GENOME Intro, GENOME & GENOME Suite

All-in-One Amp Modeler, FX Suite, and Virtual Cabinet Engine for guitar and bass available on Mac, PC and compatible iOS devices

The complete electronic version of this manual, and the related GENOME software application, are subject to updates without notice. To download the most up-to-date manual for GENOME - alongside user guides for all Two notes Audio Engineering products - head over to the Two notes Audio Engineering website.

This manual describes the use, features and functionality of Two notes' GENOME Intro, GENOME and GENOME Suite plugins and standalone applications across Desktop and iOS, detailing comprehensive instructions for its intended operation. It is highly recommended that you read this document before using the software. The contents of this manual have been thoroughly verified and is believed, unless stated otherwise, to accurately describe the product at the time of download availability from the Two notes Audio Engineering website.

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Foreword

1. Reader Warning

	Throughout this document, the triangle icon encasing an exclamation mark highlights important information concerning the correct use of GENOME alongside cautionary information pertaining to any peripheral equipment used in conjunction with GENOME.

2. Correct Use of a Loadbox

GENOME may be used either with real-time or prerecorded audio sourced from DI instrument feeds, guitar/bass preamplifiers, hardware amp simulators (Including ReVolt Guitar, ReVolt Bass, OPUS), and/or a tube/solid state amplifier in conjunction with a suitable loadbox (Including Two notes' Torpedo Captor, Torpedo Captor X, Torpedo Reload). While using a DI instrument feed or the line output of a preamplifier / amp simulator is comparatively safe and simple to administer, using the speaker output of a tube amplifier in conjunction with a loadbox requires caution.

For further information on safety and precautionary measures to be taken when using an amplifier and a Two notes Loadbox with GENOME, please refer to the related user guides accessible here: https://wiki.two-notes.com/doku.php?id=start

3. Minimum Software Requirements

The following details the minimum requirements recommended to run GENOME Intro, GENOME and GENOME Suite across desktop and iOS; in order to instantiate more effect blocks, improved/enhanced system specifications may be required.

GENOME Intro, GENOME & GENOME Suite Desktop Software Requirements

GENOME Intro, GENOME & GENOME Suite are available as standalone applications and VST3, AU, and AAX plugins; as such, for the aforementioned plugin variants, a Digital Audio Workstation (DAW) is required. GENOME has been extensively tested with the following mainstream DAWs:

- Pro Tools
- Apple Logic Pro X
- Ableton Live
- Steinberg Cubase
- Studio One
- Reaper

Windows 10 (64-bit) or Newer

- Intel i5 or AMD equivalent multi-core 64-bit processor
- 4GB RAM

- OpenGL 2.0 compatible GPU
- External ASIO compatible audio hardware highly recommended

macOS Catalina 10.15 or Newer

- Intel i5 or Silicon processor
- 4GB RAM
- Metal compatible GPU
- External Core Audio compatible audio hardware highly recommended

GENOME Intro, GENOME & GENOME Suite iOS Software Requirements GENOME Intro, GENOME & GENOME Suite are available as standalone applications on compatible iOS devices with the following minimal system requirements:

- iPads running iOS 15 and above

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- Has been correctly installed;
- Has not been worsened or used in a way not in accordance with the recommended usage scenario;
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About GENOME

Introducing GENOME Intro, GENOME and GENOME Suite — all-in-one Amp Modelers, FX Suites, and Virtual Cabinet Engines engineered to deliver the pinnacle of end-to-end tone shaping across Desktop and iOS. Bringing together an ever-expanding roster of amplifiers, pedals, class-leading virtual cabinets, and essential STUDIO FX, the GENOME ecosystem is your first—and final—destination for the ultimate in-the-box or hybrid backline.

GENOME Highlights

- All-in-One Amp Modeler, FX Suite, and Virtual Cabinet Engine for guitar and bass
- Expertly engineered for in-the-box and hybrid rigs, designed to enhance any amplifier, preamp, modeller or DI with professional-grade amp, pedal and cabinet processing
- Intuitive, guitar-centric interface keeps your focus where it belongs: dialling great tone, fast
- Includes an complete suite of Amplifiers, Pedals, Studio FX and Virtual cabinets in one integrated platform — no third-party tools required
- CODEX engine for real-time playback of AI-generated amplifier models; compatible with Neural Amp Modeller (NAM), AIDA-X and Proteus formats; 40+ expertly curated AI amp captures for immediate creative potential out of the box
- Includes PARADEX with support for PARADX — Two notes' proprietary multi-parametric capture format delivering control-aware amp modeling beyond static snapshots
- Packed with TSM™-Ai Amplifiers, Pedals, Studio FX and DynIR™ Virtual Cabinets (Quantities variable by GENOME License)
- Global Transpose (GENOME and GENOME Suite Only) & lane-based signal flow with up to 24 component slots
- Automation Assign with full MIDI control for fuss-free DAW automation and expressive performance control
- Curated selection of ready-to-play RIG presets for instant inspiration
- Save and recall RIGs, DynIR™ setups, amplifier configurations and studio FX independently
- Available for Mac and PC in all mainstream plugin formats (VST3, AU and AAX) and as a Standalone Application

- Available for compatible iOS devices as a Standalone Application

	**Please note**: This guide focuses on the core functionality of GENOME, with features and workflows that also apply to GENOME Suite, GENOME Intro and GENOME iOS variants. Differences between Desktop versions primarily relate to included components, with Premium Components documented separately in their own guides, accessible here. On iOS, individual components are not available for purchase; users can expand their setup with FairTone Packs or upgrade to GENOME Suite iOS for an expanded premium component arsenal and DynIR™ library. GENOME Desktop and iOS operate as separate platforms, and using GENOME across both requires an Access Pass. For a full breakdown of features and inclusions across all versions, please visit: [View GENOME Comparison Page].

License

To use GENOME, a valid Two notes User Account must be used/created. Upon launch for the first time, GENOME will request the user logs into the application using their Two notes account credentials in order to make use of all features and functionalities of the software. For new Two notes customers, a Two notes User Account can either be created on the Two notes website or during launch of the GENOME application for the first time post installation. Please note, the use of the software is subject to our terms and conditions and licensed accordingly - for more details on the GENOME License Agreement, please refer to “Section B. Legal” in this user guide.

1. GENOME Intro

Providing a customer possesses a Two notes User Account, but does not have a license to GENOME or GENOME Suite (iOS or Desktop), a GENOME Intro License can be secured for Demo purposes of all Components included in the GENOME Ecosystem. For more information relating to GENOME Intro and to secure a GENOME Intro License, please head here

2. DynIR™ & Premium Component Licenses

	The following information applies to GENOME Desktop licenses only. On iOS, individual components are not available for purchase; instead, users can expand their setup with FairTone Packs or upgrade to GENOME Suite iOS for an expanded premium component arsenal and DynIR™ library.
	GENOME Intro Desktop users can expand their setup with Premium Components and additional DynIR™ Virtual Cabinets. GENOME Stock Components are not available individually and require an upgrade to GENOME or GENOME Suite. To view components included in each GENOME variant—and those available for purchase for GENOME Intro and GENOME desktop license holders—please head here

After acquiring a GENOME Desktop license, you can expand your GENOME Component and DynIR™ Virtual Cabinet library by buying and demoing Components & cabinets within GENOME, subsequently

purchasing these from the Two notes website.

The Components & cabinets bought will be uploaded to your license once the order is complete. Providing a license for the associated purchased Component and/or DynIR™ is in place, upon reopening the GENOME application, the Component and/or DynIR™ Virtual Cabinet will download to the host machine for unrestricted use within the wider GENOME ecosystem. Purchased Components & DynIR™ Virtual Cabinets can not be sold, redeemed for cash or transferred to another user.

Please note, any Component or DynIR™ redeemed through the registration of a Two notes hardware product, an activation code or a Two notes promotional initiative can also be used in GENOME.

To find out more about DynIR™ and to browse the Two notes DynIR™ catalog, please head here.

To view all Premium Components and Component Packs available for purchase, please head here.

Installing GENOME

Download the installer of GENOME from https://www.two-notes.com/en/downloads/. The installer will guide you through the installation process and install all available formats of GENOME in the relevant folder directories automatically.

1. GENOME Activation

Providing the user has a valid Two notes User Account and a full license to GENOME Intro, GENOME or GENOME Suite (Desktop and/or iOS), GENOME will activate upon successful login to the plugin or standalone application at startup. For users not in possession of a Two notes User Account or a GENOME Intro, GENOME or GENOME Suite (Desktop and/or iOS) license, please refer to the links below:

- Desktop GENOME Licenses
  - To redeem a complementary copy of GENOME Intro, please head here
  - To purchase a full-lifetime license to GENOME, please head here
  - To purchase a full-lifetime license to GENOME Suite, please head here
- iOS GENOME Licenses
  - To redeem or purchase a GENOME Intro, GENOME or GENOME Suite iOS license, please head to the GENOME App Store page here
- Two notes Account Creation
  - To create a Two notes User Account, please head here

2. Latency

What is Latency?

The term latency is common-place is audio production circles and relates to the amount of time it

takes for your audio to pass through various stages of conversion and processing within a stereotypical studio setup. There are many factors which impact the latency of your production rig and these often include the following:

- The time taken for your audio (or MIDI) signal to be sent into your interface or computer
- The time taken for your audio interface to process the analog to Digital conversion of the source audio
- The time taken for the internal processing of the audio within your DAW
- The time taken for the Digital to Analog conversion from your interface for the resultant sound to be heard from your headphones or monitors

Latency is a critical consideration when configuring any audio recording or processing setup in order to minimize any lag or delay between your playing and the processed audio being heard. As such, it is vital to configure your audio latency settings as low as possible for the optimal user experience when using GENOME.

GENOME Plugin Variants

1. Supported DAWs, Plugin Formats & Recommended System Specifications

On Desktop only, GENOME Intro, GENOME & GENOME Suite are available in the following plugin formats, compatible with the noted Digital Audio Workstation (DAW) platforms:

- VST3 (Cubase, Studio One, Ableton Live, and Reaper)
- AU (Logic Pro X and Garage Band)
- AAX (ProTools)

2. Latency & Audio Interface Setup with a GENOME Plugin Variant

- As a starting point, connect your Guitar or Bass to a compatible Audio Interface and engage the Hi-Z switch to optimize the interface for instrument-level inputs
- Then open your DAW and navigate to the Audio Preferences
- Here, you will need to set your buffer size and latency to as low as possible; when using any GENOME desktop variant, if you experience pops and clicks while playing, you will need to raise this buffer / latency setting until these non-desirable artifacts are no longer audible. For guides on setting your audio preferences in all mainstream DAWs, please refer to the following knowledgebase articles:
    - Logic Pro
    - Ableton Live
    - ProTools
    - Cubase
    - Studio One
    - Reaper

    - GarageBand
- Finally, if your interface features a Zero-Latency Monitoring option, please ensure this is disabled to avoid hearing your GENOME-processed and DI signal simultaneously.

The GENOME Standalone Application (Desktop and iOS)

1. Latency & Audio Interface Setup with a GENOME's Standalone Application

- As a starting point, connect your Guitar or Bass to a compatible Audio Interface's Instrument/Inst/DI/Hi-Z input (and engage the Hi-Z switch if applicable) to optimize the interface for instrument-level inputs
- Next, configure the Standalone Application's audio settings in the software. by clicking on the "Audio Settings" menu item hosted in the application's hamburger menu
- **For Windows Users Only**, In the "Audio Device Type" dropdown, select ASIO (if available/applicable)
- Next, select the "Input Device" and "Output Device" corresponding to the audio interface(s) connected to your host computer or iOS device; please note that one or two inputs can be selected for mono or stereo operation respectively - GENOME will automatically configure its input settings based on this selection
- Within the "Active Inputs" pane, select the audio interface's input within which your instrument is connected
- Within the "Active Outputs" pane, select the relevant outputs on your audio interface to hear your GENOME-processed sound via monitors and/or headphones
- Finally configure the Standalone Application's Sample rate using the "Sample Rate" dropdown menu and set your system latency using the "Audio Buffer Size" dropdown menu.
    - **Note**: We recommend setting your sample rate settings to 48000Hz unless your setup requires a specific Sample Rate configuration
    - **Note**: Increased sample rates and buffer sizes may result in unwanted audio artifacts and increased latency, depending on your host machine's specifications; if such artifacts or latency issues present themselves, lower your sample rate settings and/or increase your buffer size accordingly.

2. Core Differences between GENOME's Plugin Variants and the Standalone Application

Principal differences between GENOME's Plugin Variants and the Standalone Application include the following:

- The Standalone Application features a dedicated "Audio Settings" menu, accessible via the Hamburger Menu
- The Standalone Application features a dedicated "MIDI Settings" Menu, accessible via the Hamburger Menu

- The Standalone Application retains the last saved or unsaved instance upon reopening the application

MIDI

Across Desktop and iOS variants, GENOME provides comprehensive MIDI mapping facilities with support for both Program Change (PC) and Control Change (CC) messages. Please note, by default PC messages are automatically assigned to RIGs (0-127) from the instantiated bank; CC messages on the other hand are intended for manual assignment by the user across any assignable architectural- or Component-level parameter. Upon assigning Component–level parameters for MIDI control, they are easily identified via a green overlay; in addition, RIG presets assigned to MIDI are identified by a green dot located in the upper right–hand corner of the RIG slot within the RIG Browser.

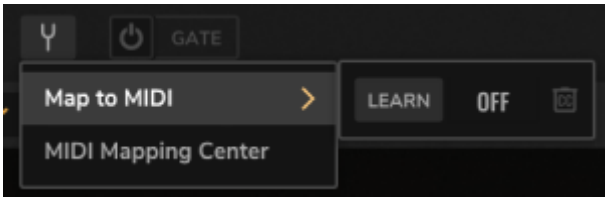
Note: Although PC messages are supported by VST3 specifications, at this juncture they are not correctly implemented by many DAWs (including Reaper, Ableton Live & Studio One). As such, for users wishing to switch RIGs via PC commands in GENOME's plugin variants, AU or AAX variants are recommended.

1. Creating MIDI Assignments

Within GENOME, MIDI can be assigned in 2 ways, either via the matrix within the MIDI Mapping Centre or via right-clicking on any automatable Component or architectural parameter.

