

# AdrenaLinn III

Beat-Synched Multi FX + Amp Modeling + Drum Box



## Preset & Drumbeat Listing

For AdrenaLinn III Software Version 3.0.0

Monday, July 23, 2007



**Category: Clean Tones**

Here are a variety of clean guitar amp sounds. These are merely starting points, feel free to adjust the tone controls and other settings to taste. If you find new settings you like, either save the changes to one of the blank presets 190-199 or simply overwrite the same preset number. Don't worry—you can always initialize any preset back to its factory contents later.

0	<b>Clean Fender Bassman</b>	Boost	Volume	Delay Vol
	A warm, general-purpose clean tone with sparkling highs and warm lows. Press EFFECT to boost it into overdrive.			
1	<b>Clean Fender Deluxe Reverb</b>	Boost	Volume	Delay Vol
	Sparkling treble. Press EFFECT to boost it into overdrive.			
2	<b>Clean Fender Twin Reverb</b>	Tremolo	Volume	Trem Speed
	A very intense treble that extends further into the mids than the Deluxe Reverb. Press EFFECT for 1/8 note beat-synced tremolo.			
3	<b>Clean Fender Champ</b>	Boost	Volume	Delay Vol
	The classic practice amp that ended up being used for a whole lot more than practice. Press EFFECT to boost it into overdrive.			
4	<b>Vox AC-30 warm</b>	Wah Pdl On	Volume	Wah Pedal
	The classic British amp from the 60s forward, here showing off its warm tone. Connect a MIDI expression foot pedal and press EFFECT to make it a wah pedal.			
5	<b>Vox AC-30 twang</b>	Talk Box	Volume	Trem Depth
	Here's a more twangy Beatles or early Stones tone from the AC30. Press EFFECT for a Talk Box effect.			
6	<b>Jazz Chorus</b>	Chorus	Volume	Reverb Vol
	Clear, shimmering highs. Press EFFECT for the amp's classic chorus.			
7	<b>RLD Crisp</b>	Comp	Volume	Delay Vol
	Our custom amp nails that 60s British Invasion twang tone. Press EFFECT to add sustain through compression.			
8	<b>RLD Hollow</b>	Talk Box	Volume	Delay Vol
	This custom amp gives a unique and distinctive hollow sound all its own. Press EFFECT for a Talk Box effect.			
9	<b>RLD Bite</b>	Auto wah	Volume	Delay Vol
	This custom amp delivers a treble bite and tight bass. Press EFFECT for an auto filter effect.			
10	<b>RLD Neck Pickup</b>	Tremolo	Volume	Delay Vol
	This exaggerated custom tone has way, way too much resonant treble and not an ounce of midrange. Great for a Strat neck pickup, like the guitar tone in the Stones' 'Midnight Rambler. Press EFFECT for 1/8 note beat-synced tremolo.			
11	<b>Budda Twinmaster</b>	Boost	Volume	Delay Vol
	With similarities to a Deluxe Reverb, this contemporary boutique combo amp gives a great sparkling, natural tone. Press EFFECT to boost it into overdrive.			
12	<b>Gallien-Krueger 800RB Bass Amp</b>	Filter Trem	Volume	Trem Speed
	This coveted (and heavy) bass amp has an extraordinary range of tones that you don't normally find in guitar amps, so it's good for exaggerated tones like this one—a mid boost setting that's reminiscent of the highly resonant MRB (mid range boost) switch on some old Vox amps. Press EFFECT for 1/8 note beat-synced filter tremolo.			
13	<b>Soft Jazz Tone</b>	Chorus	Volume	Reverb Vol
	Using our clean preamp model, this jazz tone has a warm and even tone with breathy highs well beyond a guitar speaker's range. Press EFFECT to bring in a Roland-style chorus.			
14	<b>Direct Console Tone</b>	Chorus	Volume	Reverb Vol
	This setting of our clean preamp model gives an almost acoustic sound. Press EFFECT to add chorus.			
<b>Category: Classic Amps, Cranked a Little</b>				
These are vintage amps (and some modern amps in the vintage style) with the drive turned up enough to provide a distortion edge but delivering clean tones when you play lightly or back the volume down. Great tones for vintage blues and rock parts. Fender rules the roost here.				
15	<b>Fender Bassman</b>	Boost+Delay	Volume	Delay Vol
	The classic bass amp that guitarists decided was actually the classic blues guitar amp. Press EFFECT for more overdrive plus a little ¼ note beat-synced delay.			
16	<b>Fender Deluxe Reverb</b>	Comp+Delay	Volume	Bass
	Another classic blues amp, the singing treble makes for great solos, particularly on the neck pickup. Press EFFECT to add pre-distortion compression and ¼ note beat-synced delay.			
17	<b>Fender Twin</b>	Rotary	Volume	Rotary Spd
	An intense tone that really cuts through on blues solos. Press EFFECT for rotary speaker. (Connect a MIDI foot expression pedal to vary the speed of rotation.)			

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
18	<b>Fender Tweed Deluxe</b>	Stereo Delay	Volume	Stereo Width
	A solid midrange distortion that likes a bridge humbucker. Press EFFECT for a tight stereo delay.			
19	<b>Fender Champ</b>	Talk Box	Volume	Resonance
	This classic practice amp's little speaker gives a solid midrange, fuzziest highs and not much bass. A "character actor" that comes in handy when you want a different sound. Press EFFECT for a 60s talk box effect.			
20	<b>Vox AC30</b>	Rotary	Volume	Rotary Spd
	Everybody loves this old Vox classic. This setting is great for bridge pickup chords on the low strings, but makes for sweet solos as well. Press EFFECT to add rotary speaker.			
21	<b>Vox AC15</b>	Wah Pdl On	Volume	Wah Pedal
	The AC30's little brother, this one gives a solid mid tone for crunch chords. Connect a MIDI expression foot pedal and press EFFECT to make it a wah pedal.			
22	<b>Mesa Boogie Mark IIC</b>	Boost	Volume	Delay Vol
	The original pro high-gain amp in a small package, this setting works great for bridge humbucking chords. Press EFFECT to take it into high-gain solo heaven.			
23	<b>Budda Twinmaster</b>	Touch Filter	Volume	Filter Reson
	A very present tone with an open high end, this one makes for sensitive solos. Press EFFECT to add our unique touch filter, which sets the filter tone for each note based on the note's loudness and holds that tone until the next note.			
24	<b>Matchless Chieftain</b>	Tremolo	Volume	Delay Vol
	The coveted modern boutique amp. This setting gives a sweet tone when played softly and a solid distortion when you dig in. Press EFFECT for an 1/8 note beat-synced tremolo.			
25	<b>RLD Crisp</b>	Stereo Dly	Volume	Stereo Width
	This RLD custom model gives an exaggerated 60s tone reminiscent of an AC30 with console EQ. Press EFFECT for a short delay split into stereo.			
26	<b>RLD Hollow</b>	Auto Wah	Volume	Wah Depth
	This RLD custom model gives a unique hollow sound like a small amp in a brick room. Press EFFECT for an auto filter sound in which the filter rises and falls at fixed rates. Adjust SPEED to vary those rates.			
27	<b>RLD Bite</b>	Touch Filter	Volume	Delay Vol
	This RLD custom model boosts the upper mids before the distortion then cuts the highs after it, resulting in a great solo treble bite and sustain. Press EFFECT for our unique touch filter and ¼ note beat-synced delay. The touch filter sets a unique filter tone for each note based on the note's loudness, and holds that tone until you play the next one.			
28	<b>RLD Neck Pickup</b>	Tremolo	Volume	Delay Vol
	This RLD custom model's treble goes to 12! Try the neck or both pickups on a Les Paul for Freddy King's solo tone, a tone with such intense treble that you often hear the harmonics of high solo notes more than the fundamental. Or use a bridge humbucker for Jimmy Page's lead tone on Communication Breakdown.			
29	<b>RLD Solid</b>	Touch Flangr	Volume	Talk Pedal
	This RLD custom model is sort of like a tweed Fender Deluxe with intentionally limited frequency range for a more <i>boxy</i> sound. Great solid sound for bridge chords. Press EFFECT for our unique touch flanger, which selects a unique flanger tone for each note based on the note's loudness, and holds that tone until you play the next note.			
<b>Category: Classic Combo Amps &amp; Stacks, Cranked a Lot</b>				
These are primarily pre-80s combo amps and stacks that were originally designed for clean tones or at least to be able to produce clean tones, and the distortion was always produced in the power amp, not before the tone controls. The Marshall Plexi is the king of the hill here.				
30	<b>Marshall Plexi, cranked</b>	Auto Wah	Volume	Delay Vol
	Eric Clapton's great 70s live tone, as used on Crossroads and other classics. Also does a good job of getting Mark Knopflers Les Paul neck pickup solo tone. The Marshall Plexi is amazingly expressive with its characteristic <i>growl</i> and ability to move from clear tones to full distortion just by playing a little harder. Press EFFECT for a wah-wah without the pedal; the rise and fall times for the wah sound are fixed but can be adjusted with the Speed control.			
31	<b>Marshall Plexi, less cranked</b>	Tremolo	Volume	Trem Speed
	Another great Marshall tone firmly imbedded in our memory. This one's great for solid bridge humbucker chords like in Foreigner's "Hot Blooded". Press EFFECT for 1/8 note beat-synced tremolo.			
32	<b>Marshall JTM45</b>	Auto Wah	Volume	Delay Vol
	The precursor to the Plexi, this amp is closer in tone to the 59 Fender Bassman upon which it was based. Compared to the Plexi, it has more bass and less mids for an overall rounder tone. Press EFFECT for a wah-wah without the pedal; the rise and fall times for the wah sound are fixed but can be adjusted with the Speed control.			
33	<b>Marshall JTM45, Hendrix Tone</b>	UniVibe	Volume	Vibe Speed
	Plug in a strat with the neck pickup to get Jimi's classic live tone as heard on "Band of Gypsies". Press EFFECT to add his Uni-Vibe sound.			

