

MODELING SIGNAL PROCESSOR

AX3G

Effect Parameter Guide

Contents

About effect and the parameter	2
PRE effects	2
DRIVE/AMP models	4
DRIVE models	4
AMP models	5
CABINET models	6
MOD (MODULATION) effects	7
DELAY/REVERB effects	9
DELAY effects	9
REVERB effects	10
Preset program list	11

TONEWORKS
KORG

About effect and the parameter

It explains each effect of drive/amp models and cabinet models, modulation, pre-effects, delay, and reverb effects and the parameter.

PRE effects

F0: COMP (COMPRESSOR)

This is the ideal choice when you want to play smooth, clean, and consistent phrases, or when you need a bit more sustain on a lead line. It models a compressor pedal that was popular for its percussive clean sound.

Main	SENS	Adjusts the sensitivity. Turn the knob toward the right to increase the amount of compression and sustain.
P1	LEVEL	Adjusts the output level.

F1: PICKUP

This models the way in which a pickup affects the sound. It can transform a single-coil pickup into a humbucker, a humbucker into a single-coil, or create a model in which two phase-reversed pickups are combined. A compressor is built-in.

Main	TYPE	Selects the pickup conversion model. H-S: Humbucking sound will be transformed into single-coil sound. S-H: Single-coil sound will be transformed into humbucking sound.
P1	LEVEL	Adjusts the output level.
P2	PHASE	Adjusts the distance of the virtual pickup that's mixed-in.
P3	PHASEMIX	Adjusts the mix amount of the virtual pickup. Settings of -10–0 mix the sound in reverse-phase.
P4	SENS	Adjusts the sensitivity of the compressor.

F2: AC SIM (ACOUSTIC SIMULATOR)

This uses the acoustic guitar modeling technology of the ToneWorks AX10A, converting the sound of an electric guitar into the sound of an acoustic guitar.

Main	TOP	Adjusts the high-frequency tone.
P1	BODY	Adjusts the low-frequency tone.
P2	TYPE	Selects the body type. 1: An old-style small body, suitable for detailed arpeggios 2: A small-size body with a distinctive mid-range, favored by country and blues players 3: A large body characterized by a refined sound, suitable for pop. 4: The body of a resonator guitar, suitable for slide playing
P3	MIX	Adjusts the mix amount of body resonance.

F3: WAH (VOX WAH)

This is a detailed simulation of two legendary VOX wah pedals; the V847 and the V848. You can use the CLOSE and OPEN knobs to adjust the tone when the pedal is closed and open, giving you a wide range of tonal variation.

Main	PEDAL	Adjusts the openness (position) of the wah pedal.
P1	TYPE	Selects either 47 (V847) or 48 (V848) as the wah type.
P2	ORDER	Selects the connection order. PRE/POST connects the wah before/after the Amp Model.
P3	CLOSE	Adjusts the tone when the wah pedal is closed (pedal back).
P4	OPEN	Adjusts the tone when the wah pedal is open (pedal forward).

F4: AUTO WAH

This models an auto wah unit that automatically applies a wah effect according to your picking dynamics (i.e., the strength with which you pick the strings). As with the VOX WAH, you can select either V847 or V848 as the wah type.

Main	SENS/POL	Adjusts the sensitivity of the wah to the volume of your guitar.
P1	ATTACK	Adjusts the response speed.
P2	ORDER	Selects the connection order.
P3	TYPE	PRE/POST connects the wah before/after the Drive/Amp Model. Selects either 47 (V847) or 48 (V848) as the wah type.

F5: VIB/PH (U-VIBE/PHASE)

This lets you select one of three models; a famous phase/vibrato effect with a pedal, a wide-range four-stage phaser that was made in Denmark and packaged in a black box, and a popular four-stage phaser that came in a banana-colored box. Use the TYPE to select the model.

Main	SPEED	Adjusts the vibrato/modulation speed.
P1	DEPTH	Adjusts the vibrato/modulation depth.
P2	ORDER	Selects the connection order. PRE/POST connects the effect before/after the Amp Model.
P3	TYPE	Selects the type. U1: U-VIBE set to Vibrato mode. U2: U-VIBE set to Chorus mode. or: Models the popular four-stage phaser. bL: Models the Danish phaser.
P4	MANUAL	Adjusts the center frequency of the sweep. MANUAL has no effect if DEPTH is set to 10.

