iPB-10

PROGRAMMABLE PEDALBOARD

OWNER'S MANUAL

DigiTech by HARMAN

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Introduction

The iPB-10 Programmable Pedalboard sets a new standard for guitar signal processing. By harnessing the power of the iPad®, it combines the simplicity of a pedalboard with the flexibility of a multi-effects system. The iPB-10 unleashes the ability to create and control guitar effects like never before.

Pedalboard Simplicity

The iPB-10 allows you to create your ultimate pedalboard, all on your iPad. Design a pedalboard by simply dragging and dropping up to 10 different pedals, in any order, to each pedalboard. You can even add an amp and cabinet to each setup. With 87 different pedals, 54 amps, and 26 cabinets to choose from, your options are virtually unlimited. Simply swipe your finger across the iPad to rearrange your pedals, turn them on and off, or to adjust their knobs.

Multi-Effects Flexibility

Traditional multi-effect devices have given you the flexibility to change the entire configuration of your signal chain with a single footswitch. The iPB-10 brings the concept of presets to a pedalboard. This allows you to save 100 of your favorite pedalboards with the touch of your finger, and instantly recall them with the stomp of your foot. You can have a different pedalboard for each gig, set, song, or even switch pedalboards within a song.

Once you experience the flexibility of the iPB-10 Programmable Pedalboard, with its drag and drop design, you will change the way you think about guitar effects forever.

Features/Included Items

Features

- Intuitive iPB-Nexus User Interface for iPad
  (iPad sold separately)
- Up to 10 Pedals per Pedalboard Setup
- Internal Storage for up to 100 User Pedalboard Setups
  (additional setups can be stored in the iPB-Nexus library)
- Includes 87 Stompbox Pedals, 54 Amplifiers, and 26 Cabinets
- Dual 7-Segment Display
  (for easy visibility of bank selection)
- Stompbox Loop and Footswitch
  (for easy integration & bypassing of external effects)
- Amp/Preamp Loop and Footswitch
  (for easy integration & bypassing of external amplifiers or preamps)
- Audio Streaming to and from the iPad
- USB Port
  (for recording straight to a computer)
- Balanced Stereo XLR Outputs w/Ground Lift Switch and Amplifier Emulation
- Stereo 1/4” Outputs with Amp/Mixer Switch
- Rugged Footswitches
  (for hands-free operation)
- Assignable Expression Pedal

Included Items

Before you get started, please make sure that these items are in the box:

- iPB-10 Footswitch Pedalboard
- Power Supply
- 2 iPad Mounting Inserts
- Safety Information & Quick Start Insert Card

We took a lot of care when we put this product together. Everything should be included and in perfect working order. If anything’s missing, contact the factory at once @ (801) 566-8800. Help us get to know you by registering online at www.digitech.com.

Hardware/Software Requirements

iTunes® & iPad® Requirements

- iTunes 10.2 or later recommended
  (free download from www.itunes.com/download)
- iTunes Store account
- 200MB of available disk space
- 512MB of RAM
- USB 2.0 Port
- iPad® or iPad2®

Mac® Requirements

- Mac computer with an Intel, PowerPC G5 or G4 processor
- Mac OS X v10.5.8 or later
- QuickTime 7.6 or later
- Safari 4.0.3 or later

Windows® Requirements

- PC with a 1GHz Intel or AMD processor
- Windows XP Service Pack 3 or later, Windows Vista, or Windows 7
- QuickTime 7.6.6 or later is required with compatible audio card

Disable iPad® Notifications & Alerts

Ensure notifications and alerts from other applications do not disrupt your playing by disabling them in your iPad General Settings.

To disable system alerts on your iPad:

1. Go to Settings.
2. Go to General >> Sounds.
3. Slide the volume level to the lowest setting.
4. Set all switches to “OFF”.

To disable application notifications on your iPad:

1. Go to Settings.
2. Go to Notifications.
3. Set Notifications to “OFF”.
4. Return to the iPB-Nexus application.

Disable Auto-Brightness

It may be desirable to disable the iPad's Auto-Brightness feature for use with the iPB-Nexus application.

To disable Auto-Brightness on your iPad:

1. Go to Settings.
2. Go to Brightness & Wallpaper.
3. Set the Auto-Brightness switch to "OFF".
4. Return to the iPB-Nexus application.


Pedalboard
My Tones
Help
DigiTech
Tuner
Volume
Settings
Help Icon
Opens the help file within the iPB-Nexus app.
Tuner Icon
Tune your guitar here.
My Tones Icon
Opens the My Tones library, where all factory and user tones reside.
Volume Icon
Use this to set the volume for each tone independently.
Pedalboard Icon
This is the home screen, where most programming and operation is performed.
Settings Icon
Set all of the iPB's global parameters here.
iPB-Nexus Icons

Quick Save Button

Touching this button saves the currently loaded tone. Use this option for quickly overwriting a tone after making edits.

Save New Button

Touching this button allows you to save a new user tone or make a copy of an existing tone. Use this option when you don't want to overwrite the currently loaded tone.

Edit Button

Touching this button toggles between Edit mode and Performance mode. In Edit mode, the entire pedalboard chain can be viewed. Pedals can be added, deleted, and rearranged in any order.

Pedalboard Window


Pedalboard
My Tones
Help
DigiTech
Tuner
Volume
Settings
20:1 Stellar
Loaded Tone
This display shows the currently loaded tone along with the bank and footswitch it is assigned to.
Save New
Edit
Banks
Use this slider to select one of the 20 banks, each containing 5 custom tones, providing 100 tones in all.
Tone Buttons
These buttons display the tones in each bank. If the tone is active, the red LED will be lit.
1 2 3 4 5 6 7 8 9 10
Bank 20
11 12 13 14 15 16 17 18 20
Stellar 1
Reversal 2
Analog Boy 3
Stutter 4
Dive Bomb 5

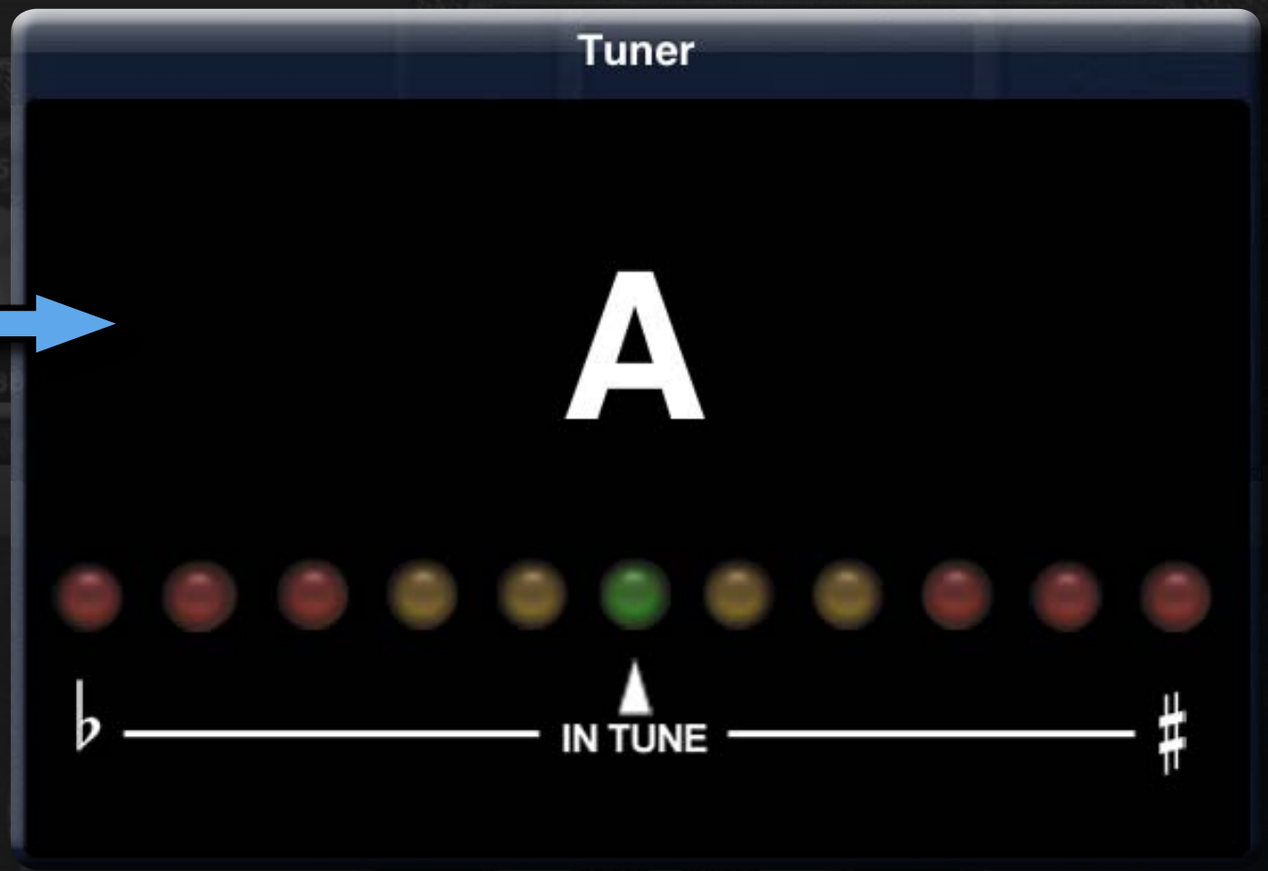

Pedalboard
My Tones
Help
DigiTech
Tuner
Volume
Settings
20:1 Stellar
GAIN
BASS
MIDDLE
TREBLE
AMP
Save New
Edit
Amplifier
This section displays the currently selected amplifier and allows you to edit the amp's controls.
Cabinet
This section displays the currently selected cabinet.
HINT: Tap once on either the amp or cabinet image to select from over 50 amps and cabinets to create your own custom sound!

HINT: Double tapping on a pedal will zoom in on the controls to make editing quick and easy. Tap the footswitch to turn the pedal on and off. A single tap on the pedal will open My Gear allowing you to swap out the pedal for another.

My Tones Window

Tuner

Tap the Tuner icon to enable the built-in tuner. Simply play a string and the note will be displayed. The LEDs will indicate whether or not the note is in tune, allowing you to make the proper adjustments.



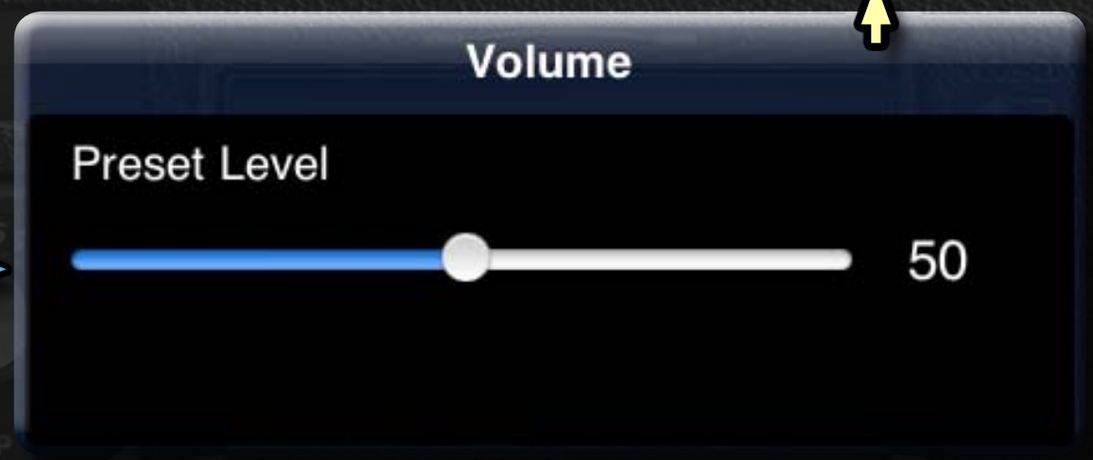
Accessing the Tuner from the iPB-10

To access the tuner from the iPB-10 footswitches, simply press and hold the currently active preset's footswitch. The iPB-10 will enter Bypass mode briefly then enter the Tuner. To exit the Tuner, press any footswitch.

Tuner Window

Tone Volume

Tap the Volume icon and use the slider to increase or decrease the level for the current tone. Volume can be saved with each tone individually.



Volume Window

App Version
This field displays the current installed version of the iPB-Nexus application.

Firmware Version
When connected to the iPB-10 Pedalboard, this field displays the current installed version of the iPB-10 firmware.

Tuner Reference
This option allows you to set the tuner's reference point.

Record Out Level
When recording to the iPad or via USB to a computer DAW, this option changes the
digital signal level sent from the iPB-10 up to the iPad or computer DAW (the range is -12 dB - +24 dB).

XLR Mix
When recording to the iPad or via USB to a computer DAW and monitoring the mix from the iPB-10 XLR outputs, this option allows you to set the mix between the track your recording (iPB-10) and playback from the iPad or DAW (USB/iPad).

1/4" Mix
When recording to the iPad or via USB to a computer DAW and monitoring the mix from the iPB-10 1/4" line outputs, this option allows you to set the mix between the track your recording (iPB-10) and playback from the iPad or DAW (USB/iPad).

Calibrate Expression Pedal
This option guides you through the iPB-10 Expression Pedal calibration procedure.

About
This option provides additional details about the iPB-Nexus software app.

Settings Window

iPB-10 Top Panel

LED Display

Displays the currently selected bank in the iPB-10 Pedalboard (1-20).

Bank UP/DOWN Footswitches

Use these footswitches to select a tone bank.

1-5 Footswitches

Once a bank is selected, use these footswitches to select one of 5 different tones within the selected bank. When the tone is active, it's footswitch LED will light.

iPB-10 Top Panel

Stomp Loop

This footswitch enables and disables the mono stompbox effects loop. The LED lights when the stomp loop is enabled.

Amp Loop

This footswitch enables and disables the amp loop. The LED lights when the amp loop is enabled.

Expression Pedal

This pedal provides real-time control of Volume, Wah, or any other assigned effect parameter. Rock the pedal forward and press firmly to toggle between controlling the Wah and the other assigned parameter.

