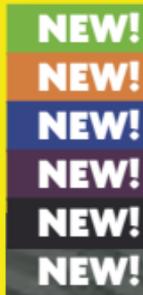


Digitech®

World's most **POWERFUL**
single-effect pedals.



Encyclopedia of Tone Vol. 2

Rock Distortion

Overdrive

Heavy Metal Distortion

Multi-Voice Chorus

Envelope Filter

Stereo Flanger

Stereo Phaser

Compressor/Sustainer

Digital Delay

Digital Reverb

NEW! Analog Tube Overdrive

NEW! Analog Distortion

NEW! Analog Overdrive/Distortion

NEW! Analog Grunge Distortion

NEW! Lethal Analog Distortion

NEW! The Weapon™

Whammy™

Bass Overdrive

Bass Multi-Voice Chorus

Dual Band Bass Compressor

Bass Envelope Filter

Why DigiTech™ single-effects pedals STOMP the competition.

(Besides awesome tone, it's the extra details that count.)

Recessed knobs prevent accidental foot "adjustments."

Three times as heavy as the competition thanks to a cast metal body that doesn't slide around on stage.

Six-year warranty proves we build these for professional use and abuse.



Color-coded for easy identification on dimly-lit stages.

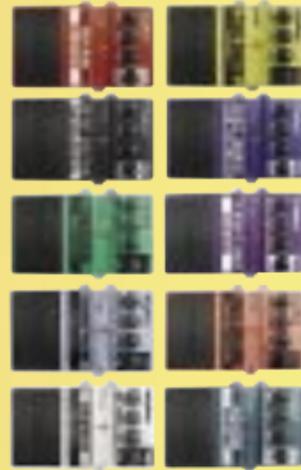
Non-skid rubber base.

Studio-ready! X-Series, DigiTech Distortion, Artist and X-Series Bass models feature an extra cabinet modeling output allows you to go direct-to-mixing board.

Super-easy battery access even during a song (drum solos are good for something!). Just use a ¼" guitar plug to push the release button instead of having to hunt for a screwdriver.

The Notorious X-Series™

Starts on page 7



Optical illusion: Every X-Series pedal is actually seven pedals in one thanks to their unique MORPH knob.

New DigiTech Distortion

Starts on page 27



DigiTech proudly introduces five new distortions to its acclaimed pedal line. From basic overdrive to the deepest, darkest metal sounds, these new pedals cover the entire tone spectrum. And at a price that is hard to believe.

The one and only Whammy

Page 41



Our First Artist Series Pedal

Page 39



Dan's The Man.

X-Series™ for Bass Players

Starts on page 55



X-Series power for four-string folks.



TABLE OF CONTENTS

	Hot Rod™	7
	Tone Driver™	9
	Metal Master™	11
	Multi Chorus™	13
	Synth Wah™	15
	Turbo Flange™	17
	Hyper Phase™	19
	Main Squeeze™	21
	DigiDelay™	23
	DigiVerb™	25
NEW!	Bad Monkey™	29
NEW!	Hot Head™	31
NEW!	Screamin' Blues™	33
NEW!	Grunge™	35
NEW!	Death Metal™	37
NEW!	The Weapon™	39
	Whammy™	41
	Bass Driver™	55
	Bass Multi Chorus™	57
	Bass Squeeze™	59
	Bass Synth Wah™	61

JUDGE our pedals by the comp any we keep.

Everybody here and more have fired their old pedals and hi red ours. Join 'em today.

Tony Rambola & Sully Erna/**Godsmack**
Phil Campbell/**Motörhead**
James Fukai/**Trust Co** • Scott
Ian/**Anthrax** • Tim King,
Adam Zadel & Shaun
Glass/**SOiL** Stephen
Carpenter/**Deftones**
• Dan Donegan/

Disturbed • Acey Slade & Joey Jordison/**Murderdolls** Billy Martin/**Good
Charlotte** • Mick Thomson/**Slipknot**
Byron Stroud & Christian Olde
Wolburs/**Fear Factory** Dan Estrin/**Hoobastank** Jack Owen/**Adrift** • James
Black & Rick Jakkett/**Finger Eleven**
• Juan Alderete/**Mars Volta** Peter
Charell & Simon Ormandy/**Trapt** Rob

Arnold/**Chimaira** Jeff Loomis & Steve
Smyth/**Nevermore** Max Cavalera &
Marc Rizzo/**Soulfly** Ryan Shuck/**Orgy**
Jardel Paisante, Ahrué Luster & Laz
Pina/**Ill Niño** • Roy Z/**Tribe Of Gypsies**
& Bruce Dickinson • Marc Serrano/**A
Dozen Fluries** • Christopher Amott,
Sharlee D'Angelo & Michael Amott/**Arch
Enemy** • Brett Danaheer/**Pat Green Band**

Greg Valencia/**Watch Them Die** • KK Downing &
Glenn Tipton/**Judas Priest** • Sonny Landreth • Dan
Palmer/**Death By Stereo** • Mike Einziger/**Incubus**
Greg Bergdorf/**Zebrahead** • Merle Haggard • Daron
Malakian & Shavo Odadjian/**System Of A Down**
Chris Chaney/**Jane's Addiction** • Joey Z/**Life Of
Agony** • Metal Mike Chlasciak/**Painmuseum
& Testament** • David Ellefson/**F5** •
James "Munky" Shaffer/**Korn** • Michael
Wilton/**Queensrÿche** & **Soulbender**
Rick Mussallam/**Mike Keneally** • Tim

