



G2.1MA

MICHAEL AMOTT SIGNATURE EDITION PATCH LIST

- 50 patches from bank A through E are created by Michael Amott.
- 50 patches from bank F through J are his favorite sounds selected from G2.1Nu original presets.
- We recommend you to adjust the Noise Reduction parameter according to your guitars, amps and recording or performance situation.

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	PATCH NAME	COMMENT	PEDAL SETTING
A	0 Rhythm1	This is my main Arch Enemy style rhythm tone patch. This sound is along the lines of the main rhythm tone on "Yesterday Is Dead And Gone" (ARCH ENEMY – "Khaos Legions", 2011).	VOLUME
	1 Lead1	Arch Enemy style, lead tone patch with delay effect.	VOLUME
	2 Lead2	Arch Enemy style lead tone patch, with chorus effect added.	VOLUME
	3 Lead3	Arch Enemy style lead tone patch, with Wah and delay.	PedalCry : Freq
	4 Lead4	Wah and Chorus Arch Enemy style lead tone.	PedalCry : Freq
	5 Lead5	Chorus and a PP delay makes this huge sound.	VOLUME
	6 Lead6	Flanger and delay. So metallic, it's like chewing aluminum foil!	VOLUME
	7 Rhythm2	My main Arch Enemy style rhythm tone patch with a Noisegate. This is a similar type of sound to the one that I use in the verses of "My Apocalypse" (ARCH ENEMY – "Doomsday Machine", 2005).	VOLUME
	8 Clean1	Vintage Chorus and Delay on this patch. A similar clean tone to what I use on "Revolution Begins" (ARCH ENEMY - "Rise Of The Tyrant", 2007).	VOLUME
9 Clean2	Clean sound with PP Delay. Blends very well together with patch "A8" in recordings.	VOLUME	
B	0 Clean3	Chorus and PP Delay. Sounds great in headphones!	VOLUME
	1 Clean4	Phaser and analog style Delay, another cool clean sound.	VOLUME
	2 Clean5	Chorus and analog style Delay. Perfect for stuff like "Snow Bound" (ARCH ENEMY – "Wages Of Sin" 2001). Also great for Jazz style chords and leads.	VOLUME
	3 Clean6	"Step" effect and analog style delay. Great patch patch for droning, almost Sitar like riffs and leads.	VOLUME
	4 Rhythm3	A heavy rhythm tone reminiscent of Arch Enemy's early albums.	VOLUME
	5 Lead7	Early Arch Enemy style lead tone with Delay.	VOLUME
	6 Lead8	Early Arch Enemy style lead tone with Delay and Chorus.	VOLUME
	7 Lead9	Early Arch Enemy style lead tone with Delay and Wah.	PedalCry : Freq
	8 LeadRif	A useful patch for hardrock/metal riff and leads!	VOLUME
9 LeadRif2	The same great sound as the "B8" patch but with some room style reverb.	VOLUME	
C	0 Rhythm4	A brutal patch for heavy riffs! Reminiscent of the rhythm tone on Carcass' "Heartwork" album.	VOLUME
	1 Lead10	A lead tone patch reminiscent of my lead tone on Carcass' "Heartwork" album.	VOLUME
	2 Lead11	My Carcass style lead tone with Wah.	PedalCry : Freq