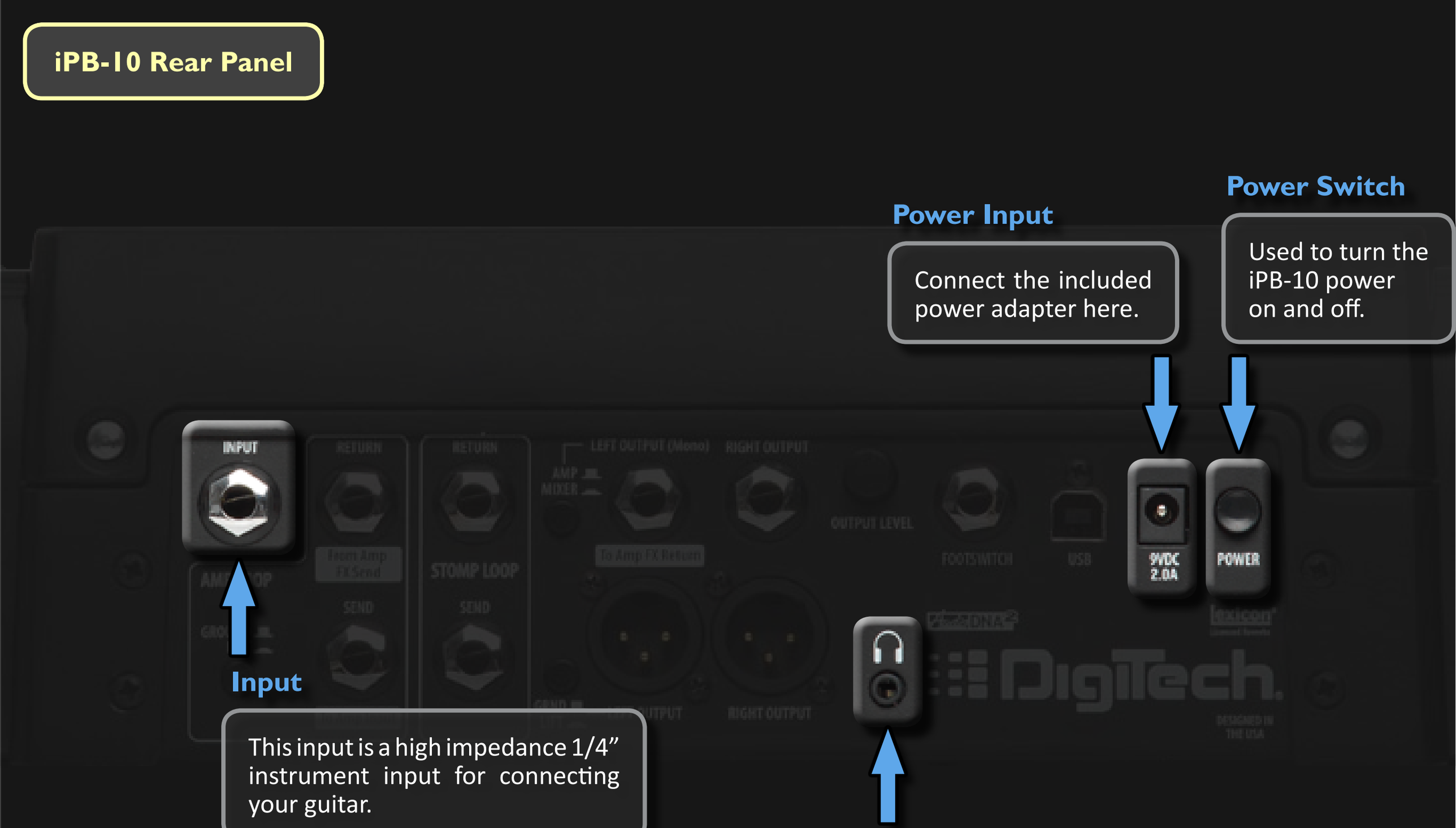
NOTE: When using the Expression Pedal, the Wah will only be controlled if it exists in the effects chain.

NOTE: Status messages will be displayed if the AMP or STOMP footswitches are pressed and the Amp or Stomp Loop modules are not used in the current preset Tone (unavailable), or if nothing is connected to these jacks (not connected).

A-E Footswitches

Use these footswitches to turn the assigned effect pedals on and off. When a pedal is active, it's footswitch LED will light.

iPB-10 Rear Panel



Power Input

Connect the included power adapter here.

Power Switch

Used to turn the iPB-10 power on and off.

Input

This input is a high impedance 1/4” instrument input for connecting your guitar.

Headphone Output

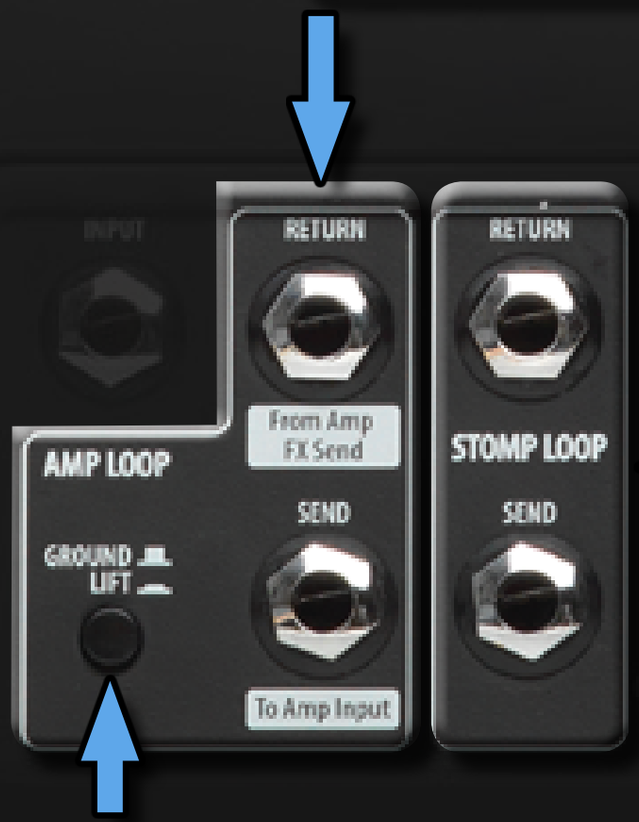
Connect headphones here. This output is optimized for use with headphones having an impedance of 50 Ohms or greater.

iPB-10 Rear Panel

NOTE: Status messages will be displayed if the AMP or STOMP footswitches are pressed and the Amp or Stomp Loop modules are not used in the current preset Tone (unavailable), or if nothing is connected to these jacks (not connected).

Amp Loop

These 1/4” send and return jacks allow you to connect an external preamp or amplifier and use the tone from these components instead of the internal amplifiers of the iPB-10.



Stomp Loop

These 1/4” send and return jacks allow you to insert an external stompbox effect pedal (or chain of effects) into the iPB-10 signal path.

Amp Loop Ground Lift Switch

This switch can be enabled to help prevent unwanted hum or buzz caused by ground loops between the iPB-10 and an externally connected amplifier or preamp.

iPB-10 Rear Panel

1/4” Line Outputs

These 1/4” outputs can be plugged into a guitar amplifier or to the inputs of a mixer or recording device.

Amp/Mixer Switch

This switch optimizes the 1/4” line outputs for connecting to either a guitar amp or directly into the inputs of a mixer.

Output Level

This knob controls the output level of the 1/4” outputs.

XLR Ground Lift Switch

This switch lifts pin 1 – of the XLR mixer outputs – from all ground references. This may be necessary to help solve troublesome ground loops that can cause hum in the system, especially when both XLR and 1/4” outputs are used together.

XLR Mixer Outputs

The XLR outputs are designed for connecting to a recording device or mixing console. These outputs always have speaker compensation active as they are intended to be connected to a full range audio system.

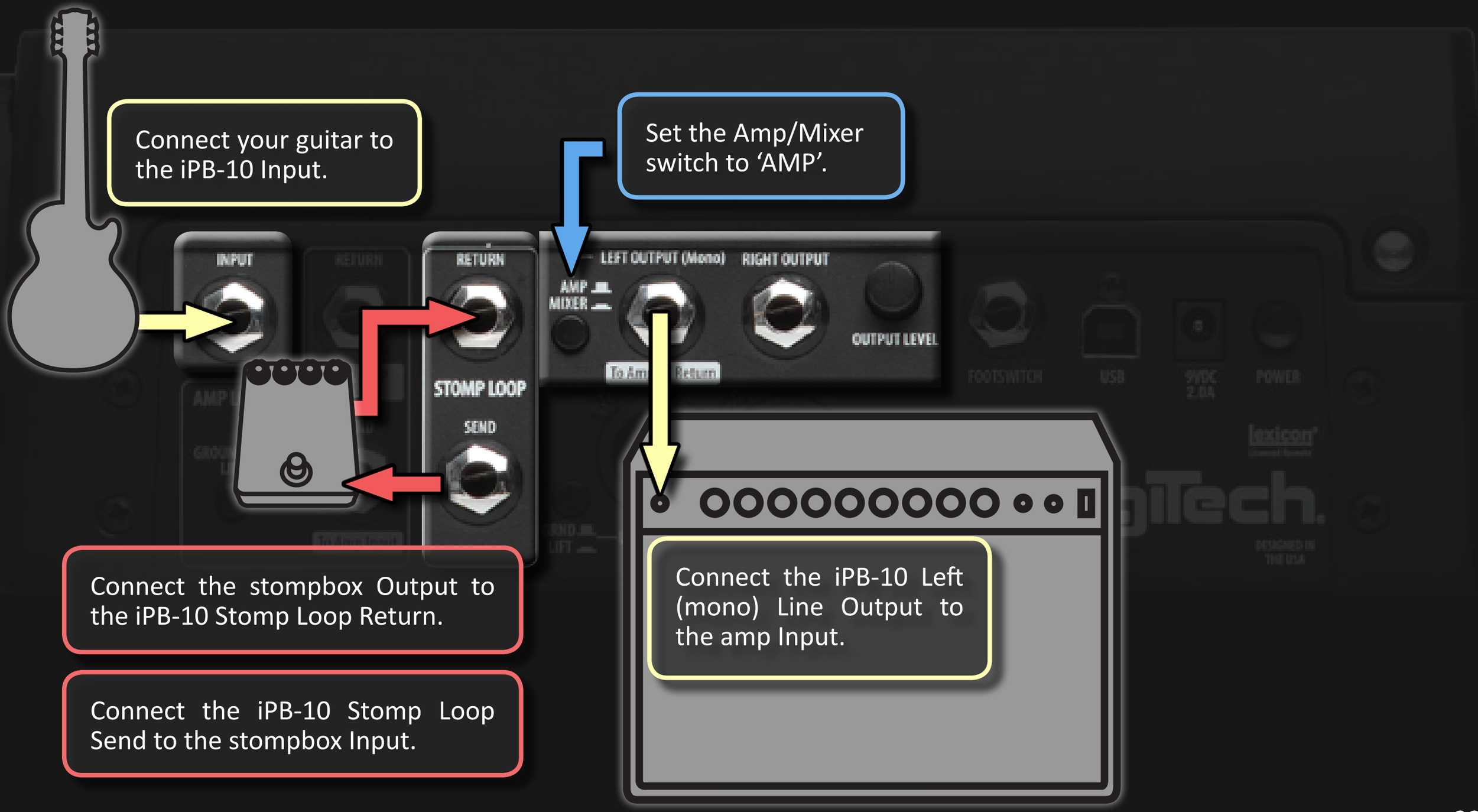
iPB-10 Rear Panel

USB Port

The USB port connects the iPB-10 to a computer for recording to your favorite DAW software. This port streams four channels of audio (2 up/2 back).

Connection Diagrams

Amp with Stomp Loop



Connection Diagrams

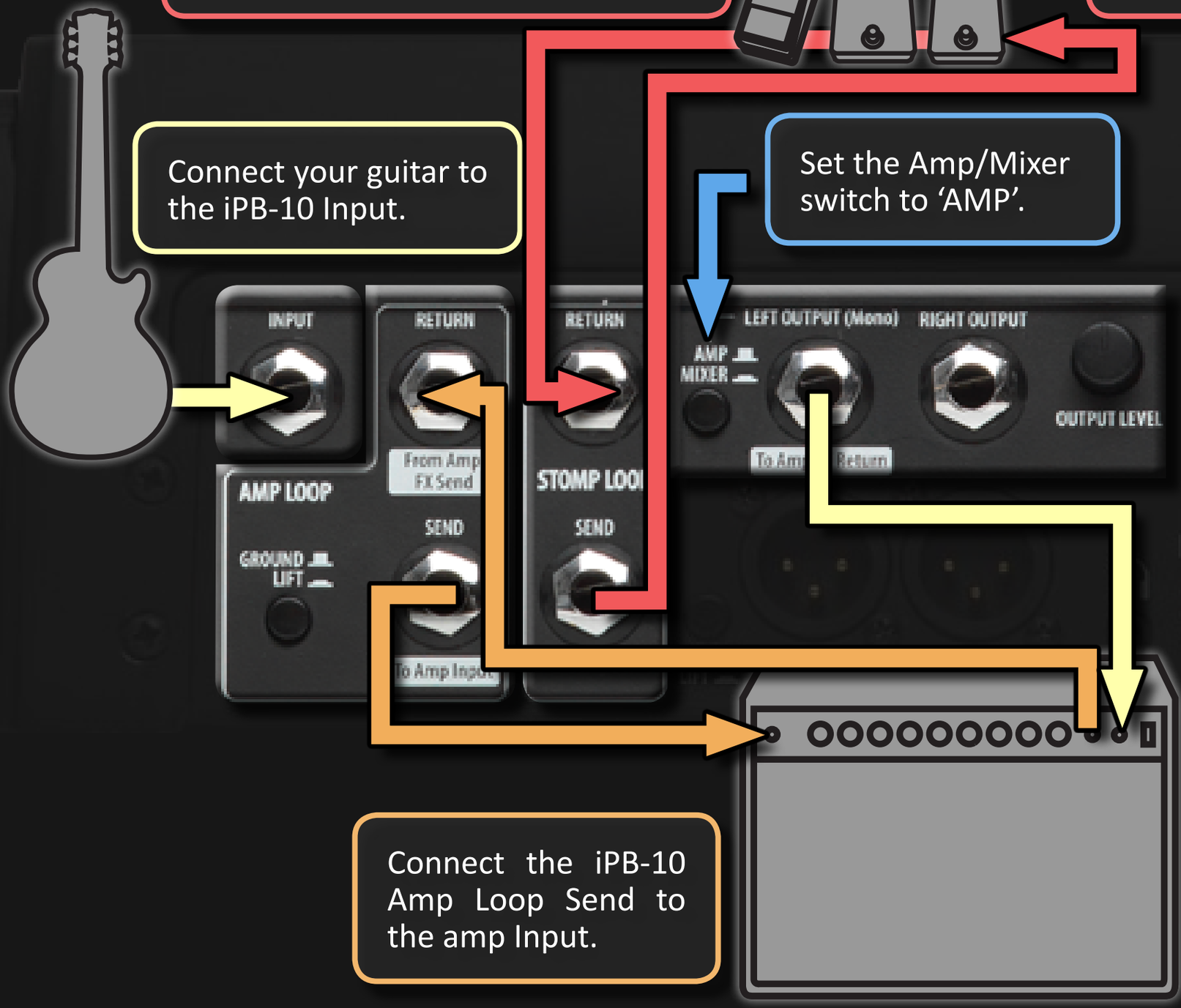
Amp Loop & Stomp Loop

Connect the stompbox Output to the iPB-10 Stomp Loop Return.

