**

The DigiTech GSP2101™ has become an iconic preamp/processor for many players over the years. After years of requests from players, we have brought the sounds back from their glory days. The 2101 Clean captures the warmth and brightness while being able to drive it hard to produce a nice warm clean sound with grit.

- **2101 Saturated**

The sound of the GSP2101 preamp provides a mild to over the top gain without getting a muddy sound. A perfect tone setting for all types of music.

- **Crunch**

The Crunch is just that, a tube head that crunches more than the rest. The Crunch has extra gain and cuts through. Perfect for both rhythms and solos.

- **Monster**

The DigiTech Monster was created on an operating table in a European castle with one thing in mind – full-on, dimed-out, molten-metal gain. This is the perfect setting for death metal or the “Norwegian” sound.

- **Tweedface**

**(Based on a Tweed preamp w/Blackface poweramp)**

Imagine combining two of the greatest Fender® amps into a single beast. That's what we have done with the Tweedface. Take the preamp of the classic Tweed Deluxe™ and combine it with the output stage of the Blackface Twin Reverb® and here is the monster you get.

- **Black Bass**

(Based on a '65 Blackface preamp w/Bassman® poweramp)

What happens when you combine the cleaner input stage of a Blackface and connect it to the gritty poweramp of a Bassman? You get an experimental amp that works perfect for blues, rock-a-billy, country, and rock. You'll want to drive this hard.

- **Stoner Rock**

The Stoner Rock produces tones made famous by So-Cal and desert bands. The Stoner Rock's huge, flubby low end and warm high end make you want to use your bridge pickup, turn your guitar's tone knob down, and play Godzilla all night.

- **DarkMetal**

Producing a tight, focused tone, the DarkMetal amp has high gain, yet does not muddy up your guitars tone – perfect if you play intricate metal.

- **Transistor**

The DigiTech Transistor effect emulates the grainy, narrow EQ band sound of a solid state transistor lo-fi amplifier. Great for use as an effect or to set the mood.

- **Brown Sound**

(Based on a hot-rodded '80s stack tone)

The Brown is a hot-rodded Marshall® tone of the early '80s made famous by a wild, finger-tapping guitarist.

- **Mosh**

This sound was created after the mid '80s NYC and Bay Area tones. You will feel like you are in the pit while taken a thrashing. Big metal sound with a bit of sizzle.

- **Dread Acoustic**

Awesome dreadnaught acoustic simulation with an articulate top end. Best suited for middle and neck pickups.

**NOTE:** Cabinet models are unavailable when this option is selected.

- **Jumbo Acoustic**

When compared to the Dread Acoustic simulation, this effect provides a warmer acoustic model with more midrange.

**NOTE:** Cabinet models are unavailable when this option is selected.

- **Direct**

Passes the direct signal (amp modeling is not applied to the signal). When this option is selected, cabinet models are still available for selection. Select this option when you want to use cabinet modeling without amp modeling.

## **Cabinet Modeling**

Cabinet modeling is a technology which applies the tone of a selected speaker cabinet to your guitar signal. The RP includes an assortment of popular vintage and modern cabinet models. Note that when you select an amp model, the default cabinet model is automatically selected and displayed in the bottom right-hand corner of the LCD display. You can, however, change the cabinet model after selecting an amp model to achieve different tones. The following provides a description of each of the cabinet models available in the RP. Note that there are no parameters available for cabinet models as they are not required.

### **CABINET MODELS**

- **1x8: Champ**  
(Based on a 1x8 '57 Fender® Tweed Champ®)  
A small speaker but a great way to cut through the mix.
- **1x12: D-Luxe**  
(Based on a 1x12 '57 Fender Tweed Deluxe®)  
A bluesman's delight. Wonderful response with a classic tone when matched with its namesake amp model.
- **1x12: LuxRev**  
(Based on a 1x12 '65 Fender Blackface Deluxe Reverb®)  
Provides solid tone which can be combined with any amp for a great rhythm tone.
- **1x12: AC British**  
(Based on a 1x12 '62 Vox® AC15)  
A great little cab perfect for rock and blues.
- **1x12: Gib-GA**  
(Based on a 1x12 '59 Gibson® GA-40)  
Similar to the Deluxe cabs with emphasized top end for more bite.
- **2x12: Bass Man**  
(Based on a 2x12 '57 Fender Blonde Bassman®)  
Warm dual speaker combo. Great for driving rhythm playing or clean chord comps.
- **2x12: Twin**  
(Based on a 2x12 '65 Fender Blackface Twin Reverb®)  
The benchmark that many others have tried to imitate. The classic clean tone at its best.
- **2x12: AC British**  
(Based on a 2x12 '63 Vox AC30 Top Boost w/Jensen® Blue Backs)  
Amazing low end. These were our favorite speakers of the early Vox/Jensen era.

## CABINET MODELS

- **2x12: Jazz**  
(Based on a 2x12 '84 Roland® JC-120)  
Awesome for spankin' clean tones with emphasized top end.
- **2x15: JBL**  
(Based on a 2x15 '68 Sunn® 200S w/JBL®-Lansings)  
Powerful bottom end from a landmark speaker designer. Classic tones from the late '60s.
- **4x10: Bass Man**  
(Based on a 4x10 '59 Fender® Tweed Bassman®)  
Powerful, throaty, and just plain cool. This cabinet mixed with its matching amp gives you tones as cool as they come.
- **4x12: Classic**  
(Based on a 4x12 Marshall® 1969 Straight w/Celestion® G12-T70)  
Great power handling speakers give you the classic Marshall bite and chunk. It takes a lot of power to break these up.
- **4x12: Green**  
(Based on a 4x12 Marshall 1969 Slant w/Celestion® 25W Green backs)  
This super speaker design provides a voice that is as distinctive as its name. Great match for the Plexi.
- **4x12: Fane**  
(Based on a 4x12 Hiwatt® Custom w/Fane® Speakers)  
Unique warm tone was the perfect balance for the head it is originally paired with.
- **4x12: Boutique**  
(Based on a 4x12 '96 VHT® Slant w/Celestion Vintage 30s)  
A rare matchup from the guys at VHT. Great bite that really cuts through.
- **4x12: V30**  
(Based on a 4x12 Johnson® Straight w/Celestion Vintage 30s)  
This tone is great when used for rock, hard rock and metal. The low end compresses just the right amount due to the combination of the Celestion Vintage 30's and cabinet volume.
- **4x12: Recto**  
(Based on a 4x12 '07 Mesa/Boogie® Rectifier w/Celestion Vintage 30s)  
The ultimate 4x12 for the heaviest tone. Massive bottom end and punchy midrange.
- **4x12: Solo**  
Solos need to cut through the mix without squashing the sound. The Solo cabinet is phrased to provide a clear tone with maximum distortion to help the guitar cut through.

## CABINET MODELS

- **2x12: Bright**

A particularly bright but full sounding combo cabinet. Great for clean.

- **4x12: Metal**

The Metal cabinet provides a deeper but tight low-end response. Great with any amp that needs a little focus.

- **4x12: Rock**

Take a standard 4x12 and add just a little more 600Hz to cut through the mix, the Rock cabinet not only sounds good for rock but excels at hard rock and gives distorted combos new life.

- **4x12: Alternative**

The DigiTech Alternative cabinet model is a dirtier cabinet with more sizzle than a standard 4x12 cabinet. Use if you want to drive your tone over the edge.

- **4x12: Vintage**

A vintage speaker cabinet with that “broken in” warm tone.

- **4x12: Chunk**

The Chunk is a thicker cabinet that lends itself to hard rock and solos. This will help any amp cut through the mix.

- **4x12: Spank**

Need a jangley, funk high end? The Spank is perfect for funk.