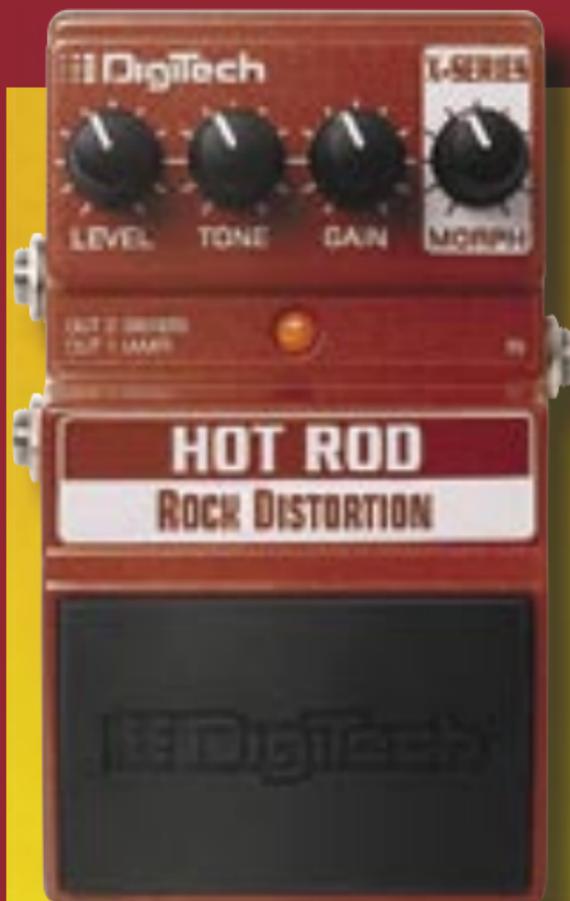
Fluckey/**Adema** • Rudy Sarzo/**DIO** • Doc Coyle/**God
Forbid** • Al Pitrelli & Angus Clark/**Trans-Siberian
Orchestra** • Mike Scaccia/**Ministry** • Doug Wimbish/**Living Colour** • Eric Dover/**Alice Cooper** • Marty
Stuart • Jim Root/**Slipknot** & **Stone Sour** • Josh
Rand/**Stone Sour** • Brent Woods/**Accidental Doll**
Clint Lowery/**Sevendust** • Andy LaRocque & Mike
Wead/**King Diamond** • Benny Rietveld/**Santana** • CJ
Pierce/**Drowning Pool** • Peter Mayer/**Jimmy Buffet**
Steve Stevens/**Billy Idol** • Vern Zaborowski & Chad
I Ginsburg/**cKy** • Pete Townshend/**The Who** • Cesar
Soto/**Fueled II Fire** • Bizz & Evil D/**Genitorturers**
Billy Graziadei/**Biohazard** • Michael

Lockwood/Lisa
Marie Presley

All names listed are DigiTech users as reported to us and in no way constitute an official or unofficial endorsement.



Hot Rod™



The Hot Rod™ delivers smooth, straight up Rock & Roll and Blues distortion. By focusing the entire processing power of our AudioDNA™ chip into the distortion effect, the Hot Rod is able to deliver a wide range of rock distortion sounds, instead of only one sound like other distortion stomp boxes.

Selecting different distortion sounds on the Hot Rod is easy. By simply rotating the Morph knob, you will hear various rock distortion sounds morphing from one to

Metal Mike Chlasciak (Painmuseum/Testament)

the other, from the ProCo® RAT, or a RAT with Teeth, to the Boss® DS-1 to the Arbiter Fuzz Face, and lots of unique rock distortion sounds in between.

FEATURES

- Exclusive Distortion Morph control
- Level, Tone and Gain controls
- Spectral Contouring Equalization
- Normal (amp) and CIT™ Cabinet Modeling (mixer)

outputs for direct-to-board live or studio recording



Rock Distortion

7



Tone Driver™



The Tone Driver™ creates rich overdrive sounds in any guitar amplifier. What makes the Tone Driver unique is that it has a wide range of overdrive distortion sounds. A multitude of possibilities are available – from a Blues Solo tone and beyond – instead of only one sound like other overdrive stomp boxes.

Check out the Tone Driver's various overdrive distortion sounds by simply turning the Morph knob while you're playing and listening as the pedal changes from the DOD®250, to the Ibanez®

TS-9 to the Ibanez® TS-808, and lots of unique overdrive sounds in between.

FEATURES

- Exclusive Distortion Morph control
- Level, Tone and Gain controls
- Spectral contouring equalization
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct-to-board live or studio recording

Greg Bergdorf (Zebrahead)



Overdrive

				DOD® 250
LEVEL	TONE	GAIN	MORPH	
				Ibanez® TS-9
LEVEL	TONE	GAIN	MORPH	
				Ibanez TS-808
LEVEL	TONE	GAIN	MORPH	
				Blues Solo
LEVEL	TONE	GAIN	MORPH	
set level to match bypass	higher= more bite	max gain for given types		

Metal Master™

Heavy Metal Distortion



The Metal Master™ is the perfect distortion stomp box for head banging heavy metal guitarists. There's never been a more versatile metal distortion pedal. Demo it and you'll hear why.

Unlike other single-sound distortion boxes, the Metal Master lets you select from a wide range of heavy metal distortion sounds. Choosing different distortion sounds on the Metal Master is easy. By turning the Morph knob, you will hear the Metal Master morph from the Boss® Metal Zone to a DOD® Death Metal,

and everything in between, from Controlled Feedback to a personalized Tour of Hell.

FEATURES

- Exclusive Distortion Morph control
- Level, Low and Hi frequency EQ controls
- Spectral contouring EQ
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct-to-board live or studio recording



Paul Crook (Meatloaf)



Multi Chorus™

Digital Multi Voice Chorus



The Multi Chorus™ creates the lushest, fattest chorus sounds ever heard from a stomp box. That's because the Multi Chorus lets you select up to 16 chorus voices at the same time. There is also built-in voice randomization that increases as you add voices to thicken the sound even further.

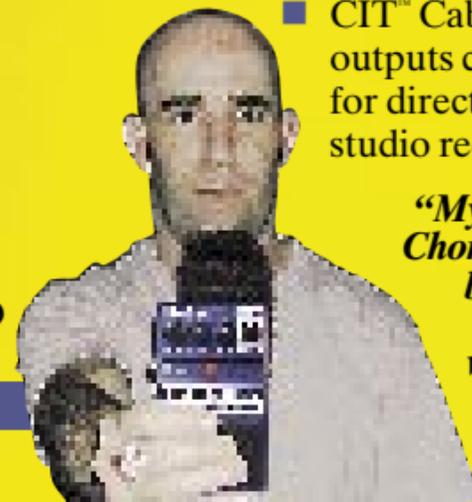
Building a rich, natural sounding chorus is easy. By simply rotating the Voice knob, you can add more chorus voices, starting with one and going all the way to 16. You can start with a warm Lush chorus, move to a classic Rotary

Scott Ian (Anthrax)