Connect the iPB-10 Stomp Loop Send to the stompbox Input.

Connect your guitar to the iPB-10 Input.

Set the Amp/Mixer switch to ‘AMP’.



Connect the iPB-10 Left (Mono) Line Out to the amp Loop Return.

Connect the amp Loop Send to the iPB-10 Amp Loop Return.

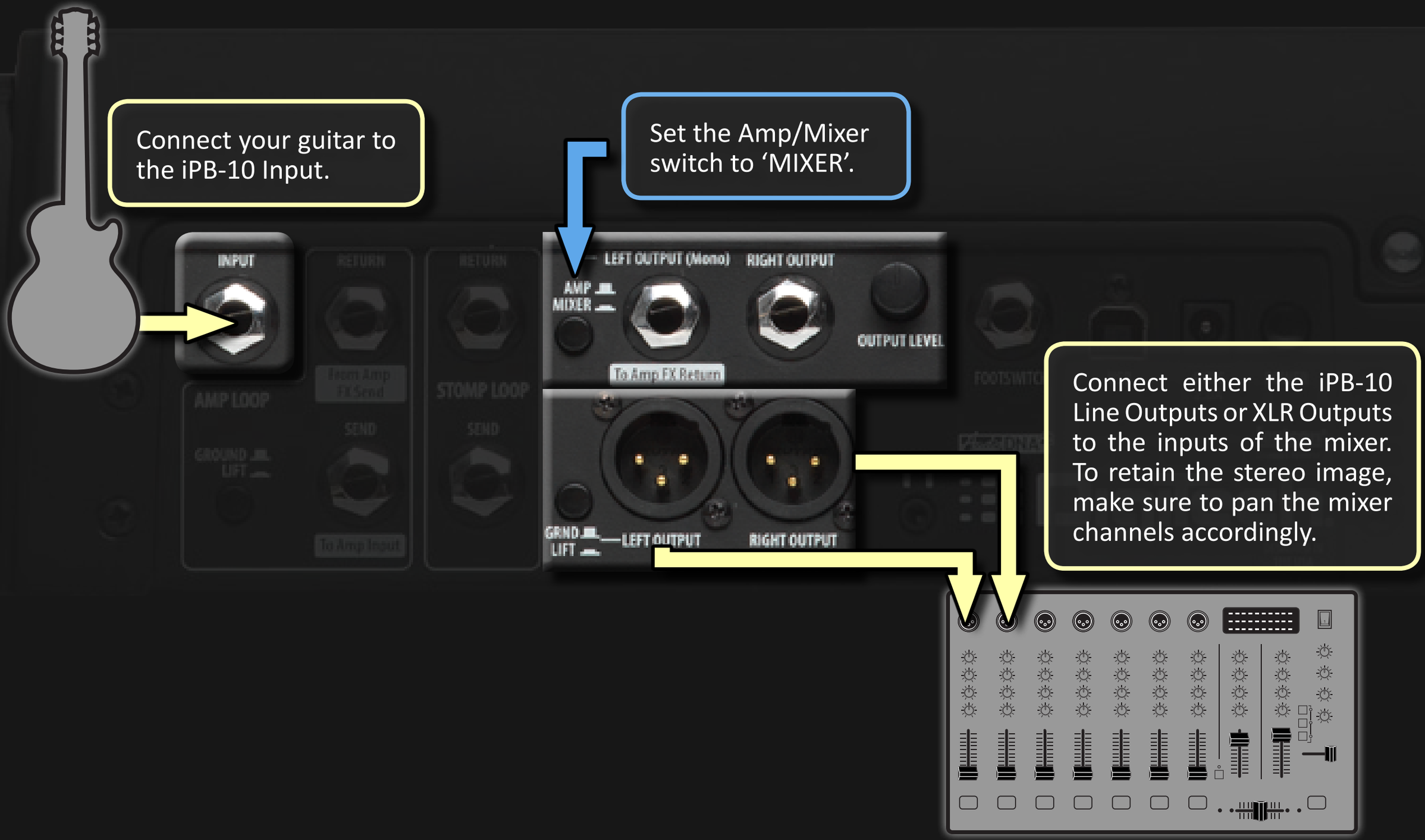
Connect the iPB-10 Amp Loop Send to the amp Input.

Connection Diagrams

Mixer

Connect your guitar to the iPB-10 Input.

Set the Amp/Mixer switch to ‘MIXER’.



Connect either the iPB-10 Line Outputs or XLR Outputs to the inputs of the mixer. To retain the stereo image, make sure to pan the mixer channels accordingly.

Loading Tones

Loading Tones from the iPB-Nexus App

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Drag the Bank selector to the desired Bank (you may not need to perform this step if the desired bank has already been selected).

3. Tap on pads 1-5 to select the desired Tone.

Loading Tones from the iPB-10

1. Use the BANK UP or BANK DOWN footswitches to select a bank (you may not need to perform this step if the desired bank has already been selected).

2. Press one of the 1-5 footswitches to select the desired tone.

Working With Pedals

Changing Pedal Settings

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Expansion bar to expand the view and show all pedals.

3. Place your finger on the knob you want to modify and drag it up to increase the value or down to decrease the value. A pop over display will appear providing instant feedback as the setting is changed. Once the desired value is reached, lift your finger from the window. The setting will remain changed at this point.

HINT: Tapping twice on any effect pedal will zoom in on the pedal, making it even easier to adjust the effect parameters. Tap anywhere, other than on a knob or switch, to exit zoom view.

HINT: Tapping on the footswitch for each pedal allows you to bypass and engage the pedal (the LED will light when the pedal is engaged).

Working With Pedals

Changing Pedals – Performance Mode

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Expansion bar to show all pedals.

3. Touch the effect pedal you would like to swap out for another pedal.

4. A window will appear showing all available pedals for the selected effect type. Simply touch the effect pedal you would like to select and it will replace the old effect pedal.

5. Once the desired selection has been made, touch the Done button.

Working With Pedals

Changing Pedals – Edit Mode

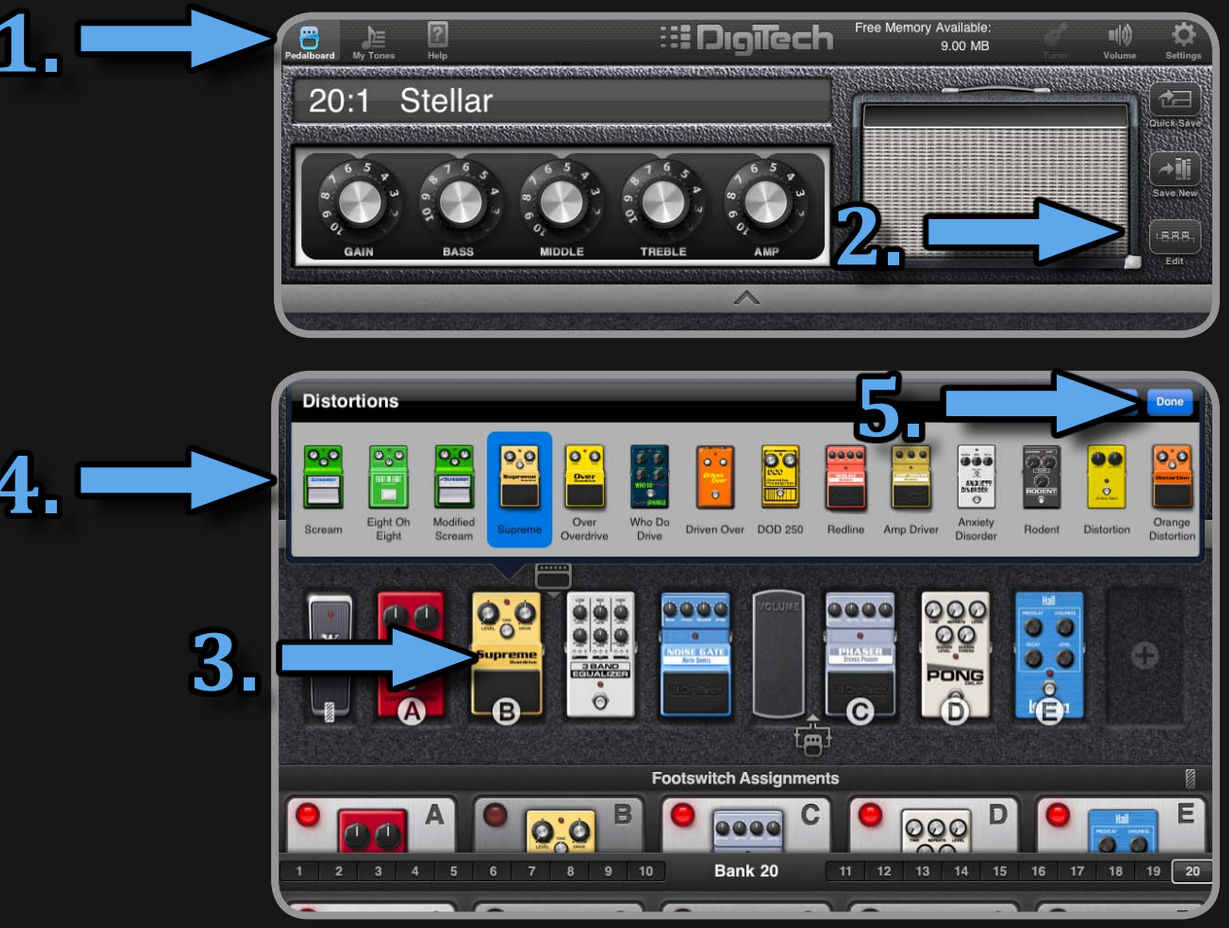
1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Edit button to display the Edit screen.

3. Touch the effect pedal you would like to swap out for another pedal.

4. A window will appear showing all available pedals for the selected effect type. Simply touch the effect pedal you would like to select and it will replace the old effect pedal.

5. Once the desired selection has been made, touch the Done button.



Working With Pedals

Adding Pedals

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

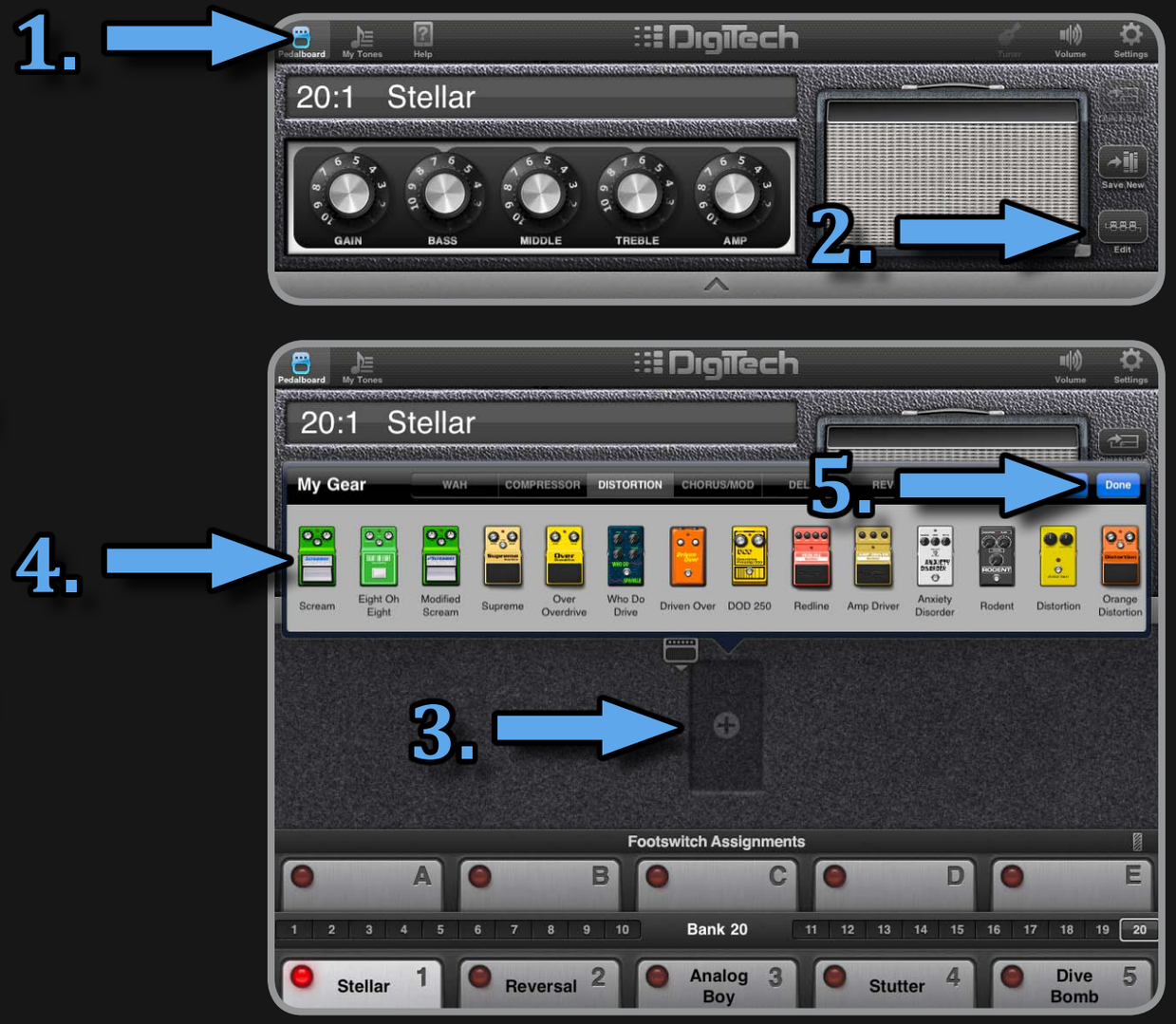
2. Touch the Edit button to display the Edit screen.