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Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
34	<b>Marshall Plexi, from AdrenaLinn II</b>	Auto Wah	Volume	Filter Reson
	Our AdrenaLinn II version of the Plexi. We kept this one around because a lot of customers liked it. A Plexi with a slightly different personality. Press EFFECT for another unique touch filter sound; in this case each note causes the filter to sweep down from a peak. Again, adjust rise and fall times to taste with the Speed control.			
35	<b>Vox AC30</b>	Fixed Wah	Volume	Wah Pedal
	Brian May's classic tone from the magic Queen recordings. Connect a MIDI expression foot pedal and press EFFECT to make it a wah pedal. Or forget the expression pedal and press EFFECT for a lower-mid boost.			
36	<b>Hiwatt DR-103</b>	Touch Filter	Volume	Filter Reson
	One of Pete Townsend's dynamic tones from the early Who records. To digress a little, isn't it amazing that a guy so well known for the impact his lyrical ideas have had on culture should also be so well-known for his musical ideas and guitar sounds. Jeez--most people strive to good at just one thing. Press EFFECT for our unique touch filter, inspired in part by Townsend's innovative use of resonant synth filters on guitar.			
37	<b>Boogie Mark IIc</b>	Flanger	Volume	Fingr Speed
	It seems <i>everybody</i> in the 70s was carrying these little powerhouses into recording sessions for their versatility-to-size ratio and very solid mid-centric solo tone. Press EFFECT for a 4-bar, beat-synched flanger.			
38	<b>Matchless Chieftain</b>	Rotary	Volume	Rotary Spd
	The coveted modern boutique amp, cranked. This setting gives a solid and smooth overdrive with strong mids and pronounced treble articulation. Press EFFECT for a slow Leslie. Connect MIDI foot expression pedals to control volume and rotary speed.			
39	<b>Fender Bassman</b>	Auto Wah	Volume	Delay
	Don't forget that the 59 Fender Bassman was the model for Marshall's first amps. This setting delivers full power chords, doesn't turn single coil pickups into humbuckings, and cleans up nicely when you back off the volume. Press EFFECT for auto wah. Connect MIDI expression foot pedals for volume control and to add 1/16 note beat-synched delay.			
<b>Category: High Gain Tones</b>				
These amps from the 80s forward were designed for players who primarily used high distortion levels. The designs changed to include preamp distortion before the tone controls, similar to using a distortion box in front of a classic amp. These designs provided high sustain levels and solid, tight bass notes as opposed to the way bass notes would sometimes flop around in earlier classic amps. Also, placing the tone controls after the preamp distortion permitted the distortion tone to be shaped in new ways like the scooped-mid sound. New designs from the US, Germany and elsewhere provided new popular tones.				
40	<b>Marshall JCM800</b>	Flanger	Scoop Mid	Fingr speed
	Marshall's first high gain amp, for that 80s metal sound. Press EFFECT for a slow flanger. Connect a MIDI expression pedal to scoop out the mids or change the speed of the flanger.			
41	<b>Marshall JCM2000</b>	Random Filtr	Scoop Mid	Randm Spd
	Marshall's current high-gain line with the lead channel modeled. This setting yields a full and warm lead tone. Press EFFECT for our unique beat-synched random filter at 1/8 notes. Connect MIDI expression pedals to scoop out the mids or change the speed of the random filter to 1/16 notes.			
42	<b>Boogie Dual Rectifier</b>	Delay	Add Mid	Delay Time
	A powerful, full, warm, marvelous scooped-mid high-gain tone. Press EFFECT to add ¼ note beat-synched delay. Connect MIDI expression pedals to un-scoop the mids or sweep the delay time through a range of beat-synched values up to 1/16 notes.			
43	<b>Soldano SLO-100</b>	Filter Sweep	Scoop Mid	Sweep Spd
	This amp seems to give just the right balance of frequencies for crunch or high-gain solo playing. Press EFFECT for a beat-synched wah-style filter sweeping up and down every 4 measures. Connect MIDI expression pedals to scoop out the mids or vary the speed of the filter sweep all the way up to 1/16 notes.			
44	<b>Bogner Uberschall</b>	Rotary fast	Scoop Mid	Rotary Spd
	This amp has a nice high-end sizzle and maintains a very focused tone at high gain. We're only using a drive setting of 35 here. Try it up around 80 to really cut loose. Pressing EFFECT adds a fast Leslie sound. Connect MIDI expression pedals to scoop out the mids or bring the Leslie down to slow speed.			
45	<b>Diezel VH4</b>	Auto Wah	Scoop Mid	Delay Vol
	A very forgiving high-gain tone with solid mids, great for both solo and crunch work. Press EFFECT for a wah sound that rises and falls with each note. Adjust the Speed parameter to vary the rise and fall times. Connect MIDI expression pedals to scoop out the mids or bring in a tight 30ms delay.			
46	<b>ENGL Powerball</b>	Touch Flanger	Delay Vol	Flanger Peak
	A fine German high-gain design played by the likes of Richie Blackmore and Steve Morse. Press EFFECT for our Touch Flanger, a flanger that opens and closes with every note. Connect MIDI expression pedals to bring in an 1/8 beat-synched delay or make the Touch Flanger more intense.			
47	<b>Peavey 5150 MkII</b>	Flanger	Fingr Speed	Fingr Peak
	A fine high-gain amp from Peavey, the result of collaboration with Eddie Van Halen. This setting delivers a sharp mid edge to solos. Press EFFECT for a 4-measure beat-synched flanger before the amp. Connect MIDI expression pedals to vary the flanger speed up to ¼ notes or make the flanger sound more intense.			