- **2101 Speaker**

This speaker compensation is from the GSP2101, which has become a standard in direct mic'ing for music of all types.

- **Direct**

Passes the direct signal (cabinet modeling is not applied to the signal). Select this option when you want to use the selected amp model, but want cabinet modeling disabled.

## Compression



A compressor is used to increase sustain and beef up your tone. It does this by raising lower level signals and restricting louder ones. The following provides a description of the compressor models available in the RP and their associated parameters.

### COMPRESSOR MODELS

#### • Main Squeeze (DigiTech Compressor)

The DigiTech Main Squeeze compressor compresses high-input signals while boosting low-input signals, giving you smooth and long sustain without degrading the quality of the original sound. It also has a control to adjust the tone of the compressed signal.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SUSTAIN	0 - 99	Adjusts the amount of compression. Higher values equal more compression.
tone	0 - 99	Adjusts the tone of the effect, after compression has been applied.
ATTACK	0 - 99	Adjusts the time that it takes the compressor to react and apply compression. Higher values allow more of the initial attack of the signal through before compression kicks in.

#### • Blue Compressor (Based on a Boss® CS-2 Compressor/Sustainer)

The CS-2 compresses high-input signals while boosting low-input signals, giving you smooth and long sustain without degrading the quality of the original sound.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SUSTAIN	0 - 99	Adjusts the amount of compression. Higher values equal more compression.
ATTACK	0 - 99	Adjusts the time that it takes the compressor to react and apply compression. Higher values allow more of the initial attack of the signal through before compression kicks in.

## COMPRESSOR MODELS

- **Red Compressor**  
(Based on an MXR® Dyna Comp™)

The MXR Dyna Comp will compress the high-input signals and boost the low-input signals while adding its unique voicing that has become popular with many players for leads, clean chicken picking, and simple boosts.

### *Parameters*

<i>NAME</i>	<i>OPTIONS OR RANGE</i>	<i>DESCRIPTION</i>
ON/BYP	ON, BYPASS	Turns the effect on and off.
OUTPUT	0 - 99	Adjusts the output level of the effect.
SENSITIVITY	0 - 99	Adjusts the amount of compression.



## Delay

Delay is an effect that records a portion of the incoming signal, and then plays it back a short time later. The recording can repeat just once or several times, depending upon the selected delay model and settings.

The RPs have a Tap Tempo feature which updates the delay time during a performance by tapping your foot on a footswitch at the rate of the desired tempo. See **Tap Tempo on page 33** for information on using the Tap Tempo feature.

The following provides a description of the delay models available in the RP and their associated parameters.

### DELAY MODELS

#### • Analog Delay

The analog delay produces delays that were derived from "BBD" analog delay chips. The BBD chips were the first ways to produce delay aside from the costly tape delays. The delay sound was not hi-fi but was reminiscent of the original signal and quickly became a cornerstone to modern guitar sounds due to their warm qualities.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

## DELAY MODELS

### • DM Delay

#### (Based on a Boss® DM-2 Analog Delay)

The DM-2 is a classic and standard BBD analog delay that used 4,096 stages of delay. The frequency response and noise depended upon the delay time. The signal increasingly deteriorates with each repeat, so as the repeats are turned up, the signal becomes less and less recognizable and actually becomes more of an effect than a delay.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
REPEATS	0.024 - 0.310 SEC	Sets the delay time.
INTENSITY	0 - 99	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats.
ECHO	0 - 99	Adjusts the output level of the effect.

### • Digital Delay

A digital delay can be called a perfect representation of your guitar's signal. Desired for their brilliant qualities, digital delays have virtually no noise and a full frequency response.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.
DUCKTHRSH	0 - 99	Adds an additional ducking effect to the delayed signal. This parameter adjusts the ducking effect's threshold. Lower values increase the effect and higher values decrease the effect.
DUCKLEVEL	0 - 99	Adjusts the output level of the ducking effect.

### • Modulated Delay

A modulated delay is a digital delay with chorus added to the delays to produce a wider sounding stereo delay.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0.010 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
DEPTH	0 - 99	Adjusts the intensity of the modulated portion of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

### • Ping Pong Delay

A ping pong delay's repeats jump from side to side and requires a stereo setup to fully hear the effect.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.
DUCKTHRSH	0 - 99	Adds an additional ducking effect to the delayed signal. This parameter adjusts the ducking effect's threshold. Lower values increase the effect and higher values decrease the effect.
DUCKLEVEL	0 - 99	Adjusts the output level of the ducking effect.

## DELAY MODELS

### • Tape Delay

The tape delay effect produces a warm tone by limiting the frequency response and adding the distortion that exists in a tape delay.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0.010 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
WOW	0 - 99	Simulates the slow variation of speed heard in vintage tape machines, known as wow.
FLUTTER	0 - 99	Simulates the fast variation of speed heard in vintage tape machines, known as flutter.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

### • Echo Flex

#### (Based on a Maestro™ EP-2 Tube Echoplex™)

The Echoplex is the standard to which all analog delays are judged. The Echoplex was the first widely used tape delay and had a tone all its own. The Echoplex can be heard on many rockabilly, surf, country, and rock tracks.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0.110 - 0.870 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
VOLUME	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

### • Lo Fi Delay

The Lo Fi delay is an analog delay with a severely limited frequency response, producing an even grungier delay effect.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

### • 2-Tap Delay

While most delays are derived from a signal delay with one end tap, the 2-Tap Delay uses a single delay line, but with two end points that are spaced about at different ratios. Use this effect to add more of a rhythmic quality to your delays.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
TIME	0 - 5.000 SEC	Sets the delay time.
REPEATS	0 - 99, HOLD	Sets how many delay repeats will occur. The lowest value equals one repeat. Higher values equal more repeats and the highest value equals repeat hold (infinite repeats).
LEVEL	0 - 99	Adjusts the output level of the effect.
RATIO	0% - 99%	Adjusts the distance between the two delay taps. Higher values create greater distance between the taps.
TAP DIV	3 QUARTER, EIGHT, DOT EIGHT, QUARTER, HALF	Sets the delay tap divider rate or the note value at which the delay will occur.

## **Distortion**



Distortion and overdrive pedals were designed to give your guitar tone gain before it reaches your amp. Many heavily distorted pedals such as the DigiTech Grunge™ were designed to provide most or all of the gain and run through a cleaner amp. Overdrives are great for boosting the gain of your guitar sound and driving an already distorted amp, giving your total tone more gain and a heavier feel. Overdrives used with clean amps provide a bluesy tone. The following provides a description of the distortion models available in the RP and their associated parameters.

### **DISTORTION MODELS**

#### • **Screamer**

**(Based on an Ibanez® TS-9 Tube Screamer™)**

One of the most famous pedals ever created, the TS-9 has stood the test of time and can be found on nearly every pedal board.

##### **Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

#### • **Eight-Oh-Eight**

**(Based on an Ibanez TS-808 Tube Screamer™)**

The predecessor to the famed TS-9, the TS-808 has spawned a whole boutique market around modifications to this classic design. If you want one of the standards in overdrive, this is it.

##### **Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
OVERDRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

## DISTORTION MODELS

### • TS Modded

(Based on a modified Ibanez® TS-9 Tube Screamer™)

Take a TS-9, add more gain and modify the low end to produce a thicker, bluesier overdrive.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
tone	0 - 99	Adjusts the tone of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

### • Supreme Drive

(Based on a Boss® SD-1 Overdrive)

With a little more gain than the OD-1, the SD-1 will drive any amp into another realm. If you are just looking for a good classic rock tone, this is it.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
tone	0 - 99	Adjusts the tone of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

### • Over Drive

(Based on a Boss OD-1 Overdrive)

The OD-1 is perfect for just adding a little gain to your tone no matter what type of amp you use. To produce a bluesy tone, use it with a clean combo. To drive your stack, crank the gain and level.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
LEVEL	0 - 99	Adjusts the output level of the effect.