3. Touch the ⊕ icon in the empty pedal slot.

4. A window will appear, displaying all available effect types (i.e. Delay, Mod, Chorus, etc.). Select the desired effect type then select the desired pedal from the list.

5. Once the desired selection has been made, touch the Done button.

6. Repeat steps 3-5 to add additional pedals to the pedal board.



Working With Pedals

Deleting Pedals

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. If you would like to see the pedals in the order they are connected, touch the Edit button (optional).

3. Touch the effect pedal you would like to delete.

4. A window will appear. Simply touch the Delete button to delete the effect pedal from the signal effects chain.

5. Once all edits have been made, touch the Performance button to get back to Performance mode (only if step2 was performed).

HINT: Pedals can be deleted from either Performance mode or Edit mode.

Working With Pedals

Reordering Pedals

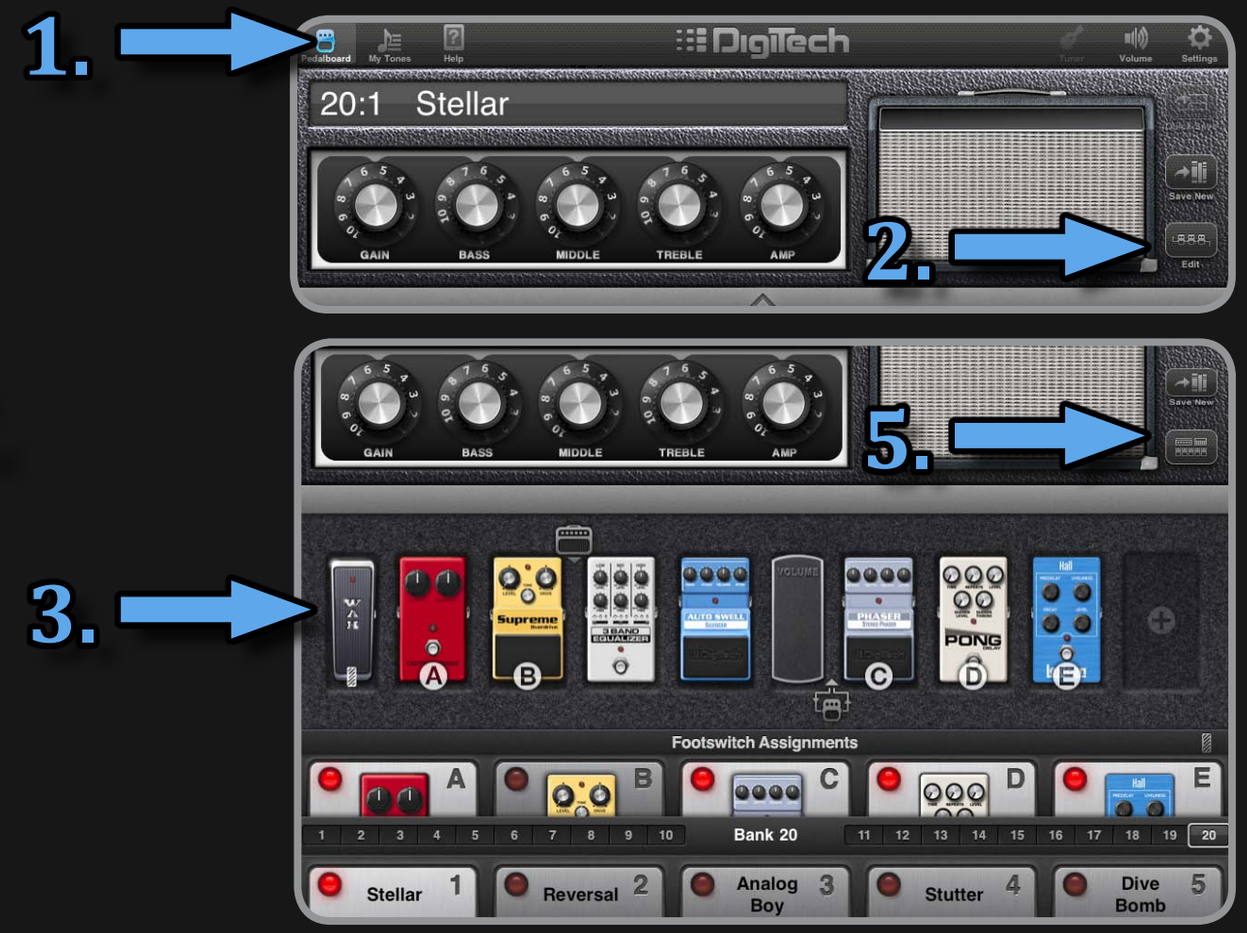
1. If the Pedalboard window is not already active, touch the Pedalboard icon.

2. Touch the Edit button to display the Edit screen.

3. Place your finger on the effect pedal you would like to move and drag it to the position in the signal chain you would like to move it to.

4. Repeat step 3 for any other pedals you would like to reorder.

5. Once complete, touch the Performance button to get back to Performance mode.



Working With Amps

Adding an Amp to the iPB-10 Signal Path

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Edit button to display the Edit screen.

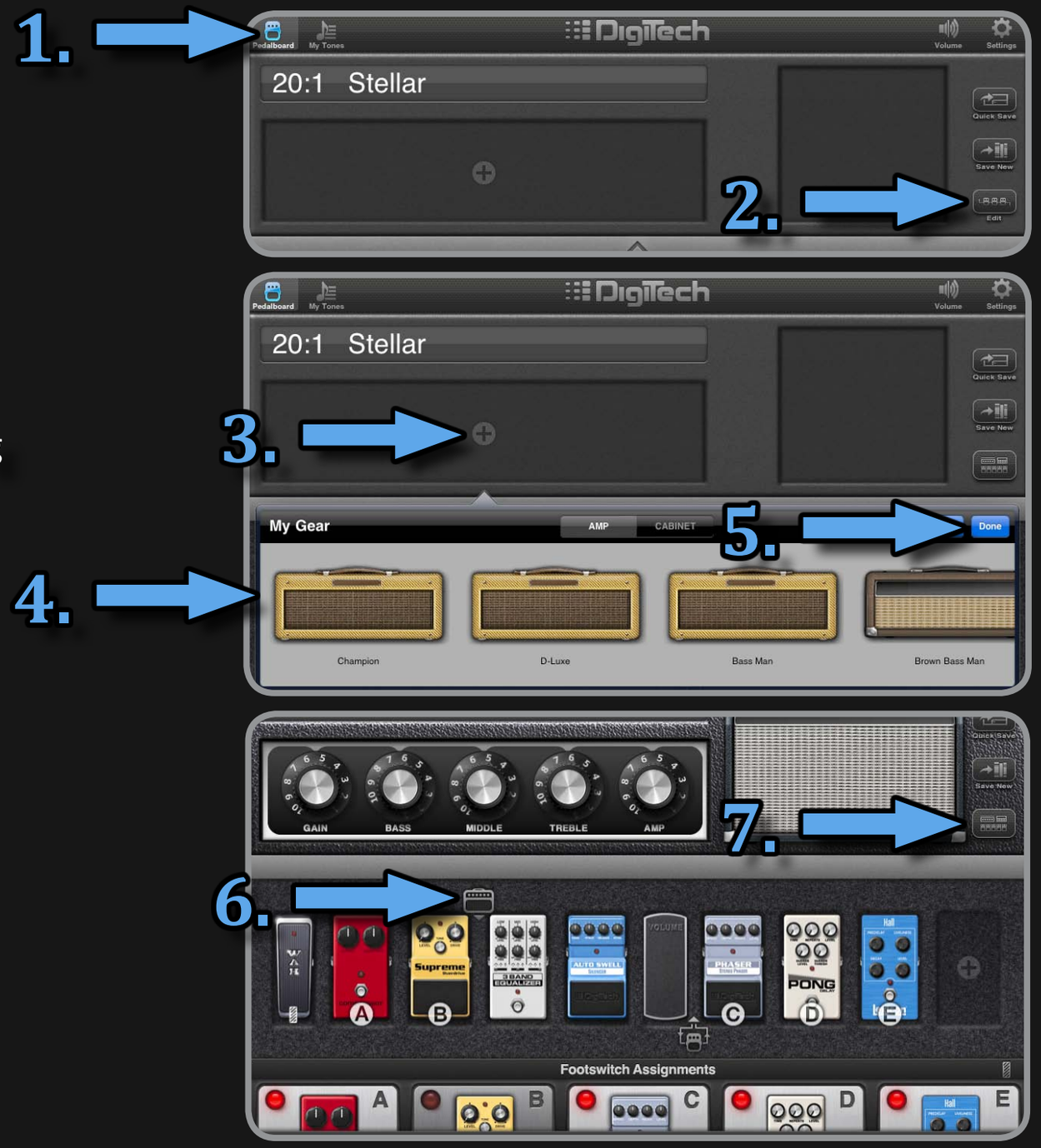
3. Touch the ⊕ icon located in the amp field. A window will appear displaying all the available internal amps.

4. Select the desired amplifier from the list. The matching cabinet will be loaded with the amp.

5. Touch the Done button.

6. To position where the amp is located in the signal path, touch the Amp icon and drag it to the desired position (this will also set the signal path location of the Amp Loop, if used).

7. Once complete, touch the Performance button to get back to Performance mode.



Working With Amps

Changing the Amp

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. From either Performance mode or Edit mode, touch the amplifier.

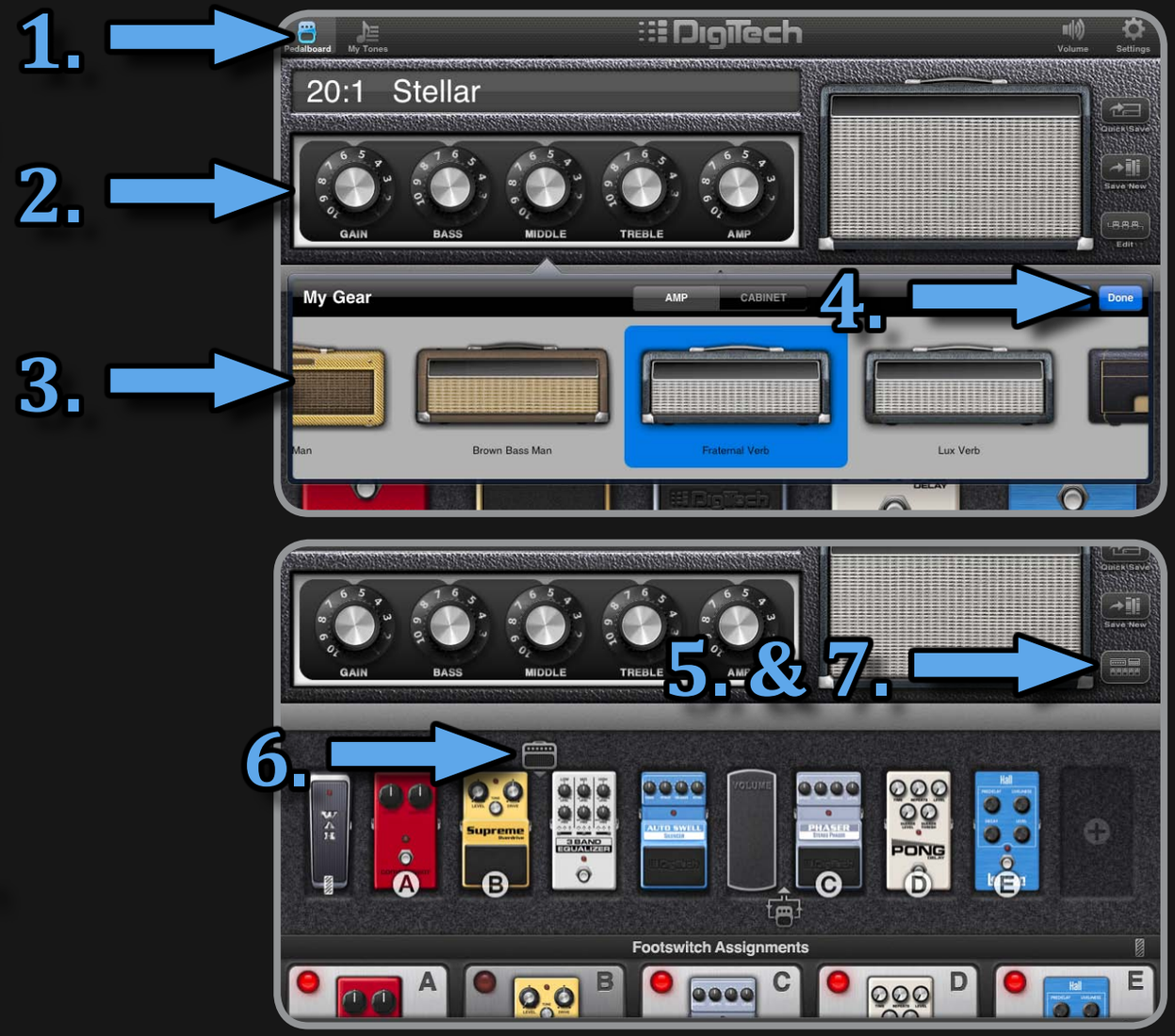
3. A window will appear displaying all available internal amps. Select the desired amplifier from the list. The matching cabinet will be loaded with the amp.

4. Touch the Done button.

5. If you want to change the location of the amplifier in the signal chain, touch the Edit button to display the Edit screen.

6. Touch the Amp icon and drag it to the desired location within the signal chain.

7. Once complete, touch the Performance button to get back to Performance mode.



Working With Amps

Changing the Cabinet

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. From either Performance mode or Edit mode, touch the Cabinet.

3. A window will appear displaying all available cabinets. Select the desired cabinet from the list.

4. Touch the Done button.

Working With Amps

Deleting an Amp from the Signal Path

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the amp.