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
48	<b>Bogner Ecstasy</b>	Touch Wah	Delay Vol	Reverb Vol
	This amp's design lends itself to the Marshall Plexi sound but with high gain. Not a bad Eddie Van Halen tone. Press EFFECT for our Touch Wah, like a wah pedal that instantly moves to a new position for each note proportional to the note's loudness, and holds that position until the next note. MIDI expression pedals control the delay and reverb volume.			
49	<b>RLD Sizzle</b>	Random Flngr	Flngr Speed	Flngr Peak
	This RLD custom high gain model delivers very present solo or crunch tone with great definition, scooped mid and a pronounced high-end resonance that earned it the moniker "Sizzle". Press EFFECT for our unique 1/16 note random flanger. Connect MIDI foot expression pedals to vary the random flanger speed down to 1/8 notes and to increase its intensity.			
<b>Category: Distortion Boxes</b>				
These 2 classic fuzz boxes bring to mind vintage tones from 60s and 70s artists who were experimenting with various forms of distortion before eventually favoring the distortion of overdriven tube amps.				
50	<b>Fuzz Tone</b>	Up-Dn Filter	Filter Reson	Delay Vol
	Classic 60s fuzz tone, popularized on hits like "American Woman". Press EFFECT to add a synthesizer filter that rises and falls with every note. Adjust the Speed control to vary the rise and fall time. Connect MIDI foot expression pedals to vary the resonance of the filter effect and the volume of a 30 ms delay.			
51	<b>Octave Fuzz</b>	Fuzz on/off	Delay Vol	Reverb Vol
	The classic octave fuzz effect used by Hendrix on his solo for Purple Haze, in which notes resonant at one octave above the note you play. The effect works best using the neck pickup and for solo notes played on the G, B and High E strings above around the 7 fret.			
<b>Category: Bass Amps</b>				
Here are a handful of bass tones from some of the most popular bass amps from the 60s through 90s. These amps, particularly the modern ones, provided a tremendous variety of tones due to their added high frequency drivers and versatile parametric EQ circuits. We even add our own parametric EQ to presets 52-57, but you'll need a MIDI pedalboard with 2 expression pedals to adjust the boost level and frequency in real time while you play.				
52	<b>Acoustic 360</b>	Parametric EQ	Boost level	Boost Freq
	The ubiquitous 70s live performance amp with the 18" folded horn cabinet, which lent a particular character to the upper bass frequencies. This preset celebrates one of the amp's more popular tones.			
53	<b>Ampeg SVT</b>	Parametric EQ	Boost level	Boost Freq
	Another extremely popular amp of the 60s and 70s, using in this model their 8 x 10" cabinet for a tight and responsive bass tone.			
54	<b>Gallien-Krueger 800RB</b>	Parametric EQ	Boost level	Boost Freq
	An extremely versatile amp that could deliver just about any tone at just about any volume. This preset presents one of its more popular tones.			
55	<b>SWR SM-500</b>	Parametric EQ	Boost level	Boost Freq
	A very popular amp cherished by professionals everywhere for its high quality and versatile tone. This preset presets a very clear, almost acoustic or console-direct tone.			
56	<b>Fender Bassman</b>	Parametric EQ	Boost level	Boost Freq
	Surprise—the Bassman is a fine bass amp too.			
57	<b>Marshall JCM45</b>	Parametric EQ	Boost level	Boost Freq
	Try out your Jack Bruce overdriven bass parts!			
58	<b>Funk Bass</b>	Auto Filter	Volume	Delay Vol
	Resurrect your thumb-thumping and finger-popping skills for this auto-filter funk sound. Press the EFFECT switch to turn the auto-filter on/off. Connect MIDI foot expression pedals to control both overall volume and the level of a beat-synced dotted 1/8 note delay.			
59	<b>Fretless Bass</b>	Auto Filter	Volume	Delay Vol
	This slow-opening filter gives a sound reminiscent of how notes played on a fretless bass have a gradual opening of the tone after the start. Connect MIDI foot expression pedals to control both overall volume and the level of a 30 ms delay.			
<b>Category: Tremolo &amp; Pan</b>				
These sounds showcase all manner of volume modulations from tremolo to pulse tremolo to auto-panning to spikes & swells, and they're all synced to the beat. How did guitarists manage to get their amps' tremolo to be even close to in-synch for all those years, anyway? We've also added beat-synced delay to many of these presets to further enhance the rhythmic interest. If you're new to some of these rhythmic effects, you don't want to start out shredding. Think of what you'd play over classic tremolo: mainly sustained chords or arpeggiated chords in time to the beat. Keep in mind that the effect is providing rhythm so you don't need to. Start with something simple and add a little as you acquire a feel for what works.				
60	<b>1/8 Note Tremolo</b>	Effect On/Off	Volume	Trem Speed
	Classic tremolo, now with perfectly synced 1/8 notes			
61	<b>1/8 Note Triplet Tremolo</b>	Effect On/Off	Volume	Trem Speed
	Classic tremolo, now with perfectly synced 1/8 note triplets			
62	<b>1/16 Note Tremolo</b>	Effect On/Off	Volume	Trem Speed
	Classic tremolo, now with perfectly synced 1/16 notes			

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Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
63	<b>1/8 Note Pulse Tremolo</b>	Effect On/Off	Volume	Trem Depth
	Like classic tremolo except the sound switches on and off. This preset uses our own RLD Bite amp model, overdriven.			
64	<b>Panning Note Mangler</b>	Effect On/Off	Volume	Pan Depth
	The left side has 1/8 note pulse tremolo and the right has the left signal delayed by one 1/16 note. This results in a weird auto-pan caused by the right side echoing the left side whenever it switches off.			
65	<b>1/16 Note Auto-Pan</b>	Effect On/Off	Volume	Pan Depth
	Classic auto-pan, now moving in perfectly synced 1/16 notes			
66	<b>1/8 Note Hard-Switch Auto Pan</b>	Effect On/Off	Volume	Pan Depth
	This Marshall Plexi tone switches between the speakers on perfectly synced 1/8 notes.			
67	<b>1/16 Note Stereo Spikes</b>	Effect On/Off	Volume	Mod Depth
	The left side uses 1/8 note downswept sawtooth tremolo, which turns the sound into sharp volume "spikes". The right side is the same thing delayed by a 1/16 note, giving an auto-pan sound. The resulting movement of these spikes superimposes a compelling pattern over normal sustained or arpeggiated chords.			
68	<b>1/16 Note Stereo Swells</b>	Effect On/Off	Volume	Mod Depth
	Like #67 but in this case the sawtooth wave moves up instead of down. The left side uses 1/8 note upswept sawtooth tremolo, which turns the sound into short volume swells. The right side delays the left by a 1/16 note for an auto-pan sound. Like #67, it adds a fascinating element to normal sustained or arpeggiated chords.			
69	<b>Hall of Swells</b>	Effect On/Off	Volume	Mod Depth
	Playing simple sustained arpeggios sends heavenly swells of volume flying all around the speakers. It's simply a 1/4 note upswept sawtooth tremolo with a dotted 8 <sup>th</sup> note delay, panned to stereo.			
70	<b>Hall of Overdriven Swells</b>	Effect On/Off	Volume	Delay Vol
	Same as #69 with overdriven amp RLD Bite.			
71	<b>Auto Pan &amp; Delay</b>	Effect On/Off	Volume	Pan Depth
	A simple 1 Measure Triplet auto pan (3 sweeps in 2 measures) with a dotted 1/8 note delay following it around the speakers.			
72	<b>Trading Fours</b>	Effect On/Off	Volume	Pan Depth
	This Marshall tone switches between the speakers every 4 measures. Trade solos with yourself!			
<b>Category: Filter Tremolo</b>				
These sounds are similar to the tremolo effects above but in this case a filter's frequency is modulated instead of volume. AdrenaLinn III has many filter types: Moog-style 4 pole lowpass, Oberheim-style 2 pole lowpass, bandpass, notch, highpass and wah-wah, each of which has its own special character and use. You don't need to learn about these filters because AdrenaLinn III automatically selects which one to use for each type of sound, but you can dig deeper and select a specific filter type if you're so inclined. As with the tremolo effects above, we've included beat-synced delay in some of these presets to enhance the rhythmic effect. And like the tremolo effects, these rhythmic modulation effects provide the rhythm for you, so they'll sound better when playing simple sustained or arpeggiated chords. Warning: These sounds may inspire you to create beautiful new song ideas!				
73	<b>1/8 Note Filter Tremolo</b>	Effect On/Off	Mod Depth	Resonance
	Similar to classic tremolo except that the frequency of a synthesizer filter moves up and down on perfect 1/8 notes instead of volume.			
74	<b>1/8 Note Triplet Filter Tremolo</b>	Effect On/Off	Mod Depth	Resonance
	Similar to classic tremolo except that the frequency of a synthesizer filter moves up and down on perfect 1/8 note triplets instead of volume.			
75	<b>1/16 Note Filter Tremolo</b>	Effect On/Off	Mod Depth	Resonance
	Similar to classic tremolo except that frequency of a synthesizer filter moves up and down on perfect 1/16 notes instead of volume.			
76	<b>1/8 Note Filter Tremolo &amp; Delay</b>	Effect On/Off	Mod Depth	Resonance
	Same as #73 except with dotted 1/8 note delay. The delay provides an appealing syncopated compliment to the pulsing filter.			
77	<b>Ping-Pong Filter Tremolo</b>	Effect On/Off	Stereo Width	Resonance
	This sounds like auto-panning stereo filters, but it's actually just 1/8 note filter tremolo on the left side with the same signal delayed by a 1/16 note on the right.			
78	<b>1 Bar Sweeping Notch Filter</b>	Effect On/Off	Delay Vol	Resonance
	Also called a "band reject" filter, a notch filter reduces the volume of a specific frequency band. When swept, it has a sound like a phaser (phase shifter), but more subtle.			
79	<b>1/4 Note Sweeping Notch Filter</b>	Effect On/Off	Delay Vol	Resonance
	Same as #78 but with a 1/4 note sweep and dotted 1/8 note delay.			
80	<b>4 Bar Sweeping Filter</b>	Effect On/Off	Delay Vol	Resonance
	This 2 pole lowpass filter (as used in the classic Oberheim keyboard synths) sweeps up & down once every 4 bars.			