1.1 Managing MIDI Assignments Via The Right-Click Contextual Menu

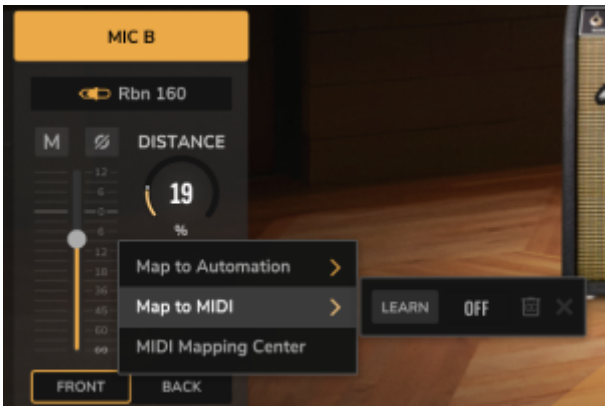
Architectural Parameters



Within GENOME, the architectural parameter arsenal is consistent across any GENOME instance loaded; as such, they are permanently listed within the MIDI Mapping Centre and do not include facilities to delete assignments; instead they permit manual CC assignment, MIDI Learn functionality and Clear CC options. To map an architectural parameter to a MIDI CC value:

- First Right-Click (Desktop) or Long-Press (iOS) the designated Component-level parameter or RIG in the RIG Browser for assignment
- Use "LEARN" to monitor incoming MIDI signals and automatically assign the first valid CC command to the selected parameter
- Alternatively, manually set the CC parameter by clicking in the field labeled "OFF" by default
- To clear MIDI assignments, click the CC button  adjacent to the active MIDI CC assignment

Component-Level Parameters



Unlike architectural parameters, Component-level controls are RIG specific; as such they permit manual assignment creation, CC assignment, MIDI Learn functionality, Clear CC options and Delete Assignment functionality. To map a Component-level parameter to a MIDI CC value:

- First Right-Click (Desktop) or Long-Press (iOS) the designated parameter for assignment
- Click “CREATE” to add the parameter as a selected assignment; note that creation of a selected assignment will add the parameter to the MIDI Mapping Centre. Once created, a MIDI assignment can either be actioned immediately (using the processes outlined in the steps below), or postponed until entering the MIDI Mapping Centre where all selected assignments can be mapped in one convenient workspace
- Use “LEARN” to monitor incoming MIDI signals and automatically assign the first valid CC command to the selected parameter
- Alternatively, manually set the CC parameter clicking in the field labeled “OFF” by default
- To clear MIDI assignments, click the CC button  adjacent to the active MIDI CC assignment
- To delete a MIDI assignment click the X button situated next to the Clear CC assignment button
- **Note:** the “Delete a MIDI Assignment“ option will only be visible providing the Component-level parameter has been assigned previously (either via a parameter previously assigned to a MIDI CC command and the CC command cleared, or a component parameter selected for assignment but not assigned to a CC command). Clicking this parameter will therefore remove the assignment entirely from GENOME’s MIDI Mapping Centre Matrix but can be re-added at any time if such is actioned in error.

1.2 Managing MIDI Assignments via the MIDI Mapping Centre

The MIDI Mapping Centre is accessed via GENOME's Hamburger Menu. Within this submenu, comprehensive facilities to manage all MIDI assignments within a GENOME instance are available, including:

- Management of all fixed Architectural parameter MIDI Assignments
- Management of all created Component-Level parameters either assigned or intended for MIDI assignment
- CC assignment to a selected Architectural- or Component-level parameter either manually or via MIDI Learn

Instance Vs RIG MIDI Mapping Management

Instance Mappings within the MIDI Mapping Centre are architectural parameters that remain consistent between any RIG loaded in GENOME; these are shown in the left-hand column of GENOME's MIDI Mapping Centre Window. Within this column the following Import, Export and default behavior options are available:

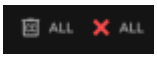
- **IMPORT MAPPING:** Use this to import a previously saved MIDI Mapping Template within the current GENOME instance
- **EXPORT MAPPING:** Use this to save a MIDI Mapping Template to your host machine for recall via the IMPORT MAPPING function described above - a useful feature to apply the same architectural MIDI Map to multiple GENOME Instances or switch up architectural MIDI maps when using different control sources
- **SET AS DEFAULT:** Set the current MIDI Map as the default control map for GENOME at start-up
- **LOAD DEFAULT:** Overwrite the current architectural MIDI Map with the default assignment (either the factory settings if "SET AS DEFAULT" has not been selected previously, or the last map selected as the default state by the user)

RIG Mappings can be found in the right-hand column of the MIDI Mapping Centre and relate to the current instantiated RIG and related Components within the GENOME Instance. RIG Mappings are saved with the RIG file and as such are available across GENOME Instances. To add further RIG Mappings, please refer to the "i. Managing MIDI Assignments Via The Right-Click Contextual Menu / Component-Level Parameters" guidelines above.

Managing MIDI Assignments in the MIDI Mapping Centre

Within the MIDI Mapping Centre, the following controls are available to manage MIDI assignments on

a GENOME instance- or RIG-level: *Batch Controls:*

- **Clear All MIDI CC Assignments in Batch:** To clear all MIDI assignments for either Instance or RIG mappings, click the CC button located at the top of either the “Instance: Software”, “Instance: Automations”, “Instance: Lane Mixer” or “RIG” tables
- **Delete All MIDI CC Assignments (RIG Only):** To delete all MIDI assignments for the current active RIG mapping, click the X 

button located at the top of the RIG table

Individual Parameter MIDI Assignments:

- **LEARN:** Use “LEARN” to monitor incoming MIDI signals and automatically assign the first valid CC command to the selected parameter
    - **Note:** PC messages are locked to RIG changes from the instantiated bank; within the MIDI Mapping Page, this status is indicated via the Padlock Icon (see image below); by clicking the CC button selector to the far right of the “Rig Change” row, a CC number can be assigned to RIG changes via values 1 - 127.

- **CC Indicator & Entry Field:** By default - and without an active assignment - this field is labeled “OFF” and is located to the right of the “LEARN” parameter; this provides a representation of what MIDI CC is assigned to a given parameter alongside options to manually set the CC assignment by clicking in the field
    - **Note:** Upon assignment - and provided a selected CC value is already in use within the current configuration - the (i) icon will be shown to the left of each duplicate CC assignment. Clicking this (i) icon will reveal a dialogue box stating the parameter names assigned to the related CC command with options to accept multiple assignments of the same CC number if desired (“OK”) or clear any duplicate assignments (“CLEAR DUPLICATE ASSIGNMENTS”)
- **Clear MIDI CC Assignment:** In instances where a CC assignment has been made, the 

button located next to the “CC Indicator & Entry Field” will illuminate; this provides an option to clear the active CC assignment for the related parameter
- **Parameter Name:** To the right of the “Clear MIDI CC Assignment” icon, the parameter name for MIDI assignment can be viewed
- **Assignment Behavior:** Located to the right of the “Parameter Name” field are GENOME’s MIDI assignment behavior controls; these offer customization options for how GENOME will respond to a given MIDI message. Within GENOME, assigned parameters are categorized as follows:
    - **Dual State Parameters:** Dual State parameters are those that have only 2 states (i.e. On / Off); a good example being the On / Off state of a PEDAL Component’s switch. Within GENOME the following options are available to configure the behavior of such assignments:
        - Toggle (0 = “off” / 1-127 = “on”)
        - Reverse (0 = “on” / 1-127 = “off”)
        - Any (0-127 = change state)
    - **Scaled Parameters:** In contrast to Dual State Parameters, Scaled Parameters are those where a range of values can be instantiated via the assigned MIDI CC Value (0-127); a good example being the Gain Knob on a TSM or TSM-Ai Amplifier Component. When a Scaled Parameter is assigned to a CC number in GENOME, options are available to set a “Min” and a “Max” value ranging from 0 to 100; such essentially dictates the range of control on the parameter exerted by the MIDI controller. If selecting a value higher for

"Min" than for "Max", the range is effectively inverted offering reversed control functionality.
    - Note: This range constraint is applied to the control in GENOME, not the related CC message value
- **Delete MIDI CC Assignment (RIG Only):** To delete a specific MIDI assignments within the current active RIG mapping, click the X button located to the right of the "Assignment Behavior" field

1.3 MIDI Devices Page (Standalone Application Only)

When using the Standalone Application only, an additional preferences page is available via GENOME's Hamburger Menu - The MIDI Devices Page. This page provides configuration and setup options that determine how MIDI data is received by the Standalone Application. Note: For GENOME's Plugin variants, setup options that determine how MIDI data is received is configured via the related MIDI setup facilities within the host DAW's preferences. For details on how to configure MIDI devices within the host DAW, please refer to the related DAW user guides linked below:

- Logic Pro
- Ableton Live
- ProTools
- Cubase
- Studio One
- GarageBand

Within the MIDI Devices Page, the following controls are available to configure how MIDI information is received by the GENOME Standalone Application:

- **MIDI Channel (Drop Down Menu)**: Select what Channel MIDI data is received from - either Channels 1-16 or via all channels (OMNI)
- **MIDI Inputs**: Configure which external devices MIDI data is received from within the GENOME Standalone Application from the compatible hardware connected to the host computer

Use Cases

1. End-To-End Tone Shaping

Within this setup scenario, GENOME will be configured to handle all tone shaping of your Guitar or Bass signal. Please note, any non-GENOME peripheral hardware or software that fundamentally alters and influences your tone should not be used in this setup configuration - in the instance peripheral hardware is incorporated into your pre-GENOME signal chain, please refer to "Use Cases / Hybrid Rig" below.

As a starting point, ensure your DAW/the Standalone Application and Audio Interface are configured in accordance with the holistic procedures noted in "Section F: Latency"

For this setup configuration you will need:

- A compatible Audio Interface with an Instrument / High-Z Input
- A monitoring source (Headphones or Studio Monitors) and suitable cabling to connect your monitoring source to the Audio Interface
- A ¼-inch TS unbalanced instrument cable
- A Guitar or Bass
- For Plugin Use Only: A Digital Audio Workstation (DAW) in which GENOME can be instantiated

Post configuring your audio interface and DAW/the Standalone Application, setup GENOME as an in-the-box rig for end-to-end tone shaping of your guitar or bass tone using the following guidelines:

- If using the standalone application, simply open the application and ensure audio from your source is being received by GENOME.
- If using a DAW:
    - Load a new Audio Channel in your DAW
    - Within the Channel's inserts, open your plugin list and select GENOME
        - If instantiating GENOME for the first time, you will be prompted to login to GENOME, please use your Two notes account credentials to action this
        - Providing the correct account details have been entered, GENOME will open and you will have access to our lane-based architecture and components to start building your in-the-box rig
- For end-to-end tone generation, please ensure an amplifier model is selected (CODEX or a TSM™ Amplifier) as well as a suitable cabinet emulation (the DynIR™ Engine or the IR Loader); to further supplement and refine your tone, add STUDIO FX (post amp or cabinet emulation) and PEDAL components (pre amplifier emulation) to your GENOME RIG

Note: If you have a Stereo input source and loaded GENOME on a Stereo audio channel within your DAW, GENOME will by default sum the left and right channels to a Mono signal source; by clicking the input configuration options in the top left corner of the GENOME Window, you can select whether to continue with the default sum, or take a mono feed of the Left or Right channels of your Stereo signal

2. Hybrid Rig

A Hybrid Rig is any setup that combines your traditional backline - be it modeling processors, amplifiers, a pedalboard or a hardware amp sim - and GENOME's suite of PEDALS, CODEX AI Amp Captures, TSM™ Amps, DynIR™ / IR Cabinets and STUDIO FX. In the setup scenarios below, we cover the main use cases in order to incorporate GENOME into your backline.

As a starting point, ensure your DAW/the Standalone Application and Audio Interface are configured in accordance with the holistic procedures noted in "Section F: Latency"

For this setup configuration you will need:

- A compatible Audio Interface with suitable Instrument/High-Z and/or Line Level inputs
- A monitoring source (Headphones or Studio Monitors) and suitable cabling to connect your monitoring source to the Audio Interface
- Your existing backline, including - but not limited to - Pedals/Pedalboards, DI Boxes, Amplifiers, Loadboxes, Modeling Processors, Hardware Amp Simulators etc.
- Suitable cabling to connect your Loadbox, Amp Sim or Pedalboard to your Audio Interface (please refer to respective manufacturer's user-guides for cabling and connectivity requirements)
- A Guitar or Bass
- For Plugin Use Only: A Digital Audio Workstation (DAW) in which GENOME can be instantiated

Post configuring your Audio Interface and DAW, setup GENOME for use in the context of a Hybrid Rig using the following guidelines:

- If using the standalone application, simply open the application and ensure audio from your source is being received by GENOME.
- If using a DAW:
    - Load a new Audio Channel in your DAW
    - Within the Channel's inserts, open your plugin list and select GENOME
        - If instantiating GENOME for the first time, you will be prompted to login to GENOME, please use your Two notes account credentials to action this
        - Providing the correct account details have been entered, GENOME will open and you will have access to our lane-based architecture and components to start building your in-the-box rig
- **Note**: If you have a Stereo input source and loaded GENOME on a Stereo audio channel within your DAW, GENOME will by default sum the left and right channels to a Mono signal source; by clicking the input configuration options in the top left corner of the GENOME Window, you can select whether to continue with the default sum, or take a mono feed of the Left or Right channels of your Stereo signal

Using GENOME and Your Modeling Processor

- Please connect the Modeling Processor's Line Level outputs to your Audio Interface
- In the instance that you only want to use your Modelling Processor's built in amp simulation, ensure you have disabled the unit's onboard cabinet emulation and use GENOME as your Post Amp signal chain inclusive of our DynIR™ Engine and STUDIO FX Suite
- In the instance that you want to use your Modelling Processor's built in Pedal FX models, ensure you have disabled the unit's onboard Amplifier and cabinet emulation and use GENOME as your Post Pedal signal chain inclusive of our Amplifier options (CODEX or a TSM™ Amplifier suite),

DynIR™ Engine and STUDIO FX Suite

Using GENOME with Your Physical Amp Collection

- When connecting an amplifier, please ensure this is routed into a suitable load box (like the Torpedo Captor or Captor X); this loadbox should be connected to your Audio Interface's Line Level Inputs
- Ensure you have disabled any digital / analog cabinet emulation on your Loadbox and use GENOME as your Post Amp signal chain inclusive of the DynIR™ Engine and STUDIO FX Suite

Using GENOME and Your Physical Pedalboard

- **Note:** If your Pedalboard features a dedicated Amp Sim at the terminus of your signal chain, please refer to "Using GENOME and your hardware Amp Sim" below
- In order to configure GENOME alongside your physical Pedalboard, first check if the last device in your Pedalboard's signal chain is outputting a Line or Instrument Level signal
    - In the instance that this is an Instrument Level signal, connect this pedal to a compatible Audio Interface and engage the High-Z switch to optimize the interface for instrument-level inputs
    - In the instance this is a Line Level signal please ensure suitable Line Level Inputs are used on your Audio Interface
- Once the Standalone Application is opened or GENOME is instantiated in your DAW, you can:
    - Expand your physical Pedalboard with GENOME's PEDAL arsenal
    - Run your GENOME PEDALS into a CODEX AI Amp Capture or a TSM™ Amplifier
    - Apply a DynIR™ or static IR to your post GENOME Amp Signal
    - Add STUDIO FX for post-Amp and -cabinet processing

Using GENOME and Your Hardware Amp Sim

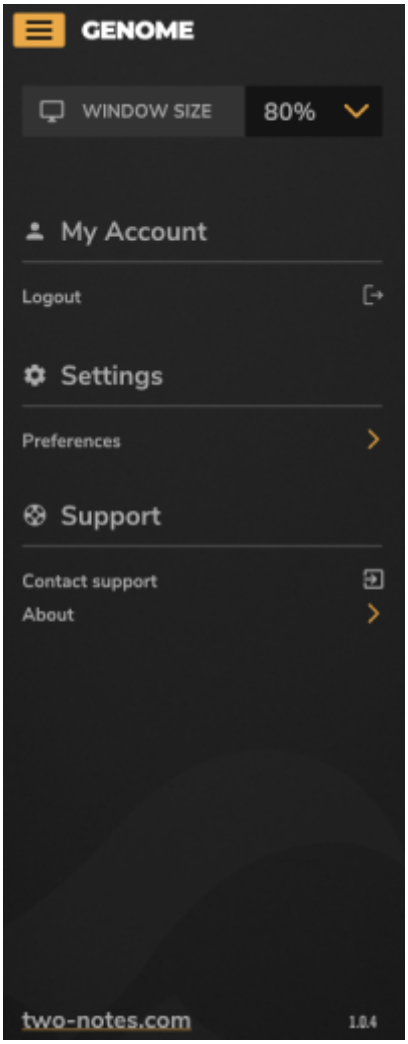
- Please connect your Hardware Amp Sim's Line Level outputs to your Audio Interface
- In the instance that you only want to use your Hardware Amp Sim's built in amp simulation, ensure you have disabled the unit's onboard cabinet emulation and use GENOME as your Post Amp signal chain inclusive of the DynIR™ Engine and STUDIO FX Suite
- In the instance that you only want to use your Hardware Amp Sim's built in amp and cabinet simulation, use GENOME as your Post Amp / Cab signal chain inclusive of our STUDIO FX Suite only

The GENOME Interface

1. Global Parameter Pane

GENOME's global parameters are located in the Global Parameter Pane, positioned at the top of the GENOME graphical user interface. These parameters are saved independently from RIGs and Component-level Presets.