3. A window will appear. Touch the Delete button to delete the amplifier.

Assigning Footswitches

Assigning Pedals to the A-E Footswitches

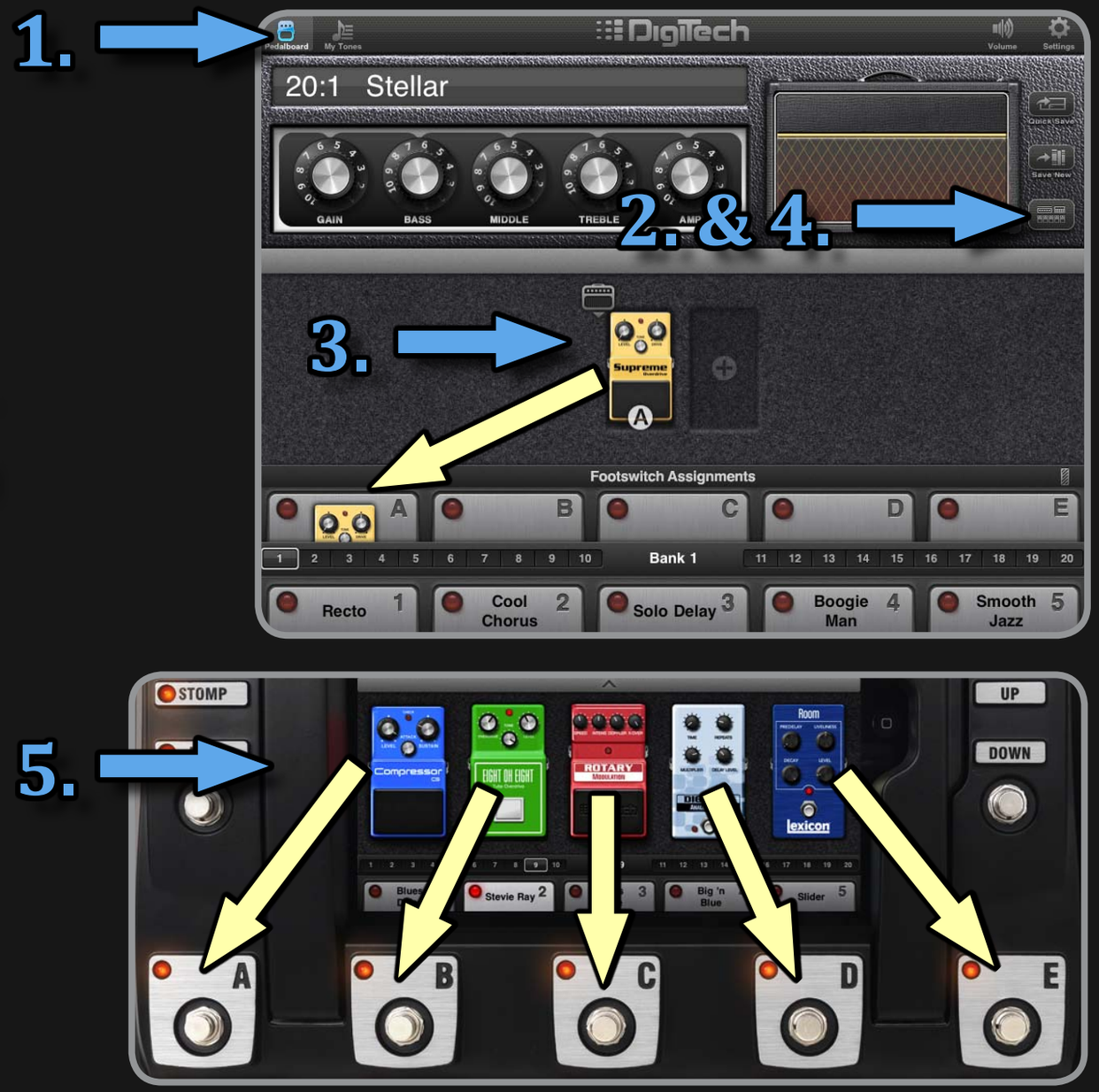
1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Edit button to display the Edit screen.

3. Touch the effect pedal you would like to assign to the footswitch and drag it into the desired footswitch slot. You will notice that the pedal is now visible in the assigned slot and an icon has appeared over the pedal indicating which footswitch the pedal is assigned to.

4. Once all pedal assignments have been made, touch the Performance button to get back to Performance mode.

5. From Performance mode you can easily see which pedals are assigned to each of the A-E footswitches (see adjacent picture). Pressing any footswitch will turn it's assigned pedal on and off and the A-E footswitch LEDs will provide status for each pedal.



NOTE: To remove a footswitch assignment, simply drag the pedal up out of the assigned slot.

Assigning Footswitches

NOTE: If enabled, the Amp Loop connection remains active when a tone is bypassed.

Configuring the Amp Loop

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Edit button to display the Edit screen.

3. If there is no amplifier assigned, touch the ⊕ icon located in the amp field. If there is already an amp assigned, jump to step 6.

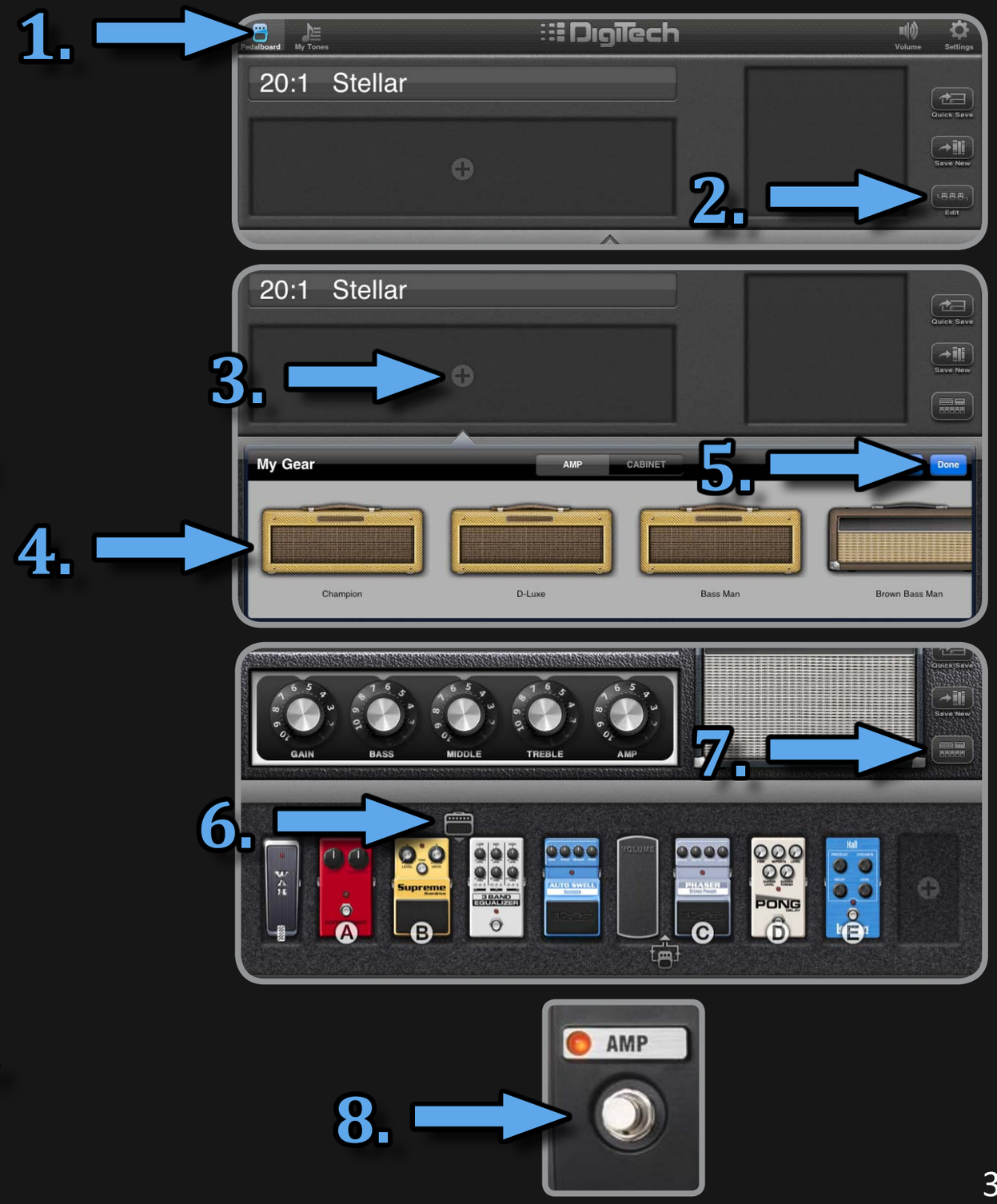
4. Select an amplifier from the list. The matching cabinet will be loaded with the amp.

5. Touch the Done button.

6. To position where the amp is located in the signal path, touch the Amp icon and drag it to the desired position (this will also set the signal path location of the Amp Loop).

7. Once complete, touch the Performance button to get back to Performance mode.

8. Press the AMP LOOP footswitch to engage and disengage the Amp Loop. When this footswitch LED is on, the Amp Loop is enabled and the connected device is inserted into the iPB-10 signal path replacing the internal amp.

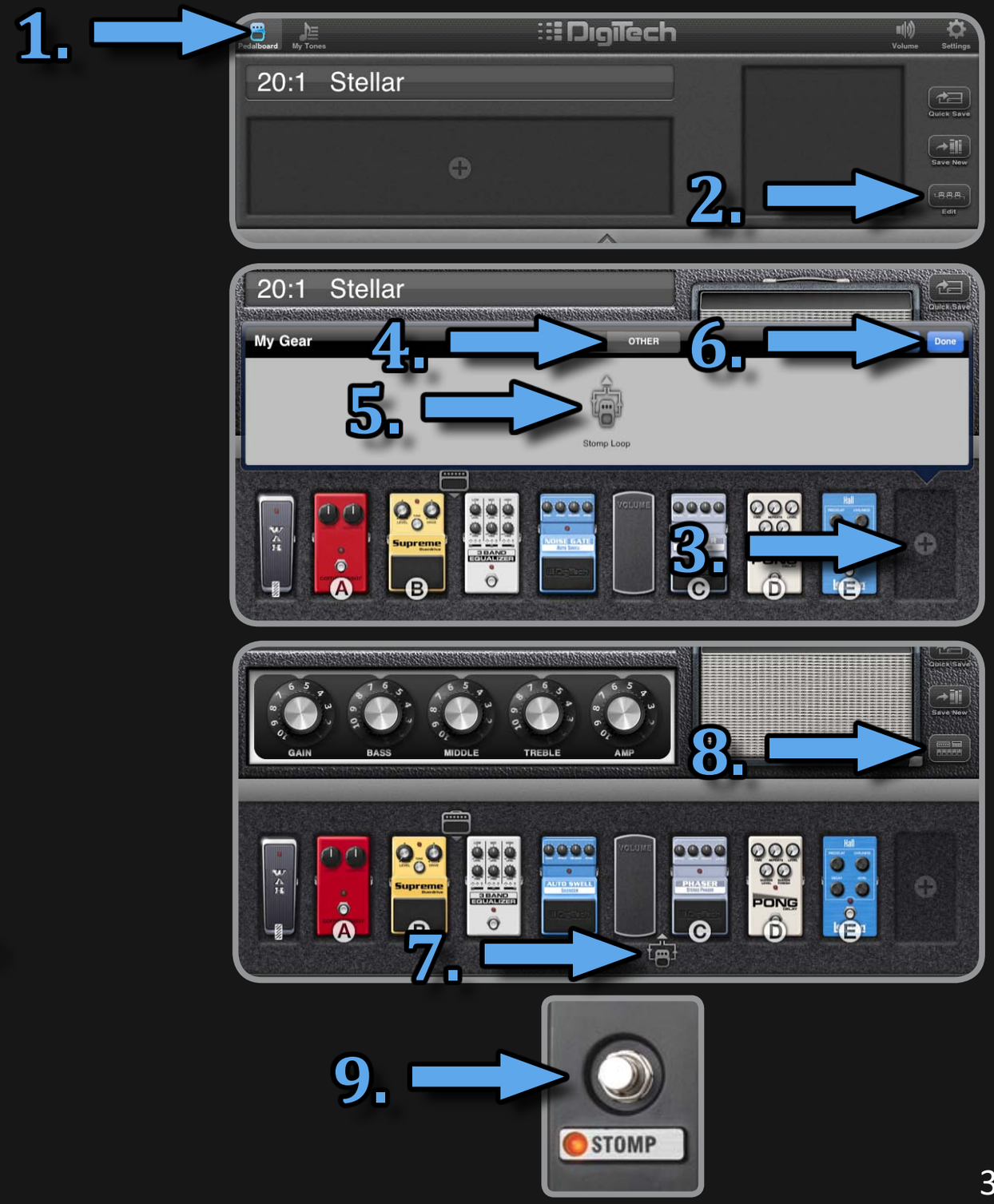


Assigning Footswitches

NOTE: If enabled, the Stomp Loop connection remains active when a tone is bypassed.