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
81	<b>1/8 Note Filter Spikes</b>	Effect On/Off	Mod Depth	Delay Vol
	The downswept synthesizer filter turns your guitar into repeating 1/8 note "spikes". This is done by using a downswept sawtooth wave to modulate the filter frequency.			
82	<b>Ping-Pong Filter Spikes</b>	Effect On/Off	Mod Depth	Delay Vol
	Same as #81 except with the addition of dotted 1/8 note delay for rhythmic syncopation.			
83	<b>1/4 Note Filter Swells</b>	Effect On/Off	Delay Vol	Resonance
	The repeating upswept synthesizer filter turns your guitar into repeating 1/8 note "filter swells". This is done by using an upswept sawtooth wave to modulate the filter frequency. A dotted 1/8 note delay rounds out the effect.			
84	<b>Swept Notch Filter, Amp'd</b>	Effect On/Off	Resonance	Mod Speed
	This notch filter sweeps up & down every 1/4 note, which when placed before our AC30 model created a sound similar to a Univibe.			
85	<b>Swept Wah High Gain Solo</b>	Effect On/Off	Resonance	Mod Speed
	This high-gain Bogner Uberschall solo tone is complimented by a wah pedal slowly sweeping up and down every 4 bars. But the unique sound is produced by placing the wah after the amp and blending equal parts wah and un-wahed amp tone.			
<b>Category: Flanger &amp; Chorus</b>				
Flanger effects were first popularized by early recordings like the Small Faces' 1968 hit "Itchycoo Park". Before modern digital delay lines, it was called "reel flanging" and produced by playing two unsynchronized tape recorders with copies of the same recording as close to synch as possible. The engineer would put his hand on the <i>flange</i> of one of the tape <i>reefs</i> in order to slightly slow or accelerate it, thereby placing it slightly earlier or later than the other tape. The varying short time lag between the two tapes produced the sound we know today as <i>Flanging</i> . As with most nouns, it was eventually verbed and now an effect that does flanging is referred to as a <i>flanger</i> . These days flanging is implemented by short delay lines, but flanging has always been difficult in that you could never force it to reach the top of its modulation cycle at specific points in your song. With our beat-synced flanging, now you can. Chorus is largely a more subtle variation of flanging, but produced by the same means.				
86	<b>4 Bar Flanger</b>	Effect On/Off	Resonance	Speed
	The classic slow flanger sound, sweeping exactly every 4 measures.			
87	<b>1 Bar Flanger</b>	Effect On/Off	Resonance	Speed
	The classic flanger sound, sweeping once every measure.			
88	<b>1 Bar Flanger &amp; delay</b>	Effect On/Off	Resonance	Speed
	Same as #86 except with dotted 1/8 note delay			
89	<b>Classic Chorus</b>	Effect On/Off	Delay Vol	Reverb Vol
	The classic chorus sound, sweeping every 1/2 note			
90	<b>Deep Chorus</b>	Effect On/Off	Delay Vol	Reverb Vol
	Same as #89 but with deeper effect			
91	<b>Gently Weeping Guitar</b>	Effect On/Off	Volume	Delay Vol
	On the Beatles' <i>While My Guitar Gently Weeps</i> , Eric Clapton's Marshall recording was post-processed with <i>reel flanging</i> as described above. We simulate this sound by running a Marshall Plexi's output into our Deep Chorus effect, and get the up & down modulation synced to 1/2 notes as a bonus.			
92	<b>High Gain Chorus Solo</b>	Effect On/Off	Stereo Width	Delay Vol
	Similar to #91 but using a high-gain Soldano lead tone			
93	<b>High Gain Flanger Solo</b>	Effect On/Off	Volume	Delay Vol
	Here's a 4-bar flanging running through a high-gain Soldano tone.			
<b>Category: Rotary, Vibrato &amp; Univibe</b>				
Here are few other classic modulation effects, the most interesting being the rotary speaker created by the Leslie company. Weren't pre-computer mechanical inventions wonderful? The Leslie speaker was the Rube Goldberg machine of speakers, with a complex set of motors and belts to throw the sound around in circles, and all that mechanical action was largely silent due to its great design. The Univibe was an early and simple phase shifter that Jimi Hendrix popularized. Vibrato as an effect isn't all that popular but Bill Friswell's use of it on some of his recordings is very effective.				
94	<b>Rotary Slow</b>	Effect On/Off	Volume	Speed
	The classic rotary speaker effect at slow speed. The speed is set to the actual fixed slow speed of a Leslie, but you can beat-sync the speed by adjusting the Speed control to "1 measure".			
95	<b>Rotary Fast</b>	Effect On/Off	Volume	Speed
	The classic rotary speaker effect at fast speed. The speed is set to the actual fixed fast speed of a Leslie, but you can beat-sync the speed by adjusting the Speed control to "1/16 notes".			
96	<b>Rotary Slow, Overdrive</b>	Effect On/Off	Volume	Speed
	Same as #94 but with an overdriven AC30			
97	<b>Rotary Fast, Overdrive</b>	Effect On/Off	Volume	Speed
	Same as #95 but with an overdriven AC30			



Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
115	<b>1/16 Note Random Flanger</b>	Effect On/Off	Resonance	Delay Vol
	Same as #112 except the flanger frequency changes every 1/16 triplet			
116	<b>1/16 Note Random Flanger 2</b>	Effect On/Off	FX-Dry Mix	Delay Vol
	Same as #115 except with dotted 1/8 note delay			
117	<b>AC30 &amp; 1/8 Random Flanger</b>	Effect On/Off	Resonance	Mod Speed
	An overdriven AC30 with our 1/8 note random flanger			
118	<b>Marshall &amp; 1/8 Random Flanger</b>	Effect On/Off	Resonance	Mod Speed
	A Marshall with our 1/8 note random flanger			
119	<b>High-Gain Random 1/8 Flanger Solo</b>	Effect On/Off	Resonance	Delay Vol
	A high gain solo tone processed through the 1/8 note random flanger			
120	<b>High-Gain Random 1/16 Flanger Solo</b>	Effect On/Off	Resonance	Delay Vol
	A high gain solo tone processed through the 1/16 note random flanger			
<b>Category: Random Tremolo</b>				
These presets are similar to our tremolo sounds above, but in this case each volume pulse has a randomly-chosen height. This superimposes a random rhythmic pattern onto your playing. Like tremolo, start off with simple sustained or arpeggiated chords in time to the drumbeat.				
121	<b>Random Spike Tremolo</b>	Effect On/Off	Effect Depth	Delay Stereo
	Random 1/16 note spikes in volume			
122	<b>Random Tremolo, 1/16 Notes</b>	Effect On/Off	Effect Depth	Delay Vol
	Like 1/16 note tremolo except each pulse is random volume level			
123	<b>Random 1/16 spikes</b>	Effect On/Off	Effect Depth	Delay Stereo
	Random 1/16 note spikes in volume, overdrive			
124	<b>Random 1/8 Note Spikes</b>	Effect On/Off	Soft Spikes	Delay Vol
	Random 1/8 note spikes in volume, overdrive			
<b>Category: Filter Sequences</b>				
Our exclusive Filter Sequences are where AdrenaLinn III really shines, and many songs ideas have come from our customers playing simple chord changes and hearing them transform magically into inspiring grooves.				
The Filter Sequences are looped 2-measure sequences of filter tones that played in synch to the drumbeats or MIDI clock. There are 20 pre-programmed sequences or you can create your own because each preset contains its own programmable <i>user sequence</i> . These presets contain a few examples of what you can do. As with the other rhythmic effects, let the AdrenaLinn III provide the rhythm for you. Start out playing simple sustained or arpeggiated chords.				
Also, keep in mind that these are 2-measure patterns so you might want to play these with the drumbeats in order to cue yourself to the start of the loop. One way to start the drums playing at the start of the filter sequence is to play a drums count-off before the beat: briefly tap EFFECT quickly followed by START.				
Connecting MIDI foot expression pedals really expands the tonal possibilities. On most of these presets the left pedal controls FX-Dry Mix and the right controls Filter Frequency, Resonance, envelope attack time (soft spikes) or Delay Volume. By moving the pedals while you play, you can better fine-tune the effect to what you're playing as you're playing it.				
125	<b>Accent on 2 &amp; 4</b>	Effect On/Off	FX-Dry Mix	Delay Vol
	The sequence puts the accent on 2 & 4			
126	<b>Accent on 2 &amp; 4, take 2</b>	Effect On/Off	FX-Dry Mix	Delay Vol
	Same as #125 but with a high-gain sound.			
127	<b>Up &amp; Down2</b>	Effect On/Off	FX-Dry Mix	Resonance
	This one uses filter sequence variation 4 with a dotted 1/8 note delay.			
128	<b>Boom Chik, Boom-Boom Chik</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	This one uses filter sequence variation 3 with dotted 1/8 note delay.			
129	<b>Complex 1/16 Note Pattern</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	This one uses filter sequence variation 5, which has a lot of movement and then a pause before looping back.			
130	<b>Fast-Moving Bass Tension2</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	This one, using filter sequence variation 6, provides a fast-moving 1/16 note bass tension under your musical phrase.			
131	<b>Fast-Moving Bass Tension 2</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	Similar to #130, this one uses filter sequence variation 8.			
132	<b>1/16 Power Groove 2</b>	Effect On/Off	FX-Dry Mix	Resonance
	Using filter sequence variation 9, this very active filter movement sounds great even with simple sustained chords.			