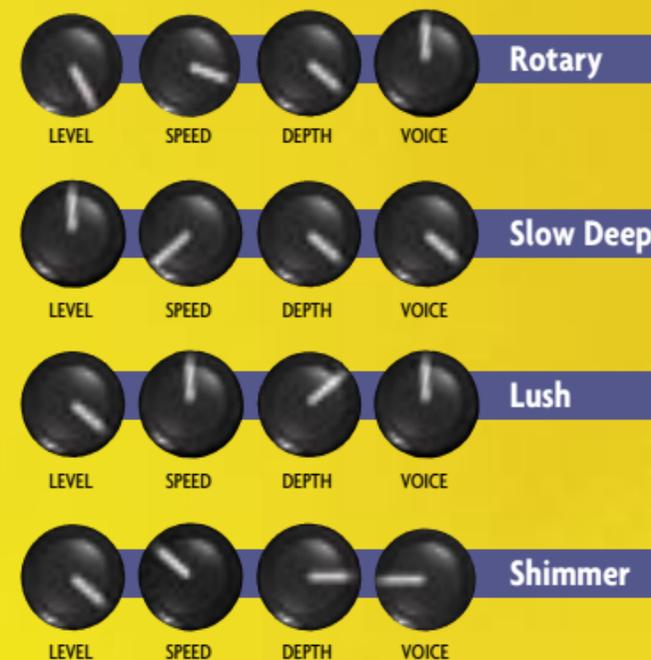
sound or go with a Shimmer or Slow Deep chorus.

FEATURES

- Select from one to 16 voices
- Level, Speed and Depth controls
- Voice randomization
- CIT™ Cabinet Modeling outputs can be enabled for direct-to-board live or studio recording



“My X-Series Multi Chorus is magic in a box. Seriously, it was made by wizards. Thanks for the magic!!”



Synth Wah™



The Synth Wah™ delivers some of the most unique envelope filter effects of any pedal on the market. The studio-quality effects range from classic Funky Envelope filter sounds, to a Deep Sweep, or even a cool Vowel sound and vocal format, to cutting edge Slow Synth tones and filter sweeps.

When you demo it, you'll agree that the Synth Wah is the most comprehensive pedal in its class. To select different envelope filter effects on the Synth Wah, simply rotate the Type knob. You can select Envelope Up, Envelope Down,

Synth 1, Synth 2, Filter 1, Filter 2, and Auto Wah effects.

FEATURES

- Seven envelope, filter and synth types
- Sensitivity, Control and Range knobs
- CIT™ Cabinet Modeling outputs can be enabled for direct-to-board live or studio recording



"The Synth Wah is the most creative pedal in my loop."

Jim Root (Stone Sour/Slipknot)

Envelope Filter



Turbo Flange™



The Turbo Flange™ is the most advanced stereo flanger pedal on the market, delivering seven distinct flange types – more than any other flanger pedal available. Dial in different flanging effects on the Turbo Flange by rotating the Type knob.

Select between three different flanger voicings, including Rise/Fall, Trigger up, Trigger down and Step flanging effects.

All of these effects are designed for studio-quality performance. Go for a Twisty, Falling or Step Flange sound, or really crank up the Jet Flange sound to

completely get the proverbial cradle rockin’.

FEATURES

- Seven flange types
- Three flange voicings
- Speed, Depth and Regen controls
- Triggering and Step capability
- CIT™ Cabinet Modeling can be enabled for direct-to-board live or studio recording

Josh Rand (Stone Sour)

Stereo Flanger



Hyper Phase™



A phase pedal is just a phase pedal, right? Not to the guitar fanatics hiding in the rock 'n' roll underground of Salt Lake City. They decided to create Hyper Phase™, which offers seven different phase shift types to choose from.

By simply rotating the Type knob, you can select from 4-stage, 8-stage, and 12-stage phase shifting, Rise/Fall, Trigger up, Trigger down, and Step phase shift effects. This menu will not only deliver the Classic Phase sound, but will also give you Vibro and Falling Phase as well as a Steps sound.

All of these are designed for studio-quality performance.

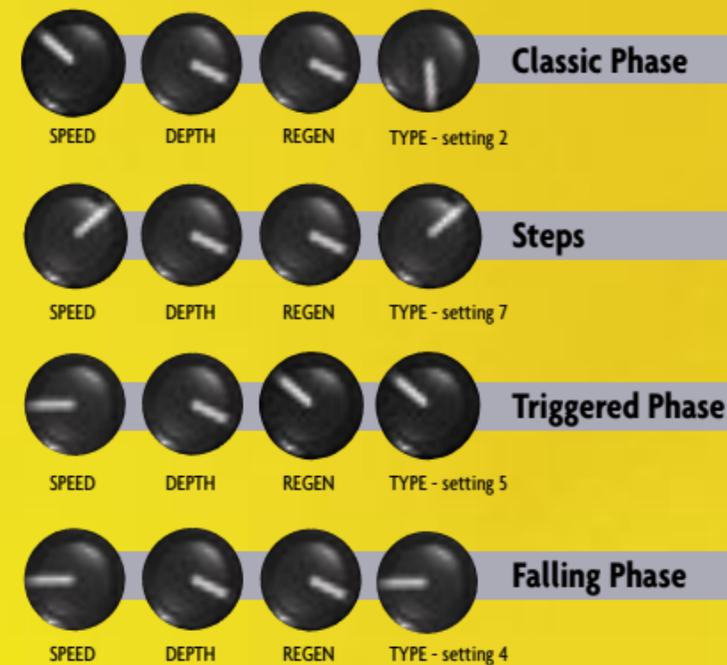
FEATURES

- 7 different phase effect types
- Speed, Depth & Regen controls
- Triggering & Step capability
- CIT™ Cabinet Modeling can be enabled for direct-to-board live or studio recording



Marc Serrano (ünloco/A Dozen Furies)

Stereo Phaser



Main Squeeze™

Compressor/Sustainer



The Main Squeeze™ is the result of a collaboration between DigiTech and dbx® to create the world's finest compressor/sustainer pedal. Using award-winning dbx OverEasy® compression technology, the Main Squeeze delivers the absolute best compression and sustainer effects for guitar.

You can have everything from a Light sustain to a Rock Sustain, a classic Chickin' Pickin' sound or use the Big Squeezer set-up to wring every last drip from your guitar. Then fine-tune the overall compressed

sound by using the Level, Attack, Sustain and EQ controls.

FEATURES

- dbx® OverEasy® studio-quality compression technology
- Level, Attack, EQ and Sustain controls
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct-to-board live or studio recording

“The Main Squeeze...hit a note and come back tomorrow.”



Brent Woods (Accidental Doll)



DigiDelay™



The DigiDelay™ delivers more power than any other digital delay pedal on the market. It has up to four seconds of delay, which is perfect for the built-in Loop function, providing enough time to record a typical rhythm pattern and have it loop.