1.1 Hamburger Menu



GENOME's Hamburger Menu provides options for user preferences. licensing information and more. Open the Hamburger Menu by clicking the menu's 3-dash icon to open the related pane and access the following preferences:

- **WINDOW SIZE**: Set the size of the plugin from 50% to 200%
- **MY GENOME**: Access key information related to your account inclusive of GENOME License information, Component License information, Upgrade Options, Login and Logout functionality
- **PREFERENCES**: Access input calibration options for your Audio Interface, Compact or Standard Interface styles and Graphic Renderer system preferences.
- **MIDI MAPPING CENTRE**: Manage all Architectural or RIG-level MIDI assignments
- **(Standalone Application Only) SETTINGS**
    - **MIDI Devices:** Configure all options that determine how MIDI data is received by the Standalone Application.
    - **Audio Settings:** Configure all options that determine how source audio is received by the Standalone Application
- **SUPPORT**: Submit a ticket to the Two notes Helpdesk and view information relating to the version of GENOME currently installed on your computer

1.2 TUNER

GENOME's TUNER is an accurate monophonic guitar and bass tuning utility located in GENOME's Global Parameter Pane and is accessed by clicking on the Tuning Fork icon.

- Once instantiated the source input's current pitch is indicated by the text note display; the accompanying graphic denotes how close the source audio is to the target semitone
- The reference pitch can be selected using the REFERENCE control in the range 432Hz to 448Hz, with 440Hz being the default standard tuning reference
- The OUTPUT switch located in the bottom right of the TUNER GUI determines whether the sound output is muted whilst tuning
- To close the TUNER window, click the 'X' located in the top right of the GUI

Note: TUNER parameters are not saved per RIG preset and exist as part of GENOME's global parameter controls

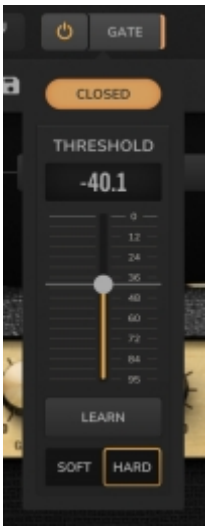
1.3 Global Transpose

GENOME's Global Transpose is a preset level tool used to shift GENOME's source input across a ±24-semitone range with ultra-low latency and minimal artifacts. Within the Global Transpose Interface, the following parameters are available to configure:

- **TRANSPOSE / SEMITONES**: Use to shift GENOME's source input across a ±24-semitone range
- **FINE TUNING / CENTS**: Use to fine-tune GENOME's source input pitch across a ±100-cent range

- **CENTS / A HZ (Buttons)**: Define the unit used to configure the Global Transpose FINE TUNING in either Cents or Hz

1.4 NOISE GATE



GENOME's Noise Gate is a corrective preset-level utility located in GENOME's Global Parameter Pane, instantiated and deactivated using the On/Off button to the right of the TUNER icon.

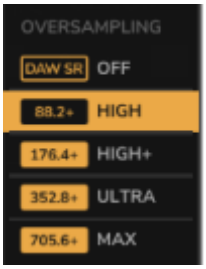
The NOISE GATE will lower the volume of the source signal below a designated input THRESHOLD, reducing any background noise present when not playing.

To reveal and edit the NOISE GATE settings, click the GATE button. To close the NOISE GATE settings either click the GATE button or click anywhere else on GENOME's graphical user interface. The following parameters are available upon revealing GENOME's NOISE GATE Settings:

- **THRESHOLD**: Sets a threshold level under which the NOISE GATE will activate
- **HARD/SOFT**: Sets the behavior of the NOISE GATE; HARD will cut the sound abruptly when the NOISE GATE is activated; SOFT apply a gentle roll-off to the gating effect
- **LEARN**: Clicking this button will enable the NOISE GATE's LEARN Mode for automatic THRESHOLD configuration. When LEARN Mode is instantiated, stop playing and mute your strings; GENOME will then calculate the level of the background noise preset in the source signal and set the THRESHOLD accordingly

Note: The NOISE GATE is a global processor and as such is not saved per RIG

1.5 CPU Meter & Oversampling



GENOME’s CPU Meter is located in GENOME’s Global Parameter Pane, positioned to the right of the Output Level Fader in the top right corner of the graphical user Interface. The CPU Meter provides an indication of how much CPU is used for the current loaded instance of GENOME.

Oversampling
GENOME’s Oversampling modes are located, selected and instantiated via the drop down menu above the CPU Meter. These modes allow the user to select the amount of Oversampling that is used within GENOME. Oversampling will reduce any audio anomalies (Aliasing) caused by frequency content in the processed signal above GENOME’s operating Sample Rate frequency. Higher Oversampling will increase GENOME’s effective Sample Rate to prevent any Aliasing, but will also increase CPU usage. For older computers it is recommended to use the OFF setting, as this is less CPU intensive. For more modern computers with faster CPUs, the choice of Oversampling can be made from all available options including OFF, HIGH, HIGH+, ULTRA, and MAX.
Ultra and MAX Oversampling modes are designed for offline rendering (bounce). These modes provide slight enhancements to audio quality at the cost of very high CPU usage. They are not fit for playback.

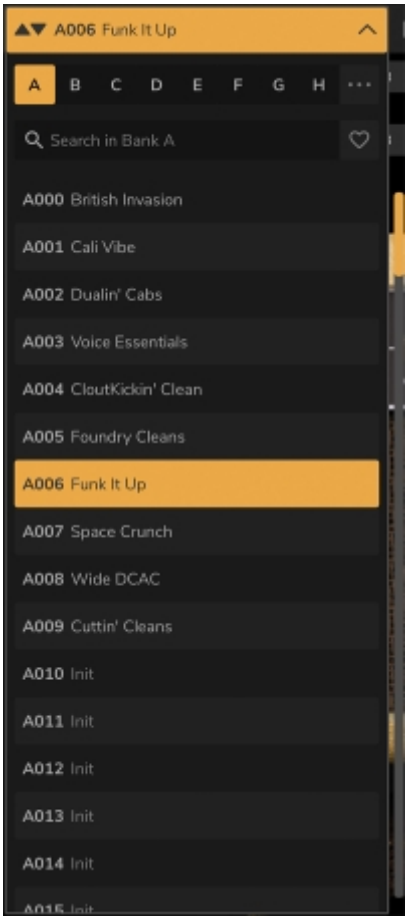
Note: The CPU Meter is not an indication of total CPU usage, but instead a meter showing how much CPU time is being used within the processing buffer for the currently active RIG and related components. As such, it will display a different value to a host- or system-centric CPU usage meter.

2. RIG Config Pane

The RIG Config Pane is located immediately under GENOME’s Global Parameter Pane, providing a suite of comprehensive RIG management facilities.

A note about GENOME RIGS: A GENOME RIG is a headline preset consisting of a pre-designated selection of Components organized across GENOME’s lane based architecture. Out-the-box, GENOME ships with an extensive selection of GENOME RIGS. Whether it’s a snarling lead tone or an ambient post-rock soundscape, GENOME’s RIGs are your fast track to tonal bliss.

2.1 RIG Select



To select a RIG, click the currently instantiated RIG name located in the top right of the RIG Config Pane. This will open GENOME's Bank & RIG Browser where all available GENOME RIGs can be viewed, loaded and managed (see Bank & RIG Browser)

To cycle through RIGs sequentially, use the Up/Down arrow positioned to the left of the GENOME RIG Select Window. This will load the previous/next RIG in the currently selected RIG Browser Bank respectively.

2.2 Bank & RIG Browser

The Bank & RIG Browser is accessed by clicking the RIG Select window within GENOME's RIG Config Pane. This is a RIG management tool, allowing the user to Browse, Select, Save, Import and Export RIGs / RIG Banks. GENOME's Bank & RIG Browser gives access to read-only Factory Libraries and User banks. Users cannot edit Factory Banks and Factory RIGs but can create up to 128 User Banks, each containing up to 128 Rig Presets.

Selecting Between GENOME's Factory Library and User Banks

To select between the GENOME Factory Library and User Banks the following controls are accessible at the top of the RIG Browser Interface

- **LIBRARY**: Access the read-only GENOME Factory Library
- **USER BANKS**: Access the User Library

GENOME's Factory Library Upon selecting GENOME's read-only Factory Library, the Factory Library Bank Browser is revealed. Upon selecting a Bank, RIGs assigned to the instantiated Bank are revealed

in a RIG Browser and can be loaded by double clicking (desktop) or long-pressing (iOS) on the RIG name.

Please note:

- Factory Libraries & Factory RIGs cannot be overwritten
- Factory RIG-level edits can be made but cannot be saved; Factory RIGs are marked with a “LIB” moniker at the start of the RIG Name within the Active Rig Pane, denoting that this cannot be saved
- To save edited Factory RIGs or adjust Factory Banks, these must be copied to a User Bank.

Within the Factory Library Bank Browser and accompanying RIG Browser, the following controls are available:

- **The Factory Library Bank Browser**:
  - **RIG Name**: The RIG Name is shown at the top of the RIG Bank Browser, displaying the name of the currently active RIG. If the name is followed by an asterisk ('*'), this notes that the RIG has been edited, and differs from the saved read-only variant of the currently active RIG.
  - **Bank Order**: Click the drop down menu in the Factory Bank Pane to select between pre-designated ordering options for the Factory Bank list; available options include Default, A-Z, Last Updated, Last Created
  - **Bank Select**: Click on any of the Factory Banks to open the corresponding RIG Browser and allocated GENOME RIGs for that Bank
  - **Favorite**: Select to filter the Factory Banks by Banks tagged as Favorites; to tag a Factory Bank as a favorite, click the Heart icon located at the button left of the desired Bank (revealed when hovering)
  - **Export Bank**: When hovering over a bank within the Factory RIG Library, click the revealed […] icon to export the selected Bank; this will open an operating-system-specific file browser window, where a location can be selected on the host machine to save the entire instantiated Bank as a single .tnb GENOME RIG Bank file.
  - **Factory Bank Right Click (Desktop) / Long Press (iOS) Menu**: Upon a Right Click (Desktop) or Long Press (iOS) of a Factory Bank, the following sub menu is revealed:
    - **Open Bank**: Click to Open the RIG browser for the selected Factory Bank
    - **Export Bank to file**: Select to Export the selected Bank; this will open a operating-system-specific file browser window, where a location can be selected on the host machine to save the entire instantiated Bank as a single .tnb GENOME RIG Bank file.
    - **Add to Favorites**: The RIG Bank Browser’s Favorites feature allows you to flag your Favorite Factory RIG Banks. To mark a Factory Bank as a Favorite, either select the “Add to Favorites” Sub-menu option or click the Heart icon located at the button left of the Bank, revealed when you hover over any RIG in the RIG Browser. To filter the RIG RIG Bank Browser’s display to those marked as a 'Favorite', click the heart icon located at the top of the RIG Bank Browser’s pane
    - **Duplicate Bank**: Click to duplicate the selected Bank; this will copy the related read-only Factory Library to a new Bank within the User Library where specific RIG edits can be saved and Bank Ordering can be adjusted.
- **The Factory Library RIG Browser**:
  - **RIG Search**: RIGs be searched for by name within the currently selected Bank using the Search Box text entry field. The search results are updated in real-time as you type
  - **Favorites**: The RIG Browser’s Favorites feature allows you to flag your Favorite RIGs. To mark a RIG as a Favorite, click the Heart icon next to each RIG name, revealed when you hover over any RIG in the RIG Browser. To filter the RIG Browser RIG display to those

marked as a 'Favorite', click the heart icon located at the top of the RIG Browser pane
    - **Tag Filter**: User the Tag filters to refine the list of RIGs within the currently instated bank by tone type; available options include ALL, CLEAN, CRUNCH, HIGH GAIN & BASS.
    - **RIG List**: Use the RIG List to load any of the Factory RIGs by double clicking Desktop) or long pressing (iOS) the target RIG name
    - **Factory RIG Right Click (Desktop) / Long Press (iOS) Menu**: Upon a Right Click (Desktop) or Long Press (iOS) of a Factory RIG, you are able to copy/convert a Factory RIG to a User RIG for editing, overwriting and assignment to a new or existing User Bank.

GENOME's User Library

Upon selecting GENOME's User Library, the User Library Bank Browser is revealed. Upon selecting a Bank, RIGs assigned to the instantiated Bank are revealed in a bank-specific RIG Browser and can be loaded by double clicking on the RIG name.