F6: CH/FLN (CHORUS/FLANGER)

This is a chorus/flanger unit with a standard circuit structure.

Main	SPEED	Adjusts the modulation speed.
P1	DEPTH	Adjusts the modulation depth.
P2	RESO	Adjusts the amount of resonance.
P3	MANUAL	Adjusts the center frequency of the sweep. MANUAL has no effect if DEPTH is set to 10.

F7: OCTAVE

This models a pedal that generates a pitch one octave below the original input, mixing it with the original sound to add thickness.

This type of effect only works with single notes; chords will confuse it.

Main	EFFECT	Adjusts the mix level of the note one octave below.
P1	DIRECT	Adjusts the mix level of the original sound.

F8: RING MOD (RING MODULATOR)

This is a ring modulator; an effect that uses an oscillator to generate a sine wave which is then multiplied with the signal from your guitar to produce new harmonics.

Main	OSCFREQ	Adjusts the oscillator frequency.
P1	EFFECT	Adjusts the mix level of the effect sound.
P2	DIRECT	Adjusts the mix level of the original sound.
P3	FILTER	Adjusts the filter cutoff frequency.

F9: DRONE

This models the sympathetic strings (drone) of a sitar. Set the Key to match the song you're playing.

Main	KEY	Specifies the key of the drone.
P1	MIX	Adjusts the mix level of the drone.
P2	RESO	Adjusts the amount of resonance.

DRIVE/AMP models

The drive/amp model you select here will change the character of the tone controls and their placement within the circuitry, producing the response that's unique to each model. This choice also selects an appropriate cabinet model.

DRIVE models

d0: TUBE OD (TUBE OVERDRIVE)

Cabinet: C0 (TWEED 1x8)

This models an overdrive pedal housed in a garish, "seasick green" box, that is considered an all-time classic due to the wonderfully warm tones it produces.

d1: BTQ OD (BOUTIQUE OVERDRIVE)

Cabinet: C1 (TWEED 1x12)

This models an overdrive unit named after a half-human half-horse creature appearing in Greek fables.

d2: FAT DIST (FAT DISTORTION)

Cabinet: C2 (TWEED 4x10)

This models a pedal named after one of the most disliked rodents to ever walk the planet! The result is a smooth distortion rich in harmonics.

d3: OR DIST (ORANGE DISTORTION)

Cabinet: C3 (BLACK 2x10)

This models a classic distortion unit manufactured in Japan and packaged in an orange box.

Main	GAIN	Adjusts the gain.
P1	TONE	Adjusts the high-frequency tone.
P2	VOLUME	Adjusts the volume.

d4: METAL (METAL DISTORTION)

Cabinet: C9 (US V30 4x12)

This models a distortion unit that's ideal for metal.

d5: SHRED (SHRED DISTORTION)

Cabinet: C8 (US T75 4x12)

This distortion resembles the sound produced by a large amp stack.

Main	GAIN	Adjusts the gain.
P1	TEBLE	Adjusts the high-frequency tone.
P2	MIDDLE	Adjusts the mid-frequency tone.
P3	BASS	Adjusts the low-frequency tone.
P4	VOLUME	Adjusts the volume.

d6: FUZZ

Cabinet: C7 (UK H30 4x12)

Retro, rude 'n' raw ... the name says it all.

d7: OCTFUZZ (OCTAVE FUZZ)**Cabinet: C7 (UK H30 4x12)**

This models a legendary fuzz unit that adds a pitch one octave above the original. To get the best results, use your neck pickup and play above the 12th fret.

Main	GAIN	Adjusts the gain.
P1	TONE	Adjusts the high-frequency tone.
P2	VOLUME	Adjusts the volume.

AMP models**A0: BTQ CL (BOUTIQUE CLEAN)****Cabinet: C7 (UK H30 4x12)**

This models the Clean channel of a very expensive custom-order amp.

A1: BLK 2X12 (BLACK 2x12)**Cabinet: C4 (BLACK 2x12)**

This models a dual channel black-faced 2x12 combo amp that's considered a "must-have" by country and blues players.