Preset Listing

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
133	<b>2+3+3 Fast Power Groove2</b>	Effect On/Off	FX-Dry Mix	Resonance
	This rock rhythmic pattern using filter sequence variation 14 cranks up the filter resonance and likes to run at around 135 BPM.			
134	<b>Half Time Power Groove2</b>	Effect On/Off	FX-Dry Mix	Resonance
	This half-time rock rhythm pattern, using filter sequence variation 15, feels pretty good around 125 BPM.			
135	<b>1/8 Note Power Groove2</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	This rock rhythm pattern uses filter sequence variation 17 and seems to work well at around 100 BPM.			
136	<b>1/8<sup>ths</sup> &amp; Upsweeps2</b>	Effect On/Off	FX-Dry Mix	Resonance
	This rock rhythm pattern uses filter sequence variation 18 and seems to work well at around 100 BPM.			
137	<b>Soft 1/16 Groove</b>	Effect On/Off	FX-Dry Mix	Soft spikes
	This pattern, filter sequence 20, is nearly random but very seductive in its quiet subtlety.			
138	<b>Soft 1/16 Groove 2</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	Similar to #137, this one's fun to play softly for hours. It uses filter sequence variation 16.			
139	<b>Soft 1/16 Groove2</b>	Effect On/Off	FX-Dry Mix	Filter Freq
	Another great soft groove for sailing off into the imagination. This one uses filter sequence 16.			
<b>Category: Tremolo Sequences</b>				
<p>Like our Filter Sequences, our exclusive Tremolo Sequences are great song idea generators. Tremolo sequences are looped 2-measure sequences of varying volume levels. There are 20 pre-programmed Tremolo Sequences from which to create your presets, or you can make up your own containing your favorite rhythmic pattern.</p> <p>As with our other rhythmic effects, let the AdrenaLinn III provide the rhythm for you. Start out playing simple sustained or arpeggiated chords in time to the rhythm of the 2-measure sequence.</p> <p>Also, keep in mind that these are 2-measure patterns so you might want to play these with the drumbeats in order to cue yourself to the start of the loop. One way to start the drums playing at the start of the filter sequence is to play a drums count-off before the beat: briefly tap EFFECT quickly followed by START.</p>				
140	<b>Boulevard of Broken Dreams</b>	Effect On/Off	FX Depth	Sharper
	Using our Tremolo Sequence 11, this recreates the guitar sound used on Green Day's 2004 hit "Boulevard of Broken Dreams". To get the same riff, sustain the following 4 chords for 1 bar each and repeat: Em, G, D, A.			
141	<b>Syncopated 1/16 Spikes</b>	Effect On/Off	FX Depth	Delay Vol
	Using tremolo sequence 15, this one responds well to lightly played arpeggios at around 100 BPM.			
142	<b>Reggae</b>	Effect On/Off	FX Depth	De-Swing
	Start out with sustained minor chords and let the sequence add the Reggae rhythm.			
143	<b>Accent on 2 &amp; 4</b>	Effect On/Off	FX Depth	Delay Vol
	Tremolo sequence 3.			
144	<b>Up &amp; Down</b>	Effect On/Off	FX Depth	Sharper
	Tremolo sequence 4.			
145	<b>1/16 Triplets</b>	Effect On/Off	FX Depth	Delay Vol
	Tremolo sequence 17.			
146	<b>3+2+2 Rhythm</b>	Effect On/Off	FX Depth	Delay Vol
	Tremolo sequence 7.			
147	<b>Upsweeps</b>	Effect On/Off	FX Depth	Delay Stereo
	Tremolo sequence 19.			
148	<b>Syncopated 1/8ths</b>	Effect On/Off	FX Depth	Delay Vol
	Tremolo sequence 18.			
149	<b>Half Pushed 1/8ths</b>	Effect On/Off	FX Depth	Delay Vol
	Tremolo sequence 12.			

**Category: Arpeggiator Sequences**

Our exclusive Arpeggiator Sequences produce the most unique and weird effects in AdrenaLinn III. These are sequences of filter resonances tuned to specific notes. The sequences don't actually generate any notes but rather *your playing causes the sequences to resonate*, emphasizing the notes specifically programmed into each sequence. We call them Arpeggiator Sequences because the effect is reminiscent of keyboard synthesizer arpeggiators.

Note that the resonant notes are always the same regardless of what you play, so you must play chords that fit with the notes in the sequences. Start out playing very simply with sustained or muted chords in the key of the sequence and in time to the rhythm. Most of the sequences are in the key of E, so it's good to start with simple E chords in time to the rhythm, either major or minor depending on the note sequence, emphasizing the bass notes because they show off the effect better. You can transpose the sequences up or down by using the Frequency parameter, or plug in a MIDI keyboard and transpose in real time by hitting any key up or down from the E key above middle C. Also, try connecting MIDI foot expression pedals; on these presets, pedal 2 transposes the sequence by the amount shown.

150	<b>Bigger Than My Body</b>	Effect On/Off	Effect Depth	Transpose +7
Here's the sound from the original AdrenaLinn model that John Mayer used on his 2004 hit "Bigger Than My Body". Thanks, John. To play the opening riff, play an Esus chord on bar 1, then Esus followed by E on the first two 1/8 notes of bar 2. Repeat. This uses Arpeggiator Sequence 5.				
151	<b>E Harmonic Minor</b>	Effect On/Off	Effect Depth	Transpose +7
Try strumming an E minor chord—or simply muted strings—in time to the rhythm. This uses Arpeggiator Sequence 4.				
152	<b>Chromatic Up &amp; Down</b>	Effect On/Off	Effect Depth	Transpose +5
This uses Arpeggiator Sequence 5.				
153	<b>Ascending Fifths</b>	Effect On/Off	Effect Depth	Transpose +5
This sequence, Arpeggiator Sequence #6, ascends through 1/8 notes E, B, F#, C# (fifths); then ascends through 1/8 notes E, D, A, E and repeats. Maybe play E followed by D/E, 1/2 bar each?				
154	<b>Em Pentatonic Up &amp; Down</b>	Effect On/Off	Effect Depth	Transpose -2
This sequence, #8, simply resonates an ascending then descending Em pentatonic scale. Try strumming an open E with undefined 3rd (only root & 5) on 1/4 notes to start.				
155	<b>E Bass Line</b>	Effect On/Off	Effect Depth	Transpose +5
This sequence, #16, simply resonates a bass line of E, E, G, A, B, B, A, G. Try playing muted 1/8 note low E chords using only root and 5th, as these low notes better permit you to hear the resonant effect.				
156	<b>E Bass Line #2</b>	Effect On/Off	Effect Depth	Transpose +5
This sequence, #11, is similar to #155 but uses a different Em pentatonic bass line. As with #155, start off playing muted 1/8 note low E chords using only root and 5th.				
157	<b>E Bass Line #3</b>	Effect On/Off	Effect Depth	Transpose +5
This sequence, #14, is similar to preset 155 but uses a very simple looped bass line of E, E, B, D. As with #155, start off playing muted 1/8 note low E chords using only root and 5th.				
158	<b>E Lydian mode</b>	Effect On/Off	Effect Depth	Transpose +5
This sequence, #17, resonates notes along an E Lydian mode scale. As with the others above, start out playing muted 1/8 note low E chords using only root and 5th.				
159	<b>Ascending Fourths in E</b>	Effect On/Off	Effect Depth	Transpose +7
This sequence, #20, resonates 5 sets of 3 ascending 4th intervals, starting on E, F#, A, B and C#, then throws in a high D# at the end. As with the others above, start out playing muted 1/8 note low E chords using only root and 5th.				

**Category: Auto Wah**

Auto Wah, sometimes called Auto Filter, Envelope Filter or Envelope Follower Filter, is an effect where the frequency of a filter follows the envelope (varying volume level) of your guitar signal. In other words, loud notes cause higher filter frequencies and soft notes cause lower filter frequencies. The first such product was the 1972 Mutron pedal by Musitronics and has been used on countless recordings.