Within the User Library Bank Browser and accompanying RIG Browser, the following controls are available:

- **The User Library Bank Browser**:
    - **RIG Name**: The RIG Name is shown at the top of the RIG Bank Browser, displaying the name of the currently active RIG. If the name is followed by an asterisk ('*'), this notes that the RIG has been edited, and differs from the saved variant of the currently active RIG.
    - **Bank Order**: Click the drop down menu in the User Bank Pane to select between pre-designated ordering options for the User Bank list; available options include Default, A-Z, Last Updated, Last Created
    - **Bank Select**: Click on any of the User Banks to open the corresponding RIG Browser and allocated GENOME Rigs for that Bank
    - **Favorite**: Select to filter the User Banks by Banks tagged as Favorites; to tag a User Bank as a favorite, click the Heart icon located at the button left of the desired Bank (revealed when hovering)
    - **Export Bank**: When hovering over a bank within the Factory RIG Library, click the revealed […] icon to export the selected Bank; this will open an operating-system-specific file browser window, where a location can be selected on the host machine to save the entire instantiated Bank as a single .tnb GENOME RIG Bank file.
    - **Create Bank**: Select to create a new User Bank
    - **Import Bank**: Select to open an operating-system-specific file browser window and load a compatible .tnb GENOME RIG Bank file
    - **User Bank Right Click (Desktop) / Long Press (iOS) Menu**: Upon a Right Click (Desktop) or Long Press (iOS) of a Factory Bank, the following sub menu is revealed:
        - **Open Bank**: Click to Open the RIG browser for the selected User Bank
        - **Export Bank to file**: Select to Export the selected Bank; this will open a operating-system-specific file browser window, where a location can be selected on the host machine to save the entire instantiated Bank as a single .tnb GENOME RIG Bank file.
        - **Add to Favorites**: The RIG Bank Browser's Favorites feature allows you to flag your Favorite Factory RIG Banks. To mark a Factory Bank as a Favorite, either select the "Add to Favorites" Sub-menu option or click the Heart icon located at the button left of the Bank revealed when you hover over any RIG in the RIG Browser. To filter the RIG RIG Bank Browser's display to those marked as a 'Favorite', click the heart icon located at the top of the RIG Bank Browser's pane
        - **Rename Bank**: Select to rename the currently instantiated User Bank
        - **Duplicate Bank**: Click to duplicate the selected Bank; this will copy the related

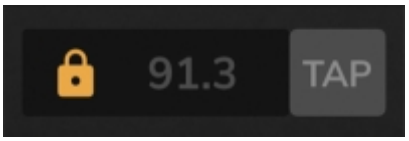
Library to a new Bank within the User Library where specific RIG edits can be saved, and Bank Ordering can be adjusted.
        - **Delete Bank**: Select to Delete the currently instantiated User Bank and the related RIGs assigned to this bank.
- **The User Library RIG Browser:**
    - **RIG Search**: RIGs be searched for by name within the currently selected Bank using the Search Box text entry field. The search results are updated in real-time as you type
    - **RIG Reordering**: RIGs can be reordered within the RIG Browser by dragging any RIG (or grouped selection of RIGS) to an occupied or unoccupied RIG position within the RIG Browser
    - **Favorites**: The RIG Browser's Favorites feature allows you to flag your Favorite RIGs. To mark a RIG as a Favorite, click the Heart icon next to each RIG name, revealed when you hover over any RIG in the RIG Browser. To filter the RIG Browser RIG display to those marked as a 'Favorite', click the heart icon located at the top of the RIG Browser pane
    - **Tag Filter**: User the Tag filters to refine the list of RIGs within the currently instated bank by tone type; available options include ALL, CLEAN, CRUNCH, HIGH GAIN & BASS.
    - **RIG List**: Use the RIG List to load any of the User RIGs by double clicking Desktop) or long pressing (iOS) the target RIG name
    - **User RIG Right Click (Desktop) / Long Press (iOS) Menu**: Within the User RIG Browser, single or multiple RIGs can be selected; the following options are available from a Right Click (Desktop) / Long Press (iOS) Menu, or by selecting the revealed […] when hovering over a related RIG.
        - **Copy**: Copies the selected RIG/RIGs
        - **Cut**: Cuts the selected RIG/RIGs
        - **Paste**: Pastes the Copied or Cut RIG/RIGs above the selected RIG
        - **Replace with Current Rig**: Replaces the selected RIG with the currently loaded RIG in the GENOME RIG Builder
        - **Rename**: Renames the selected RIG
        - **Tone Type**: provides options to denote the tone type for the selected GENOME RIG; available options include CLEAN, CRUNCH, HIGH GAIN & BASS.
        - **Delete**: Select to Delete the selected RIG
        - **Import**: Selecting will open a operating-system-specific file browser window for folder and file selection, alongside options to load a single .tnr RIG file into the selected RIG slot
        - **Import from Wall of Sound**: Selecting will open a operating-system-specific file browser window for folder and file selection, alongside options to load a single .top Wall of Sound Preset into the selected RIG slot
        - **Export**: Select to open an operating-system-specific file browser window where a location can be selected on the host machine to save the RIG as a single .tnr RIG file.
        - **Create Bank from Selection**: Copies the currently selected RIG/RIGs to a new User Bank
        - **Map to MIDI**: Opens a MIDI Mapping Submenu with options to define a specific MIDI Command for recall, MIDI Learn and delete any related MIDI assignments.
        - **MIDI Mapping Centre**: Select to Open GENOME's MIDI Mapping Centre for the selected RIG.

2.3 RIG Revert, Save RIG, Undo/Redo

Within the RIG Config Pane, GENOME provides a suite of comprehensive tools to manage the instantiated RIG. These quick-access RIG Management Tools are positioned to the right of RIG Config Pane's RIG Select tool and include the following options:

- **Revert**: To Revert an edited RIG to the saved variant of the RIG, click the RIG Revert icon
- **Save RIG**: Clicking the Save (Disk) icon saves the instantied RIG to the current RIG slot
- **Undo / Redo**: Virtually all editable RIG-centric actions are saved in GENOME's Undo/Redo history. To Undo or Redo any modifications to the currently instantiated RIG, use these features to navigate back and forth through your edits

2.4 RIG Tempo



GENOME's RIG Tempo is located in the top right of the RIG Config Pane, and displays the current BPM saved as part of the instantiated RIG. The 'LOCK' icon to the left of the RIG Tempo BPM Display provides the following options:

- **Tempo From Rig**: If selected, the RIG Tempo can be manually defined and edited by double-clicking (desktop) / Long-pressing (iOS) in the BPM display
    - In addition, if Tempo From Rig is selected, the RIG Tempo BPM can also be manually set by tapping the TAP button at the desired speed
- **(Plugin Application Only) Tempo From Host**: If selected, this BPM display is grayed out and uneditable; the RIG Tempo will subsequently match the BPM set within the host Digital Audio Workstation

Note: Where a GENOME component features a time-base parameter that can be synced to tempo-specific beat-divisions (e.g. STUDIO Modulation FX or the STUDIO Delay), any synchronization will be actioned in accordance with GENOME's RIG Tempo.

2.5 MIXFIT

MIXFIT is GENOME's integrated preset-based tone-shaping and refinement tool, designed to precisely tailor a RIG from input response through to final output. From dynamic feel and tonal character to adaptive enhancement and level maximisation, it delivers a cohesive path to balanced, mix-ready results every time. Within MIXFIT, the following parameters are available:

- **Enable / Disable MIXFIT** - Toggle MIXFIT on or off directly from the MIXFIT icon in the RIG Config Pane. This applies to the currently instantiated GENOME rig.

RIG IN Controls - These controls shape the dry input signal before it is processed by the GENOME components in the RIG Builder.

- **PICK** - Adjusts the upper-mid and treble frequencies of the input signal. Increase for more pick attack; decrease for a smoother response.
- **TIGHTNESS** - Adjusts the low-end and low-mid content. Increase for a tighter tone; decrease for a fuller, more “boxy” sound.
- **LEVEL (Fader)** - Sets the input level feeding the GENOME processing chain.

CHARACTER Controls

- **ON (Button)** - Use to Enable or Disable all controls available within MIXFIT’s CHARACTER Pane.
- **SUB** - Use to attenuate or excite the Low-End Frequency Content of GENOME’s Processed Signal
- **DEPTH** - Use to attenuate or boost the Lower Midrange Frequency Content of GENOME’s Processed Signal
- **FOCUS** - Use to attenuate or boost the Midrange Frequency Content of GENOME’s Processed Signal
- **EDGE** - Use to attenuate or boost the Upper-Midrange Frequency Content of GENOME’s Processed Signal
- **SPARKLE** - Use to attenuate or boost the Treble Frequency Content of GENOME’s Processed Signal
- **AIR** - Use to attenuate or excite the Treble Frequency Content of GENOME’s Processed Signal
- **LOW CUT** - Use to select the center frequency in Hz at which a HPF is applied to GENOME’s Processed Signal
- **LOW CUT SLOPE (Switch)** - Configure the 'order' (or 'steepness') of the HPF slope from the center frequency with options for 12dB/Oct or 48dB/Oct
- **HIGH CUT** - Use to select the center frequency in Hz at which a LPF is applied to GENOME’s Processed Signal
- **LOW CUT SLOPE (Switch)** - Configure the 'order' (or 'steepness') of the LPF slope from the center frequency with options for 12dB/Oct or 48dB/Oct

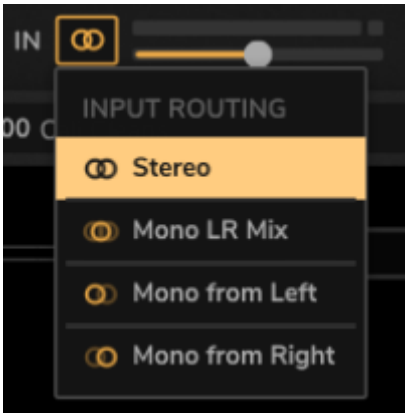
RIG OUT Controls - These controls shape the final output signal.

- **SOFT CLIP** - Select between 4 options to apply/disable different characters of soft clipping to GENOME’s Output; available options include:
  - **Clean** - Transparent soft clipping
  - **Tape A** - Tape-style soft-clipping & saturation (variant A)
  - **Tape B** - Tape-style soft-clipping & saturation (variant B)
  - **Off** - Disengages any soft clipping from GENOME’s Output
- **LEVEL (Fader)** - Sets the output level of the RIG at GENOME’s output; Increasing this level will also drive the soft clipping stage harder (if enabled).

3. RIG Builder

GENOME’s RIG Builder contains up to 20 effects slots (or Inserts'), each of which can be loaded with a GENOME Component. Within the RIG Builder, multiple components can be configured in Series or Parallel to create a RIG which in turn can be saved via GENOME’s RIG Browser (see section 2.2. RIG Browser).

3.1 Input Routing



In order to configure GENOME's routing of the related input signal, reveal the dropdown menu by clicking the icon at the footer of GENOME's RIG Builder, positioned next to the GENOME IN level meter and Input Level field.

GENOME has been configured to process a Mono signal at its input stage and there are dedicated options to select how a Stereo signal is processed into a compatible Mono source. These are:

- **Stereo**: In this instance, the stereo signal at the input is processed in stereo by GENOME
- **Mono LR Mix**: In this instance both channels of the Stereo Signal are summed to a Mono Signal
- **Mono from Left**: In this instance GENOME processes the left channel of the Stereo Signal only
- **Mono from Right**: In this instance GENOME processes the right channel of the Stereo Signal only

3.2 Input Meter & Input Level Fader

The Input Meter & Input Level Field are located on the left of GENOME's RIG Builder pane and provide quick access to manage the Input Level of your source audio. When configuring your Input Level, it is vital to ensure your source audio does not clip, subsequently driving the instantiated RIG's Component configuration beyond optimal limits.

- Use the Input Level Field to adjust the volume of your input signal by -12dB to +12dB. Ensure the Input Signal Level falls within a suitable range using the accompanying Input Meter to monitor the level at the source audio's input into GENOME
- The optimal range for the input signal is -18dB to -6dB. If after setting the Input Level, the the source audio's Input Level registers outside of the optimal range, reduce the volume of the source audio's signal before it reaches GENOME either on your audio interface (when direct monitoring) or via the Digital Audio Workstation's audio editing preferences, insert utility plugin or similar (during playback)

Note: Within GENOME, internal signals are calculated in 32-bit float format; as such, signals can't actually 'clip' inside GENOME as they might if using fixed 24-bit processing. However, maintaining an optimal volume range will ensure Components sensitive to input gain (Amplifiers/Distortion Pedals)

operate within the volume range they were specified for.

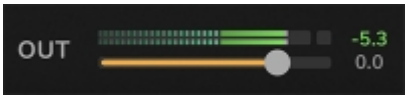
Note: Post GENOME's input, at a RIG/Component Level, the Output Level of each Component can be adjusted to ensure optimal inter-component gain staging.

3.3 Output Routing

In order to configure GENOME's routing of the related output signal from the plugin, reveal the dropdown menu visible by clicking the icon at the footer of GENOME's RIG Builder, positioned next to the GENOME OUT level meter and Output Level field. The following output-centric options are available:

- **Stereo**: In this instance, GENOME outputs the Stereo Signal as configured in the lane-based architecture in the RIG Builder interface
- **Mono LR Mix**: In this instance both channels of the Stereo Signal are summed to a Mono Signal
- **Mono from Left**: In this instance GENOME outputs the left channel of the Stereo Signal only
- **Mono from Right**: In this instance GENOME outputs the right channel of the Stereo Signal only

3.4 Output Meter & Output Level Fader



GENOME's Output Meter & Output Level Field are located in GENOME's RIG Builder Window, positioned to the right of the graphical user Interface.

GENOME's Output Level can be adjusted using the Output Level Field and monitored using the Output Meter to set a summative level at the output of the plugin. The Output Level range is scaled from -95dB to 12dB. Use the Output Meter to monitor GENOME's output signal level in real time post any adjustments made to the Output Level Fader.

Note: The Output Level Fader is a global processor and as such is not saved per RIG

3.5 Lane Architecture

GENOME's RIG Builder harnesses a Lane Architecture with options to configure Dual Lanes for parallel processing and a Single Lane for series-based processing. Signal flow through GENOME's Lane architecture is actioned from left to right; the left-most Insert takes its input from GENOME's source, post the Input Level Fader; the right-most Insert outputs all processing from the instantiated RIG to the Output Level Fader before returning the signal to the Digital Audio Workstation.

3.6 Automatic Mono / Stereo Signal Flow Management

While GENOME's source is always configured in Mono, Components within GENOME's Component arsenal are classified as either Mono or Stereo processors; as such, a given Component will process the preceding audio at its input stage in accordance with it's Mono or Stereo classification.

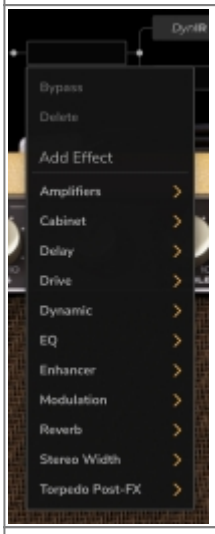
For the most part, the user cannot define whether a Component processes its input in Mono or Stereo however in some special cases, a Stereo Component can be forced to receive a Mono input (examples being the STUDIO Reverb and STUDIO Delay). For ease of use, GENOME will automatically manage Stereo/Mono routing within a RIG; lines connecting the Inserts will denote what type of connection has been configured.

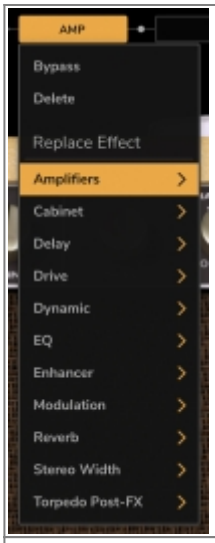
- If an instantiated Component has a mono input, a single line will connect to the preceding Component/Insert
- If an instantiated Component has a Stereo input, a double line will connect to the preceding Component/Insert

Once a signal has been processed in Stereo, it will remain Stereo until it passes through a Component configured for a Mono input. Likewise, if a signal is Mono, it will remain Mono until it passes through a Component configured for a Stereo output.

3.7 Component Management

From adding new Components to moving Components within GENOME's Lane based Architecture, Component Management has been configured as a hyper-intuitive process. Detailed below are the principal Component-management tools available when configuring a RIG.