You also get five delay Mode types, including: Mono, Stereo Ping Pong, Tape Delay (just like those 60's tape echo chambers), Chorus Delay that adds a lush chorus-like effect to the delay, and Reverse Delay, a unique effect that repeats anything you play into it backwards. You can

also set up classic Solo Delay and Slapback sounds. Tap-Tempo lets you set the repeat time by tapping the footswitch.

FEATURES

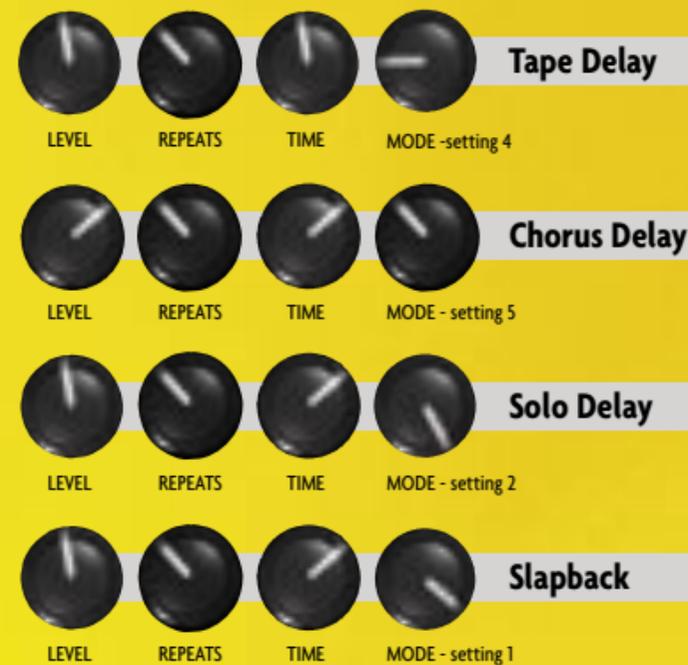
- Up to 4 seconds of delay
- Seven different delay modes
- Level, Repeats and Time controls
- CIT™ Cabinet Modeling can be enabled for direct-to-board live or studio recording



"I love this delay!"

Phil Campbell (Motörhead)

Digital Delay



DigiVerb™

Digital Reverb



The DigiVerb™ is the first stomp box that delivers **seven** different true studio-quality reverbs. The DigiVerb is unparalleled in accurately simulating several room environments.

The Plate type adds edge to make your instrument stand out in the mix. Room and Hall breathe warm space and air into any instrument. Church is perfect for soft acoustic playing. Gated and Reverse deliver great special reverb effects. The Spring is an accurate emulation of old tube “Tank” reverbs, and even goes “*Boing*,

Boing” when you dampen the strings. Plus there’s no reverb tail flutter as with some units, which is especially important for long reverb decay settings.

FEATURES

- Seven different reverb types
- Level, EQ and Decay controls
- CIT™ Cabinet Modeling can be enabled for direct-to-board live or studio recording

James Fukai (Trust Co.)





Distortion Defined: Exceptional Tone. Introducing 5 new pedals that cover the spectrum.

What counts most with guitarists is tone. We can't seem to get enough of it.

So whether you're just starting out or are a seasoned pro wanting to add some new flavors to your current setup, look no further.

DigiTech proudly introduces five new distortions to its acclaimed pedal line.

Each is an *exceptional* value.

From smooth, subtle overdrive to the deepest, darkest metal sounds, these new pedals cover the entire tone spectrum.

Not only do they make a guitar and amp sing, but the dedicated cabinet emulation output lets you run direct into a mixer or recorder.

Read on to learn more.

Bad Monkey™



The Bad Monkey™ Tube Overdrive gives your guitar amp a boost just when you need it. Its tonally transparent design produces the smooth natural character of an over-driven tube amp without coloring the tone of your guitar.

Low and High tone controls give you the flexibility to boost or cut the bass and treble frequencies for just the right sound.

Get a Bad Monkey and super charge your amp's tone.

FEATURES

- Vintage overdrive tone

- Faithfully maintains guitar's tone
- Level boosts the output level of your guitar signal
- Low adjusts boost and cut off bass frequencies
- High adjusts boost and cut off upper harmonics
- Gain provides smooth tube amp distortion to your sound
- Dual Outputs. The Amp output is for connecting directly to a guitar amplifier. The Mixer output features Cabinet Emulation circuitry for connecting directly to a mixing board or recording device

Tube Overdrive



Hot Head™

Distortion



The Hot Head™ Distortion is a multi-purpose pedal for any music style where distortion is needed.

Armed with flexible Low, High, and Gain controls, the Hot Head can dial in just the right tone for your setup.

If you just want a little dirt or you need your amp to sound like a full stack, the Hot Head lets you rock with the best.

FEATURES

- Responds to playing dynamics
- Level controls the distortion output level of your guitar signal

- Low adjusts boost and cut of bass frequencies
- High adjusts boost and cut of high frequencies
- Gain provides mild to hot tube amp distortion
- Dual Outputs. The Amp output is for connecting directly to a guitar amplifier. The Mixer output's Cabinet Emulation circuitry lets you connect directly to a mixing board or recording device without having to mic up



Screamin' Blues™

Overdrive/Distortion



The Screamin' Blues™ Overdrive/Distortion is designed for guitarists who need a pedal that responds to playing dynamics.

Blues players in particular will love how the Screamin' Blues gives them total control of their tone.

Playing lightly gives you a mild overdrive, but dialing up the gain and digging in hard will make the Screamin' Blues sing with ultra-rich harmonics and sustain.

FEATURES

- Subtle overdrive to scorching distortion
- Sweet sustain for soloing

- Low adjusts boost and cut of bass frequencies
- High adjusts boost and cut of upper harmonics
- Gain sets the maximum distortion amount when playing your hardest
- Dual Outputs. The Amp output is for connecting directly to a guitar amplifier. The Mixer output features Cabinet Emulation circuitry lets you connect directly to a mixing board or recording device without having to mic up