- **Who Do Drive**

**(Based on a Voodoo Lab® Sparkle Drive™)**

The Sparkle Drive mixes an 808 tone with a boosted clean tone to form a perfect device to drive amps.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
CLEAN	0 - 99	Mixes the clean (unprocessed) signal back in with the overdriven signal. The higher the value, the more clean signal is mixed back in.
VOLUME	0 - 99	Adjusts the output level of the effect.

- **Driven Over**

**(Based on a Guyatone® Overdrive OD-2)**

The OD-2 is yet a different flavor of overdrive. The OD-2 is transparent and does not get in the way when playing single notes or chords.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
LEVEL	0 - 99	Adjusts the output level of the effect.

- **DOD® 250**

The DOD 250 is another classic overdrive. With no tone control to get in the way, the 250's beauty is just its pure overdrive.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
LEVEL	0 - 99	Adjusts the output level of the effect.



**• Redline**

Not your standard overdrive, the Redline takes overdrive to a place that never existed. The Redline's circuit overdrives the guitar's signal in a way that is not evenly clipped – like the way a tube amp distorts. Add extra gain and a thicker low end and the Redline was born.

**Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
LOW	0 - 99	Adjusts the low frequencies of the effect.
HIGH	0 - 99	Adjusts the high frequencies of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

**• Amp Driver**

The Amp Driver distortion is designed to turn a regular distorted amp into a monster. The Amp Driver not only distorts the guitar's signal, but also boosts frequencies around 600Hz. By emphasizing the frequencies around 600Hz, amps can be driven harder and take on more of a metal tone. A 'mean sound' is not only determined by how much gain you put in front of your amp, but also by how hard you drive the amp and with what frequencies the amp is driven with.

**Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
MIDBOOST	0 - 99	Adjusts the midrange frequencies of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

### • **Anxiety Disorder** (Based on a Fulltone® OCD Overdrive)

Straddling the border of overdrive and distortion, the OCD produces amazing harmonics and drives any amp into oblivion. The overdrive is thicker than most, yet clear, letting every string and note come through.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
HP/LP	HP, LP	The HP (High Peak) option provides more volume, a slight boost in the upper midrange frequencies, more low end, and more distortion throughout the DRIVE control's range, for a more "British" sound. The LP (Low Peak) option provides less coloration and is more suited for clean boost.
VOLUME	0 - 99	Adjusts the output level of the effect.

### • **Rodent** (Based on a Pro Co® RAT™)

Want gain? Want more gain? The Rat was one of the first pedals to take the gain to another dimension. The filter control gives the Rat its unique tones and flexibility. It is rumored that early Bay area thrash bands used it in conjunction with a Marshall JCM800 to achieve their heavy tones.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DIST	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
FILTER	0 - 99	This is the tone control. It adjusts a high cut filter. Lower values equal less treble.
VOLUME	0 - 99	Adjusts the output level of the effect.

## DISTORTION MODELS

### • **MX Distortion**

(Based on an MXR® Distortion +)

A classic pedal due to its simplicity – just plug in and go. The Distortion + produces good, honest distortion, perfect for driving a distorted amp.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DIST	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
OUTPUT	0 - 99	Adjusts the output level of the effect.

### • **Orange Distortion**

(Based on a Boss® DS-1™ Distortion)

A truly classic distortion. A nice, common distortion that ranges in tone from rock to mild metal. Use it to drive a distorted amp!

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DIST	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
tone	0 - 99	Adjusts the tone of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

### • **Grunge®**

In late 1991 as grunge music hit the radio, this pedal was designed as the DOD FX69 Grunge. The pedal was designed by a young engineer who played punk music and was released as an experiment to see what this new type of music was all about. The DOD FX69 Grunge became a top-seller and continued selling strong for over a decade. The Grunge produces tones from early famous Seattle sounds to borderline metal.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
GRUNGE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
BUTT	0 - 99	Adjusts the bass frequencies of the effect.
FACE	0 - 99	Adjusts the treble frequencies of the effect.
LOUD	0 - 99	Adjusts the output level of the effect.

- **Zone**

**(Based on a Boss® MT-2 Metal Zone®)**

The Metal Zone will produce nearly any metal tone needed from tight, percussive, Bay area thrash to deep, detuned grind core.

**Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
GAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
LOW	0 - 99	Adjusts the bass frequencies of the effect.
MID	0 - 99	Adjusts the midrange frequencies of the effect.
MID FREQ	0 - 99	Adjusts the center frequency for the MID filter.
HIGH	0 - 99	Adjusts the treble frequencies of the effect.
LEVEL	0 - 99	Adjusts the output level of the effect.

- **Death Metal**

Designed in 1992 to provide death metal musicians with a wall of sound, the DigiTech Death Metal™ pedal does just that. Whether you play early '90s grindcore or modern death metal, the Death Metal's tone controls give you a multitude of sonic options.

**Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
LOW	0 - 99	Adjusts the bass frequencies of the effect.
MID	0 - 99	Adjusts the midrange frequencies of the effect.
HIGH	0 - 99	Adjusts the treble frequencies of the effect.

### • **Gonkulator**

Engineered to meet the needs of many experimental guitarists, the DOD Gonkulator pedal was a silent hit. The Gonkulator is a combination of a Grunge pedal and a ring modulator that produces distortion and mixes in a bell-like ringing. The first pedal with a “suck” knob.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
GUNK	0 - 99	Controls the distortion gain.
SMEAR	0 - 99	Controls the output level of the ring modulation circuit. For more gonk-like tones, turn it up. Turn it down for Grunge™ distortion.
SUCK	0 - 99	Controls the distortion output level.
HEAVE	0 - 99	Controls the overall output level of the effect.

### • **8tavia**

**(Based on a Roger Mayer Octavia™)**

Designed in 1967, the Octavia was featured on “Purple Haze” and “Fire” by Jimi.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
DRIVE	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
VOLUME	0 - 99	Adjusts the output level of the effect.

### • **Later Fuzz**

**(Based on a Demeter™ Fuzzulator)**

Enhancing the proper frequencies with a pre-emphasis tone circuit, the Fuzzulator produces distortion that is unique and does not get muddy when the Fuzz is turned up.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
FUZZ	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
LOOSENESS	LOOSE, TIGHT	Switches between a tight, slightly louder sound or a loose, more classic fuzz sound with lower output volume.
VOLUME	0 - 99	Adjusts the output level of the effect.

### • DOD Classic Fuzz

A part of the original DOD FX family, the Classic Fuzz gained a following for its clearer voicing as compared to many fuzz pedals.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
FUZZ	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
VOLUME	0 - 99	Adjusts the output level of the effect.

### • Face Fuzz

**(Based on an Arbiter® Fuzz Face™)**

The Dallas Arbiter Fuzz Face surfaced in 1966 and used germanium transistors to get its unique fuzzy sound and inspired many other fuzz pedals to follow. The Fuzz Face produces a thick wall of edgy distortion and a very full low end. Perfect for creating '60s or modern stonerrock tones.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
FUZZ	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
VOLUME	0 - 99	Adjusts the output level of the effect.

### • Big Pi

**(Based on an Electro-Harmonix® Big Muff Pi®)**

A requirement for any alternative player, the Big Muff Pi's thick fuzz is unmistakable in grunge, new wave, and many punk hits.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SUSTAIN	0 - 99	Adjusts the amount of saturation. Higher values equal more saturation.
TONE	0 - 99	Adjusts the tone of the effect.
VOLUME	0 - 99	Adjusts the output level of the effect.



The 3-band semi-parametric EQ is used to further shape your tone and provides low, mid, and high-band controls, each with adjustable frequency and bandwidth.

### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LOW LEVEL	-12 dB to +12 dB	Adjusts the level of the low frequencies (bass).
LOW FREQ	60 Hz - 500 Hz	Sets the center frequency of the low filter.
LOW BW	WIDE, MEDIUM, NARROW	Sets the width of the low filter.
MID LEVEL	-12 dB to +12 dB	Adjusts the level of the midrange frequencies (mids).
MID FREQ	300 Hz - 4 kHz	Sets the center frequency of the mid filter.
MID BW	WIDE, MEDIUM, NARROW	Sets the width of the mid filter.
HIGH LEVEL	-12 dB to +12 dB	Adjusts the level of the high frequencies (treble).
HIGH FREQ	2 kHz - 8 kHz	Sets the center frequency of the high filter.
HIGH BW	WIDE, MEDIUM, NARROW	Sets the width of the high filter.

## Expression Pedal

Selecting the Expression Pedal icon accesses settings to assign a parameter for expression pedal control and set the minimum (toe up) and maximum (toe down) control limit values. See **Expression Pedal Control on page 34** for further information on configuring and using the Expression Pedal built into the RP360XP or an external expression/volume pedal connected to the RP360.

### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
PARAMETER SELECT	Varies	Selects the desired parameter for control.
MIN	Varies	Sets the minimum capable value when the expression pedal is in its toe up position.
MAX	Varies	Sets the maximum capable value when the expression pedal is in its toe down position.

## LFO

Selecting the LFO icon accesses settings to assign a parameter for LFO control. You can also set the minimum and maximum range control limits, adjust the speed, and select the waveform type. See **Assigning The LFO on page 36** for further information on configuring and using the LFO for modulating effect parameters.

### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
PARAMETER CONTROLLED	Varies based on selection	Selects the parameter you want the LFO to control.
MIN	Varies based on selection	Adjusts the minimum value the LFO will set the parameter to when it reaches the lower limit of its waveform.
MAX	Varies based on selection	Adjusts the maximum value the LFO will set the parameter to when it reaches the upper limit of its waveform.
SPEED	0.05 HZ - 10.00 HZ	Adjusts the rate at which the LFO will modulate the assigned parameter.
WAVEFRM	TRIANGLE, SINE, SQUARE	Selects the shape of the LFO waveform which changes the timing characteristics of the LFO modulation.



## Modulation

The Modulation effect module selects effects such as chorus, flanger, phaser, vibrato/rotary, tremolo, panner (auto-panner), filters, and pitch shifting. The following sections provide a description of each of these effect types.

### Chorus

Chorus adds a short delay to your signal. The delayed signal is modulated in and out of tune and then mixed back with the original signal to create a thicker, more interesting sound with minor movement. The following provides a description of the chorus models available in the RPs and their associated parameters.

## MODULATION – CHORUS MODELS

- **CE Chorus**

(Based on a Boss® CE-2 Chorus)

A very simple but popular chorus pedal. Its simplistic two knob design makes it easy to use.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.

- **Danish Chorus**

(Based on a TC Electronics® Chorus)

A chorus pedal that was made for guitar but also used by bass and keyboard players as well. Many keyboardists use it to enhance their Rhoads electric piano sound. The speed knob controls the speed of the chorus or flanger sweeps. The width knob controls how much frequency change the effect spans. The intensity controls how much of the effect is used.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
INTENSTY	0 - 99	Adjusts the intensity of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
WIDTH	0 - 99	Adjusts the stereo width of the effect.

- **Pearl Chorus**

A warm dual voice chorus with speed, depth, level, and waveform controls.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the shape of the LFO waveform which changes the timing characteristics of the LFO modulation.

- **Glisten Chorus**

A more simplistic chorus giving you a warm chorus tone like the CE-2 , but adding a 3rd knob allowing you to adjust the overall level as well.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.

- **Multi Chorus**

DigiTech's famous multi-chorus gets has an incredibly warm chorus tone using 16 voices that interact with each other in Stereo mode, giving you the most incredible and unique chorus tone you can imagine.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the shape of the LFO waveform which changes the timing characteristics of the LFO modulation.

## MODULATION – CHORUS MODELS

### • Who Doo Chorus

#### (Based on a Voodoo Lab® Analog Chorus)

A strikingly vocal chorus pedal with distinct organic tone. It is capable of a wide range of sounds from a thick analog doubling, to an ultra-lush chorus, and even a Leslie rotating speaker.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	0 - 99	Adjusts the intensity of the effect.

### • Clone Chorus

#### (Based on an Electro Harmonix® Small Clone™)

A very lush, watery chorus which can be heard on hits by bands including Nirvana. This chorus has a very “earthy” tone to it and definitely takes your chorus tone to a different place.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
RATE	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.

## Flanger

A flanger uses the same principles as the chorus effect, but uses a shorter delay time and adds regeneration (or repeats) to the modulating delay. This results in an exaggerated up and down sweeping motion to the effect. The following provides a description of the flanger models available in the RPs and their associated parameters.

### MODULATION – FLANGER MODELS

#### • Flanger

DigiTech's own flanger with control of Speed, Depth, Regeneration, and Level.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.
REGEN	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the shape of the LFO waveform which changes the timing characteristics of the LFO modulation.

#### • Triggered Flanger

The Triggered Flanger allows you to trigger the flanger sweep based on how loud you play. Set the SENSITIVITY parameter to determine how loud the signal must be to trigger the flanger. Set the LFO START parameter to determine the frequency at which the flanger sweep will begin once triggered.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
SENSITIVITY	0 - 99	Adjusts the sensitivity of the trigger. The higher the setting, the more sensitive the trigger.
LFO START	0 - 99	Sets the frequency at which the LFO modulation will begin once triggered.

## MODULATION – FLANGER MODELS

### • Filter Flanger

The DigiTech team expanded on the traditional flanger by adding a band pass filter in the feedback path of the effect. Because of this filter, the Filter Flanger's feedback affects only a set amount of frequencies, thereby generating a different sounding flanger effect.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.
REGEN	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.
FREQ	0 - 99	Adjusts the frequency of the band pass filter.

### • MX Flanger

(Based on an MXR® M-117 Flanger)

A big, rich and organic flanger tone made popular by such people as Eddie Van Halen. The MXR® flanger creates a variety of wild sounds, from a dynamic jet plane or cool space effects, to short delay, chorus, and vibrato.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
WIDTH	0 - 99	Adjusts the intensity of the time delay.
REGEN	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.
MANUAL	0 - 99	Adjusts the amount of phase shifting.

### • EH Flanger

(Based on an Electro Harmonix® Electric Mistress™)

This flanger has a unique tone, giving it a sort of chorus/flanger mixed tone, making it not as dry as some of the other flangers (but with a more pronounced sweep). Its easy to use with only 3 knobs (Color, Range, and Rate), which also makes it a little easier to dial in your tone.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
RATE	0 - 99	Adjusts the speed of the modulation.
RANGE	0 - 99	Adjusts the intensity of the time delay.
COLOR	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.

- **AD Flanger**  
(Based on an A/DA™ Flanger)

A super quiet flanger with plenty of headroom. Made popular by its ability to get thick and juicy tones from using not only the standard knobs, found on most flangers, but also the Harmonic knob which offers the user a slightly different timbre going from even to odd harmonics.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
ENHANCE	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.
RANGE	0 - 99	Sets how deep the sweep will be and determines whether the time delay is a function of the MANUAL parameter or the SPEED parameter, or a combination of both.
MANUAL	0 - 99	Sets the time delay and is disabled when RANGE is set to full.
HARMONIC	0 - 99	Sets passband peaking at even or odd harmonic relationships.