Adding Components		
	To add a Component to an empty Insert, click the Insert and select the desired Component from the dropdown Component Menu.	
Deleting Components		
	To delete a Component, hover over the Component you wish to delete and click the red "X" that appears; alternatively, right-click the Component and select 'Delete' from the resultant dropdown Menu.	
Replacing Components		

	To replace a Component within the RIG Builder's Lane-Based Architecture, right-click the target active Component and select a replacement Component from the dropdown Component Menu.	
	Alternatively, use the Next/Previous Component arrows, adjacent to the active components graphical user interface to navigate through all Components within the current category or subcategory. Parameter changes made across any Components within the current category or subcategory during browsing are retained for the duration of the session but are not saved to the RIG preset.	
Moving Components		
	To move a Component relative to other Components in the signal chain, click and drag the target Component to an target component slot. If a target component slot is occupied, GENOME will automatically reconfigure the rig order to allow insertion of the moved Component.	
Copying Components		
	To copy a Component to an available Insert (along with its current settings), hold CTRL (PC) / CMD (MAC) whilst dragging the target Component to an empty Insert.	
	Note: GENOME will only allow Components to be copied to an empty Insert; occupied Inserts must be cleared prior to copying a pre-loaded target Component.	
Bypassing Components		
	To Bypass/Enable a Component, hover over the target Component and click the Off/On icon (circled in red); alternatively, right-click the Component and select Bypass/Enable from the resultant dropdown Menu.	
Hiding Non-Owned Component		
	GENOME includes a feature that allows you to hide unlicensed components from your component library. This is managed via the "Demo Effects" control in the Component Menu.	
	When activated (illuminated in yellow), components that are not licensed to your Two notes account will be displayed and available for demo use within GENOME's Component Menu.	
	When deactivated, all unlicensed components will be hidden across all categories in the Component Menu.	
	Note: Instantiation of this parameter is immediate and global across all instances of GENOME (inclusive of the Plugin and Standalone variants)	
	Note: This feature is not available on GENOME Intro and is Exclusive to GENOME and GENOME Suite (Desktop and iOS) only	

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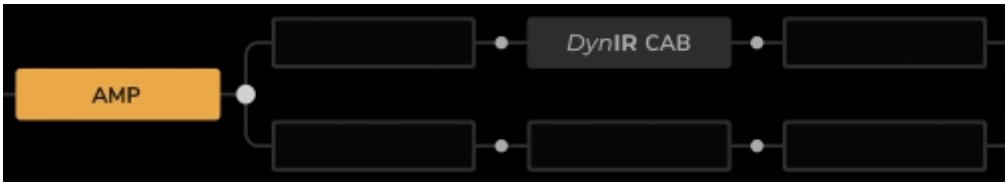
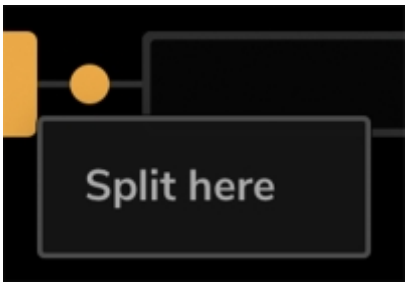
3.8 Nodes



Hovering on any portion of GENOME’s Lane Architecture will reveal Nodes positioned between all qualifying Inserts. Nodes are used to configure GENOME’s Lane Split / Merge functionality detailed below.

GENOME’s Lane Split / Merge functionality allows for parallel processing within the GENOME RIG; for example, GENOME’s Lane Split / Merge can be configured to route amplifier and / or cabinet components in parallel, feeding a merged STUDIO FX chain in Series.

3.9 Splitting Lanes



To Split a Lane configured in series routing, click the Node between two target Inserts and select 'Split Here'. To move the Split junction, click on a different target Node and select 'Move Split Here'.

3.10 Merging Lanes

To Merge a Split configuration back into a single Lane for Series processing, click the Node between two Inserts anywhere after the Split junction and select 'Move Merge Here'.

Note: If a Merge junction has not been instantiated, the processed signal will always Merge after the last Insert, prior to the RIG output.

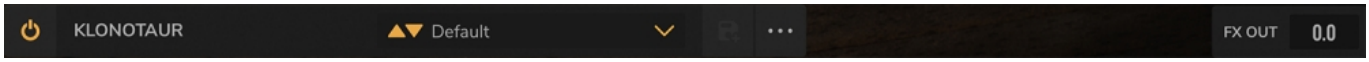
3.11 Lane Merge Mixer

At the Merge junction, the two parallel Lanes can be mixed using the Lane Merge Mixer. This can be accessed by clicking the Mixer icon shown at the Merge junction. The Lane Merge Mixer provides the following identical parameters for Lane A (the upper lane) and Lane B (the lower lane):

- **Lane Mono/Stereo Routing**: Defines the Stereo / Mono configuration of the respective Lane's signal in accordance with the following options: Stereo, Mono LR Mix, Mono From Left or Mono From Right
- **LEVEL**: Sets the volume level of the respective Lane from -95dB to 12dB
- **PAN**: Sets the respective Lane's pan value scaled from full left to full right
- **MUTE**: Provides controls to Mute/Unmute the Lane
- **PHASE INVERT**: Provides controls to Invert the Phase of the Lane

GENOME Components

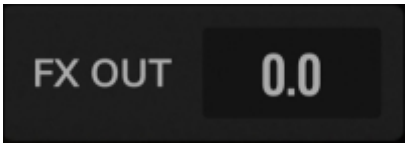
1. Component Presets and Preset Management Common to All GENOME Components



Within GENOME, each Component includes a Component Module Preset Browser featuring an effect bypass/engage switch, a drop-down menu that lists any saved Presets, arrows that cycle through the component-level Presets, and an Import/Export option.

- To save a Preset, click the disk icon and enter a name for the Preset
- Hovering over each Preset in the drop-down menu will reveal three horizontal dots for quick access to a variety of Preset management tools; management options include moving the selected Preset up or down in the list, as well as facilities to replace, duplicate, rename or delete the selected Preset. The Preset can also be exported from this menu.
- To import or export the current Preset to a file on your host machine, click the Cog Icon on the right of the Preset Browser

Component Output Level



Each Component in a GENOME RIG features a dedicated control for the OUTPUT LEVEL of the Component. This is positioned in the bottom right corner of the effects module's Graphical User Interface. The Component Output Level can be used for volume compensation and inter-Component gain staging, setting the desired level of the processed signal prior to passing to the adjacent Component in the instantiated RIG.

Precision Parameter Control

When editing a parameter within a given GENOME Component, fine adjustment of the value can be achieved by holding CTRL (PC) / CMD (MAC) whilst dragging.

Parameter Reset

To reset a Component's parameter to its default value, double-click the parameter name.

2. TSM-Ai™ Amplifiers

2.1 PVH50

Introducing the PVH50, a titan-grade twin-channel TSM-Ai Amplifier inspired by the nefarious Peavey® 5150 (BLOCK). Engineered with the preferences of a legit guitar icon in mind, the Peavey® 5150 is regarded by many as the ultimate tonal powerhouse, revered for its supreme versatility in catering for everything from a raunchy rock crunch to a full-blown articulate metalcore onslaught.

The following parameters are available on within the PVH50:

- **CHANNEL (Switch)**: Switches the active Channel between PVH50's LEAD and RHYTHM Channels
- **INPUT (Switch)**: Switches the active input (HIGH GAIN or NORMAL GAIN) for PVH50's instantiated CHANNEL offering modified tonal responses

RHYTHM Channel Controls

- **PRE GAIN**: Adjusts the input gain for PVH50's RHYTHM Channel affecting the volume and subsequent drive produced by the related channel
- **BRIGHT (Switch)**: Applies a boost to the RHYTHM Channel's mid-range and treble frequency content irrespective of the CRUNCH (Switch) state
- **CRUNCH (Switch)**: Switches the RHYTHM Channel between Clean and Crunch modes
- **RHYTHM EQ**
    - **LOW**: Use this control to attenuate or boost the Bass frequency content of the related channel's processed signal
    - **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the related channel's processed signal
    - **HIGH**: Use this control to attenuate or boost the High frequency content of the related channel's processed signal
    - **VOLUME**: Sets the volume of PVH50's RHYTHM Channel relative to the volume of PVH50's LEAD Channel

LEAD Channel Controls

- **PRE GAIN**: Adjusts the input gain for PVH50's LEAD Channel affecting the volume and subsequent drive produced by the related channel
- **RHYTHM EQ**
    - **LOW**: Use this control to attenuate or boost the Bass frequency content of the related channel's processed signal
    - **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the related channel's processed signal
    - **HIGH**: Use this control to attenuate or boost the High frequency content of the related channel's processed signal
- **VOLUME**: Sets the volume of PVH50's LEAD Channel relative to the volume of PVH50's RHYTHM Channel

POWERAMP Controls

- **RESONANCE**: Applies a global scaled resonance boost / reduction to the low / low-mid frequency content of PVH50's sound output
- **PRESENCE**: Applies a global scaled presence boost to the sound output of PVH50
- **MASTER**: Sets the global volume of PVH50's Poweramp; increased values drive the Poweramp resulting in increased distortion, harmonics & compression

Additional Controls

- **CIRCUIT TYPE / CLASSIC/MODERN (Switch)**: Selects the voicing of PVH50 TSM-Ai Amplifier Component
    - **CLASSIC**: Traditional PVH50 voicing, delivering the original Peavey® 5150 (BLOCK) character with balanced response and classic high-gain dynamics.
    - **MODERN**: Revoiced for a more contemporary voicing in line with modern usage scenarios, resulting a tighter, less bloomy, low end and a modified negative feedback

response, which perceptually opens up the 11-16 kHz range

- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **POWERAMP (Switch)**: Enables or disables the poweramp emulation for both channels of the PVH50 TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the PVH50 Component
- **QUALITY MODES**: The following quality modes are accessible via the ellipses menu in the the PVH50 TSM-Ai amplifier interface
  - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
  - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.2 Calibro73

Introducing CaliBro73, a certified GENOME-essential twin-channel TSM-Ai Amplifier inspired by the legendary 1973 Fender® Bassman. Although ‘technically’ a Bass Amplifier, today the Fender® Bassman has cemented itself as the ultimate pedal-platform Guitar Amplifier. Pairing perfectly with virtually any driver configuration, it’s a go-to for players of all walks seeking the warmth, articulation and quintessential essence of a Californian-born clean.

The following parameters are available on within the CaliBro73:

- **CHANNEL SELECTION (Switch)**: Use this control to switch between the BASS INSTRUMENT Channel, NORMAL Channel or a BRIDGE Setting featuring a 50/.50 split of the BASS INSTRUMENT and NORMAL Channels

BASS INSTRUMENT Channel Controls

- **DEEP (Switch)**: Use this switch to increase the mid & treble frequency content when in the up position, and cut the mid & treble frequency content when set to the down position
- **VOLUME**: Sets the volume of CaliBro73’s BASS INSTRUMENT Channel relative to the volume of CaliBro73’s NORMAL Channel
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the related channel’s processed signal

- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal

NORMAL Channel Controls

- **BRIGHT (Switch)**: Applies a simulated Bright Cap parallel with the volume pot creating a path where high-end frequency content bypasses CaliBro73’s NORMAL Channel VOLUME control. As the VOLUME control is turned up, the non-affected mid-range and low- end frequency content relative to the treble frequency content ballance and the effect of the Bright Cap is negated
- **VOLUME**: Sets the volume of CaliBro73’s NORMAL Channel relative to the volume of CaliBro73’s BASS INSTRUMENT Channel
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the related channel’s processed signal
- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal

POWERAMP Controls

- **MASTER**: Sets the global volume of CaliBro73’s Poweramp; increased values drive the Poweramp resulting in increased distortion, harmonics & compression

Additional Controls

- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **POWERAMP (Switch)**: Enables or disables the poweramp emulation for both channels of the PVH50 TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the PVH50 Component
- **QUALITY MODES**: The following quality modes are accessible via the ellipses menu in the the PVH50 TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.3 JPTR FX® Titan 250

Introducing the Titan 250 from JPTR FX® — the first officially branded TSM-Ai amp in GENOME — and it’s an absolute monster! Designed as the last amp you’ll ever need, the Titan 250 delivers a mighty 250 watts of tube-driven power, seamlessly bridging vintage headroom with modern brutality!

With two fully independent channels — each with its own Gain, Volume, and 3-band EQ — the Titan 250 delivers unparalleled authority to dial in everything from pristine cleans to saturated chaos. Add in per-channel Bright and Fat switches, a Tone Shift for extended low-end response, and a switchable tube-driven Boost, and you’ve got an amp that doesn’t just adapt — it dominates.

The following parameters are available within the JPTR FX® Titan 250:

- **Channel Selector/CH1-CH2 (Switch):** Use this control to switch between the JPTR FX® Titan 250’s CHANNEL 1 and CHANNEL 2

CHANNEL 1 Controls

- **GAIN:** Adjusts the input gain for the JPTR FX® Titan 250’s CHANNEL 1, affecting the volume and subsequent drive produced by the related channel
- **VOLUME:** Sets the volume of the JPTR FX® Titan 250’s CHANNEL 1 relative to the volume of the JPTR FX® Titan 250’s CHANNEL 2
- **FAT (Switch):** Engage to apply a Bass/Lower-Mid Boost to the sonic output of JPTR FX® Titan 250’s CHANNEL 1
- **BRIGHT (Switch):** Engage to apply a Bright/Treble Boost to the sonic output of JPTR FX® Titan 250’s CHANNEL 1

CHANNEL 2 Controls

- **GAIN:** Adjusts the input gain for the JPTR FX® Titan 250’s CHANNEL 2, affecting the volume and subsequent drive produced by the related channel
- **VOLUME:** Sets the volume of the JPTR FX® Titan 250’s CHANNEL 2 relative to the volume of the JPTR FX® Titan 250’s CHANNEL 1
- **FAT (Switch):** Engage to apply a Bass/Lower-Mid Boost to the sonic output of JPTR FX® Titan 250’s CHANNEL 2
- **Bright (Switch):** Engage to apply a Bright/Treble Boost to the sonic output of JPTR FX® Titan 250’s CHANNEL 2

BOOST Controls

- **LEVEL:** Sets the level of the Boost applied to the active Channel of the JPTR FX® Titan 250
- **ON/OFF (Switch):** Engages or disengages the boost applied to the active Channel of the JPTR FX® Titan 250

EQUALIZER Controls

- **BASS:** Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal
- **MIDDLE:** Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **TREBLE:** Use this control to attenuate or boost the High frequency content of the related channel’s processed signal

Additional Controls

- **POWER (Switch):** Sets whether the TSM-Ai component is bypassed or engaged
- **POWERAMP (Switch):** Enables or disables the poweramp emulation for both channels of the JPTR FX® Titan 250 TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the JPTR FX® Titan 250 Component
- **QUALITY MODES:** The following quality modes are accessible via the ellipses menu in the the JPTR FX® Titan 250 TSM-Ai amplifier interface
    - **STANDARD:** Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH:** Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.4 Albion ‘59

Inspired by the legendary Marshall® Super Lead 1959 — the fire-breathing Plexi that defined the sound of rock — Albion '59 captures the raw power, harmonic bloom, and unmistakable authority of the original British stack, reborn inside your GENOME RIG. Modeled as a dual-channel virtual amp, it delivers everything from glassy cleans to full-stack fury with total precision.