In AdrenaLinn III, our Auto Wah comes in two varieties: 1) The standard method, in which the filter frequency accurately tracks the envelope (volume) of your guitar signal, and 2) when you pick a note, this triggers a touch-sensitive synthesizer-style Envelope Generator, which modulates the filter frequency at specific rise and fall times, which are set by the Speed parameter. Each one has its charms.

160	<b>Auto Wah</b>	Effect On/Off	Overdrive	FX-Dry Mix
The classic envelope filter sound—the harder you play, the higher the filter frequency.				
161	<b>Inverted Auto Wah</b>	Effect On/Off	Delay Vol	FX-Dry Mix
The harder you play, the lower the filter frequency.				
162	<b>Slow Opening Auto Wah</b>	Effect On/Off	Attack Time	FX-Dry Mix
Like #160 except the rise and fall times for the filter are always the same. Use the Speed parameter to shorten or lengthen them to taste.				
163	<b>Peak Hold Filter</b>	Effect On/Off	Delay Vol	FX-Dry Mix
Like #160, the filter frequency is proportional to how hard you pick each note. But in this case the filter holds that frequency until you pick the next note. A very cool and exclusive AdrenaLinn effect.				

Preset Listing

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
164	<b>Guitar Synth</b>	Effect On/Off	Attack Time	FX-Dry Mix
	Though it sounds like a guitar synth sound, it's actually a high-gain Soldano lead tone with a slow-opening auto-wah before it. Use the Speed parameter to adjust the rise and fall times for the filter.			
165	<b>Slow Open High Gain Auto Wah</b>	Effect On/Off	Attack Time	FX-Dry Mix
	Like #163 but with a Soldano high-gain solo tone			
166	<b>High Gain Peak Hold Filter</b>	Effect On/Off	Resonance	FX-Dry Mix
	Like #164 but with a Soldano high-gain solo tone			
167	<b>Classic Wah Pedal</b>	Effect On/Off	Wah Pedal	Overdrive
	Connect a MIDI expression pedal 1 for the classic wah pedal sound. See the note at the end of the Preset list on how to do this.			

**Category: Talk Box**

Remember the 1970s Kustom Electronics "Bag" that Peter Frampton used to make his guitar talk? It consisted of an enclosed speaker that sent its sound into a plastic tube, which you'd then put in your mouth in order to make your guitar "talk". Well, our exclusive Talk Box effect gives you most of the same sound without that embarrassing tube in your mouth. The harder you play, the more the modeled "mouth" opens. Like our Auto Wah effect, our Talk Box comes in two varieties: 1) The standard method, in which the simulated "mouth openness" accurately tracks the envelope (volume) of your guitar signal, and 2) When you pick a note, this triggers a touch-sensitive synthesizer-style Envelope Generator, which modulates the "mouth openness" at specific rise and fall times, which are set by the Speed parameter. For best effect, start out with #168 and play solo notes very dynamically from soft to medium level. Notes on the bass strings seem able to be coaxed into speaking particularly well.

168	<b>Talk Box with overdrive</b>	Effect On/Off	Deep voice	FX-Dry Mix
	The classic Talk Box sound, with overdrive to add harmonics. The modeled mouth "opens" wider with louder notes.			
169	<b>Talk Box Clean</b>	Effect On/Off	Deep voice	FX-Dry Mix
	Same as #168 but without the overdrive			
170	<b>Talk Box Inverted</b>	Effect On/Off	Deep voice	FX-Dry Mix
	Same as #168 but the louder you play, the more "closed" the modeled mouth is.			
171	<b>Talk Box Slow Attack</b>	Effect On/Off	Fast attack	FX-Dry Mix
	Same as #168 but with fixed opening and closing times. You can adjust these times with the Speed parameter.			
172	<b>Talk Box Peak Hold</b>	Effect On/Off	Deer voice	FX-Dry Mix
	Like #168, the filter frequency is proportional to how hard you pick each note. But in this case the talk box holds its frequency until you pick the next note. A very cool and exclusive AdrenaLinn effect.			
173	<b>Note-Triggered Chorus</b>	Effect On/Off	Overdrive	FX-Dry Mix
	Instead of a normal chorus effect's regular up and down movement, this chorus moves up and down following the envelope of each note played.			
174	<b>High Gain Talk Box</b>	Effect On/Off	Deep voice	FX-Dry Mix
	Here's the same talk box but placed after a Bogner Uberschall high-gain solo tone			
175	<b>Talk Pedal</b>	Effect On/Off	Talk	FX-Dry Mix
	Connect a MIDI expression pedal to change the Talk Box frequency with your foot like a wah pedal. See the note at the end of the Preset list on how to do this.			

**Category: Volume Swell**

This effect causes the volume level to slowly increase up from silence with each note played. Change Speed to adjust the rise and fall times.

176	<b>Volume Swell</b>	Effect On/Off	Delay Vol	Reverb Vol
	The volume swells with each new note played			
177	<b>Volume Swell with distortion</b>	Effect On/Off	Delay Vol	Reverb Vol
	Same as #176 but with amp distortion			

**Category: Delay Loops**

AdrenaLinn III can perform simple looping merely by setting its beat-synched delay to 1 measure. This way, whatever you play will come back 1 measure later. For example, you can play a chord part during the first measure then solo over it on the second measure, then play another chord part while hearing the last bar's solo, then play a new solo part of the third bar's chords. It's loads of fun and unlike looping pedals, never forces you to decide when to start recording because it's always recording.

178	<b>2 Bar Delay Loop</b>	Effect On/Off	Volume	Stereo width
	The normal guitar signal is on the left and a 1-bar delay is on the right. Play chords for one bar then solo over them on the second bar and repeat. At tempos of 172 BPM or lower, the loop length changes to 1 bar. This is because the lower tempo would require more delay time than the maximum 2.8 seconds.			
179	<b>1 Bar Delay Loop, Distortion</b>	Effect On/Off	Volume	Stereo width
	Same as #178 but with distortion.			

**Category: Weird & Sci-Fi**

These are truly goofy sounds. However, I suspect that "Mangled Notes" will end up on someone's legit recording because of the odd & interesting way it chops and reassembles solos in real time.

180	<b>Spaceships Taking Off</b>	Effect On/Off	Thrusters	Afterburner
	At least it sounded to us like spaceships taking off.			
181	<b>Rubber Band Strings</b>	Effect On/Off	FX-Dry Mix	Delay Vol
	The pitch bends down then up on each note, and the harder you play, the more the pitch bends.			
182	<b>Sample &amp; Hold Oscillator</b>	Effect On/Off	Speed	Dly Repeats
	Sometimes called "sample & hold", this random pitch oscillator sounds only when you play.			
183	<b>Note-Activated Whistling</b>	Effect On/Off	FX-Dry Mix	Delay Time
	A sine oscillator sweeps up & down in response to play notes.			
184	<b>Mangled Notes</b>	Effect On/Off	Annihilate	Obliterate
	Your notes are chopped up and repositioned in real time. Try playing fast solo lines, if you dare.			

**Category: Processed Drumbeats**

These presets demonstrate Adrenalinn III's ability to run the drumbeat signal through the guitar processing— Amp Models, Mod FX, Compression, Delay and Reverb—using the drumbeat's FX Send parameter. These 5 presets are linked to the 5 drumbeats of the same number (185-189), which all have FX Send set to route the drums signal to the input of the guitar processing. To route any other drumbeat through the guitar processing, simply 1) select the preset to run the drums through, then 2) select the desired drumbeat and set its FX Send parameter to between "50" and "99". Note that Preset Sets Drumbeat must be set to ON for these 5 presets to sound as intended, otherwise the assigned drumbeat will not be automatically selected.

185	<b>Slow Groove with Sweeping Filter</b>	Effect On/Off	Volume	Mod Depth
186	<b>Rock Beat With Arpeggiator Bass Line</b>	Effect On/Off	Volume	Mod Depth
187	<b>Techno Beat With Flanger</b>	Effect On/Off	Volume	Mod Depth
188	<b>Slow Groove &amp; Random Filter</b>	Effect On/Off	Volume	Mod Depth
189	<b>Rock Beat &amp; Random Distorted Filter</b>	Effect On/Off	Volume	Mod Depth

**Category: Blank**

Here are 10 blanks to store your own presets. Or simply overwrite the preset you've edited. Don't worry—you can always initialize it back to factory status by using the Save Preset function.