## Phaser

A phaser splits the incoming signal, and then changes the phasing of the signal. This signal is then taken in and out of phase and mixed back in with the original signal. As the phasing changes, different frequencies get canceled resulting in a warm sort of twisting sound. The following provides a description of the phaser models available in the RPs and their associated parameters.

### MODULATION – PHASER MODELS

#### • Phaser Beam

This phaser will give you the standard phaser tone with all the parameters you need for controlling it.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect.
REGEN	0 - 99	Adjusts how much of the affected signal is sent back through the effect and controls the overall intensity of the effect.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the shape of the LFO waveform which changes the timing characteristics of the LFO modulation.

#### • Triggered Phaser

The Triggered Phaser allows you to trigger the phaser sweep based on how loud you play. Set the SENSITIVITY parameter to determine how loud the signal must be to trigger the phaser. Set the LFO START parameter to determine the frequency at which the phaser sweep will begin once triggered.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
SENSITIVITY	0 - 99	Adjusts the sensitivity of the trigger. The higher the setting, the more sensitive the trigger.
LFO START	0 - 99	Sets the frequency at which the LFO modulation will begin once triggered.

- **MX Phaser**

**(Based on an MXR® Phase 100)**

Another industry standard in phase pedals with its own unique tones. It has a simplistic 2 knob control panel (Intensity and Speed). Along with the Speed control that controls the speed of the sweep, the Intensity knob selects between four different intensities, defined as “preset waveform patterns”. Between the intensity and speed settings, you’ll find quite a supply of excellent sounds!

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	1 - 4	Adjusts the strength of the effect. Select between four different intensity settings

- **Stone Phase**

**(Based on an Electro-Harmonix® Small Stone™)**

The Small Stone’s full-bodied, 3-dimensional phasing adds a special swirl to every musical style. Blues players dig its rapidly rotating speaker effect while Country players use it to add seasoning to their chicken’ pickin’. Metal-heads and Industrialists dig the Stone’s jet plane woosh. Its simplistic 2 knob control panel (Rate and Color) make it easier to dial in a quick phaser tone that will be just right for you.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
RATE	0 - 99	Adjusts the speed of the modulation.
COLOR	BYPASS, ON	When turned on, this parameter increases the intensity of the effect.



## Vibrato/Rotary

Vibrato is an effect that modulates the pitch of the incoming signal at an even rate, taking the whole signal slightly in and out of tune at a steady pace. A Rotary effect emulates a device that included a spinning horn and woofer. The rotation of these two speakers produced an interesting combination of the sound panning from side to side. This also produced a slight pitch change due to the speed of the sound coming towards, and then going away from the listener, known as the Doppler effect. The following provides a description of the vibrato/rotary models available in the RPs and their associated parameters.

### MODULATION – VIBRATO/ROTARY MODELS

#### • Vibrato

The Vibrato effect produces varying changes in pitch. This effect can be found on countless surf and country classics.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	0 - 99	Adjusts the strength of the effect.

#### • Rotator

The Rotator effect simulates the Doppler effect and volume fluctuations of a rotary speaker. This effect is lush and full.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the rate of the spinning speaker/horn.
INTENSTY	0 - 99	Adjusts the strength of the effect.
DOPPLER	0 - 99	Adjusts the amount of change in pitch variation. Higher values introduce a higher degree of pitch shifting.
X OVER	0 - 99	Selects the crossover frequency between the horn and rotor, changing the tone of the effect.

## MODULATION – VIBRATO/ROTARY MODELS

### • **Vibro-Pan**

The Vibro-Pan not only varies pitch, but also incorporates an automatic panner with a vibrato effect that creates a lush, chorus-like sound. This effect is great for stereo setups.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	0 - 99	Adjusts the strength of the effect.
VIBPAN	0 - 99	Adjusts the stereo width of the auto-panning.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the type of LFO waveform used to modulate the effect.

### • **Uno-Vibe**

**(Based on a Unicord™ Uni-Vibe™)**

Based on the Unicord Uni-Vibe pedal, the Uno-Vibe creates a rotary speaker type effect in tandem with chorus or vibrato, producing a lush, swirling effect.

#### **Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
VOLUME	0 - 99	Adjusts the output level of the effect.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	0 - 99	Adjusts the strength of the effect.
CHOVIBE	CHORUS, VIBRATO	Selects the type of modulated effect used.

## Tremolo/Panner

The tremolo effect modulates the volume of the signal at an even rate. You may recognize this effect from vintage guitar combo amps which had built-in tremolo (sometimes incorrectly referred to as vibrato).

A panner effect modulates the pan control, making the signal jump back and forth between the left and right speakers. The following provides a description of the tremolo/panner models available in the RPs and their associated parameters.

### MODULATION – TREMOLO/PANNER MODELS

#### • Tremolo

This is your standard tremolo effect. Use it to create haunting, eerie effects or add vibe to a riff. Use the speed, depth, and waveform parameters to create the desired feel.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect's modulation.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the type of LFO waveform used to modulate the effect.

#### • Scatter Tremolo

The Scatter Tremolo combines two tremolos that are out of sync, producing an unpredictably scattered tremolo sound.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect's modulation.

#### • Opto Tremolo

(Based on a Fender® Opto Tremolo)

The sound of the Fender Opto Tremolo is as classic as their amps. Both tone shift and volume effects are produced to create this unique tone.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSTY	0 - 99	Adjusts the strength of the effect.

- **Bias Tremolo**

**(Based on a Vox® Bias Tremolo)**

Another way to achieve a tremolo effect is to alter the bias of the poweramp tubes. The Bias Tremolo effect emulates this and produces the volume and tone effects heard on many famous British tunes.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect's modulation.

- **Panner**

This effect pans the sound from side to side. The speed controls how fast the panning occurs and the depth controls how much of the signal is panned.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
DEPTH	0 - 99	Adjusts the intensity of the effect's modulation.
WAVEFORM	TRIANGLE, SINE, SQUARE	Selects the type of LFO waveform used to modulate the effect.

## Envelope Filter

The envelope filter effect is a dynamic wah effect that alters your sound based upon how hard you play. The following provides a description of the tremolo/panner models available in the RPs and their associated parameters.

### MODULATION – ENVELOPE FILTER MODELS

#### • Envelope Filter

An envelope filter is also called an “auto-wah” for its wah effect. The amount of wah is dependent upon the output volume of your guitar – the harder you play, the more wah you get. A definite B-Movie soundtrack tone.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SENSITIVITY	0 - 99	Adjusts the amount of input level required to trigger the effect.
RANGE	0 - 99	Controls the range of frequencies affected and alters the movement of the envelope's sweep.

#### • DOD Envelope Filter

The DOD FX25 is a classic analog envelope filter that can be found on many funk and alternative tracks. Used by both guitar and bass players. Try this one clean for a really funky sound.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SENSITIVITY	0 - 99	Adjusts the amount of input level required to trigger the effect.
RANGE	0 - 99	Controls the range of frequencies affected and alters the movement of the envelope's sweep.
BLEND	0 - 99	Adjusts the balance between the effect signal and dry signal.

#### • Auto Yah™

An Auto Ya combines the characteristics of a wah and a flanger, creating an almost human vowel characteristic as if the guitar were saying “Yah”. The Auto Ya automatically provides this animation to the sound at an even rate.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSITY	0 - 99	Adjusts the strength of the effect.
RANGE	0 - 49	Controls the range of frequencies affected and alters the movement of the envelope's sweep.

## MODULATION – ENVELOPE FILTER MODELS

### • Ya Ya™

The Ya Ya is exclusive to DigiTech products. It combines the characteristics of a wah and a flanger, providing a unique talk-box type of effect that is controlled using an expression pedal.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
PEDAL	0 - 99	Assign an expression pedal to this parameter for Ya Ya control.
INTENSITY	0 - 99	Adjusts the strength of the effect.
RANGE	0 - 49	Controls the range of frequencies affected and alters the movement of the envelope's sweep.