	3 Rhythm5	Classic Rock riff patch, a very lively and inspiring sound!	VOLUME
	4 Rhythm6	A much dirtier "classic rock" riff patch. A great sound if you wish to add some dirt and grit to your recording!	VOLUME
	5 Lead12	Wah, chorus and delay. A perfect sound for the shred hungry player!	PedalCry : Freq
	6 Lead13	Flanger and an analog style delay, this is a really cool sound and you can control the amount of delay effect with the expression pedal.	AnalogDLY : Mix
	7 Lead14	Octave, ensemble Chorus, delay, spring reverb... Beautiful and chaotic!	VOLUME
	8 Lead15	Vibrato and delay. Great sound for huge, slow melody lines!	VOLUME
9 Lead16	A spaced out mind explosion!	VOLUME	
D	0 Lead17	Swell sound, slow attack, can be useful to add some textures and "sound effects" to a recording.	VOLUME
	1 Rhythm7	Early Swedish Death Metal rhythm tone, very bass heavy and extreme!	VOLUME
	2 Lead18	Early Swedish Death Metal lead tone.	VOLUME
	3 Lead19	A sound inspired by the "Painkiller" era JUDAS PRIEST lead tone...	VOLUME
	4 Lead20	A really cool and demonic sounding swell sound! Play single string notes have fun!	VOLUME
	5 Lead21	A great sound for some psychedelic and spaced out leads, or try it for some funky riffs!	VOLUME
	6 Acousti1	Acoustic sound with phaser, it doesn't get much more 70's than this!	PedalVox : Freq
	7 Acousti2	Acoustic sound with flanger and an analog style delay.	VOLUME
	8 Clean7	Another strange clean sound that could be used for something experimental and 70's sounding!	VOLUME
9 Clean8	A clean sound similar to the one I used on the instrumental track "Fejee Mermaid" (SPIRITUAL BEGGARS – "On Fire", 2003).	VOLUME	
E	0 Lead22	Psychotic harmonizer madness!	VOLUME
	1 Lead23	An 80's style Metal lead tone with plenty of room reverb.	VOLUME
	2 Lead24	I love playing with the modulation filter while shredding!	CombFLTR : Freq
	3 Lead25	This is on of my fave patches, a nice warm tone with analog style delay.	VOLUME
	4 Lead26	The same nice warm tone with analog style delay as the "E3" patch but with added Wah on the expression pedal.	PedalCry : Freq
	5 Lead27	Awesome 80's "arena rock" style lead tone!	VOLUME
	6 Lead28	Another huge sounding lead guitar patch that you can solo on forever (with Wah of course)!	PedalCry : Freq
	7 Clean9	A semi clean tone that works really well for 70's style riffs and leads!	VOLUME
	8 Lead29	Lead tone with tremolo effect you can control with the expression pedal.	Tremolo : Rate
9 Rhythm8	Yet another rhythm sound patch that can work well on it's own or blending together with some of the other rhythm tones when recordings several guitar tracks.	VOLUME	