190				
191				
192				
193				
194				
195				
196				
197				

Preset Listing

Number	Preset Name	Effect Switch	Exp Pdl 1	Exp Pdl 2
198				
199				

*The guitar amplifier names shown on the preceding pages are the property of their respective manufacturers. No claim is made that the AdrenaLinn III duplicates these sounds exactly, but rather that it produces tones inspired by these fine amps.*

*Note: The Exp Pdl 1 and Exp Pdl 2 assignments in the right columns require the connection of MIDI expression pedals or a MIDI pedal board with one or two expression pedals. This is explained in the Users Manual in the section "MIDI Expression pedals" in chapter 2. However, to get started quickly, connect your pedal board and set your expression pedal to MIDI CC 4 for the expression pedal 1 assignment, or MIDI CC 11 for the expression pedal 2 assignment. Alternatively you can change AdrenaLinn III's MIDI CC assignments to match your pedal. This is done by changing the Pedal 1 Source and Pedal 2 Source parameters (both are Details settings) in the Amp/Pedals section of the panel. These are System parameters and therefore not only apply to all presets but also once changed, will retain the new settings after power is recycled.*

<b>Category: Rock/Pop 1/8 Note Beats</b>			
<b>0</b>	<b>Basic Boom Chik Boom Chik beat</b>	110	Loud
<b>1</b>	Basic Boom Chik Ba-Boom Chik beat	110	Med
<b>2</b>	Start Me Up	121	Loud
<b>3</b>	Basic Boom Chik BoomBoom Chik beat	110	Loud
<b>4</b>	Half time beat	110	Med
<b>5</b>	Half time beat with snare on 4	100	Medium
<b>6</b>	On all fours (kick, that is)	123	Loud
<b>7</b>	Loose hihats rock beat	119	Loud
<b>8</b>	On all fours (snare, that is)	139	Loud
<b>9</b>	Echo beat	100	Loud
<b>10</b>	Billie Jean	120	Med
<b>11</b>	Tick t-t-Tick hat, tom with snare	93	Med
<b>12</b>	Tick t-t-Tick hihat	108	Med
<b>13</b>	Slow rock beat, Boom Chik Ba-Boom Chik	83	Loud
<b>14</b>	Fast loud 1/8 <sup>th</sup> rock beat with tom	125	Loud
<b>15</b>	Half time beat 2	86	Med
<b>16</b>	Ba Boom Boom Chik Boom beat with 1/16 shaker	118	Med
<b>17</b>	Ska	91	Med
<b>18</b>	Maggie May	128	Loud
<b>19</b>	American Girl	224	Loud
<b>20</b>	Purple Haze	109	Loud
<b>21</b>	Beast of Burden	101	Loud
<b>22</b>	Ticket to Ride	124	Med
<b>23</b>	Honkey Tonk Woman	114	Loud
<b>24</b>	Tumbling Dice	107	Med
<b>25</b>	1999	119	Med
<b>26</b>	Little Red Corvette	123	Med
<b>27</b>	Motown	113	Loud
<b>28</b>	Basic beat with Tambourine	113	Med
<b>29</b>	Kicks on 2 & 4	114	Med
<b>30</b>	Basic beat with ¼ note rides	115	Med
<b>31</b>	Love is a Battlefield	175	Loud
<b>32</b>	Loose hihat rock beat, busy kick	114	Loud
<b>33</b>	Disco	120	Med
<b>34</b>	Straight ahead beat with 1/16 shaker	120	Med
<b>35</b>	3 against 4 beat	133	Med
<b>36</b>	1/8 note Toms	116	Loud

Drumbeat Listing

Number	Drumbeat Name	Tempo	Loudness
<b>37</b>	60s syncopated beat	114	Med
<b>38</b>	60s rock beat	114	Med
<b>39</b>	Devo	103	Med
<b>40</b>	Soft ballad beat, tick t-t-tick hihats	83	Soft
<b>41</b>	Soft ballad beat, shaker	95	Soft
<b>42</b>	Soft ballad beat , hihats	95	Soft
<b>43</b>	Soft half-time ballad beat	95	Soft
<b>44</b>	Soft ballad beat, tambourine on 1/8s	95	Soft
<b>Category: Rock/Pop 1/16 Note Beats</b>			
<b>45</b>	16s syncopated groove	93	Med
<b>46</b>	What is Hip?	103	Med
<b>47</b>	Funk beat 1	99	Med
<b>48</b>	Funk beat 2	99	Med
<b>49</b>	Funk beat 3	99	Med
<b>50</b>	Take California (breakbeat)	119	Loud
<b>51</b>	Busy 1/16 hihat beat with busy soft snare	106	Med
<b>52</b>	1/16 tambourine beat	109	Med
<b>53</b>	Kiss (Prince)	111	Med
<b>54</b>	Basic beat with 1/16 note tambourines	120	Med
<b>55</b>	Tambourines on 1/16s, cowbell syncopation	110	Med
<b>56</b>	Tambourines on 1/16s, kick on fours, snare on 4	114	Loud
<b>57</b>	Train beat	100	Med
<b>58</b>	Echo beat	92	Loud
<b>59</b>	BOOM Chik boom-BOOM Chik	89	Med
<b>60</b>	1/16 ride Ska	113	Med
<b>61</b>	1/14 hihat beat with 1/16 shakers	117	Loud
<b>62</b>	Echo beat 2	112	Med
<b>63</b>	Echo beat 3	118	Med
<b>64</b>	Analog syncopated groove	91	Med
<b>65</b>	Keltneresque 1	100	Soft
<b>66</b>	Keltneresque 2	100	Soft
<b>67</b>	Half time 1/16 hihat beat	100	Soft
<b>68</b>	1/16 shakers, ride on 2 & 4	100	Loud
<b>69</b>	Cowbell & triangle	96	Med
<b>70</b>	Cowbell, triangle & shaker	101	Med
<b>71</b>	Soft half-time beat, 1/16 shakers, FX snare	100	Soft
<b>72</b>	Soft ballad beat, 1/16 shakers	93	Soft
<b>73</b>	Soft ballad beat, Hihats	95	Soft

<i>Number</i>	<i>Drumbeat Name</i>	<i>Tempo</i>	<i>Loudness</i>
<b>74</b>	Soft ballad beat, shakers	95	Soft
<b>Category: 1/16 Note Swing Beats</b>			
<b>75</b>	Rosanna	90	Loud
<b>76</b>	Relaxed 1/16 note shuffle	83	Med
<b>77</b>	1/16 note swing groove with cowbell and triangle	94	Med
<b>78</b>	Swing groove	96	Med
<b>79</b>	Kick on 2 & 4	104	Soft
<b>80</b>	Half swing 16 tamps, busy kick	100	Med
<b>81</b>	Hand Jive	104	Med
<b>82</b>	Double Time	94	Med
<b>83</b>	Up tempo swing groove	106	Loud
<b>84</b>	Echo beat	92	Med
<b>85</b>	Mornin'	88	Med
<b>86</b>	New Orleans Funk	110	Loud
<b>87</b>	Tom-tom swing	104	Med
<b>88</b>	16 half swing hats, kick on 4s, congas	109	Med
<b>89</b>	Swing conga beat	89	Med
<b>90</b>	Paradiddle	97	Med
<b>91</b>	Analog, triangle shuffle	87	Med
<b>92</b>	Analog groove with boomy kick	94	Med
<b>93</b>	Soft swing groove	77	Soft
<b>94</b>	Soft swing groove, half time	90	Soft
<b>Category: 1/8 Note Triplet Beats</b>			
<b>95</b>	Everybody Wants to Rule the World	110	Loud
<b>96</b>	Analog triplets	110	Med
<b>97</b>	Triplet hats, busy kick	118	Med
<b>98</b>	Triplet train	129	Med
<b>99</b>	Echo triplets	120	Loud
<b>100</b>	The Wanderer	120	Med
<b>101</b>	Slow triplet rock beat	82	Med
<b>102</b>	Fast triplets snare	154	Med
<b>103</b>	Open hihat rock shuffle	160	Loud
<b>104</b>	Rock/blues shuffle	120	Med
<b>105</b>	Rock/blues ride shuffle	120	Med
<b>106</b>	Triplet Ska	114	Med
<b>107</b>	50s triplet ride beat	149	Med
<b>108</b>	Slow half-time ride beat with triplet shakers	93	Soft
<b>109</b>	Country ballad shuffle	83	Soft