Configuring the Stomp Loop

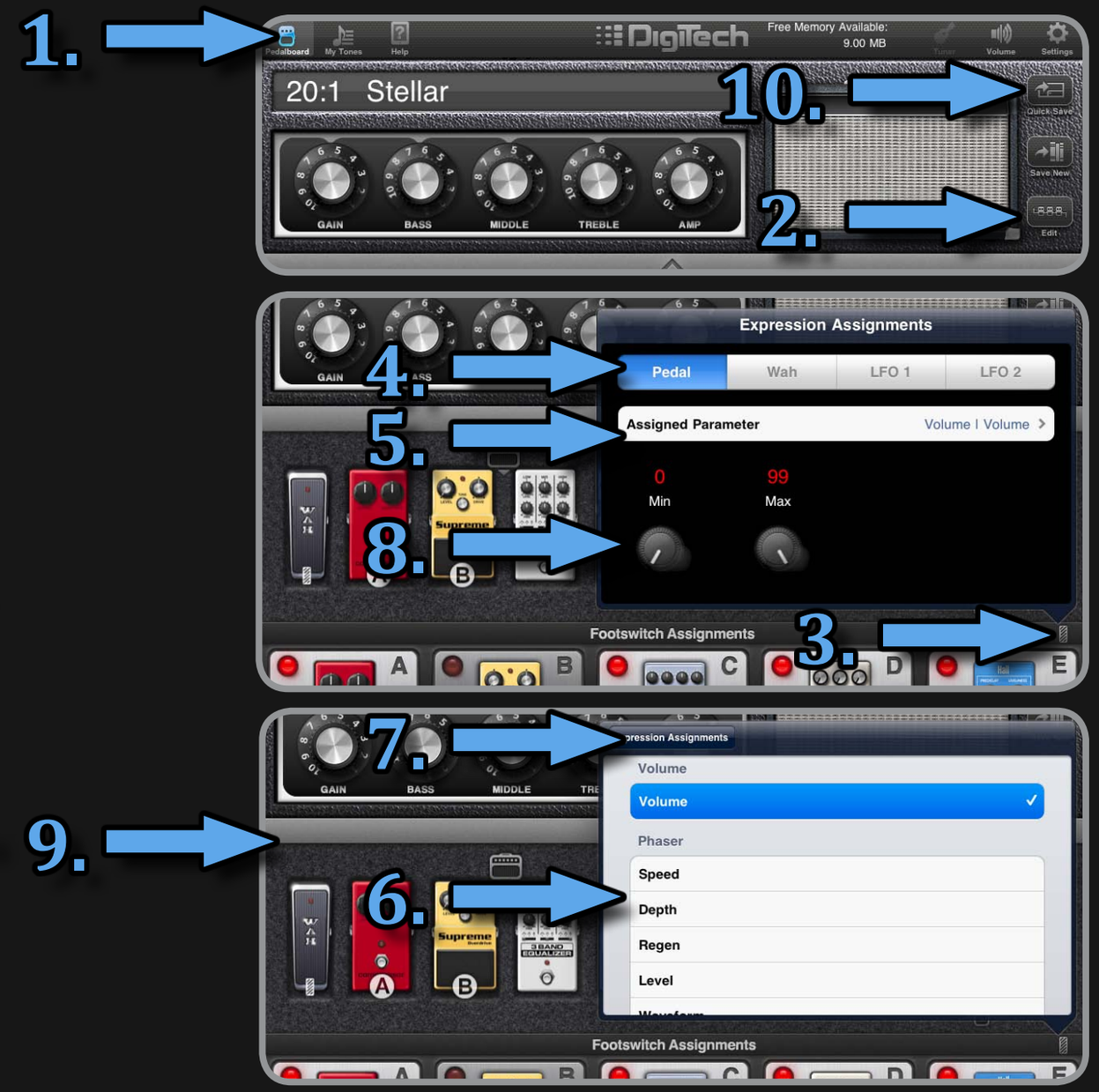
1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.
2. Touch the Edit button to display the Edit screen.
3. Touch the ⊕ icon located in the empty pedal slot.
4. Select the OTHER category.
5. Select Stomp Loop.
6. Touch the Done button.
7. To position where the Stomp Loop is located in the signal path, touch the Stomp Loop icon and drag it to the desired position.
8. Once complete, touch the Performance button to get back to Performance mode.
9. Press the STOMP LOOP footswitch to engage and disengage the Stomp Loop. When this footswitch's LED is on, the Stomp Loop is enabled and the connected device is inserted into the iPB-10 signal path.



Expression Pedal & LFOs

Assigning the Expression Pedal

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.
2. Touch the Edit button to display the Edit screen.
3. Touch the Expression Assignments icon.
4. In the Expression Assignments window, touch the Pedal button.
5. Touch the Assigned Parameter selection.
6. A window will appear displaying all controls available for assignment. Make your desired selection.
7. Once your selection is made, touch the Expression Assignments button.
8. Set the Min and Max values for the Expression Pedal. This allows you to set the permissible range for the assigned parameter's value – the minimum parameter value allowed (Expression Pedal toe up) and the maximum parameter value allowed (Expression Pedal toe down).
9. Once all edits have been made, touch the display anywhere outside of the Expression Assignments window.
10. Touch the Quick Save button to save your edits to the current tone.

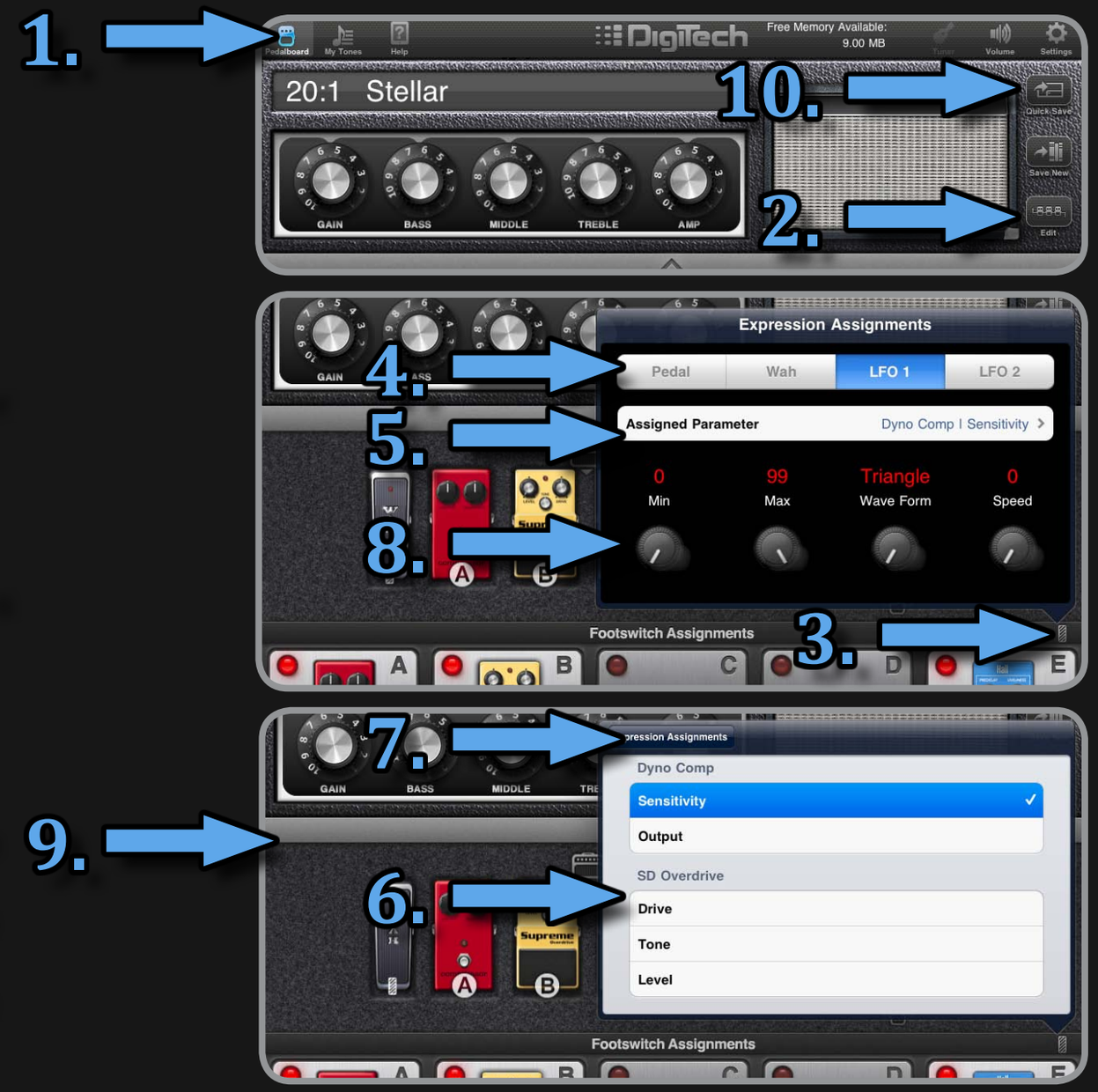


Expression Pedal & LFOs

HINT: Both LFO 1 and LFO 2 can be assigned and used at the same time.

Assigning Parameters to an LFO

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.
2. Touch the Edit button to display the Edit screen.
3. Touch the Expression Assignments icon.
4. In the Expression Assignments window, select either LFO 1 or LFO 2.
5. Touch the Assigned Parameter selection.
6. A window will appear displaying all parameters and functions available for assignment. Make your desired selection.
7. Once your selection is made, touch the Expression Assignments button.
8. Set the Min and Max values for the parameter controlled via the LFO. This allows you to set the permissible range for the assigned parameter's value – the minimum parameter value allowed (when the bottom of the assigned LFO waveform is reached) and the maximum parameter value allowed (when the top of the assigned LFO waveform is reached). You can also set the Wave Form (type) and Speed.
9. Once all edits have been made, touch the display anywhere outside of the Expression Assignments window.
10. Touch the Quick Save button to save your edits to the current tone.



Saving & Assigning Tones

Saving Tones with the Quick Save Button

At any time after a User tone has been edited, you can quickly save changes to memory by touching the Quick Save button.

Quick Save is a fast method for storing your edits back to the My Tones library without prompting you to to edit the name, description, or selecting a new memory location.

Quick Save is only available when editing User tones that are in the My Library tab of the My Tones screen.

Saving & Assigning Tones

Saving Tones with the Save New Button

If you have modified a tone and want to change the name, description, or the memory location where the tone resides, you can do so with the Save New button.

1. If the Pedalboard window is not already active, select it by touching the Pedalboard icon.

2. Touch the Save New button.

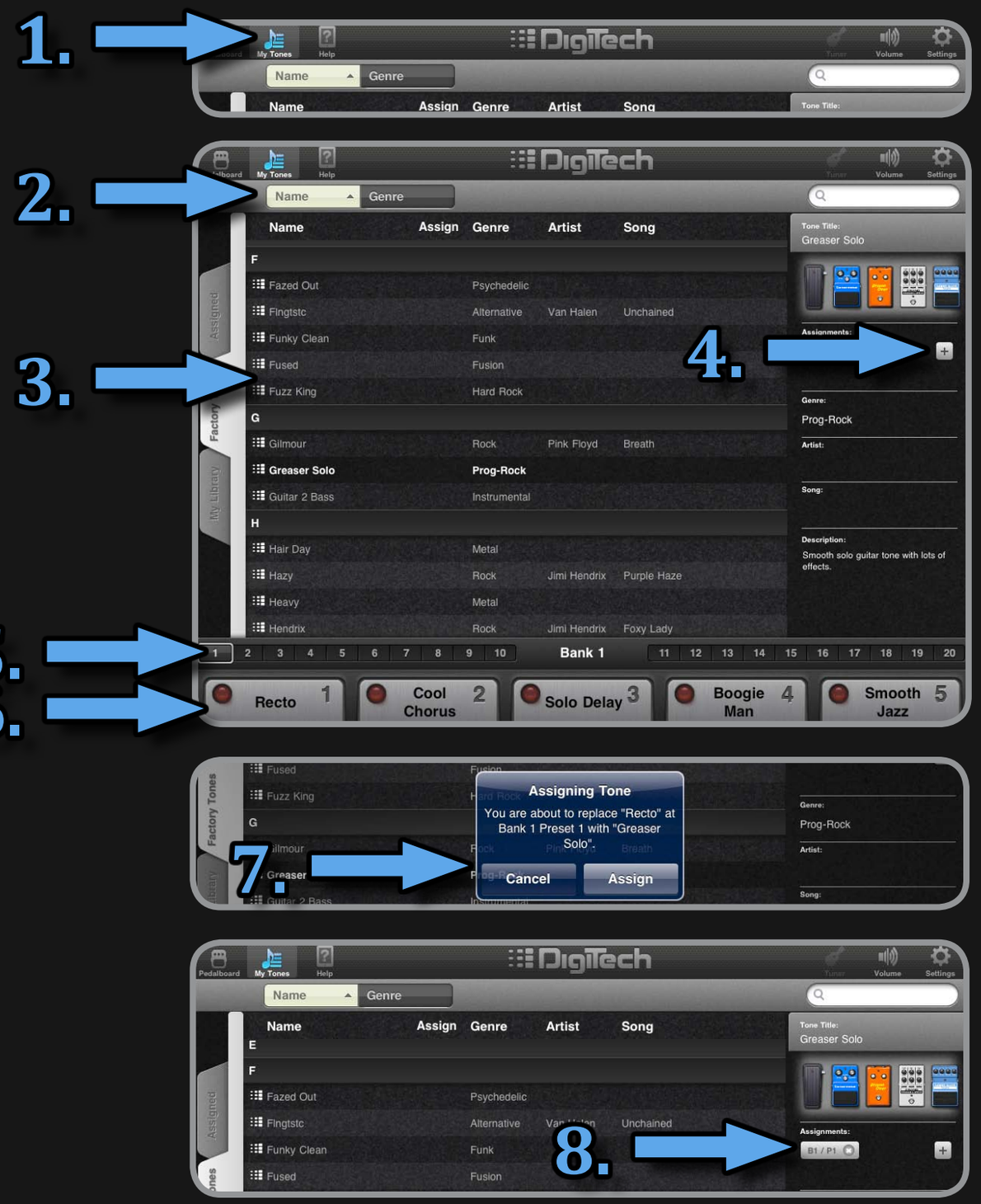
3. When prompted, enter the tone name and description (optional) then select desired tone location.

4. Touch the Save button to complete the saving process (touch anywhere outside of the Preset Summary window to cancel).

Saving & Assigning Tones

Assigning Tones to the iPB-10 Pedalboard

1. Select the My Tones icon.
2. Sort through the library using the Category buttons or by typing a keyword into the Search box.
3. Select the tone you would like to audition or assign.
4. Touch the ⊞ icon.
5. Select the bank that you would like to assign the tone to.
6. Select the footswitch that you would like to assign the tone to.
7. If you receive a prompt, ensure that you want to overwrite the assignment and then select ‘Assign’.
8. The footswitch assignment will now appear under the Assignments section when the tone is selected in the library.



Bypassing Tones

How to Bypass Tones

You can bypass a tone by simply stepping on the currently active tone's footswitch.

When bypass is enabled, the internal pedals and amp will be bypassed, leaving just your guitar's clean tone.

If you're using the Amp Loop and/or Stomp Loop when you go into bypass, any devices connected to the Amp Loop and Stomp Loop are still active. So you can use bypass to kill all the effects in the iPB-10 without bypassing any externally connected effects or an externally connected amplifier or preamp.

To exit bypass and get back to the tone you were in, just step on the same footswitch again. To exit bypass and activate another tone, step on one of the other 1-5 footswitches; or you can change the bank using the Bank footswitches, and then select a tone within a different bank!