A2: AC15**Cabinet: C5 (AC15TBX)**

This is modelled from Channel 2 of an amazing sounding 1962 VOX AC15, which is part of our vast amp collection.

A3: AC30TB**Cabinet: C6 (AC30TBX)**

This amp model produces clean sounds that are rich and jangly with a smooth yet detailed top end, and overdrives that have a glorious, throaty bark just like those classic, "Class A" tones that have made the original a "must have" in any serious player's amp collection.

A4: UK 68P**Cabinet: C7 (UK H30 4x12)**

This models the "High Treble" channel of a 1968 UK-manufactured 50-watt amp with a plexiglass front and four inputs.

A5: UK '80**Cabinet: C7 (UK H30 4x12)**

This models a UK-made 100-watt single-channel head with master volume, manufactured in 1983.

A6: UK MDN (UK MODERN)**Cabinet: C8 (UK T75 4x12)**

This models the high-gain channel of a modern 100-watt amp.

A7: US MDN (US MODERN)**Cabinet: C9 (US V30 4x12)**

This models the high-gain channel of a 100-watt high-gain, metal-plated beast of an amp made in California.

Main	GAIN	Adjusts the gain.
P1	TREBLE	Adjusts the high-frequency tone.
P2	MIDDLE	Adjusts the mid-frequency tone.
P3	BASS	Adjusts the low-frequency tone.
P4	VOLUME	Adjusts the volume.
P5	AMP/LINE	Use this setting to specify the type of device to which you've connected the AX3G; such as a guitar amp, mixer or recorder. This setting compensates the output from the guitar amp model so that it will be suitable for connection to the input jack of your guitar amp. A1: Use this setting if you've connected the AX3G to a clean-sounding amp, such as a typical of US-made open-backed combo. A2: Use this setting if you've connected the AX3G to an amp with a distinctive mid-range character, such as a UK-made open-backed combo. A3: Use this setting if you've connected the AX3G to a stack-type amp, such as a 4x12 closed-back cabinet. Ln: Use this setting if you've connected the AX3G to a line input, to the power amp input of a guitar amp, or to a recorder.

CABINET models

The cabinet models are associated with the drive/amp models.

C0: TWEED 1x8

The 8-inch Alnico speaker in this cabinet model is built into an open-backed cabinet featuring a simple amp with a single 6V6 output valve.

C1: TWEED 1x12

This model uses a single 12-inch speaker with an Alnico magnet in an open-backed cabinet, and is made in the USA by a revered name in vintage loudspeakers.

C2: TWEED 4x10

Originally designed for bass guitar, this is an open-backed speaker cabinet using Alnico speakers, and is suitable for many different styles of rock.

C3: BLACK 2x10

Two US-made ceramic-magnet speakers in an open-backed cabinet, a great choice for blues, jazz, or country.

C4: BLACK 2x12

This models an open-backed cabinet containing ceramic-magnetic speakers that accompanied the amp on which the BLACK 2x12 amp model is based, used widely for country or blues.

C5: AC15TBX

This is an open-back combo cabinet containing one of the famed 12-inch VOX Blue Alnico speakers, manufactured by Celestion in Ipswich, England.

C6: AC30TBX

This open-back cabinet contains two 12-inch VOX Blue Alnico speakers wired in series at 16 ohms for even more of that great VOX tone.

C7: UK H30 4x12

This models a heavy-duty closed-back cabinet containing 30-watt ceramic-magnet speakers, manufactured in the UK and dating from the late '60s.

C8: UK T75 4x12

This 4x12 closed-back cabinet model is a famous UK-built black box loaded with four modern 75-watt ceramic-magnet speakers.

C9: US V30 4x12

This models a black beast of a closed-back cabinet with ceramic-magnet speakers that comes from the same home in California as our US MODERN amp model. It's particularly popular among aficionados of metal.

MOD (MODULATION) effects

Here you can select one of 10 modulation-type effects.

F0: CL CHO (CLASSIC CHORUS)

This models a chorus unit that has two modes (chorus and vibrato), and is best-known for being built into a guitar amp.

Main	SPEED	Adjusts the modulation speed.
P1	DEPTH	Adjusts the modulation depth.
P2	MANUAL	Adjusts the center frequency of the sweep. If DEPTH is set to 10, MANUAL will not function.
P3	MODE	Selects the output mode. 1: Mono output. 2: Stereo mode in which the effect is panned right, and the dry sound panned left. 3: Vibrato mode, in which only the effected sound is output. Setting MANUAL to 10 will minimize the delay of the output.