The following parameters are available within the Albion ‘59:

- **INPUT SELECTOR (Switch):** Use these sensitivity-dependant inputs to configure your input signal for Albion ‘59’s Preamp; Input I (HIGH) is a full-sensitivity input; when using input II (LOW), a low-sensitivity input is engaged applying a -6dB reduction in the input volume feeding the preamplifier alongside a subtle change to the frequency response of the input
- **JUMP (Switch):** Use this switch to bridge Channels I and II into a single, unified output — combining the sparkle of Channel I with the bite of Channel II for a fuller, more aggressive tone that mirrors the classic “jumpered Plexi” setup. When instantiated the INPUT SELECTOR (Switch) is replaced by an A / B Switch allowing access to 2 variants of the JUMP wiring for expanded tonal possibilities.
- **CIRCUIT TYPE / CLASSIC/HOT (Switch):** Selects the voicing of Albion ’59 TSM-Ai Amplifier Component
  - **CLASSIC:** Traditional Albion ’59 voicing, delivering the original Super Lead 1959 character with balanced response, harmonic bloom, and classic British dynamics.
  - **HOT:** Revoiced for increased articulation and a more immediate, raw response, as experienced on specific versions of the Marshall® Super Lead 1959. Presence and negative feedback behavior are more pronounced, resulting in tighter lows, sharper attack, and enhanced upper-mid clarity.
  - **Note:** This switch alters voicing and feel, not gain. All other controls operate identically in both modes.

CHANNEL 1 Controls

- **VOLUME:** This controls the overall output level of CHANNEL I; turning it clockwise increases gain for the related channel and features volume compensation for an even output level permitting a wider array of tonal options that can be achieved by the channel. This channel is voiced for a higher treble response than CHANNEL II.
- **BASS:** Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal
- **MIDDLE:** Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **TREBLE:** Use this control to attenuate or boost the High frequency content of the related channel’s processed signal

CHANNEL 2 Controls

- **VOLUME:** This controls the overall output level of CHANNEL II, turning it clockwise increases gain for the related channel and features volume compensation for an even output level permitting a wider array of tonal options that can be achieved by the channel. This channel is voiced for a ‘normal’, flatter response than CHANNEL I
- **BASS:** Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal
- **MIDDLE:** Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **TREBLE:** Use this control to attenuate or boost the High frequency content of the related channel’s processed signal

JUMP Controls

- **BASS:** Use this control to attenuate or boost the Bass frequency content of the related channel’s processed signal

- **MIDDLE:** Use this control to attenuate or boost the Mid-Range frequency content of the related channel’s processed signal
- **TREBLE:** Use this control to attenuate or boost the High frequency content of the related channel’s processed signal

Additional Controls

- **BROWN/NORMAL (Switch):** Use this control to switch up Albion 59’s global response from modern punch and clarity (NORMAL) to the fabled Brown Sound (BROWN) replicating an 89V operation mode.
- **POWER (Switch):** Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES:** The following quality modes are accessible via the ellipses menu in the the Albion ‘59 TSM-Ai amplifier interface
    - **STANDARD:** Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH:** Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.5 Eldorado100

[IMAGE INSERT: Eldorado100]

Forged for pure high-gain excellence, Eldorado100 draws inspiration from the legendary Soldano® SLO 100. Widely hailed as one of the most iconic amplifiers ever created, the SLO 100 is known for its searing lead tones, tight low-end response, and exceptional clarity under saturation. From fluid, violin-like solos to crushing rhythm work, it sets the benchmark for modern rock and metal tone.

The following parameters are available within the Eldorado100 component:

- **OVERDRIVE/NORMAL CHANNEL SELECTOR (Switch)**: Use this control to switch between Eldorado100’s OVERDRIVE and NORMAL Channels.
- **BRIGHT (Switch)**: Engage to add a fixed treble boost to the NORMAL channel
- **CRUNCH/CLEAN (Switch)**: Use to Select either a Clean or Crunch mode for the NORMAL channel.
- **[Preamp] NORMAL**: Adjusts the input gain for the Eldorado100 ’s NORMAL Channel, affecting the volume and subsequent drive produced by the related channel
- **[Preamp] OVERDRIVE**: Adjusts the input gain for the Eldorado100 ’s OVERDRIVE Channel, affecting the volume and subsequent drive produced by the related channel
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal
- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **[VOLUME] NORMAL**: Adjusts the channel volume for Eldorado100 ’s NORMAL Channel relative to the volume of the OVERDRIVE Channel
- **[VOLUME] OVERDRIVE**: Adjusts the channel volume for Eldorado100 ’s OVERDRIVE Channel relative to the volume of the NORMAL Channel
- **MASTER** : Sets the overall volume output of the Eldorado100
- **PRESENCE**: Adjusts the amount of high frequency content in the power amp for both the NORMAL and OVERDRIVE Channels.

- **DEPTH** : Adjusts the amount of low frequency content in the power amp for both NORMAL and OVERDRIVE Channels.

Additional Controls

- **P.AMP (Switch)**: Enables or disables the poweramp emulation for both channels of the Eldorado100 TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the Eldorado100 Component
- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the Eldorado100 TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.6 Tanger Rock

[IMAGE INSERT: Tanger Rock] Unleash Tanger Rock, a titan-grade twin-channel TSM-Ai Amplifier inspired by the ferocious Orange® Rockerverb 100 MK3. Celebrated for its unmistakable British character, the Rockerverb delivers everything from rich, harmonic-laden cleans to thick, saturated high-gain tones with effortless authority. Its dynamic response and studio-ready versatility make it a go-to for players seeking both vintage warmth and modern aggression.

The following parameters are available within the Tanger Rock Component:

- **CH LEAD/CLEAN (Switch)**: Use this control to switch between Tanger Rock’s LEAD and CLEAN Channels.
- **ATT**: Use to alter Tanger Rock’s attenuation level and therefore master volume output across both the LEAD and CLEAN Channels.

LEAD Channel Controls

- **VOLUME**: Adjusts the channel volume for Tanger Rock’s LEAD Channel relative to the volume of the CLEAN Channel
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal
- **GAIN**: Adjusts the input gain for the Tanger Rock ’s LEAD Channel, affecting the volume and subsequent drive produced by the related channel

CLEAN Channel Controls

- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

- **VOLUME**: Adjusts the channel volume and subsequent gain for Tanger Rock's CLEAN Channel relative to the volume of the LEAD Channel

Additional Controls

- **PAMP (Switch)**: Enables or disables the poweramp emulation for both channels of the Tanger Rock TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the Tanger Rock Component
- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
    - **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the Tanger Rock TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.7 Gemini '64

[IMAGE INSERT: Gemini '64] Few amplifiers define clean tone like the Fender® Twin Reverb—and Gemini '64 captures that legacy in a titan-grade twin-channel TSM-Ai design. Renowned for its pristine headroom and shimmering top-end sparkle, it delivers glassy articulation and a perfect platform for pedals. The result is a timeless voice that remains essential across genres.

The following parameters are available within the Gemini '64 Component:

- **NORMAL/VIBRATO (Switch)**: Use this control to switch between Gemini '64's NORMAL and VIBRATO Channels.
- **MASTER VOLUME**: Sets the overall volume output of the Gemini '64 Component

NORMAL Channel Controls

- **BRIGHT (Switch)**: Applies a simulated Bright Cap parallel with the volume pot creating a path where high-end frequency content bypasses Gemini '64's NORMAL Channel VOLUME control. As the VOLUME control is turned up, the non-affected mid-range and low- end frequency content relative to the treble frequency content balance and the effect of the Bright Cap is negated
- **VOLUME**: Adjusts the channel volume and subsequent gain produced by Gemini '64's NORMAL Channel relative to the volume of the VIBRATO Channel
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel's processed signal
- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel's processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel's processed signal

VIBRATO Channel Controls

- **BRIGHT (Switch)**: Applies a simulated Bright Cap parallel with the volume pot creating a path where high-end frequency content bypasses Gemini '64's VIBRATO Channel VOLUME control. As the VOLUME control is turned up, the non-affected mid-range and low- end frequency content relative to the treble frequency content balance and the effect of the Bright Cap is negated

- **VOLUME**: Adjusts the channel volume and subsequent gain produced by Gemini ‘64’s VIBRATO Channel relative to the volume of the NORMAL Channel
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MIDDLE**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal
- **REVERB (Knob)**: Sets the level of the Gemini ‘64 Reverb signal relative to the unaffected dry amplifier signal.
- **REVERB (Switch)**: Enables or disables the on-board Reverb in Gemini ‘64
- **SPEED (Knob)**: Set to control the rate of the Vibrato effect
- **SPEED/INTENSITY (Switch)**: Enables or disables the on-board Vibrato in Gemini ‘64
- **INTENSITY (Knob)**: Set to control the amount of Vibrato applied to the processed signal.

Additional Controls

- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the Gemini ‘64 TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.8 Foxy30

[IMAGE INSERT: Foxy30] Chime, character, and pure musicality—Foxy30 channels the spirit of the iconic Vox® AC30. Famous for its jangly highs and touch-sensitive breakup, the AC30 shaped the sound of generations. From sparkling cleans to smooth, harmonically rich overdrive, it offers an expressive voice that responds to every nuance of your playing.

The following parameters are available within the Foxy30 Component:

- **CHANNEL (Switch)**: Selects between the Foxy30’s input channels (VIB-TREM, NORMAL & BRILLIANT). Each channel presents a distinct voicing and gain structure, with differences in frequency emphasis and dynamic response.
- **HI SENS (Switch)**: Engages the high-sensitivity input, increasing input gain and signal level into the preamp. This results in earlier breakup, increased harmonic saturation, and a more immediate, touch-responsive feel compared to lower-sensitivity inputs.
- **SPEED**: Controls the rate of the modulation oscillator used by the Vibrato/Tremolo circuit exclusive to the VIB-TREM Channel. Increasing this value produces faster cyclic modulation.
- **VIB-TREM (Switch)**: Selects between Vibrato, Tremolo and Bypass modes for the Vibrato/Tremolo circuit.
- **VIB-TREM (Volume)**: Adjusts the output level and perceived intensity of the modulation channel.
- **NORMAL (Volume)**: Adjusts the output level and gain of the Normal channel.
- **BRILLIANT (Volume)**: Adjusts the output level and gain of the Brilliant (Top Boost) channel. This channel introduces additional gain stages and EQ shaping, producing a brighter, more harmonically rich tone with increased sensitivity and overdrive potential.

- **TREBLE**: Use this control to attenuate or boost the high-frequency content of the related channel’s processed signal, shaping brightness and clarity.
- **BASS**: Use this control to attenuate or boost the low-frequency content of the related channel’s processed signal, affecting warmth and low-end fullness.
- **CUT**: Adjusts the high-frequency roll-off in the power amp section. Increasing this control reduces top-end presence, smoothing harshness and taming brightness across all channels.

Additional Controls

- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the Foxy30 TSM-Ai amplifier interface
- **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.9 FlatBack MKV

[IMAGE INSERT: FlatBack MKV] Precision meets versatility in FlatBack MKV, inspired by the formidable Mesa/Boogie® Mark V. Known for its wide tonal palette, the Mark V moves effortlessly between pristine cleans, tight crunch, and articulate high-gain. With its sculptable EQ and refined voicing, it’s built for players who demand absolute control on stage and in the studio.

The following parameters are available within the FlatBack MKV Component:

- **CHANNEL (Switch)**: Selects between the amplifier’s three independent channels (CH1, CH2, CH3). Each channel features its own gain structure, voicing switches, and EQ controls, enabling a wide range of tonal characteristics from clean to high-gain.

CH1 Controls

- **GAIN**: Controls the input drive of Channel 1. Increasing this control raises both signal level and preamp saturation, with higher settings introducing edge-of-breakup behaviour.
- **CLEAN/FAT/TWEED (Switch)**: Selects between three distinct preamp circuits:
- **CLEAN**: Maximum headroom and clarity
- **FAT**: Increased low-end and gain for a fuller clean tone
- **TWEED**: Lower headroom with earlier breakup and vintage-style response
- **MASTER**: Sets the output level of Channel 1 and determines how much signal is sent to the power amp. Increasing this control increases power section interaction and perceived fullness.
- **NORMAL/BOLD (Switch)**: Adjusts low-frequency response and power feel:
- **NORMAL**: Tighter, more controlled low end
- **BOLD**: Enhanced low-frequency extension and increased punch
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

CH2 Controls

- **GAIN**: Controls input drive for Channel 2, enabling a range from edge-of-breakup to saturated overdrive.
- **EDGE/CRUNCH/ONE (Switch)**: Selects between three historically derived voicings:
- **EDGE**: Low-to-mid gain with dynamic response
- **CRUNCH**: Classic rock-style overdrive
- **ONE**: Higher gain mode based on earlier Mark lead circuits
- **MASTER**: Controls Channel 2 output level feeding the power section.
- **ONE A/ONE B (Switch)**: Modifies the voicing and response of the “ONE” mode by altering internal gain staging and frequency emphasis.
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

CH3 Controls

- **GAIN**: Controls preamp saturation for Channel 3, enabling high levels of compression and sustain.
- **TWO+/FOUR/MAX (Switch)**: Selects between three high-gain circuits based on classic Mark amplifiers:
- **TWO+**: Based on Mark IIC+ style voicing
- **FOUR**: Based on Mark IV lead circuit
- **MAX**: Highest gain and most aggressive voicing
- **MASTER**: Controls Channel 2 output level feeding the power section.
- **NORMAL/BRIGHT (Switch)**: Adjusts high-frequency emphasis at the input stage:
- **NORMAL**: Balanced response
- **BRIGHT**: Increased high-frequency attack and presence
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

EQ Controls

- **EQ (Faders)**: Five-band graphic EQ (80Hz, 240Hz, 750Hz, 2200Hz, 6600Hz) for post-preamp tonal shaping. This section allows precise sculpting independent of the tone stack.
- **ON/OFF (Switch)**: Engages, bypasses, or assigns the graphic EQ per channel.

Additional Controls

- **PENTODE/TRIODE (Switch)**: Changes the operating mode of the power tubes:
- **PENTODE**: Full power, tighter response, more headroom

- **TRIODE**: Reduced power, smoother response, earlier breakup
- **6L6/EL34 (Switch)**: Selects between two power tube types:
- **6L6**: Tighter lows, cleaner headroom, more “American” voicing
- **EL34**: Stronger midrange, earlier breakup, more “British” character
- **BOLD/SPONGY (Switch)**: Alters power supply response:
- **BOLD**: Firm tracking, tight low end, fast attack
- **SPONGY**: Introduces voltage sag, compression, and softer feel
- **P.AMP (Switch)**: Enables or disables the poweramp emulation for all channels of the FlatBack MKV TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the FlatBack MKV Component
- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the FlatBack MKV TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.10 FlatBack Dual

[IMAGE INSERT: FlatBack Dual] When it comes to unapologetic high-gain power, FlatBack Dual takes its cue from the legendary Mesa/Boogie® Dual Rectifier. Synonymous with modern heavy tone, it delivers crushing low-end, aggressive attack, and saturated distortion that defined an era. Bold, raw, and uncompromising, it’s built for maximum sonic impact.

The following parameters are available within the FlatBack Dual Component:

- **CHANNEL (Switch)**: Selects between the amplifier’s three independent channels (CH1, CH2, CH3). Each channel features its own gain structure, voicing switches, and EQ controls, enabling a wide range of tonal characteristics from clean to high-gain.