### • Synth Talk™

Another DigiTech first, the Synth Talk makes your guitar appear to speak (creating vowel like qualities) based upon the dynamics of your playing style.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
ATTACK	0 - 99	Adjusts the time it takes for the synthesized voice effect to begin once a signal is detected. The lower the value, the faster the attack time.
RELEASE	0 - 99	Adjusts the time it takes for the synthesized voice effect to release once the signal falls back below threshold. The lower the value, the faster the release time.
VOX	0 - 99	Changes the characteristics of the synth voice.
SENSITIVITY	0 - 99	Adjusts the amount of input level required to trigger the effect.
BALANCE	LEFT 99 - LEFT 1, CENTER, RIGHT 1 - RIGHT 99	Adjusts the placement of the wet signal (effect) in the stereo field.

### • Step Filter

The Step Filter changes frequency in related patterns much like a sample and hold effect. It's like an automatic "random wah" with a square waveform.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SPEED	0 - 99	Adjusts the speed of the modulation.
INTENSITY	0 - 99	Adjusts the strength of the effect.

## Pitch Shift

Pitch shifting can be used to add a pitched signal or harmonies to a riff, or detune your guitar for lush chordal effects. The following provides a description of the pitch models available in the RPs and their associated parameters.

### MODULATION – PITCH SHIFT MODELS

#### • Whammy™

The DigiTech Whammy effect provides a dynamic pitch shifting and harmony effect and is meant to be used in conjunction with an expression pedal. As the pedal is moved, the note bends either up or down – the pitch of the note is dependent upon the option selected for the AMOUNT parameter.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
AMOUNT	1 OCT UP 2 OCT UP 2ND DOWN REV 2ND 4TH DOWN 1 OCT DN 2 OCT DN DIVEBOMB MN3>MAJ3 2ND>MAJ3 3RD->4TH 4TH->5TH 5THOCTUP H OCT UP H OCT DN OCTUP/DN	Selects the interval(s) and direction of the pitch/harmony effect.
MIX	0 - 99	Adjusts the balance between the wet and dry signal.
POSITION	0 - 99	Assign an expression pedal to this parameter for Whammy control.

#### • Pitch

A pitch shifter copies the incoming signal, then shifts the pitch of the copy to a different note. The shifted note is then mixed back with the original signal, sounding as if two guitars were playing different notes.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
MIX	0 - 99	Adjusts the balance between the wet and dry signal.
SHIFT	-24 to +24	Adjusts the amount of pitch shift. Ranges from -24 (2 octaves below) to 24 (2 octaves above).

- **Detune**

A detuner makes a copy of your incoming signal, makes the copied signal slightly out of tune from the original, then mixes the two signals together. The result is a lush, doubling type of effect as if two guitars were playing the same part together.

**Parameters**

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SHIFT	-24 to +24	Adjusts the amount of pitch shift and ranges from -24 cents to 24 cents.



## MODULATION – PITCH SHIFT MODELS

### • Harmony

Harmony pitch shifting makes a copy of the incoming signal and then changes the pitch of the copied note to a diatonically correct interval specified by the SHIFT parameter. The Harmony Pitch Shifter sharpens or flattens the shifted pitch in order to keep the specified interval within the selected key and scale, creating a true harmony.

#### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
SHIFT	OCT DOWN 7TH DOWN 6TH DOWN 5TH DOWN 4TH DOWN 3RD DOWN 2ND DOWN 2ND UP 3RD UP 4TH UP 5TH UP 6TH UP 7TH UP OCT UP	Selects the interval and direction of the harmony.
KEY	KEY E KEY F KEY G <sup>b</sup> KEY G KEY A <sup>b</sup> KEY A KEY B <sup>b</sup> KEY B KEY C KEY D <sup>b</sup> KEY D KEY E <sup>b</sup>	Selects the musical key that the Harmony Pitch Shifter will reference when creating its harmony.
SCALE	MAJOR MINOR DORIAN MIXOLYDIAN LYDIAN HARMMINR	Selects the musical scale that the Harmony Pitch Shifter will reference when creating its harmony. Choices include: Major, Minor, Dorian, Mixolydian, Lydian, and Harmonic Minor.

- **Octave**

**(Based on a Boss® OC-2 Octaver)**

Based on the Boss OC-2 Octaver, this pedal adds two signals to your original guitar signal. The first is one octave below your guitar, and the second is two octaves below your guitar. Each additional signal has its own volume control.

**Parameters**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
ON/BYP	ON, BYPASS	Turns the effect on and off.
OCTAVE 1	0 - 99	Adjusts the level of the effect signal 1 octave below the input signal.
OCTAVE 2	0 - 99	Adjusts the level of the effect signal 2 octaves below the input signal.
DRY LEVEL	0 - 99	Adjusts the level of the dry (unprocessed) signal.

## Noise Gating

A noise gate is used to control the volume of an audio signal. In its most simple form, a noise gate allows a signal to pass through only when the signal is above a set threshold. When this happens, the gate is “open”. If the signal falls below the threshold, no signal is allowed to pass (or the signal is substantially attenuated) and the gate is “closed”. The following provides a description of the gate models available in the RP and their associated parameters.

### NOISE GATE MODELS

#### • Silencer Gate

This noise gate reduces line noise when the signal level falls below the set threshold.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
THRESHOLD	0 - 99	Sets the point at which the gate will open. Higher values require a louder signal level to open the gate.
ATTENUATE	0 - 99	Sets how much the signal will be attenuated when the gate is closed. Higher values will apply more attenuation.
ATTACK	0 - 99	Sets how quickly the gate will open when the signal exceeds threshold. Higher values will open the gate at a slower rate.
RELEASE	0 - 99	Sets how quickly the gate will close when the signal falls below threshold. Higher values will close the gate at a slower rate.

#### • Swell

This noise gate will also let you set the threshold of the noise floor, but instead of a strict feel of opening and closing the gate, you get more of an auto volume swell effect, making it a smoother transition between the open and closed positions.

##### Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
SENSITIVITY	0 - 99	Sets the point at which the gate will open. Higher values require a louder signal level to open the gate.
ATTENUATE	0 - 99	Sets how much the signal will be attenuated when the gate is closed. Higher values will apply more attenuation.
ATTACK	0 - 99	Sets how quickly the gate will open when the signal exceeds threshold. Higher values will open the gate at a slower rate.
RELEASE	0 - 99	Sets how quickly the gate will close when the signal falls below threshold. Higher values will close the gate at a slower rate.

# Reverb

Reverb can be used to thicken your tone, elongate your notes, and create lush sonic soundscapes. The RPs feature genuine Lexicon® reverbs, whose rich, warm reverbs have been heard in countless songs, soundtracks, and live performances for decades. The following provides a description of the reverb models available in the RPs and their associated parameters.

## Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	0 - 99	Adjusts the output level of the effect.
PREDELAY	0 - 15	Delays the onset of reverb. This is used to create a little separation between the wet and dry signals, creating greater clarity.
DECAY	0 - 99	Adjusts how long it takes for the reverb tail to decay.
LIVELINESS	0 - 99	Adjusts the high frequency response of the reverb signal. Higher values yield brighter reverb while lower values make the reverb warmer sounding.

## REVERB MODELS

### • Spring Reverb

(Based on a Fender® Twin Reverb™)

The tone and reaction of the spring reverb is captured! Spring reverbs work by passing the audio signal through a spring. Spring reverberators are often incorporated into guitar amplifiers due to their compact construction and low cost. These types of reverbs have a very distinctive sound and have been used for decades on guitar, vocals, and more. If you're looking for that surf sound to transport you to the beach, this is the effect to use. Surf's up!