F1: MT CHO (MULTI TAP CHORUS)

This is a chorus with independent taps for left/center/right, adding depth and spaciousness to your sound.

Main	SPEED	Adjusts the modulation speed.
P1	DEPTH	Adjusts the modulation depth.
P2	TIME	Adjusts the delay time.
P3	MIX	Adjusts the mix level of the effect.

F2: CL FLN (CLASSIC FLANGER)

A model of a truly classic analogue flanger that "unchained" a highly influential modern guitarist who many hail as the "godfather of two handed tapping."

Main	SPEED	Adjusts the modulation speed.
P1	RESO	Adjusts the amount of resonance.
P2	DEPTH	Adjusts the modulation depth.
P3	MANUAL	Adjusts the center frequency of the sweep. If DEPTH is set to 10, MANUAL will not function.
P4	MIX	Adjusts the mix amount of the effect.

F3: BI CHO (BI CHORUS)

This is a chorus model unique to the AX3G. It provides two chorus units, CHORUS 1 and CHORUS 2, and lets you connect the two units not only in series or in parallel, but also to synchronize or de-synchronize the two LFOs. It produces a variety of tones that cover a range from wonderfully spacious sounds to bizarre flanger-like sounds with complex modulation.

Main	SPEED 1	Adjusts the modulation speed of CHORUS 1.
P1	SPEED 2	Adjusts the modulation speed of CHORUS 2. This will not function if MODE is set to 2 or 3.
P2	DEPTH	Adjusts the modulation depth of CHORUS 1/2.
P3	RESO	Adjusts the amount of resonance for CHORUS 1/2.
P4	MODE	Specifies the connection and LFO for CHORUS 1/2. 1: CHORUS 1/2 are connected in series. 2: CHORUS 1/2 are connected in parallel. 3: CHORUS 1/2 are connected in parallel, and their LFOs are synchronized. 4: CHORUS 1/2 are connected in parallel, and their LFOs are synchronized in opposite phase (Stereo mode).

F4: DUO PH (DUO PHASE)

This is an amazing phaser that provides two six-stage phasers; PHASER 1 and PHASER 2. They can be connected in series (to make a pseudo-twelve-stage phaser!) or in parallel, and you can also synchronize or de-synchronize the two LFOs.

Main	SPEED 1	Adjusts the modulation speed of PHASER 1.
P1	SPEED 2	Adjusts the modulation speed of PHASER 2. This will not function if MODE is set to 2, 4, or 5.
P2	DEPTH	Adjusts the modulation depth of PHASER 1/2.
P3	RESO	Adjusts the amount of resonance for PHASER 1/2.
P4	MODE	Specifies the connection and LFO for PHASER 1/2. 1: PHASER 1/2 are connected in series. 2: PHASER 1/2 are connected in series and their LFOs are synchronized to create a pseudo-twelve-stage phaser. 3: PHASER 1/2 are connected in parallel. 4: PHASER 1/2 are connected in parallel, and their LFOs are synchronized (Stereo mode). 5: PHASER 1/2 are connected in parallel, and their LFOs are synchronized in opposite phase (Stereo mode).

F5: TREM (TEXTREM)

This models the popular tremolo circuit that's built into the BLACK 2x12 model. The SPREAD setting lets you produce a panning effect that spreads to left and right.

Main	SPEED	Adjusts the tremolo speed.
P1	DEPTH	Adjusts the tremolo depth.
P2	SPREAD	Adjusts the left/right spaciousness.
P3	LEVEL	Compensates the output level.

F6: ROTARY

This models a stereo rotary speaker.

Main	SPEED	Adjusts the rotational speed of the speaker.
P1	DEPTH	Adjusts the modulation depth.

F7: PITCH (PITCH SHIFTER)

This is a pitch shifter with a range of two octaves up or down, rivaling sophisticated rack-mounted signal processors.