About Amps & Pedals

The iPB-10 offers a dream collection of vintage and modern pedals, amplifiers, and cabinets – all in a single, programmable, portable package. With pedals, the order in which they are connected affects the overall sound. The iPB-Nexus app allows you to quickly reorder the pedals, so you have complete control over shaping your sound. Each amp and pedal within the iPB-10 can be programmed to suit your personal taste and application. The following section lists the iPB-10 amps, cabinets, and pedals and provides a description of each.

This screenshot shows an example custom pedalboard.

Amps/Preamps

The amplifies in the iPB-10 are an assortment of popular vintage and modern amp tones. The amplifiers also include two acoustic guitar simulators. The available amps and preamps are:

- **45 JTM**
  (Modeled after '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**
  (Modeled after '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.

- **800 JCM**
  (Modeled after '83 Marshall JCM800)
  The amp that defined many of the metal sounds of the 80's is still one of the most highly respected Marshall® amps ever made.

- **900 JCM**
  (Modeled after '93 Marshall JCM900)
  Incorporating a diode clipping stage, this amp gives you more gain than you can shake a stick at.

- **2000 JCM**
  (Modeled after '01 Marshall JCM2000 (Solo Channel))
  The TSL100 is a superb tone with tons of sustain for grinding riffs or singing solos.

- **Bass Man**
  (Modeled after '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.

- **Brown Bass Man**
  (Modeled after '62 Fender Brownface Bassman®)
  From the era of the first tolex covered Fender® amps, this particular amp was used on the classic Hendrix song "Voodoo Child".

- **British 15**
  (Modeled after '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**
  (Modeled after '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.

- **Caliber 22**
  (Modeled after '86 Mesa Boogie® .22 Caliber)
  A monster little combo with the classic Boogie Mark tone.

Amps/Preamps

- **Champion**
  (Modeled after '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!

- **Chief**
  (Modeled after '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.

- **Citrus 120**
  (Modeled after '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.

- **DigiTech® Black**
  (Modeled after '65 Blackface preamp w/Bassman poweramp)
  What happens when you combine the cleaner input stage of 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.

- **DigiTech 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.

- **DigiTech Bright**
  A perfect clean combo amp structure, the amp is bright yet cleaner than most. Great for jazz, surf, country, clean rock and metal.

- **DigiTech Brown**
  (Modeled after hot-rodded 80's stack tone)
  The Brownsound is a hot-rodded Marshall® tone of the early '80s made famous by a wild, finger-tapping guitarist.

- **DigiTech Chunk**
  Thicker than a Marshall®, the Chuck gives you lots of gain with plenty of low end that doesn't get in your way.

- **DigiTech Clean**
  The Clean amp provides a very clean tube combo tone with just the right amount of 2nd harmonics.

- **DigiTech 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.

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

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

- **DigiTech GSP2101™ Clean**
  The 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 GSP2101 Clean Tube captures the warmth and brightness while being able to drive it hard to produce a nice warm clean sound with grit.

Amps/Preamps

- **DigiTech GSP2101 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.

- **DigiTech 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.

- **DigiTech 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.

- **DigiTech 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.

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

- **DigiTech 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.

- **DigiTech 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.

- **DigiTech Stone Rock**
  The Stone Rock amp produces tones made famous by So-Cal and dessert bands. The Stone 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…….

- **DigiTech Transistor**
  The 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.

- **DigiTech Tweed**
  (Modeled after 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.

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

- **D-Luxe**
  (Modeled after '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.

- **Dual Rectified**
  (Modeled after '01 Mesa Boogie Dual Rectifier)
  The new benchmark for metal guitar, this Rectifier series unleashed a new era of high gain amp mayhem.

- **Fraternal Verb**
  (Modeled after '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.

Amps/Preamps

- **Heritage**
  (Modeled after '99 Carvin® Legacy VL-100)
  Steve Vai's signature amp that he has been using since 1999. Custom tweaked tone to Steve's specifications featuring an EL-34 tube output stage. Very smooth for soloing.
- **Hi Wattage**
  (Modeled after '69 Hiwatt® Custom 100 DR103)
  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.
- **Jazz 120**
  (Modeled after '84 Roland® JC-120)
  This solid state combo was synonymous with the sparkling clean sounds of the 80's.
- **Jumbo Acoustic**
  When compared to the dreadnaught acoustic effect, this effect provides a warmer acoustic model with more midrange.
- **Jump Panel**
  (Modeled after '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.
- **Les 40**
  (Modeled after '59 Gibson® GA-40)
  A very cool blues/rock amp in the ranks with the Deluxes but with a personality all its own.
- **Lux Verb**
  (Modeled after '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.
- **Master Volume**
  (Modeled after '77 Marshall Master Volume)
  This amp was king of rock and roll in the 70's and one of our favorites. This JMP 100W amp featured four 6550 output tube making it hot and punchy for rock and punk music alike.
- **Match 30**
  (Modeled after '96 Matchless HC30)
  The perfect Class A crunch tone with tight responsive low end. This is right at home with country, blues, and rock.
- **MK 4**
  (Modeled after '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.
- **MK 2B**
  (Modeled after '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 peak for Mesa Boogie during their custom built-to-order days.
- **PV 120**
  (Modeled after '99 Peavey® 5150® II)
  Designed in conjunction with Eddie Van Halen by Peavey®, this amp offers gain for days.

Amps/Preamps

- **RG 100**
  (Modeled after ’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.

- **Solar 100**
  (Modeled after ’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 100**
  (Modeled after ‘88 Soldano® SLO-100)
  Considered one of the first “boutique” amp companies, the SLO 100 is a pure gain head’s dream. Smooth distortion with incredible sustain, this amp is amazing.

- **Super Group**
  (Modeled after ’69 Laney™ Supergroup)
  The Supergroup was used most notably by Tony Iommi and was key to the sound of early Black Sabbath records.

- **Tri Rectified**
  (Modeled after ‘04 Mesa Boogie Triple Rectifier)
  The latest from the guys in Petaluma, this bigger brother of the dual rectifier packs an additional 50 Watts of power.

Cabinets

The cabinets in the iPB-10 are an assortment of popular vintage and modern cabinet tones. Note that when you select an amp, the default cabinet is automatically loaded. You can, however, change the cabinet after selecting an amp to achieve different tones. The available cabinets are:

- **American 1x12**
  (Modeled after 1x12 '59 Gibson GA-40)
  Similar to the Deluxe cabs with emphasized top end for more bite.
- **Blonde 2x12**
  (Modeled after 2x12 '57 Fender Blonde Bassman®)
  Warm dual speaker combo. Great for driving rhythm playing or clean chord comps.
- **Boutique 4x12**
  (Modeled after 4x12 '96 VHT® Slant w/Celestion® Vintage 30's)
  A rare matchup from the guys at VHT. Great bite that really cuts through.
- **British 1x12**
  (Modeled after 1x12 '62 Vox AC15)
  A great little cab perfect for rock and blues.
- **British 2x12**
  (Modeled after 2x12 '63 Vox AC30 Top Boost w/Jensen® Blue Backs)
  Amazing low end. These were our favorite speakers of the early Vox/ Jensen era.
- **Classic 4x12**
  (Modeled after 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.
- **DigiTech 2101 Speaker Filter**
  This speaker compensation is from the GSP2101, which has become a standard in direct micing for music of all types.
- **DigiTech Alternative 4x12**
  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.
- **DigiTech Bright 2x12**
  A particularly bright but full sounding combo cabinet. Great for clean.
- **DigiTech Chunk 4x12**
  The Chunk is a thicker cabinet that lends itself to hard rock and solos. This will help any amp cut through the mix.
- **DigiTech Metal 4x12**
  The Metal cabinet provides a deeper but tight low end response. Great with any amp that needs a little focus.
- **DigiTech Rock 4x12**
  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.
- **DigiTech Solo 4x12**
  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.

Cabinets

- **DigiTech Spank 4x12**
  Need a jangley, funk high end? The Spank is perfect for funk.
- **DigiTech Vintage 4x12**
  A vintage speaker cabinet with that “broken in” warm tone.
- **D-Luxe 1x12**
  (Modeled after 1x12 ‘65 Fender Blackface Deluxe Reverb®)
  Provides solid tone which can be combined with any amp for a great rhythm tone.
- **Fane 4x12**
  (Modeled after 4x12 Hiwatt Custom w/Fane Speakers)
  Unique warm tone was the perfect balance for the head it is originally paired with.
- **Green 4x12**
  (Modeled after 4x12 Marshall 1969 Slant w/Celestion® 25W Green backs)
  This super speaker design provides a voice that is as distinctive as it’s name. Great match for the Plexi.
- **Jazz 2x12**
  (Modeled after 2x12 ‘84 Roland JC-120)
  Awesome for spankin’ clean tones with emphasized top end.
- **JBL 2x15**
  (Modeled after 2x15 ’68 Sunn 200S w/JBL®-Lansings)
  Powerful bottom end from a landmark speaker designer. Classic tones from the late ‘60s.
- **Rectified 4x12**
  (Modeled after 4x12 ‘07 Mesa/Boogie Rectifier w/Celestion Vintage 30’s)
  The ultimate 4x12 for the heaviest tone. Massive bottom end and punchy midrange.
- **Twin 2x12**
  (Modeled after 2x12 ‘65 Fender Blackface Twin Reverb®)
  The benchmark that many others have tried to imitate. The classic clean tone at its best.
- **Tweed 1x8**
  (Modeled after 1x8 ‘57 Fender Tweed Champ®)
  A small speaker but a great way to cut through the mix.
- **Tweed 1x12**
  (Modeled after 1x12 ‘57 Fender Tweed Deluxe®)
  A bluesman’s delight. Wonderful response with a classic tone when matched with its namesake amp model.
- **Tweed 4x10**
  (Modeled after 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.
- **Vintage 4x12**
  (Modeled after 4x12 Johnson® Straight w/Celestion Vintage 30’s)
  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.

Pedals – Compressors

Compressors

A compressor is used to increase sustain, tighten up guitars, and prevent the signal from clipping the input of other effects. It sets a maximum boundary for the strength of a signal. The available compressor pedals are:

- **Blue Compressor**
  (Modeled after 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.
- **DigiTech Compressor**
  The DigiTech Compressor compresses high-input signals while boosting low-input signals, giving you smooth and long sustain without degrading the quality of the original sound and also allows you to adjust the tone of the compression.
- **Red Compressor**
  (Modeled after 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.

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 sound. The available chorus pedals are:

- **Clone Chorus**
  (Modeled after 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.
- **Dutch Chorus**
  (Modeled after 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 electric piano "Rhoads" 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.
- **DigiTech Dual Chorus:**
  A warm dual voice chorus that allows you to adjust the speed, depth, level, and wave form.
- **DigiTech 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.
- **DigiTech Multi Chorus**
  DigiTech's famous multi-chorus allows you to get 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.
- **Lite Chorus**
  (Modeled after Boss® CE-2 Chorus)
  A very simple but popular chorus pedal. Its simplistic two knob design makes it easy to use.
- **Who Do Chorus**
  (Modeled after 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.

Delays

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. The available delay pedals are:

- **Delay**
  (Modeled after 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.
- **DigiTech 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 endpoints that are spaced about at different ratios. Use this effect to add more of a rhythmic quality to your delays.
- **DigiTech 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 HiFi but was reminiscent of the original signal and quickly became a cornerstone to modern guitar sounds due to their warm qualities.
- **DigiTech 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.
- **DigiTech Lo Fi Delay**
  The Lo Fi delay is an analog delay with a severely limited frequency response, producing an even grungier delay effect.
- **DigiTech Modulated Delay**
  A modulated delay is a digital delay with chorus added to the delays to produce a wider sounding stereo delay.
- **DigiTech Pong Delay**
  A pong delay’s repeats jump from side to side and requires a stereo setup to fully hear the effect.
- **DigiTech Reverse Delay**
  The Reverse Delay samples the guitar’s signal then plays the delayed signal backwards. Reverse delay used to be a studio trick, but now with modern technology it exists in a stompbox!
- **DigiTech 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.
- **Echo Flex**
  (Modeled after 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 it’s own. The Echoplex can be heard on many rockabilly, surf, country and rock tracks.

Distortions

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 on their own and ran into clean amps provide a bluesy tone. The available distortion pedals are:

- **8tavia**
  (Modeled after Roger Mayer Octavia™)
  Designed in 1967, the Octavia was featured on "Purple Haze" and "Fire" by Jimi.

- **Anxiety Disorder**
  (Modeled after 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.

- **Big Pi**
  (Modeled after 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.

- **DigiTech® 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.

- **DigiTech Death Metal™**
  Designed in 1992 to provide death metal musicians with a wall of sound, the 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.

- **DigiTech Grunge®**
  In late 1991 as Grunge hit the radio, this pedal was designed as the DOD FX69 Grunge. The pedal was designed by a young engineer who played "punk" and was released as an experiment to see what this "new type" of music was all about. Now a decade later, the Grunge is still a top-seller. The Grunge produces tones from early famous Seattle sounds to borderline metal. Don't forget your flannel….

- **DigiTech Redline Modified Overdrive**
  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.

- **Distortion**
  (Modeled after MXR® Distortion +)
  A classic pedal due to it's simplicity – just plug in and go. The Distortion + produces good honest distortion, perfect for driving a distorted amp.

Pedals – Distortions

- **DOD 250 Overdrive/Preamp**
  The DOD® 250 is another classic overdrive. With no tone control to get in the way, the 250's beauty is just it's pure overdrive.

- **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.

- **DOD Gonkulator Ring Modulator**
  Engineered to meet the needs of many experimental guitarists, the Gonkulator 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.

- **Driven Over**
  (Modeled after 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.

- **Eight Oh Eight**
  (Modeled after 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 classis design. If you want one of the standards in overdrive, this is it.

- **Face Fuzz**
  (Modeled after Arbiter® Fuzz Face™)
  The Dallas Arbiter Fuzz Face surfaced in 1966 and used germanium transistors to get it's 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.

- **Heavy Metal**
  (Modeled after 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.

- **Later Fuzz**
  (Modeled after 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.

- **Mod Screamer**
  (Modeled after Ibanez® TS-9 Tube Screamer™ Modified)
  Take a TS-9, add more gain and modify the low end to produce a thicker, bluesier overdrive.

- **Orange Distortion**
  (Modeled after 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!