### • Lexicon Ambience

This reverb creates a small space (think of a small studio recording isolation room) and is full, warm, and subtle. Use it to thicken and enhance your tone and add depth to your sound.

### • Lexicon Studio

This reverb provides a space slightly larger than the Lexicon Ambience effect (think of a small studio recording space, with just a bit of liveliness). This reverb provides a nice, yet fast-decaying reverb tail. Use it to lengthen your sound and enhance your tone.

### • Lexicon Room

This reverb simulates a large, live studio recording space (think of a large, live drum room in a professional studio). Use it to spice up those fingerpickin' ballads.

### • Lexicon Hall

The largest of the Lexicon reverbs, the Lexicon Hall reverb produces long-decaying, lush reverbs with a swirling decay unlike any other reverbs today. Use it to create lush soundscapes in sparsely-arranged songs or song sections.

- **Vintage Plate**

(Based on an EMT® 240 Reverb)

The EMT 240 Reverb is the reference reverb to which all studio reverbs are compared. Plate reverbs work like spring reverbs, but pass the audio signal through a plate rather than a spring. They are known for being bright and blending well with the unprocessed sound. Use it when you want a bright reverb with plenty of reverb decay and character.

## **Volume**

The Volume module adjusts the volume of the signal wherever the Volume icon is placed in the signal chain. The Volume module can be assigned to the RP360XP's built-in expression pedal (or to an external expression pedal if using the RP360) to control the volume of your guitar with your foot.

The Volume icon in the Effect Edit menu represents the location in the effects chain where the Volume module will be adjusted. This is important to note as placing this icon in different locations in the effects chain will yield different results. For example, placing it before a compressor or gate can cause some unexpected behavior, since these processing types rely on a predetermined threshold to operate correctly. Placing the Volume icon in front of a distortion effect will cause the amount of saturation to decrease as you lower the volume pre-distortion and may not effectively lower noise levels. Another example would be reverbs and delays. Placing the Volume icon before a reverb or delay effect would allow the reverb or delay tails to decay naturally. While placing the Volume icon after a reverb or delay effect would cause the tails of the effect to be attenuated along with signal. Try to think logically about the effects chain order and experiment with different effect chain positions until the desired results are achieved. See **Reordering Effects on page 21** for information on reordering the effects chain.

### **Available Parameter**

<b>NAME</b>	<b>OPTIONS OR RANGE</b>	<b>DESCRIPTION</b>
VOLUME	0 - 99	Controls the volume of the Volume module. Note that when the Volume module is assigned for expression pedal control, this parameter will be overridden when the expression pedal is moved.

# Wah

Wah is an effect which is controlled by an expression pedal and makes the guitar sound as if it's saying "Wah." The following section provides a description of the wah models available in the RP and their associated parameters. Note that all wah models have the same parameters as shown in the below table.

## Parameters

NAME	OPTIONS OR RANGE	DESCRIPTION
ON/BYP	ON, BYPASS	Turns the effect on and off.
LEVEL	-6 dB - +12 dB	Adjusts the output level post Wah.
PEDAL	0 - 99	Provides a manual adjustment of the Wah effect's pedal position.
MIN	0 - 99	Sets the minimum value limit of the Wah effect per the pedal's minimum (toe up) position.
MAX	0 - 99	Sets the maximum value limit of the Wah effect per the pedal's maximum (toe down) position.

## WAH MODELS

- **Cry Wah**

(Based on a Dunlop® Crybaby™ Wah)

This wah pedal is the more traditional sounding wah pedal that you have heard in guitar solos from the '60s to the '80s. This wah sweeps the lower to mid-range frequencies.

- **Clyde Wah**

(Based on a Vox® Clyde McCoy™ Wah)

This wah pedal was the original and was designed to try to emulate the sound of a muted trumpet. Clyde McCoy was a trumpet player that had asked Vox for a device that could make an instrument sound like his muted trumpet. This wah has a thinner tone and sweeps more of the upper end of the audible frequency spectrum.

- **Full Range**

DigiTech's Full Range Wah sweeps the entire spectrum of audible frequencies, giving you the most range of tone from the wah pedal.

# NEXUS EDITOR/LIBRARIAN SOFTWARE

The free Nexus editor/librarian software, available for Mac and PC, lets you to connect to an RP360 or RP360XP and edit effects, reorder effects using drag-and-drop functionality, and backup and manage presets.



## **System Requirements**

To download Nexus and get the latest information on system requirements, visit the downloads section at [www.digitech.com/en-US/products/rp360](http://www.digitech.com/en-US/products/rp360) or [www.digitech.com/en-US/products/rp360-xp](http://www.digitech.com/en-US/products/rp360-xp).



# PRESET LIST

PRESET #	PRESET NAME
1	Plexi-Drive
2	Clear Sky
3	Voxx Delay
4	Fuzz Royal
5	Solo Dude
6	Brit Force
7	Clean Funk
8	Rumble
9	Hazy
10	Fazed Out
11	Echo Head
12	DC/AC
13	Jump Panel
14	Slider
15	Rock Stack
16	Undone
17	Citrus
18	Legacy
19	U2 Streets
20	Swell
21	Mudd Money
22	Sabbath Void
23	15 IPS D-Lux
24	Black Label
25	BeamMeUp
26	Smashing Muffins
27	Airbag
28	The Crowing
29	Dark Room
30	Spankers
31	DualPetaluma
32	Clyde McWah
33	Black Stripes

PRESET #	PRESET NAME
34	Satisfactory
35	PlayYerBass
36	Sad But True
37	FuzzyBottom
38	Front Phase
39	ThroatCoat
40	Chimey
41	TouchOPhase
42	Funk 49
43	Slayed
44	NewYearEdge
45	Rocket Skates
46	BaseManEcho
47	Arcadium
48	Foxy Gal
49	Baby Devil
50	Gilmour
51	Brown Sucrose
52	La Grange
53	De-Loused
54	TremYourOD
55	A Perfect Oval
56	WhiteKeys
57	Rhapsody
58	Dover
59	Silver Walls
60	Wipe Clean
61	Lotta Jimmy
62	Stray Kat
63	Morning View
64	Dist Bass
65	Bass Solo
66	Bass Harmonics

PRESET #	PRESET NAME
67	70s Bass
68	SkinnyFunk
69	MysteryWhey
70	UberBlakhole
71	No One Nos
72	My Curse
73	Juturna
74	Menos El Oso
75	Carnavas
76	The West
77	Rooster
78	Visitors
79	Saltines
80	Dustbloom
81	Phobia
82	Eons
83	WalkTheMoon
84	Huldra
85	Poor Ophelia
86	Buster
87	Tighten Up
88	Harmonics
89	Lift Me Up
90	White Limo
91	Amsterdam
92	Wildfire
93	Methenyish
94	Luxury
95	WoccaWocca
96	Whammy Lead
97	Fretless Gtr
98	Ethereal
99	Best Solo

# EXPRESSION PEDAL & LFO ASSIGNABLE PARAMETERS

## Wah

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3
Cry Wah	On/Bypass	Level	Pedal
Clyde Wah	On/Bypass	Level	Pedal
Full Range	On/Bypass	Level	Pedal

## Compressor

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5
Main Squeeze	On/Bypass	Level	Sustain	Tone	Attack
Blue Compressor	On/Bypass	Level	Sustain	Tone	Attack
Red Compressor	On/Bypass	Output	Sensitivity		