## Drumbeat Listing

Number	Drumbeat Name	Tempo	Loudness
<b>Category: Hip Hop</b>			
<b>110</b>	Simple 1/8ths beat (from <i>California Love</i> )	91	Med
<b>111</b>	Simple 1/8ths beat (from <i>Can I kick it</i> )	96	Med
<b>112</b>	Simple 1/8ths beat (from <i>Gin and Juice</i> )	94	Med
<b>113</b>	Simple 1/8ths beat (from <i>Who Am I</i> )	97	Med
<b>114</b>	Simple 1/8ths beat (from <i>How Do U Want It</i> )	93	Med
<b>115</b>	Simple 1/8ths beat (from <i>Nothin' But a "G" Thang</i> )	95	Med
<b>116</b>	1/8ths beat with simple 1/16 kick (from <i>Halftime</i> )	91	Med
<b>117</b>	1/8ths beat with simple 1/16 kick	94	Med
<b>118</b>	No hihat (from <i>The Message</i> )	100	Med
<b>119</b>	1/8ths hihat with busy kick	99	Med
<b>120</b>	1/8ths hihat with busy kick (from <i>Don't Believe the Hype</i> )	98	Med
<b>121</b>	1/8ths and busy kick (from <i>Mass Appeal</i> )	95	Med
<b>122</b>	Claps 3 against 4	99	Med
<b>123</b>	1/16s hihat & busy kick (from <i>Black Steel</i> )	88	Med
<b>124</b>	1/8ths hihat & busy kick (from <i>Ambitionz Az a Ridah</i> )	88	Med
<b>125</b>	1/8ths hihat & busy snare (from <i>Rebel Without a Pause</i> )	100	Med
<b>126</b>	Uptempo 1/16 hihats & busy kick	99	Med
<b>127</b>	Fast beat (from <i>B.O.B.</i> )	154	Loud
<b>128</b>	Slow 1/8ths (from <i>Hard Knock Life</i> )	77	Med
<b>129</b>	Slow 1/18ths beat (from <i>I Got 5 On it</i> )	87	Med
<b>Category: Techno, Electronica, Dance, Analog</b>			
<b>130</b>	Downtempo beat (from <i>At the River</i> )	68	Med
<b>131</b>	Slow analog swing beat	75	Med
<b>132</b>	1/16ths hihat with FX snare (loosely from 9:25)	86	Med
<b>133</b>	Analog tick-tick-tat tick groove	91	Med
<b>134</b>	Analog 1/16 <sup>th</sup> hihats groove	95	Med
<b>135</b>	1/16ths beat with triangle	95	Med
<b>136</b>	1/16 <sup>th</sup> shaker beat with busy kick (from <i>Porcelain</i> )	95	Med
<b>137</b>	Analog 1/ 16th tambourine beat	100	Med
<b>138</b>	Analog rigid 1/16 <sup>th</sup> hihats beat	113	Med
<b>139</b>	Analog basic 1/8 note beat	120	Loud
<b>140</b>	Analog classic <i>Pea Soup</i> dance beat	120	Loud
<b>141</b>	Analog 1/16 hihat basic beat	123	Med
<b>142</b>	Analog 1/16 hihat with kicks on fours	124	Med
<b>143</b>	Analog fast syncopated 1/16 <sup>th</sup> beat (like <i>Communication Break-down</i> )	125	Med
<b>144</b>	Analog fast 1/16ths beat with snare buildup	130	Med
<b>145</b>	Fast breakbeat (from <i>Da Virus</i> )	130	Loud

Number	Drumbeat Name	Tempo	Loudness
<b>146</b>	Fast breakbeat (loosely from <i>Out of Control</i> )	131	Loud
<b>147</b>	Fast analog breakbeat (from <i>Punk</i> )	139	Med
<b>148</b>	Analog fast Pea Soup dance beat	140	Loud
<b>149</b>	Fast 1/16 hihat groove with kicks on 4s	110	Loud
<b>Category: World, Brazilian, Reggae, Latin</b>			
<b>150</b>	Reggae 1	67	Med
<b>151</b>	Reggae 2	62	Med
<b>152</b>	Bossa Nova 1	106	Soft
<b>153</b>	Bossa Nova 2	136	Soft
<b>154</b>	Samba 1	104	Med
<b>155</b>	Samba 2	86	Med
<b>156</b>	Salsa 1	100	Med
<b>157</b>	Salsa 2	102	Med
<b>158</b>	Salsa 3	96	Med
<b>159</b>	African Highlife	93	Med
<b>160</b>	African Highlife 2	129	Loud
<b>161</b>	African Juju	130	Loud
<b>162</b>	Zydeco 1	200	Med
<b>163</b>	Zydeco 2	100	Med
<b>164</b>	Latin fusion 1	111	Med
<b>165</b>	Latin fusion 2	96	Med
<b>166</b>	Triplet ride Ska	120	Med
<b>167</b>	Cuban Songo	110	Med
<b>168</b>	Middle Eastern Pop	208	Loud
<b>169</b>	Congas & shaker	80	Soft
<b>Category: Jazz</b>			
<b>170</b>	Jazz ride	70	Soft
<b>171</b>	Swing ride beat, fast	126	Soft
<b>172</b>	Half time swing ride, fast	126	Soft
<b>173</b>	Jazz slow ride beat	104	Soft
<b>174</b>	Moanin'	66	Soft
<b>175</b>	Slow simple jazz ride	59	Soft
<b>176</b>	Fast ride swing	115	Soft
<b>177</b>	1/8 <sup>th</sup> ride, cross-stick on 4s	134	Soft
<b>178</b>	Medium ride blues	56	Soft
<b>179</b>	Medium ride blues 2	56	Soft
<b>Category: Simple counts</b>			
<b>180</b>	1/8 note hihats	95	Soft

Drumbeat Listing

Number	Drumbeat Name	Tempo	Loudness
<b>181</b>	1/8 note shakers	95	Soft
<b>182</b>	1/8 note tambourines	114	Soft
<b>183</b>	1/16 note shakers	115	Soft
<b>184</b>	1/16 note hihats	95	Soft
<b>Category: Processed Drumbeats</b>			
<b>185</b>	Analog groove, <i>routed through guitar effects</i>	91	Loud
<b>186</b>	Rock beat, <i>routed through guitar effects</i>	124	Loud
<b>187</b>	Dance beat, <i>routed through guitar effects</i>	120	Loud
<b>188</b>	Analog funk beat, <i>routed through guitar effects</i>	100	Loud
<b>189</b>	Hard rock beat, <i>routed through guitar effects</i>	104	Loud
<b>Category: Blank</b>			
<b>190</b>			
<b>191</b>			
<b>192</b>			
<b>193</b>			
<b>194</b>			
<b>195</b>			
<b>196</b>			
<b>197</b>			
<b>198</b>			
<b>199</b>			

# AdrenaLinn III Preset & Drumbeat Summary

## ***Preset Categories***

<u>Preset Range</u>	<u>Category</u>
0 - 14	Clean Tones
15 - 29	Classic Amps, Cranked a Little
30 - 39	Classic Combo Amps & Stacks, Cranked a Lot
40 - 49	High Gain Tones
50 - 51	Distortion Boxes
52 - 59	Bass Amps
60 - 72	Tremolo & Pan
73 - 85	Filter Tremolo
86 - 93	Flanger & Chorus
94 - 99	Rotary, Vibrato & Univibe
100 - 111	Random Filter
112 - 120	Random Flanger
121 - 124	Random Tremolo
125 - 139	Filter Sequences
140 - 149	Tremolo Sequences
150 - 159	Arpeggiator Sequences
160 - 167	Auto Wah
168 - 175	Talk Box
176 - 177	Volume Swell
178 - 179	Delay Loops
180 - 184	Weird & Sci-Fi
185 - 189	Processed Drumbeats
190 - 199	Blank

*The really exciting sounds—the ones that make AdrenaLinn III unique—are the beat-synched Modulation, Random and Sequence effects, located in presets 60 to 159. If you're new to AdrenaLinn III, we suggest checking these out first.*

## ***Drumbeat Categories:***

<u>Preset Range</u>	<u>Category</u>
0 - 44	Rock/Pop 1/8 Note Beats
45 - 74	Rock/Pop 1/16 Note Beats
75 - 94	1/16 Note Swing Grooves
95 - 109	1/8 Note Triplet Beats
110 - 129	Hip Hop
130 - 149	Techno, Electronica, Dance
150 - 169	World, Brazilian, Reggae, Latin
170 - 179	Jazz
180 - 184	Simple Counts
180 - 184	Processed Drumbeats
190 - 199	Blank

*Notice that when you select a preset, it automatically selects a drumbeat that we think fits pretty well with it. This is helpful in demonstrating the rhythmic effect presets at the intended tempo and rhythmic feel, but less helpful for the non-rhythmic presets because, for example, we don't know which beat you like with a Fender Bassman amp sound. If you'd prefer to turn off this automatic drumbeat selection, change the Preset Sets Drumbeat parameter to OFF. Or to change any preset's assigned drumbeat, simply select the preset, change the drumbeat, then save the preset.*