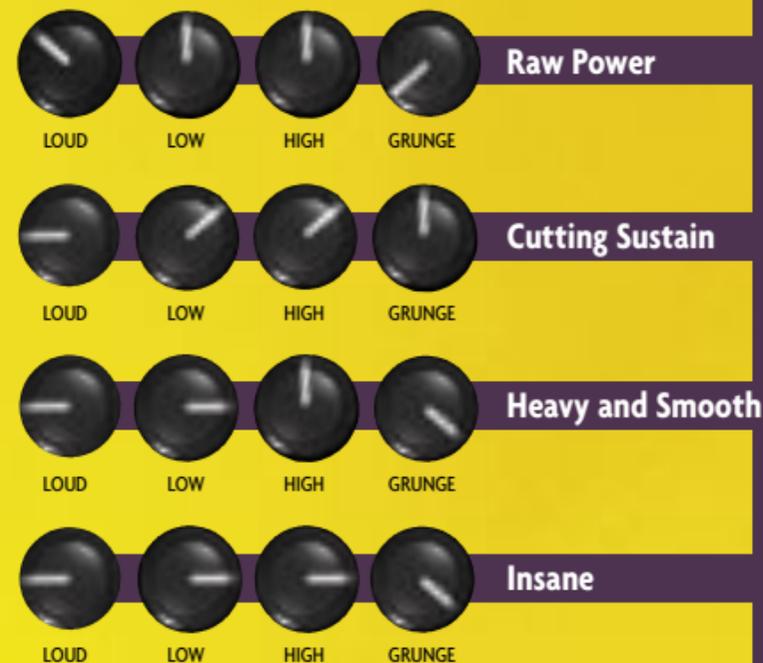
The Grunge™ pedal has a legendary status few pedals have ever attained. Designed for cutting edge guitarists who want a unique sound, the Grunge provides the tones today's music requires.

Whether it's chunky rhythm, heavy grind, or amazing sustaining leads your after, the Grunge gets you these and everything in between.

Just plug in and find out why so many players have made this tone a top seller for more than a decade.

FEATURES

- Versatile distortion for the modern guitarist
- Awesome crunch and sustain
- Level controls the distortion output level of your guitar signal
- Low adjusts boost and cut of bass frequencies
- High adjusts boost and cut of high frequencies
- Gain controls distortion gain from moderate to extreme
- Dual Outputs. Amp output is connecting directly to a guitar amplifier. Mixer output's Cabinet Emulation circuit lets you connect directly to a mixing board or recording device



Death Metal™



The Death Metal pedal is by far the most extreme distortion you will ever hear. Simply put, we have turned the gain up to “eleven” and ripped the knob off. Level, Low, Mid, and High tone controls provide flexible tone shaping, so even though this distortion is over the top, your guitar is guaranteed to cut through.

FEATURES

- Maximum distortion for today's metal
- 3-band EQ for total control

- Level boosts the output level of your guitar signal
- Low adjusts boost and cut of bass frequencies
- Mid adjusts boost and cut of midrange frequencies
- High adjusts boost and cut of high frequencies
- Dual Outputs. The Amp output is for connecting directly to a guitar amplifier. The Mixer output features Cabinet Emulation circuitry for a miked up amp tone when connecting directly to a mixing board or recording console — but without having to mic up

Lethal Distortion



The Weapon™



Seven disturbingly unique signature tones from Dan Donegan of the multi-platinum band Disturbed in a limited-edition DigiTech® effects pedal.

Dan Donegan asked us to help him get the tones that he achieved in the recording studio (with racks of outboard processors) into one pedal he could use on stage.

To do this we had to create a whole new advanced technology called *Production Modeling™*. For the first time ever, Production Modeling allows you to get the exact tones from different songs by modeling the production of the record,

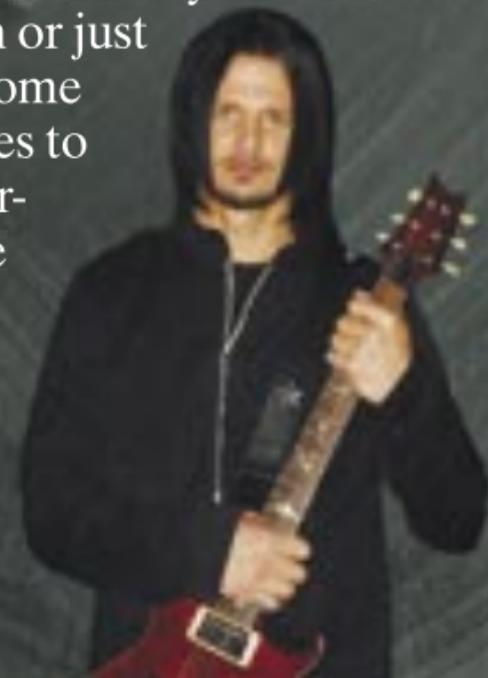
Signature sounds from Dan Donegan

39

as well as the amps and effects.

There has never been a pedal like this one. Whether you are a Disturbed fan or just want to add some awesome tones to your effects arsenal, it's time to pack the limited edition Weapon.

- Includes dual mixer outputs



Whammy™

The one and only. Accept no substitutes.

While fads and fashions may come and go, the true classics are always in demand. It's been a decade since DigiTech® introduced the mind bending effects of the Whammy™ pedal.

From the rotary preset selection knob to the Ferrari red color; from the mechanical momentary switch to the exact same interval selections, it's all here.

Experience the smooth pitch bends, rich detuning, accurate dive bombs, and fast tracking harmony shifts that makes the Wham-

my unique. Plus, the current Whammy has added the versatility of MIDI control, making this timeless effect flexible enough for any situation.

And the "Dive Bomb" Preset gives the effect of a whammy bar pushed all the way to the body of the guitar.

- Real time pitch bending with a 4-octave range
- Harmony bends and adjustable detuning
- Dry and effects outputs



Whammy can be externally controlled via MIDI.

Variable Detune



Octave Up



Pedal Steel Bend



These examples are just some of the effects chains you can create using our single-effects pedals. Each one delivers a unique tone and sound. Use them to help you select the right combination of DigiTech pedals to develop the perfect sound for your playing style.

Guidelines for connecting effects pedals:

- Units that detect an envelope should be connected close to the guitar.
- Connect EQ after your distortion.
- Connect reverb units toward the end of the effect chain.
- Taking advantage of stereo connections will add depth and dimension to any application.