Main	PITCH	Adjusts the pitch in semitone steps.
P1	EFFECT	Adjusts the level of the effect.
P2	DIRECT	Adjusts the level of the direct sound.
P3	FINE	Adjusts the pitch in one-cent units.
P4	TRACKING	Adjusts the tracking of the pitch shifter (i.e., how closely it will follow). Shorter settings are effective if the PITCH setting is close to 0, and longer settings are effective if the PITCH setting is close to +/-12. While listening to the pitch-shifted sound, adjust this so that playing is easier.

F8: RND FILT (RANDOM STEP FILTER)

This filter randomly changes the peak frequency.

Main	SPEED	Adjusts the modulation speed.
P1	MIX	Adjusts the mix level of the effect.
P2	RESO	Adjusts the amount of resonance.
P3	MANUAL	Adjusts the center frequency.
P4	DEPTH	Adjusts the modulation depth.

F9: FILTRON

This is an envelope controlled filter - a filter that opens and closes according to the guitar input.

Main	SENS/POL	Adjusts the sensitivity of response to the guitar volume, and the direction of movement.
P1	ATTACK	Adjusts the speed of response.
P2	RESO	Adjusts the amount of resonance.
P3	MANUAL	Sets the cutoff frequency.
P4	DEPTH	Adjusts the depth of the effect. If DEPTH is set to 10, MANUAL will not function.

DELAY/REVERB effects

DELAY effects

F0: ECHO+ (ECHO PLUS)

This models one of the most respected analogue tape echo machines ever made. In the original, the "echo" is produced by a playback head and the exact "delay time" is set by varying the motor speed. Many professionals prefer these "lo-fi" units because of the warm, dark echoes they produce.

F1: MLT HD (MULTI HEAD ECHO)

This is a model of a tape echo unit boasting three playback heads. The echo from each head has its own feedback loop, letting you create warm and complex "multitap" echo effects.

Main	MIX	Adjusts the mix amount of the delay.
P1	TIME	Sets the delay time.
P2	FEEDBACK	Adjusts the amount of feedback.
P3	TONE	Adjusts the tone of the delay.

F2: MOD DLY (MODULATION DELAY)

This models Korg's first digital delay, the SDD-3000. You can also use this to produce chorus or flanger-like effects by setting a short TIME and using the LFO to modulate it.

Main	MIX	Adjusts the mix amount of the delay.
P1	TIME	Sets the delay time.
P2	FEEDBACK	Adjusts the amount of feedback.
P3	SPEED	Adjusts the modulation speed.

F3: ST DELAY (STEREO DELAY)

A stereo delay with a time difference between the left and right channels adds a spacious feeling.

F4: PP DELAY (PING PONG DELAY)

This is a stereo delay where the sound bounces between the left and right channels.

Main	MIX	Adjusts the mix amount of the delay.
P1	TIME	Sets the delay time.
P2	FEEDBACK	Adjusts the amount of feedback.
P3	TONE	Adjusts the tone of the delay.

REVERB effects

F5: SLAP

This models the reverb of a very small space with short reverberation.

F6: SPRING

A model of the spring reverb system used in guitar amps - ideal for surf music!

F7: PLATE

This models a type of reverb unit that works by vibrating a metal plate instead of a spring. It is adjusted to a fairly short reverb time. This reverberation is characterized by a rapid attack, and is suitable for percussive playing.

F8: ROOM

This models the reverberation of a typical room, with numerous early reflections.

F9: HALL

This models the reverberation of a concert hall with numerous echoes.

Main	MIX	Adjusts the mix amount of the reverb.
P1	TIME	Sets the reverb time. The relation between this setting and the actual length of reverberation will differ depending on the reverb type.
P2	HI DAMP	Adjusts the attenuation of the high-frequency range.
P3	LO DAMP	Adjusts the attenuation of the low-frequency range.