## Distortion

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6	PARAMETER 7
Screamer	On/Bypass	Drive	Tone	Level			
Eight-Oh-Eight	On/Bypass	Overdrive	Tone	Level			
TS Modded	On/Bypass	Drive	Tone	Level			
Supreme Drive	On/Bypass	Drive	Tone	Level			
Over Drive	On/Bypass	Drive	Level				
Who Do Drive	On/Bypass	Gain	Tone	Clean	Volume		
Driven Over	On/Bypass	Gain	Level				
DOD 250	On/Bypass	Gain	Level				
Redline	On/Bypass	Gain	Low	High	Level		
Amp Driver	On/Bypass	Drive	Midboost	Level			
Anxiety Disorder	On/Bypass	Drive	Tone	HP/LP	Volume		
Rodent	On/Bypass	Dist	Filter	Volume			
MX Distortion	On/Bypass	Dist	Output				
Orange Distortion	On/Bypass	Dist	Tone	Level			
Grunge	On/Bypass	Grunge	Butt	Face	Loud		
Zone	On/Bypass	Gain	Low	Mid	Mid Freq	High	Level
Death Metal	On/Bypass	Level	Low	Mid	High		
Gonkulator	On/Bypass	Gonk	Smear	Suck	Heave		
8Tavia	On/Bypass	Drive	Volume				
Later Fuzz	On/Bypass	Fuzz	Tone	Looseness	Volume		
DOD Classic Fuzz	On/Bypass	Fuzz	Tone	Volume			
Face Fuzz	On/Bypass	Fuzz	Volume				
Big Pi	On/Bypass	Sustain	Tone	Volume			

## Amp

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6
Dread & Jumbo Acoustic	On/Bypass	Level	Bass	Mid	Treble	
Direct	On/Bypass	Level				
All Other Amp Models	On/Bypass	Gain	Amp Level	Bass	Mid	Treble

## EQ

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6	PARAMETER 7
Not Applicable	On/Bypass	Low Freq	Low Level	Mid Freq	Mid Level	High Freq	High Level

## Gate

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5
Silencer Gate	On/Bypass	Threshold	Attenuate	Attack	Release
Swell	On/Bypass	Sensitivity	Attenuate	Attack	Release

## Volume

MODEL	PARAMETER 1
Not Applicable	Volume

## FX

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6
CE Chorus	On/Bypass	Speed	Depth			
Danish Chorus	On/Bypass	Intensity	Speed	Width		
Pearl Chorus	On/Bypass	Level	Speed	Depth	Waveform	
Glisten Chorus	On/Bypass	Level	Speed	Depth		
Multi Chorus	On/Bypass	Level	Speed	Depth	Waveform	
Who Doo Chorus	On/Bypass	Speed	Intensity			
Clone Chorus	On/Bypass	Rate	Depth			
Flanger	On/Bypass	Level	Speed	Depth	Regen	Waveform
Triggered Flanger	On/Bypass	Level	Speed	Sensitivity	LFO Start	
Filter Flanger	On/Bypass	Speed	Depth	Regen	Freq	
MX Flanger	On/Bypass	Speed	Width	Regen	Manual	
EH Flanger	On/Bypass	Rate	Range	Color		
AD Flanger	On/Bypass	Speed	Enhance	Range	Manual	Harmonic
Phaser Beam	On/Bypass	Level	Speed	Depth	Regen	Waveform
Triggered Phaser	On/Bypass	Level	Speed	Sensitivity	LFO Start	
MX Phaser	On/Bypass	Speed	Intensity			
Stone Phase	On/Bypass	Rate	Color			

## FX

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6
Vibrato	On/Bypass	Speed	Intensity			
Rotator	On/Bypass	Speed	Intensity	Doppler	X Over	
Vibro-Pan	On/Bypass	Speed	Intensity	Vibpan	Waveform	
Uno-Vibe	On/Bypass	Volume	Speed	Intensity	Chorus/ Vibrato	
Tremolo	On/Bypass	Speed	Depth	Waveform		
Scatter Tremolo	On/Bypass	Speed	Depth			
Opto Tremolo	On/Bypass	Speed	Intensity			
Bias Tremolo	On/Bypass	Speed	Depth			
Panner	On/Bypass	Speed	Depth	Waveform		
Envelope Filter	On/Bypass	Sensitivity	Range			
DOD Envelope Filter	On/Bypass	Sensitivity	Range	Blend		
Auto Ya	On/Bypass	Speed	Intensity	Range		
Ya Ya	On/Bypass	Pedal	Intensity	Range		
Synth Talk	On/Bypass	Attack	Release	Vox	Sensitivity	Balance
Step Filter	On/Bypass	Speed	Intensity			
Whammy	On/Bypass	Amount	Mix	Position		
Pitch	On/Bypass	Mix	Shift			
Detune	On/Bypass	Level	Shift			
Harmony	On/Bypass	Level	Shift	Key	Scale	
Octaver	On/Bypass	Octave 1	Octave 2	Dry Level		

## Delay

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5	PARAMETER 6
Analog Delay	On/Bypass	Repeats	Level	Mult		
DM Delay	On/Bypass	Intensity	Echo			
Digital Delay	On/Bypass	Repeats	Level	Mult	DuckThrsh	DuckLevel
Modulated Delay	On/Bypass	Repeats	Depth	Level	Mult	
Ping Pong Delay	On/Bypass	Repeats	Level	Mult	DuckThrsh	DuckLevel
Tape Delay	On/Bypass	Repeats	Level	Wow	Flutter	Mult
Echo Flex	On/Bypass	Repeats	Volume	Mult		
Lo Fi Delay	On/Bypass	Repeats	Level	Mult		
2-Tap Delay	On/Bypass	Repeats	Level	Ratio	Mult	

## Reverb

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5
Spring Reverb	On/Bypass	Reverb			

## Reverb

MODEL	PARAMETER 1	PARAMETER 2	PARAMETER 3	PARAMETER 4	PARAMETER 5
Lexicon Ambience	On/Bypass	Level	PreDelay	Decay	Liveliness
Lexicon Studio	On/Bypass	Level	PreDelay	Decay	Liveliness
Lexicon Room	On/Bypass	Level	PreDelay	Decay	Liveliness
Lexicon Hall	On/Bypass	Level	PreDelay	Decay	Liveliness
Vintage Plate	On/Bypass	Level	PreDelay	Decay	Liveliness

# SPECIFICATIONS

## General Specifications

A/D/A Converter:	24-bit high performance audio
Sampling Frequency:	44.1 kHz
DSP Section:	AudioDNA2™ DSP Processor
Simultaneous Effects:	10
Preset Memory:	99 User Presets/99 Factory Presets
Phrase Looper:	40 seconds of record time
Drum Machine:	60 Patterns

## Analog Input Connections

Guitar Input:	1/4" Unbalanced (TS)
Input Impedance:	1 MOhm
Maximum Input:	+10 dBu
Aux Input:	1/8" Stereo (TRS)

## Analog Output Connections

1/4" Outputs	
Left/Right Outputs:	1/4" Impedance Unbalanced
Left/Right Output Impedance:	500 Ohms per side
Maximum Output:	+8.5 dBu
Headphone Output:	1/8" Stereo (TRS) – 118 mW per channel @ 50 Ohms Optimized for use with headphones having an impedance of 60 Ohms or less

## Digital Connections

Universal Serial Bus (USB):	Type B, supports USB 1.1 Full Speed (12 Mbps Bandwidth USB 2.0 compatible)
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## RP360/RP360XP USB Recording Specifications

Sample Rate:	44.1 kHz
Bit Depth:	Supports 16-bit or 24-bit (depends on setup in recording software)

## Physical

Dimensions:	RP360: 7.5" (L) x 8.5" (W) x 2" (H) RP360XP: 11.5" (L) x 8.5" (W) x 2" (H)
Unit Weight:	RP360: 2.84 lbs. RP360XP: 4.12 lbs.

## Power

Power Requirements:	9 VDC, 300mA, 2.7 W, center pin GND, outer sleeve positive
Power Adapter:	PS0913DC-01 (US, JA, EU) PS0913DC-02 (AU, UK)

Product specifications subject to change without notice.





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