CH1 Controls

- **GAIN**: Controls the input drive of Channel 1. Increasing this control raises both signal level and preamp saturation, with higher settings introducing edge-of-breakup behaviour.
- **CLEAN/CRUSH(Switch)**: Selects between two distinct voicing modes for Channel 1.
- **CLEAN**: Provides maximum headroom with a clear, balanced frequency response and minimal preamp distortion.
- **CRUSH**: Introduces increased preamp gain and midrange emphasis, delivering earlier breakup, added saturation, and a more aggressive, driven clean-to-crunch transition.
- **MASTER**: Sets the output level of Channel 1 and determines how much signal is sent to the power amp. Increasing this control increases power section interaction and perceived fullness.
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated

channel’s processed signal

CH2 Controls

- **GAIN**: Controls input drive for Channel 2, enabling a range from edge-of-breakup to saturated overdrive.
- **RAW/VINT/MODERN (Switch)**: Selects between three preamp voicings derived from classic Dual Rectifier gain structures.
- **RAW**: Lowest gain mode with an open, dynamic response and reduced low-end tightness, suited for edge-of-breakup and classic crunch tones.
- **VINT**: Vintage Rectifier voicing with smoother high-end response, increased midrange warmth, and a more elastic low-end feel.
- **MODERN**: High-gain voicing with aggressive attack, tighter low-frequency response, and enhanced top-end presence, delivering a more immediate and percussive character.
- **MASTER**: Controls Channel 2 output level feeding the power section.
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

CH3 Controls

- **GAIN**: Controls preamp saturation for Channel 3, enabling high levels of compression and sustain.
- **RAW/VINT/MODERN (Switch)**: Selects between three high-gain voicings tailored for Channel 3.
- **RAW**: Provides a more open and less compressed high-gain tone with greater dynamic range and reduced saturation.
- **VINT**: Emulates the classic Rectifier lead sound, with balanced gain, smoother highs, and a slightly looser low-end response.
- **MODERN**: Delivers maximum aggression and saturation, with a tighter low-end, increased high-frequency attack, and a more focused, cutting tone suited for contemporary high-gain applications.
- **MASTER**: Controls Channel 3 output level feeding the power section.
- **PRESENCE**: Adjusts high-frequency response within the power amp negative feedback loop, altering brightness, attack, and immediacy rather than simple EQ
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MID**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal

Additional Controls

- **VALVE/DIODE (Switch)**: Selects between two rectification modes that affect power supply response and feel.
- **VALVE**: Tube rectification introduces voltage sag under load, resulting in natural compression,

softer attack, and a more elastic playing response.
- **DIODE**: Silicon diode rectification provides a tighter, faster response with increased headroom, reduced sag, and a more immediate, percussive attack.
- **6L6/EL34 (Switch)**: Selects between two power tube types:
- **6L6**: Tighter lows, cleaner headroom, more “American” voicing
- **EL34**: Stronger midrange, earlier breakup, more “British” character
- **BOLD/SPONGY (Switch)**: Alters power supply response:
- **BOLD**: Firm tracking, tight low end, fast attack
- **SPONGY**: Introduces voltage sag, compression, and softer feel
- **P.AMP (Switch)**: Enables or disables the poweramp emulation for all channels of the FlatBack Dual TSM-Ai amplifier. When disabled we recommend using the stock POWERAMP GENOME Component to configure a custom Poweramp emulation immediately post the FlatBack Dual Component
- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the FlatBack Dual TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

2.11 Peggy '76

[IMAGE INSERT: Peggy '76] Rooted in classic bass tone, Peggy ’76 draws from the iconic Ampeg® SVT ’76. Revered for its immense low-end authority and warm tube character, the SVT has powered countless recordings with unmistakable punch and presence. From deep foundational tones to gritty drive, it delivers timeless bass sound with commanding depth.

The following parameters are available within the Peggy '76 Component:

- **CHANNEL SELECT (Switch)**: Selects between Channel 1 and Channel 2, each offering a distinct voicing and control set.
- **BRIGHT/NORMAL (Switch)**: Adjusts the input voicing of the selected channel.
- **Bright**: Enhances high-frequency response and transient attack
- **Normal**: Full-range input response with a smoother top end

CHANNEL ONE Controls

- **VOLUME**: Controls the input gain of Channel 1. Increasing this control raises signal level and drives the preamp harder, introducing natural saturation and edge-of-breakup behaviour at higher settings.
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **MIDRANGE**: Use this control to attenuate or boost the Mid-Range frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal
- **ULTRA HI (Switch)**: Engages a high-frequency boost, adding brightness and definition to the signal. Particularly effective for enhancing pick attack and clarity.
- **MIDRANGE CENTRE FREQUENCY (Switch)**: Selects the frequency band affected by the

Midrange control. Lower settings emphasise low-mids for warmth and weight, while higher settings target upper-mids for articulation and cut.
- **ULTRA LO (Switch)**: Engages a low-frequency boost combined with a subtle midrange scoop, increasing perceived low-end depth and fullness.

CHANNEL Two Controls

- **VOLUME**: Controls the input gain of Channel 2. Increasing this control raises signal level and introduces preamp saturation at higher settings.
- **TREBLE**: Use this control to attenuate or boost the High frequency content of the instantiated channel’s processed signal
- **BASS**: Use this control to attenuate or boost the Bass frequency content of the instantiated channel’s processed signal
- **ULTRA HI (Switch)**: Engages a high-frequency boost, adding brightness and definition to the signal. Particularly effective for enhancing pick attack and clarity.
- **ULTRA LO (Switch)**: Engages a low-frequency boost combined with a subtle midrange scoop, increasing perceived low-end depth and fullness.

Additional Controls

- **POWER (Switch)**: Sets whether the TSM-Ai component is bypassed or engaged
- **QUALITY MODES**: The following quality modes are accessible via the Cog menu in the the Peggy '76 TSM-Ai amplifier interface
    - **STANDARD**: Engage this setting for performance / playing scenarios where low CPU load is required
    - **HIGH**: Engage this setting for improved definition and reduced aliasing, perfect for render-centric scenarios

3. TSM™ Amplifiers

3.1 Foundry

Whether it’s a pristine high-headroom clean or a primo foundation for your pedal collection, Foundry delivers. In short, it’s the epitome of a classic Cali clean, brimming with warm saturation and engineered to capture every subtle nuance of your delivery.

3.2 Foundry Bass

Whether it’s a pristine clean or a primo foundation for your pedal collection, Foundry Bass delivers. In short, it’s the epitome of a classic Bass clean, brimming with warm saturation and engineered to capture every subtle nuance of your delivery.

3.3 Peggy

Bass players seeking the pinnacle in low-end theory, look no further than Peggy. Pushing complex harmonic overtones, a warm midrange and oodles of rafter ratlin’ thump, Peggy delivers the perfect blend of classic ’60s bass sonics with expertly-tuned tweak-ability to sit your tone in any pocket!

3.4 Albion

For those times when only a legendary Brit-inspired roar will suffice, there's Albion. Complete with a rich, vocal mid-range, lashings of punch, boat-loads of power and gain-for-days, Albion is your secret weapon when diving head-first into Classic- and Hard-Rock territory.

3.5 ElDorado

Tight response? Check. Rich in harmonics? Check. Searing, perfectly balanced gain fused with lashings of sustain? Oh Yes! This really is a "triple threat" for the guitarist venturing into hard-rock and metal territory.

3.6 Foxy

Seeking chime, articulation and buttery-smooth presence? Foxy's a one-stop-shop! With airy highs, impeccable breakup and sublime mid-range bite when pushing the gain, Foxy is primed to take on everything from sultry Jazz to rauch-fuelled Rock n' Roll.

3.7 FlatBack

Looking for some Cali-born high-gain sonics, pushing the perfect combination of unrelenting power and deft levels of clarity? FlatBack's a one-stop-shop offering lashings of harmonically rich overtones, a full bodied low-end and articulation for days!

3.8 Aviator

Looking for the epitome of a modern, forward-thinking bass tone? You owe it to your tone to check out Aviator. Whether it's rafter-rattlin lows, or a high-gain onslaught fused with the all-important clarity your tone demands, this TSM™ Amplifier delivers on all counts!

3.9 NiftyFifty

Want gain? Nifty50’s got it on tap! It’s aggression incarnate. It’s punchy. It’s super-versatile covering everything from a warm full-throttle onslaught to a searing lead tone that cuts through any mix. Whether it’s the darker side of metal or a tone that wouldn’t be amiss in 80’s inspired virtuosity, Nifty50 is deserving of any contemporary player's sonic arsenal.

3.10 Gemini

For players seeking an alt slant on the iconic Bear-State clean, Gemini is just what the doctor ordered! At its core it delivers an articulate touch-sensitive sparkling-clean with oodles of warm breakup when pushed - in a nutshell, it’s contender #1 when it comes to getting the best from your overdrive pedal collection, lest we forget a dead-cert to pair with a vintage spring reverb for the epitome of a retro-inspired tone!

3.11 Tanger

When you’re in the market for sheer versatility - covering everything from a well-rounded articulate clean to a full-throttle high-gain onslaught - Tanger delivers on all counts! Fusing boat-loads of punch, lashings of sustain and a unique brit-inspired gain stage, Tanger ‘aint no one-trick-pony - it’s a powerhouse of tone primed for virtually any performance or recording scenario!

3.12 FlatBackFive

Looking for an alternate slant on Gold Coast high-gain sonics, complete with unrelenting gain, the perfect blend of relentless power and deft levels of precision? If the answer’s a resounding “YES”, then FlatBackFive is an absolute must-have!

3.13 Parameters Common to All TSM™ Amplifiers

The following parameters are available on all TSM™ Amplifier models:

INPUT (Preamp) Stage:

- **GAIN**: Sets the amount of input gain applied to the preamp stage. Higher settings will drive the input more, increasing the amount of PREAMP distortion. An additional method of adding more gain at the input is to increase the output volume of the previous component block.
- **CHANNEL EQ**: Each TSM™ Amplifier features a custom voiced 3-band Tone Stack, specific to the instantiated amplifier model
    - **BASS**: Adjusts the level of bass frequency content for the selected model
    - **MID**: Adjusts the level of mid frequency content for the selected model

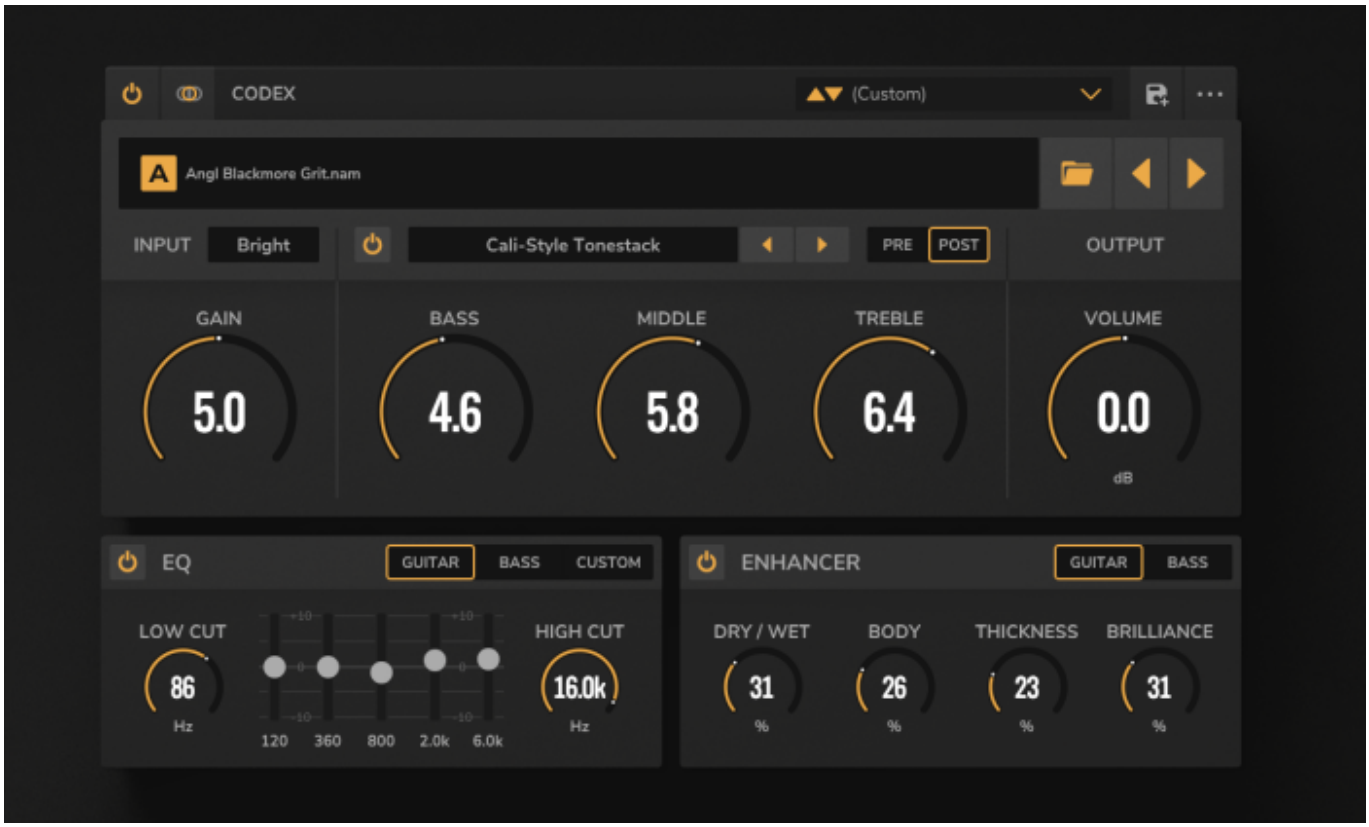
- **TREBLE**: Adjusts the level of high frequency content for the selected model

POWERAMP Stage:

- **DEPTH**: Increasing this control adds more low frequency content to the POWERAMP stage
- **CONTOUR**: Low values result in reduced bass and treble frequency content creating a more 'mid-focussed' tone; higher settings will increase the bass and treble frequency content while reducing mid-range frequencies resulting in a more 'scooped' sound
- **VOLUME**: Sets the tube output stage volume. As well as increasing the output volume, higher settings will also drive the output more, increasing the amount of POWERAMP distortion
- **SETTINGS**: Clicking the SETTINGS button will reveal the customisable POWERAMP SETTINGS pane complete with dedicated options for Tube Model, Type and Configuration. The following controls are available for surgical tuning of the selected POWERAMP's tone:
  - **Tube Model**: Choose between 6L6, EL34, EL84 & KT88 Tube Models
  - **Tube Configuration**: Select whether the selected Tube Model is configured in SINGLE-ENDED or PUSH-PULL states
  - **Tube Type**: Define whether the Tube model is a TRIODE- or PENTODE-centric emulation

4. CODEX & PARADEX

4.1 CODEX



CODEX is a next-gen unification engine, primed to unleash the full-potential of your AI-powered amp & pedal capture arsenal. Featuring complete-compatibility with Neural Amp Modeller (NAM), AIDA-X and Proteus / Proteus Knob captures, CODEX delivers a suite of custom-engineered FX to surgically adapt and reimagine any static AI model to your exacting needs. Mix-and-match captures with a

selection of legendary Tone Stacks and position these Pre or Post your model's gain stage. Shape your tone with one-of-three 5-band EQ models (Guitar/Bass/Custom). Add body, weight and presence to your sonics with the very-same Enhancer from our best-selling DSP-powered hardware solutions.