Preset program list

No.	Name	Type	For	Pre FX	Drive/Amp	Cabinet	Mod	Delay/Reverb
41	AC15	Crunch	AMP	off	A2: AC15	off	off	F7: PLATE
42	PEACH	OD	AMP	F0: COMP	A4: UK 68P	off	off	F8: ROOM
43	UK MODRN	Lead	AMP	off	A6: UK MDN	off	off	F8: ROOM
44	*ICE*	SF	AMP	F1: PICKUP	A0: BTQ CL	off	F7: PITCH	F0: ECHO+
45	GIBBY AC	Acoustic	AMP	F2: AC SIM	off	off	off	F8: ROOM
46	TUBE OD	OD	AMP	off	d0: TUBE OD	off	off	F9: HALL
47	AUTO WAH	Wah	AMP	F4: AUTO WAH	A5: UK' 80	off	off	F6: SPRING
48	RESO AC	Acoustic	AMP	F2: AC SIM	off	off	off	F5: SLAP
49	BTQ CL	Clean	AMP	off	A0: BTQ CL	off	F3: BI CHO	F6: SPRING
50	AC30TB	Crunch	AMP	off	A3: AC30TB	off	F5: TREM	off
51	UK 68P	Crunch	AMP	off	A4: UK 68P	off	off	F8: ROOM
52	SITAR(D)	SF	AMP	F9: DRONE	off	off	off	F7: PLATE
53	MARTY AC	Acoustic	AMP	F2: AC SIM	off	off	off	F9: HALL
54	1973	Clean	AMP	F6: CH/FLN	A0: BTQ CL	C7: UK H30 4x12	off	F6: SPRING
55	APPLE	Wah+Crunch	AMP	F4: AUTO WAH	A3: AC30TB	off	off	F7: PLATE
56	OCTAFUZZ	Dist	AMP	F0: COMP	d7: OCTAFUZZ	off	off	F6: SPRING
57	OR DIST	Dist	AMP	off	d3: OR DIST	off	off	F7: PLATE
58	CLYED WAH	Wah	AMP	F3: WAH	d2: FAT DIST	off	off	F8: ROOM
59	US MORDN	Lead	AMP	off	A7: US MDN	off	off	F0: ECHO+
60	RND FILT	SF	AMP	off	A1: BLK 2x12	off	F8: RND FILT	F2: MOD DLY
61	FILTRON	SF	AMP	off	d0: TUBE OD	off	F9: FILTRON	off
62	ROTARY	SF	AMP	off	off	off	F6: ROTARY	F6: SPRING
63	UK' 80S	Lead	AMP	off	A5: UK '80	off	F2: CL FLN	F6: SPRING
64	VULGAR D	Lead	AMP	off	A7: US MDN	C9: US V30 4x12	F1: MT CHO	F9: HALL
65	CLEAN	Clean	AMP	off	A1: BLK 2x12	off	off	F5: SLAP
66	CRUNCH	Crunch	AMP	off	A3: AC30TB	off	off	F7: PLATE
67	DIRT	Lead	AMP	off	A5: UK' 80	off	off	F6: SPRING
68	SOLO	Solo	AMP	F0: COMP	A6: UK MDN	off	off	F0: ECHO+
69	ACOUSTIX	Acoustic	LINE	F2: AC SIM	A0: BTQ CL	off	F0: CL CHO	F5: SLAP
70	COBO	Clean	LINE	off	A2: AC15	C5: AC15TBX	off	F9: HALL
71	SHRED84	Lead	LINE	off	A7: US MDN	C9: US V30 4x12	F1: MT CHO	F0: ECHO+
72	UFO	Wah+Solo	LINE	F3: WAH	d5: SHRED	C8: UK T75 4x12	off	F0: ECHO+
73	AXIS	Clean	LINE	F1: PICKUP	A3: AC30TB	C6: AC30TBX	off	F1: MLT HD
74	SILVER	Lead	LINE	off	A5: UK' 80	C7: UK H30 4x12	F0: CL CHO	F5: SLAP
75	2005	Lead	LINE	F1: PICKUP	A6: UK MDN	C9: US V30 4x12	off	F8: ROOM
76	STRIPE	Solo	LINE	F7: OCTAVE	d5: SHRED	C8: UK T75 4x12	off	F5: SLAP
77	AC CREAM	Acoustic	LINE	off	A3: AC30TB	C6: AC30TBX	off	F8: ROOM
78	PHASED	Crunch	LINE	F5: VIB/PH	A3: AC30TB	C6: AC30TBX	F4: DUO PH	F6: SPRING
79	KSE MOSH	Solo	LINE	off	d5: SHRED	C8: UK T75 4x12	F0: CL CHO	F9: HALL
80	TREMPAN	SF	LINE	off	A5: UK' 80	C8: UK T75 4x12	F5: TREM	F0: ECHO+