	PATCH NAME	COMMENT	PEDAL SETTING
F	0 Sc00ps	Spacey smooth but filthy tone in a cave. The scooping of the mids and high mids leaves bottom movement and a fuzzy top.	VOLUME
	1 Cream	Great warm sound for lead. Even if you turn the FX you can get a simple raw drive sound.	VOLUME
	2 Chalk	Mid-rangy semi-dirty tone with many peculiar anomalies and dimensions.	VOLUME
	3 Wowmen	Talking patch good as a semi clean FX sound with an FD Combo. Semi-clean,	VOLUME
	4 Synthish	Low octave synth sounding patch with some grit and attack. Cool for doubling a bass line.	VOLUME
	5 Leading	Squeak distortion. Warm usable lead tone with heavy fattening FX. Very lush melody playing.	VOLUME
	6 Grossnes	Grotesque tone with heavy scooping and pitch shifting. Play "Frankenstein" type riffs with this patch.	VOLUME
	7 Angus	Arena style rhythm. HW Stack and some slight delay. If you double rhythms with Simphryt and then triple with Angus it's cool.	VOLUME
	8 Juice	Straight ahead crunchy rhythm tone with slight pitch shift for fatness. Good for chunky 5ths.	VOLUME
9 AC house	Clean, warm acoustic tone with rich reverb. Good stand-by for clean strumming.	VOLUME	
G	0 May	Midrangy lead tone with a long delay. Great for building harmonies in time.	VOLUME
	1 Woosh	Z-Clean tone with step for a rhythmic waterfall effect. Reminiscent of Zappa "Ships Ahoy".	VOLUME
	2 Wet Head	Dark and clean with wow resonance. Good for dynamic, clean lead playing.	VOLUME
	3 Wackjob	Phased and clean with sharp attack that's good for smacking rhythms.	VOLUME
	4 Dreamdrg	Clean tone with delayed attack and heavy FX dimensioning.	VOLUME
	5 Milkyway	Long, rich, cavernous kind of clean tone. Acoustic simulator. Stare into the night sky and play descending double stops in a Lydian sharp 5 scale.	VOLUME
	6 Oceans	Clean warm sound with folding reverse echoes in a lush hall. Good for background chords.	Hall : Mix
	7 Wreckles	This has the "kitchen sink!" Auto Wah, StereoChorus, Hall, etc. Play a solo with jumping intervals on every note.	VOLUME
	8 Waves	Wet wet wet, lush clean tone with forever delays in all directions. Try playing tension chords with sight whammy bar vibrations.	VOLUME
9 Oceanflr	Heavy phased and reverbed delay melody tone. Good for legato type Holdsworth riffs.	VOLUME	
H	0 FdComp	Fender Twin Reverb and compressor. Great for clean funk rhythm guitar.	VOLUME
	1 FullVx	Overdriven Vox AC30 with room reverb. The reverb adds a unique closed back type sound.	Room : Mix
	2 TexasMan	Texas blues sound of a Fender Bassman volume at 10. The sound responds to the guitar volume. Great sound for blues.	EarlyRef : Mix
	3 BgLead	MESA/BOOGIE MKIII mild drive sound. Great for sustained leads.	Echo : Mix
	4 HwCrunch	Fat crunch sound of HIWATT CUSTOM 100. Great rock crunch sound.	TiledRoom : Mix
	5 McCrunch	Marshall 1959 classic crunch sound. Feel the dynamics of this sound.	TiledRoom : Mix
	6 MdRhythm	Marshall JCM2000 rhythm sound. Heavy, but the sound still has a classic Marshall sound.	EarlyRef : Mix
	7 PvRhythm	Peavey 5150 rhythm sound. Great for metal rhythm guitar.	VOLUME
	8 DzRhythm	Diezel Herbert heavy rhythm sound. Great for heavy riffs with tuned down guitars.	VOLUME
9 BdRhythm	MESA/BOOGIE Rectifier rhythm sound. Great for the progressive metal.	VOLUME	
I	0 FatOd	Natural overdriven sounds like OD-1 with EQ. Great for both lead and rhythm.	TiledRoom : Mix
	1 TsDrive	Sounds like Tube Screamer overdriven. Great for blues to rock.	VOLUME
	2 GvDrive	Guv'nor pedal is great for hard rock sound.	VOLUME
	3 dist+	MXR distortion drive sound.	VOLUME
	4 DS1	DS-1 pedal sound with some extra low end.	VOLUME
	5 RAT	Well sustained lead sound of RAT.	AnalogDLY : Mix
	6 FatFace	Great fuzz sound using FUZZ FACE with added some low end.	TiledRoom : Mix
	7 MuffDrv	BIG MUFF high gain sound.	Room : Mix
	8 M World	Classic Metal Zone shrapnel shred sound.	Echo : Mix
9 HOT DRV	Mild driven sound made by a tube saturation. Even though it is hard driving it still has a strong melodic core in the sound.	VOLUME	
J	0 Z CLEAN	Crystal clean sound based on Z CLEAN with chorus and delay. Great for arpeggio.	VOLUME
	1 Z MP1	The sound combination of ADA MP1 and Marshall JCM800.	VOLUME
	2 Z DREAM	ZOOM's original high gain sound. Great for 7 strings or tuned down guitar. Great progressive metal sound.	Spring : Mix
	3 Z NEOS	Modified VOX AC30 crunch sound. Responds well to the guitar's volume.	Room : Mix
	4 EXT DS	Hard saturated distortion sound. Great sound for technical lead.	VOLUME
	5 Reso	Resonance. Best sound to play long sustained chords.	Resonance : Sense
	6 PDLPitch	Pedal controlled pitch shifter. Use the expression pedal to control the pitch.	PDL Pitch : Bend
	7 Vibrato	Automatic Vibrato. Great sound for chord arpeggio.	Vibrato : Rate
	8 TapeEcho	Tape echo effect gives you a unique sound by turn the feedback all the way up and control the pedal.	TapeEcho : Time
9 Reverse	Reverse delay. It creates a unique reverse effect.	ReverseDL : Bal	