DigiVerb



DigiDelay



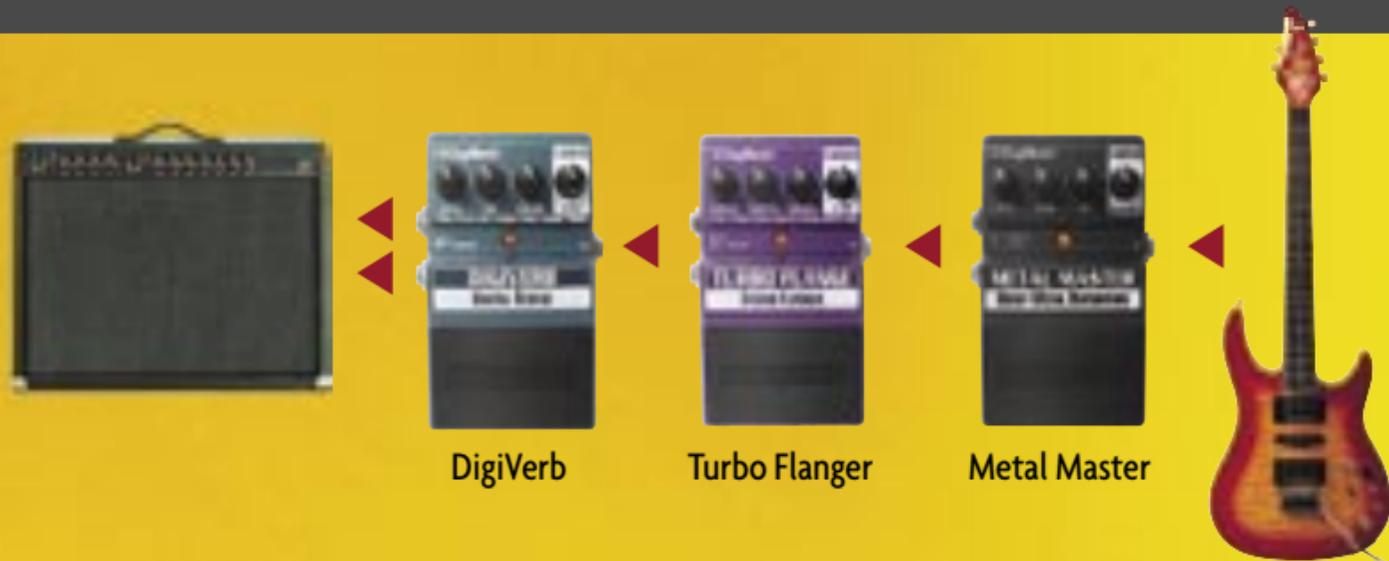
Hot Rod



The Hot Rod is the perfect hard rock pedal, letting you morph from smooth to gnarly distortion sounds. Use the Hot Rod's DS-1 setting (pg. 7)

into the DigiVerb's Smooth Hall (pg. 25) to fatten up rhythms and DigiDelay's Solo Delay setting (pg. 23) to enhance solos.

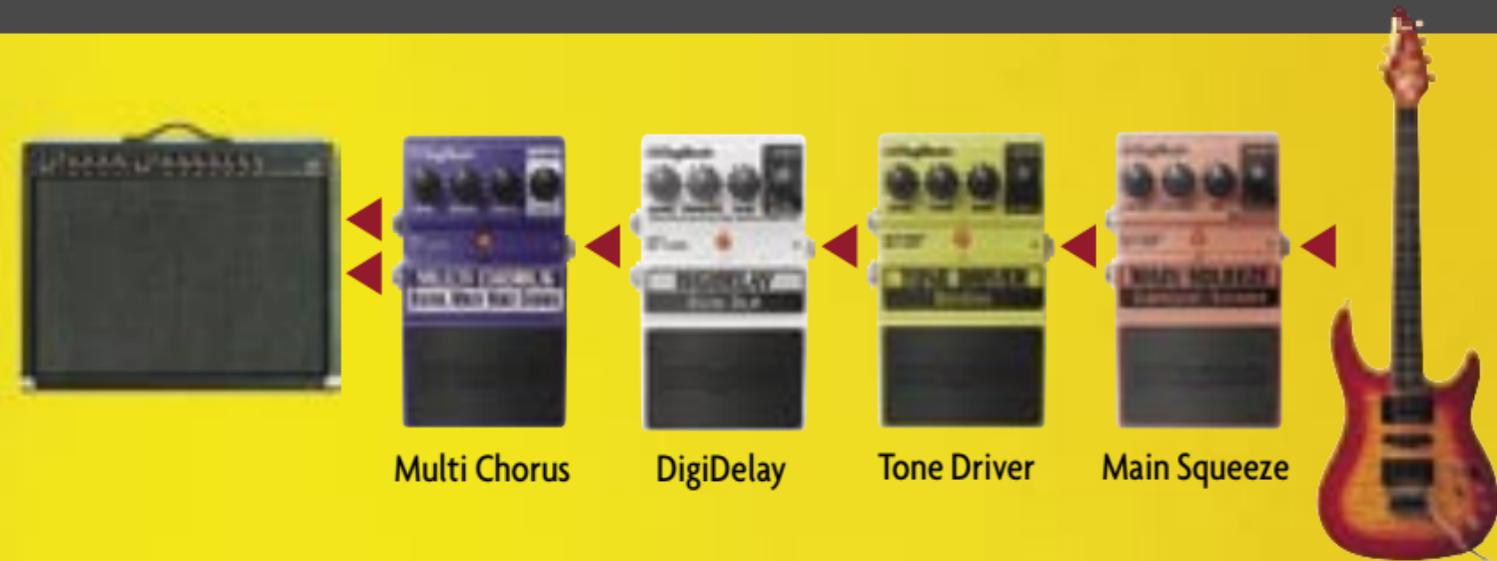
Metal



We start with the glaring metal distortion of Metal Master's Death Metal setting (pg.11) to deliver head banging tone and sustain. "Unchain" your sound by adding

the Turbo Flange's Jet Flange setting (pg.17) and using the DigiVerb's Smooth Hall setting (pg.25).

Fusion



Set the Tone Driver to the TS-808 setting (pg. 9) and experiment with the gain. The Main Squeeze's Rock Sustain setting (pg. 21) will add sus-

tain, while the Multi Chorus' Lush setting (pg.13) and DigiDelay's Solo setting (pg.23) create a silky smooth fusion tone.

Killer Solo



Want a solo tone that sounds like you used a refrigerator-size rack of effects? Use the Death Master's Insane setting (pg. 37), the DigiDelay's Chorus Delay setting (pg. 23) run into the Multi Chorus set to

Slow and Deep setting (pg.13). Note that this chain is an exception with the chorus placed after the delay to create a wide chorus sound.

Guitar Synth



Add unison synth lines to your lead work by running the Normal output of the Synth Wah set to the Deep Sweep setting (pg. 15) into the Hot Rod on the Rat setting (pg. 7), use

the DigiVerb's Smooth Hall setting (pg. 25) and then to the DigiDelay using the Solo setting (pg. 23). The Effect output then goes to another amp for keeping the signals separate.