- **Over Overdrive**
  (Modeled after 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.

- **Rodent**
  (Modeled after 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 it's 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.

Pedals – Distortions

- **Screamer**
  (Modeled after 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.

- **Supreme Overdrive**
  (Modeled after 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're just looking for a good classic rock tone, this is it.

- **Who Do Drive**
  (Modeled after Voodoo Lab™ Sparkle Drive™)
  The Sparkle Drive mixes an 808 tone with a boosted clean tone to form a perfect device to drive amps.

Pedals – EQ

EQ

The iPB-10 is equipped with a 3 band semi-parametric EQ which helps shape your tone with Low, Mid, and High controls.

- **3 Band Semi-Parametric EQ**
  This EQ provides Low, Mid, and high tone shaping with adjustable frequency and filter width. Use this EQ to fine tune your tone.

Pedals – Flangers

Flangers

A flanger uses the same principle as a chorus 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 available flanger pedals are:

- **AD Flanger**
  (Modeled after 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.

- **DigiTech® 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.

- **DigiTech Flanger**
  DigiTech's own flanger model! This pedal gives you the flanger effect and allows you to control the standard Speed, Depth, Regeneration, and Level of the flanger effect.

- **DigiTech Triggered Flanger**
  By setting the threshold sensitivity, you control when the flanger starts sweeping, and by setting the LFO Start knob, you control WHERE in the sweep it starts! Next you can adjust the speed that it sweeps and the overall level of the flanger effect!

- **Flanger**
  (Modeled after 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.

- **Flanger Affair**
  (Modeled after 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.

Pedals – Noise Gates

Noise Gates

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 it 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 available noise gate pedals are:

- **DigiTech Auto Swell Gate**
  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.
- **DigiTech Silencer Noise Gate**
  This noise gate allows you to reduce line noise when the signal level falls below the set threshold.

Pedals – Phasers

Phasers

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 available phaser pedals are:

- **A Phase**
  (Modeled after MXR® Phase 100)
  Another industry standard in phase pedals with it's 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 Phase sweep, the Intensity knob selects four different intensities, defined as preset waveform patterns. Between the intensity and speed settings, you'll find quite a supply of excellent sounds!

- **DigiTech Phaser**
  This phaser will give you the standard phaser tone and options for controlling it via the Speed, Depth, Regeneration, and Level settings.

- **DigiTech Triggered Phaser**
  Like the Triggered Chorus, you can set the threshold of the sensitivity knob to dictate how loud the guitar signal must be before the phaser will be triggered. Then using the LFO Start knob, you can set where in the range of the phaser you would like it to start from.

- **Stone Phase**
  (Modeled after 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!

Pitch

The iPB-10 comes equipped with effects to manipulate your pitch and do incredible things with it like harmonize both intelligently and by using standard semitones, detune, and do cool effects by raising and/or lowering your original notes from 2 octaves down to 2 octaves up! The available pitch effect pedals are:

- **DigiTech 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 doubling type of effect as if two guitars were playing the same part together.
- **DigiTech 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 Amount parameter. A 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.
- **DigiTech Pitch Shift**
  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.
- **DigiTech Whammy™**
  The DigiTech Whammy is an effect that uses an Expression Pedal to bend the pitch of the incoming signal, or add a bendable harmony with the original signal. As the Pedal is moved, the note bends either up or down.
- **Octave**
  (Modeled after 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.

Pedals – Tremolo/Panner

Tremolo/Panner

A tremolo effect modulates the volume of the signal at an even rate. The available tremolo pedals are:

- **Bias Tremolo**
  (Modeled after Vox® Bias Tremolo)
  Another way to achieve a tremolo effect is to alter the bias of the poweramp tubes. This Vox® Bias Tremolo produces the volume and tone effects to create a tone heard on many famous British tunes.
- **DigiTech Panner**
  This pedal 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.
- **DigiTech Scatter Tremolo**
  The Scatter Tremolo combines two tremolos that are “out of sync”, producing an unpredictably scattered tremolo sound.
- **DigiTech Tremolo**
  This tremolo is a volume changing effect that can be heard on surf and country classics.
- **Opto Tremolo**
  (Modeled after 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.

Pedals – Envelope/Special

Envelope/Special

The DigiTech® Envelope Filter is a dynamic wah effect that alters your sound based upon how hard you play. The available envelope/special effect pedals are:

- **DigiTech 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.
- **DigiTech 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.
- **DigiTech Sample/Hold**
  Using a changing filter, the Sample/Hold produces skipping tones that can be heard in experimental and alternative music (it creates an "electronic" or "robotic" type sound). Best used with distortion in front of the effect.
- **DigiTech 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.
- **DigiTech 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.
- **DigiTech Ya Ya™**
  The Ya Ya™ is another effect exclusive to DigiTech products. Like the Auto Ya, it combines the characteristics of a wah and a flanger, providing a unique talk box type of effect, but is controlled by the Expression Pedal.
- **DOD® FX25 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.

Pedals – Reverbs

Reverbs

Using reverb in recorded program material gives the listener a sense that the material is being performed in an actual room or hall. It is this similarity to actual acoustic spaces that makes reverberation a useful tool in recorded music. The iPB-10 features genuine Lexicon® reverbs, whose rich, lush effects have been heard in countless songs, soundtracks, and live performances for decades. The available reverb pedals are:

- **240 Plate**
  (Modeled after EMT™ 240 Plate Reverb)
  The EMT Plate Reverb is the reference reverb to which all studio reverbs are compared. Using a large sheet of metal, one end of the "plate" was excited by a transducer and the sound would then travel through the plate to the other side where the delayed tone was received. The frequency response and dynamics of the signal would change when traveling through the plate, creating a reverb effect.
- **Lexicon® Ambience**
  The Lexicon Ambience reverb is full, bright and produces ambience around or behind your guitar signal.
- **Lexicon Hall**
  The largest of the Lexicon reverbs, the Hall produces lush reverbs with a swirling decay unlike any other reverbs today.
- **Lexicon Room**
  A great effect for simulating a small room, the Lexicon Room simulates small isolation rooms which are found in many recording studios today.
- **Lexicon Studio**
  Larger than the Room reverb, the Studio reverb is the Lexicon studio standard reverb algorithm.
- **Spring**
  (Modeled on a Fender® Twin Reverb™)
  The tone and reaction of the Spring reverb is captured! Surf's up, the best setting is at maximum - Cowabunga.

Pedals – Vibrato/Rotary

Vibrato/Rotary

The DigiTech Vibrato effect modulates the pitch of the incoming signal at an even rate. The Rotary 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 produced a slight pitch change due to the speed of the sound coming towards, and then going away from the listener. The available vibrato/rotary effect pedals are:

- **DigiTech Rotary**
  Rotary is an effect that simulates the Doppler effect and volume fluctuations of a rotary speaker. The sound is lush and full.
- **DigiTech Vibrato**
  Vibrato produces volume and tone change characteristics that can be found on surf and country classics.
- **DigiTech Vibro Pan**
  The Vibro Pan not only changes volume but shifts it side to side. This effect is great for stereo setups.
- **Uno-Vibe**
  (Modeled after Unicord™ Uni-Vibe™)
  The Uno-Vibe creates a chorus type effect in tandem with vibrato, producing a lush swirling effect.

Wah

Wah is an effect controlled by an Expression Pedal making the guitar sound as if it's saying "Wah." The available wah pedals are:

- **DigiTech® Full Range Wah**
  DigiTech's Full Range Wah sweeps the entire spectrum of audible frequencies, giving you the most range of tone from the wah pedal.
- **Clyde Wah**
  (Modeled after 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.
- **Cry Wah**
  (Modeled after Dunlop® Crybaby™ Wah)
  This wah pedal is the more "traditional" sounding wah pedal that you have heard in the 60's to the 80's guitar solos. This wah sweeps the lower to mid range frequencies.

Preset List

1. Recto
2. Cool Chorus
3. Solo Delay
4. Boogie Man
5. Smooth Jazz
6. Plexi-Drive
7. Super Clyde
8. Vox Delay
9. Whammy Lead
10. Acoustic
11. PdlBrd1 Overdrive
12. PdlBrd1 ODChorus
13. PdlBrd1 ODPhsDly
14. PdlBrd1 OD Delay
15. PdlBrd1 OD Reverb
16. PdlBrd2 Whammy
17. PdlBrd2 EQ Boost
18. PdlBrd2 Dirty Flanger
19. PdlBrd2 Tape Delay
20. PdlBrd2 Spring
21. Big N Bad
22. Metal Head
23. Metal Clean
24. Moshmellow
25. L O G
26. Solo Dude
27. Black Label
28. Angel Of Death
29. Into The Void
30. Killer
31. Backwards
32. Punkish
33. Funky Clean
34. Rumble
35. Hazy
36. Wahs Up
37. Fazed Out
38. Echo Head
39. Fuzz King
40. Jump Panel
41. Blues
42. Stevie Ray
43. Blues
44. Big ‘n Blue
45. Blues
46. Hair Day
47. Ballad
48. Rock Stack
49. Big Strum
50. Greaser Solo
51. Hot Rod
52. Cool Clean
53. Hot Rhythm
54. Undone
55. Big Room
56. Rectified
57. Strange Ways
58. Twang
59. Heavy
60. Rock Lead
61. Rhapsody
62. Gilmour
63. Hendrix
64. Satch
65. DC/AC
66. Sand Man
67. Woman Tone
68. Rockabilly
69. U2 Delay
70. Cliff Notes
71. Drivin’
72. Chickn’ Pickn’
73. Crunchy
74. Spankin
75. Cowboy
76. Citrus
77. Legacy
78. Bass Man
79. British 45
80. Twin Reverb
81. Smoothy
82. Mr Clean
83. Swell
84. Octaved
85. 5THS
86. Arch Top
87. Fused
88. Chimey
89. Comp Clean
90. Lively
91. Steppin
92. Guitar 2 Bass
93. Der Ya
94. Flangtastic
95. Spacefilter
96. Stellar
97. Reversal
98. Analog Boy
99. Stutter
100. Dive Bomb

Factory Hard Reset

WARNING! Performing the factory hard reset procedure will restore the iPB-10 tones to their factory state. After performing a factory hard reset, you can connect the iPad and launch the iPB-Nexus app to restore your previous settings.

If you experience a problem with the iPB-10 hardware, you can try performing the factory hard reset procedure listed below.

iPad Connected

1. Turn off the power to the iPB-10 processor by pressing the ***Power Switch*** on the back panel.
2. Press and hold ***Footswitch A*** then power on the iPB-10 – keep ***Footswitch A*** held down until you see 'Fr' in the LED display, then release.
3. Press and hold ***Footswitch A*** again until the display reads 'r5', then release.
4. Wait for the processor to go through its sequence. When the reset is complete, the iPad will resync all presets with the iPB-10 hardware.
5. Once preset sync is complete, the iPB-10 Expression Pedal will need calibration. Follow the ***On-Screen Instructions*** to calibrate the Expression Pedal.

iPad Disconnected

1. Turn off the power to the iPB-10 processor by pressing the ***Power Switch*** on the back panel.
2. Press and hold ***Footswitch A*** then power on the iPB-10 – keep ***Footswitch A*** held down until you see 'Fr' in the LED display, then release.
3. Press and hold ***Footswitch A*** again until the display reads 'r5', then release.
4. After a few moments, 'Ed' will appear in the display and the Footswitch 5 LED will begin flashing. Rock the ***Expression Pedal*** completely forward (toe down) then press ***Footswitch 5***.
5. When 'EU' appears in the display, rock the ***Expression Pedal*** completely back (toe up) and press ***Footswitch 5***.
6. A numeric value will now appear in the LED display indicating the Expression Pedal V-Switch sensitivity. Press firmly on the ***Expression Pedal Toe***. Use the ***Bank Up*** and ***Bank Down Footswitches*** to fine tune the V-Switch sensitivity.
7. Press ***Footswitch 5*** to complete the procedure.
8. Once the iPad is reconnected, it will sync and reassign all factory tones back to the iPB-10 footswitches.

Specifications

Analog Input Connections

Guitar Input

Impedance:	1M Ohms
Maximum Input Level:	+8 dBu

Stompbox Loop Input

Impedance:	475K Ohms
Maximum Input Level:	+8 dBu

Amp Loop Input

Impedance:	16K Ohms
Maximum Input Level:	+8 dBu

Analog Output Connections

Line Outputs

Impedance:	1K Ohms unbalanced/2K Ohms balanced
Maximum Output Level:	+8 dBu

XLR Mixer Outputs

Impedance:	2k Ohms balanced
Maximum Output Level:	+14 dBu

Stompbox Loop Output

Impedance:	600 Ohms unbalanced/1.2K Ohms balanced
Maximum Output Level:	+8 dBu

Amp Loop Output

Impedance:	600 Ohms unbalanced/1.2K Ohms balanced
Maximum Output Level:	+8 dBu

Headphone Output

Minimum Headphone Impedance:	50 Ohms

USB

Standard:	2.0 compliant
Audio Streaming:	2 channels to computer, 2 channels from computer
Sample Rate:	44.1 kHz
Word Length:	24-bit

General

Simultaneous Pedals:	10
Preset Memory:	100 Tones
Dimensions:	19.5″ Length x 10.75″ Width x 3.75″ Height
Unit Weight:	11.5 lbs

Power

Voltage Rails:	+/-15V
Power Requirements:	9 V DC 2.0 A
Power Adapter:	PS0920DC-01 (100-240 V AC, 50/60 Hz)

Compliance Information

DECLARATION OF CONFORMITY

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

declares that the product:

Product name: iPB - 10

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

conforms to the following Product Specifications:

Safety: IEC 60065 -01+Amd 1

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

Supplementary Information:

The product herewith complies with the requirements of the:
Low Voltage Directive 2006/95/EC
EMC Directive 2004/108/EC.
RoHS Directive 2002/95/EC
WEEE Directive 2002/96/EC
EC Regulation 278/2009

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.

Roger Johnsen
Director, Engineering
Signal Processing
8760 S. Sandy Parkway
Sandy, Utah 84070, USA
Date: June 30, 2011

European Contact: Your local DigiTech Sales and Service Office or

Harman Signal Processing
8760 South Sandy Parkway
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84070 USA
Ph: (801) 566-8800
Fax: (801) 568-7583

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.

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 household 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.

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iPB-10 Owner's Manual v0.5