Blues

Electro-Acoustic



DigiVerb

Multi Chorus

Screamin'
BluesMain
Squeeze

This chain delivers tone that snarls. The Main Squeeze's Rock Sustain setting (pg. 21) adds extra sustain for your solos. Set the Screamin' Blues to the Little Dirt setting (pg. 33) and

add the Multi Chorus to kick in a Rotary sound (pg. 13). Then take it over the edge by adding liveliness with the DigiVerb's Room setting (pg. 25).



Multi Chorus

DigiVerb

Bad Monkey

Main
Squeeze

Acoustic users will breathe new life into their sound using this chain. Experiment with the Main Squeeze's Light setting (pg. 21) to limit your peaks. Add a Bad Monkey for some punch (pg 29). Then use the DigiVerb's Smooth Hall

setting (pg.25) into Multi Chorus set at Slow and Deep (pg.13). Listen to how big your sound becomes when you stomp your monkey... so to speak.

Phaseadelic



For a really psychedelic clean sound, try this chain. Start with the Main Squeeze's Light setting (pg. 21) into the Hyper Phase's Classic Phase set-

ting (pg. 19). Add the DigiDelay set to Tape Delay (pg. 23) and DigiVerb set to Smooth Hall (pg. 25) for a truly ethereal experience.

Country



Crisp and clean with just the right amount of sustain is what you get by combining the Main Squeeze's Chickin' Pickin' setting (pg. 21) with the DigiDelay's Slapback setting

(pg. 23) for the perfect country pickin' slapback. Use the Tone Driver's TS-808 setting (pg. 9) for an edgy country-rock tone.

Alternative

Whammy



That Seattle scene spawned a new generation of guitar heroes with their innovative, heavy driving guitar riffs. Using the Grunge set

to the Heavy and Smooth setting (pg 35) and the Multi Chorus set to the Rotary (pg 13) setting get you sounding like Grunge Spirit.



To get that classic octave up pitch bend made famous by guitar legends, we have the Whammy using the Octave Up (pg. 41) setting run-

ning to into a Hot Head, using the Classic Stack setting (pg. 31) and then into a DigiDelay using the Tape Delay Setting (pg. 23).

Bass Driver™



The Bass Driver™ is designed specifically for bass. It creates rich overdrive sounds in any bass amplifier. Instead of only one sound like other bass overdrive stomp boxes, the Bass Driver gives you the option of emulating a wide range of bass overdrive distortion sounds like an SVT® Grind, familiar overdrive pedals, or make up your own.

By simply rotating the Morph knob, you will hear various bass Fuzz and Overdrive distortion sounds morphing from a Boss® ODB-3, to a Pro-Co® RAT.

Bass Overdrive/Distortion

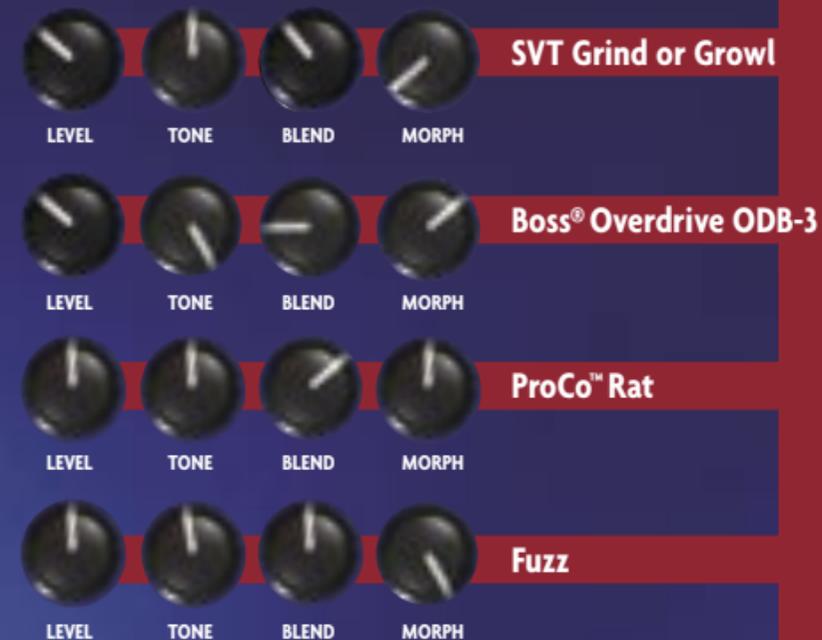
Then fine tune or modify them with the Level, Tone and Blend controls.

FEATURES

- Exclusive Distortion Morph control
- Level, Tone and Blend controls
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct-to-board or studio recording without having to mic up



Chris Chaney (Jane's Addiction)



Bass Multi Chorus™



The Bass Multi Chorus™ is designed specifically for bass to create the lush-est, fattest bass chorus sounds ever heard from a stomp box. That's because the Bass Multi Chorus lets you select up to 16 chorus voices at the same time.

For example, choose a 4-voice chorus to fatten the mix or an 8-voice chorus for an extra lush sound. There is also built-in voice randomization that increases as you add voices, thickening the sound even further.

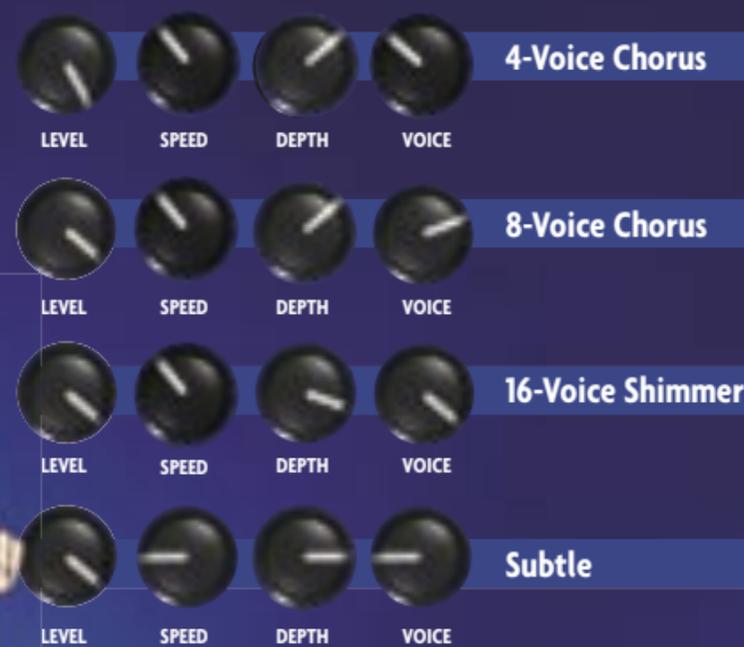
By simply rotating the Voice knob (connected to our Audio DNA™ DSP

superchip), you can grow your chorus from one Subtle voice (even that sounds richer than most chorus pedals) all the way to a 16-Voice Shimmer.

FEATURES

- Select from 1 to 16 voices
- Level, Speed & Depth controls
- CIT™ Cabinet Modeling for direct-to-board live or studio recording

Bass Multi-Voice Chorus



Rudy Sarzo (DIO)

Bass Squeeze™

Dual Band Bass Compressor



The Bass Squeeze™, which is designed specifically for bass, is the result of a collaboration between DigiTech and dbx® to create the world's finest bass compressor/sustainer pedal.

Incorporating award-winning dbx OverEasy® compression technology, the Bass Squeeze delivers dual-band compression with variable crossover so you can independently control the compression of your high and low frequencies.

Add a Thick Bottom or a Glass Top. Go for a Mild Compression to a Funk Slap sound. This makes Bass Squeeze the

ultimate tone-shaping tool for bass guitar.

FEATURES

- dbx® OverEasy® studio-quality compression technology
- Separate Low & High Band controls
- Level and Crossover controls
- Normal (amp) and CIT™ Cabinet Modeling (mixer) outputs for direct-to-board live or studio recording



Laz Pina (Ill Niño)

Bass Synth Wah™

Bass Envelope Filter



The Bass Synth Wah™ is designed specifically for bass and is the most versatile bass envelope filter pedal on the market.

Why settle for one filter type when you can choose from *seven* different bass envelope filter types?

Dial in an Envelope with Sub and Dry sound, or wide Filter Sweep. Or go all out with an extra-funky Bass Ya sound or Octa Sub with Filter.

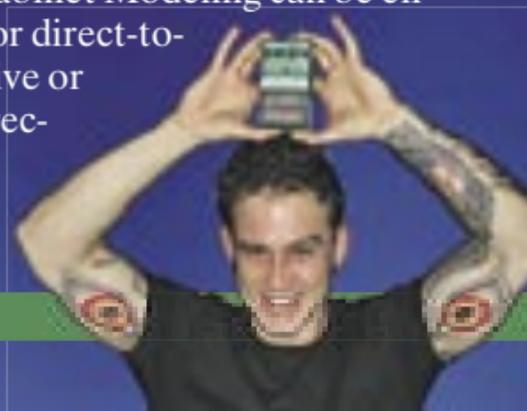
Dial in different envelope filter effects on the Bass Synth Wah by simply rotating the Type knob. Pick from Envelope, Sub Enve-

lope, Synth 1, Synth 2, Filter 1, Filter 2, and Octa Sub effects.

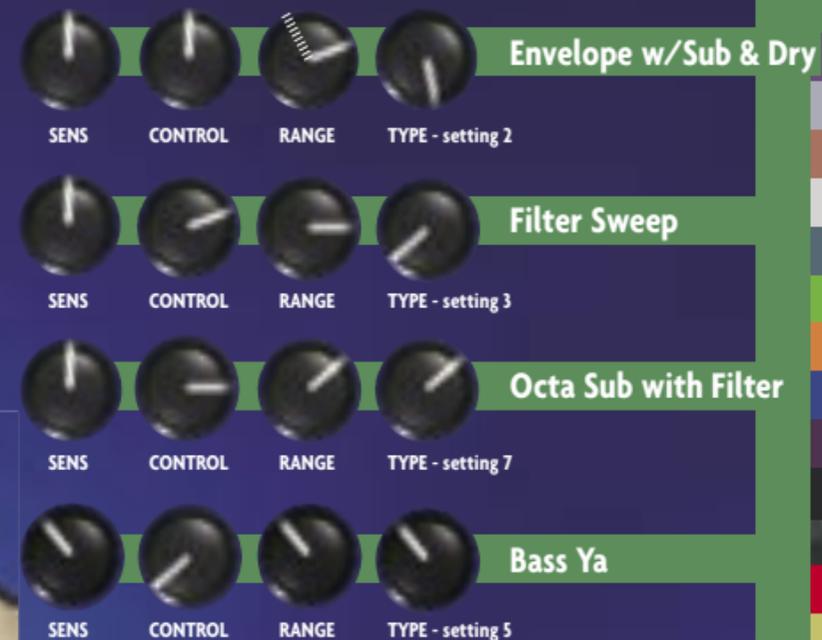
FEATURES

- Seven different envelope, filter, and synth types
- Sens, Control and Range knobs
- Triggering and Step capability
- CIT™ Cabinet Modeling can be enabled for direct-to-board live or studio recording

Corey Lowery



(Switched)



Synth Bass

Funk Slap

Fusion Bass

Nu Metal Bass



You will make heads turn with this effects chain. The Bass Synth Wah delivers a classic monophonic synth groove Bass Ya Sound (pg. 61) without a special pickup. Add the Bass Multi Chorus 4-Voice setting (pg. 57) to widen the sound. Drip in a bit of DigiVerb Smooth Hall (pg. 25) for extra flavor.



Lay down the groove with the Bass Squeeze Funk Slap setting (pg. 59) for super slap 'n' pop tone. When you really want to shake the booty, the Bass Synth Wah's Envelope w/Sub (pg. 61) adds more funk than you can stand.



Use this chain to create an unbelievably thick bass tone. The Bass Squeeze's Mild Compression setting (pg. 59) keeps your tone under control by smoothing out the highs and lows. Use the Bass Multi Chorus' 8-Voice setting (pg. 57) to add low end, and use the DigiDelay to add dimension.



Your bass will growl like never before using the Bass Driver's Fuzz setting (pg. 55) in this head-ripping effects chain. Push the sonic barrier by adding the Bass Multi Chorus' Subtle setting (pg. 57) and the DigiDelay's Solo Delay setting (pg. 25).

Hot Rod™

Tone Driver™

Metal Master™

Multi Chorus™

Synth Wah™

Turbo Flange™

Hyper Phase™

Main Squeeze™

DigiDelay™

DigiVerb™

Bad Monkey™

Hot Head™

Screamin' Blues™

Grunge™

Death Metal™

The Weapon™

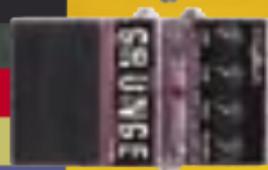
Whammy™

Bass Driver™

Bass Multi Chorus™

Bass Squeeze™

Bass Synth Wah™



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