Within CODEX, the following parameters are available to configure the component:

- **Input Source Configuration**: Use this drop-down selector to determine whether CODEX is fed by a Stereo or Mono source; the following options are available:
    - **Stereo**: In this instance, CODEX is fed with a Stereo Signal and will always process two channels of audio; note that this will effectively increase the host machine's CPU load and should only be used when front-loading CODEX with Stereo effects and processors
    - **Mono LR Mix**: In this instance both channels of the Stereo Signal are summed to a Mono Signal
    - **Mono from Left**: In this instance CODEX processes the left channel of the Stereo Signal only
    - **Mono from Right**: In this instance CODEX processes the right channel of the Stereo Signal only
- **Show Model List / Show Post FX (Button)**: Click to hide/reveal CODEX's Model List
- **The Model Browser**: Once revealed, the Model Browser provides a list of compatible Captures stored in the selected source folder. Within the Model List, the following controls and features are available:
    - **Open Folder**: Click to define the source folder to populate the Model List
    - **Refresh Button**: Click to refresh the Model List in line with any changes made to captures stored in the defined source folder
    - **Search Field**: Type to search captures in the Model List; results are updated in real-time as the search query is being typed.
    - **The Model List**: The model list displays the compatible captures stored in the selected source folder alongside metadata (where available), model format and architecture. Models can be sorted by clicking on a metadata column and Models can be loaded into CODEX by double clicking (desktop) / long-pressing (iOS) the desired Model name. Alternatively, use the left/right buttons adjacent to the active Model Name to cycle through the AI Amp and Pedal capture files stored in that folder sequentially.
- **INPUT Section**: When configuring the input stage of CODEX, the following controls are available:
    - **Input Voicing**: A fixed EQ setting to optimize the input to the AI Amp and Pedal capture profile - available options include WARM, NEUTRAL and BRIGHT. This control offers a fast and effective solution to the common pitfall of amp sims often sounding too muddy or too harsh depending on the personal taste of the player. Comprising a simple 2 band EQ + gain compensation, the selected input voicing ensures AI Amp and Pedal capture profiles react in accordance with what the guitar player generally enjoys in terms of tightness/fullness
    - **GAIN RANGE**: Click to bypass the Standard Gain knob range, configured by default for the official AIDA-X/NAM/Proteus range. Bypassing activates a -60 +60dB gain range.
    - **GAIN**: Adjusts the input gain to the AI Amp and Pedal capture, affecting the volume and subsequent drive of the instantiated profile
        - Note: The range of the GAIN control varies depending on the compatible file format loaded. This has been configured to ensure optimal sound for the capture profile instantiated and maintain an input signal within an ideal range
- **TONESTACK**: CODEX's TONESTACK emulates a variety of real-world Tone Stacks modeled from classic amplifier tone circuits. Depending on the TONESTACK selected, up to four EQ-centric Tone Stack controls operate at different frequencies. When configuring CODEX's TONESTACK,

the following controls are available:
    - **Off/On Switch**: Accessible via the top left corner of the TONESTACK section to bypass/engage the TONESTACK processing
    - **Tonestack Type**: Use this selection box to determine the TONESTACK model to add to the AI Amp and Pedal capture
    - **PRE/POST**: Use this to position the selected TONESTACK at different points in the signal chain:
        - If PRE is selected, the routing is configured as follows: Input Signal > TONESTACK > Gain > Input Voicing > Amp Model > Output > EQ > Enhancer
        - If POST is selected, the routing is configured as follows: Input Signal > Gain > Input Voicing > Amp Model > TONESTACK > Output > EQ > Enhancer
    - **BASS**: Use this control to attenuate or boost the Bass frequency content of your signal of the instantiated AI Amp or Pedal capture profile
    - **MID**: Use this control to attenuate or boost the Mid-Range frequency content of your signal of the instantiated AI Amp or Pedal capture profile
    - **TREBLE**: Use this control to attenuate or boost the Treble frequency content of your signal of the instantiated AI Amp or Pedal capture profile
    - **Note**: If a TONESTACK type features a different number of tone controls than those listed above, only those controls will be visible and labeled accordingly
- **OUTPUT Section**: The following controls are available:
    - **VOLUME**: Adjusts the OUTPUT VOLUME of the instantiated AI Amp or Pedal capture profile
- **EQ Section**: Use the 5-band Graphic Equalizer to further refine the instantiated AI Amp or Pedal capture profile. Within the Graphic Equalizer, the following controls are available:
    - **Off/On Switch**: Located in the top left corner of the EQ section, this can be used to bypass/engage the EQ section.
    - **EQ Controls**:
        - **GUITAR/BASS/CUSTOM Mode**: Choosing GUITAR or BASS mode selects fixed frequency bands optimized for guitar or bass respectively; selecting CUSTOM allows the user to manually configure the specified frequencies for each band
        - **LOW CUT**: Determines the frequency at which the LOW CUT Filter is applied
        - **HIGH CUT**: Determines the frequency at which the HIGH CUT Filter is applied
        - **5-Band Graphic EQ**: Depending on the mode chosen, each of the 5 bands operates at a particular frequency, with a range of +/-20dB
            - **In GUITAR Mode**: The frequencies are fixed at 120Hz, 360Hz, 800Hz, 2kHz and 6kHz
            - **In BASS Mode**: The frequencies are fixed at 50Hz, 120Hz, 360Hz, 800Hz and 4kHz
            - **In CUSTOM Mode**: The frequency of each band can be adjusted using the dedicated FREQUENCY controls that appear below the vertical sliders
- **ENHANCER**: CODEX’s ENHANCER is a tone-shaping tool that can be used to boost the signal-content of the AI Amp or Pedal capture profile. This works somewhat like an EQ, but adds a degree of compression to each of the aforementioned bands. The ENHANCER is placed at the end of the signal chain and features the following controls to refine the output of the instatied AI Amp or Pedal capture profile:
    - **Off/On Switch**: Use to bypass/engage the ENHANCER
    - **ENHANCER Controls**:
        - **GUITAR/BASS**: Switch to select whether the ENHANCER’s Frequency Bands are optimized for Guitar or Bass
        - **DRY / WET**: Sets the volume of the affected signal relative to the input signal
        - **BODY**: Sets the amount of processing applied by the ENHANCER to the mid-range

frequency content
        - **THICKNESS**: Sets the amount of processing applied by the ENHANCER to the low-end frequency content
        - **BRILLIANCE**: Sets the amount of processing applied by the ENHANCER to the high-end frequency content
- **Ellipsis Menu**: Clicking CODEX's Ellipsis Menu reveals the following controls to further configure the Component:
    - **IMPORT**: Imports and Loads a Component Level CODEX Preset
    - **EXPORT**: Exports a Component Level CODEX Preset
    - **NAM Calibration**: Provides options for configuring "Input" and "Output" Calibration for a loaded NAM file; for optimal calibration, ensure GENOME's Input Calibration is properly configured in Menu > Preferences or by clicking the "GENOME Input Calibration" sub-menu item from the CODEX Ellipsis Menu.
        - **Please note**: Calibration is only applied to NAM-calibrated files; when calibration data is not present, the system defaults to the raw input/output signal.

4.1.1 Securing additional CODEX Captures

CODEX is compatible with Neural Amp Modeller (NAM), AIDA-X and Proteus captures. We'd like to take this opportunity to thank the teams at Mod Audio, Guitar ML, Amalgam Audio and Tone Hunt veteran Arlington Audio / Nathan Mesiti for supplying our stock captures! Need more captures? We've included some quick links below for your perusal:

Neural Amp Modeller (NAM)

- Get more information on NAM: https://www.neuralampmodeler.com/
- Discover ToneHunt: https://tonehunt.org/
- Check out Nathan Mesiti's Captures: https://tonehunt.org/ArlingtonAudio

Mod Audio / AIDA-X

- Get more information on AIDA-X: https://aida-x.cc/

Guitar ML / Proteus:

- Get more information on Proteus: https://guitarml.com/
- Go Support Proteus: https://www.patreon.com/GuitarML
- Follow Proteus: https://www.youtube.com/@GuitarML

Amalgam Audio:

- Get more information on Amalgam Audio: https://www.amalgamcaptures.com/

4.2 PARADEX

[IMAGE INSERT: PARADEX GUI]

PARADEX is GENOME's dedicated component for playback of multi-Parametric AmpNet amplifier captures, delivering real-time, control-aware captured amp modeling inside the GENOME environment. Built to playback structured parametric amp models from Two notes Capture Studio,

PARADEX delivers fully-responsive amp modeling, fully integrated and engineered to perform.

To learn more about Two notes Capture Studio, please visit: [PDP Link to TN Capture Studio]

Within PARADEX, the following parameters are available to configure the component.

Amplifier Controls

- **INPUT**: Adjusts the input gain to AmpNet capture, affecting the volume and subsequent drive of the instantiated profile
- **Captured Knobs**: Knobs captured as part of the AmpNet Multi-Parametric profile will be displayed here; please note, these are capture specific and will vary between AmpNet profiles that are instantiated
- **OUTPUT**: Adjusts the OUTPUT Volume of the instantiated AmpNet capture profile

Model List

- **Show Model List / Show Post FX (Button)**: Click to hide/reveal PARADEX's Model List
- **The Model Browser**: Once revealed, the Model Browser provides a list of compatible AmpNet Captures stored in the selected source folder. Within the Model List, the following controls and features are available:
    - **Open Folder**: Click to define the source folder to populate the Model List
    - **Refresh Button**: Click to refresh the Model List in line with any changes made to captures stored in the defined source folder
    - **Search Field**: Type to search captures in the Model List; results are updated in real-time as the search query is being typed.
    - **The Model List**: The model list displays the compatible captures stored in the selected source folder alongside metadata from Two notes Capture Studio. Models can be sorted by clicking on a metadata column and Models can be loaded into PARADEX by double clicking (desktop) / long-pressing (iOS) the desired Model name. Alternatively, use the left/right buttons adjacent to the active Model Name to cycle through the AI Amp and Pedal capture files stored in that folder sequentially.

Post FX

- **EQ Section**: Use the 5-band Graphic Equalizer to further refine the instantiated AmpNet capture profile. Within the Graphic Equalizer, the following controls are available:
    - **Off/On Switch**: Located in the top left corner of the EQ section, this can be used to bypass/engage the EQ section.
    - **EQ Controls**:
        - **GUITAR/BASS/CUSTOM Mode**: Choosing GUITAR or BASS mode selects fixed frequency bands optimized for guitar or bass respectively; selecting CUSTOM allows the user to manually configure the specified frequencies for each band
            - **LOW CUT**: Determines the frequency at which the LOW CUT Filter is applied
            - **HIGH CUT**: Determines the frequency at which the HIGH CUT Filter is applied
            - **5-Band Graphic EQ**: Depending on the mode chosen, each of the 5 bands operates at a particular frequency, with a range of +/-20dB
                - **In GUITAR Mode**: The frequencies are fixed at 120Hz, 360Hz, 800Hz, 2kHz and 6kHz
                - **In BASS Mode**: The frequencies are fixed at 50Hz, 120Hz, 360Hz, 800Hz and 4kHz
                - **In CUSTOM Mode**: The frequency of each band can be adjusted using

the dedicated FREQUENCY controls that appear below the vertical sliders

- **ENHANCER**: PARADEX's ENHANCER is a tone-shaping tool that can be used to further refine the signal-content of the AmpNet capture profile. This works somewhat like an EQ, but adds a degree of compression to each of the aforementioned bands. The ENHANCER is placed at the end of the signal chain and features the following controls to refine the output of the instantiated AmpNet capture profile:
  - **Off/On Switch**: Use to bypass/engage the ENHANCER
  - ENHANCER Controls:
    - **GUITAR/BASS**: Switch to select whether the ENHANCER's Frequency Bands are optimized for Guitar or Bass
    - **DRY / WET**: Sets the volume of the affected signal relative to the input signal
    - **BODY**: Sets the amount of processing applied by the ENHANCER to the mid-range frequency content
    - **THICKNESS**: Sets the amount of processing applied by the ENHANCER to the low-end frequency content
    - **BRILLIANCE**: Sets the amount of processing applied by the ENHANCER to the high-end frequency content
- **Ellipsis Menu**: Clicking PARADEX's Ellipsis Menu reveals the following controls to further configure the Component:
  - **IMPORT**: Imports and Loads a Component Level PARADEX Preset
  - **EXPORT**: Exports a Component Level PARADEX Preset

5. STUDIO FX

5.1 DynIR Engine

Conquering the dividing line between sublime authenticity and uncompromising digital emulation, DynIR™ represents the pinnacle in virtual guitar- and bass-cabinet technology. Harnessing power equivalent to 160,000 studio- grade IR files, each Two notes DynIR™ can be shaped to the needs of even the most discerning tone chaser. With 8 mics per cabinet, dual mic-ing and 10K mic positions (front & back), unleashing your tone and finding your signature sound has never been simpler.

Top Tip: For optimal performance, the DynIR™ Engine should be placed post a TSM™ Amplifier or the CODEX Engine to recreate a typical guitar-centric signal chain.

The DynIR™ Engine's GUI is divided up into four sections:

- **Top Left**: Cabinet Explorer/Selection
- **Bottom Left**: Microphone Controls (MIC A and MIC B)
- **Central Pane** (in-between the MIC A & MIC B channels): Global Controls
- **Right**: Cabinet & Microphone Interactive Mic'ing Quadrant

Cabinet Explorer/Selection: The Cabinet Explorer/Selection section is used to browse and select which DynIR™ Cabinet is loaded within the DynIR™ Engine. Within this section, the following controls are available:

- **Text Search Box**: The Text Search Box grants comprehensive searching facilities across Two notes' extensive catalog of DynIR™ virtual cabinets, with the resulting Cabinet Explorer list being adjustable depending on the filtering criteria determined by the user. To remove the text search filter, click the red 'X' on the left of the box. The following filters are available to the user to refine the DynIR™ virtual cabinets shown within the Cabinet Explorer list:
  - **GUITAR/BASS Filter Switches**: Selecting GUITAR or BASS limits the Cabinet Explorer list to DynIR™ virtual cabinets captured from either Guitar or Bass cabinets respectively
  - **Ownership Filter**: Clicking the icon positioned to the right of the GUITAR/BASS Filter Switches toggles the 'Owned' filter - if instantiated/highlighted, the Cabinet Explorer will list any DynIR™ virtual cabinets not currently owned and therefore assigned to the user's Two notes account ID; all non-owned cabinets shown within the Cabinet Explorer are available to demo and subsequently purchase. When in demo mode, only one microphone channel is available within the DynIR™ Engine's GUI; in addition, GENOME will insert silence at random intervals until either an owned cabinet is instantiated and the demonstration mode exited, or the related cabinet is purchased from the Two notes store
  - **DynIR Cabinet Quantity Display**: This is positioned To the right of the GUITAR/BASS Filter Switches and the Ownership Filter; here, a number is displayed indicating the quantity of DynIR™ virtual cabinets currently listed in the Cabinet Explorer
- **Selected Cabinet Name Display Box**: The currently instantiated DynIR™ virtual cabinet name is displayed in the Cabinet Name Display Box.
  - Clicking in this box will reveal the Explorer/Browser window where cabinets can be selected based on SPEAKER SIZE, CAPTURE MASTER (the studio / party that created the capture), and OWNERSHIP (whether the license for the cabinet has been assigned to your Two notes account license)
    - **Note**: This list will already be filtered by the GUITAR/BASS Filter, the Ownership Filter button, and any currently active Text Search
  - Using the Explorer window, cabinets can be selected by highlighting a cabinet type in the left pane, and selecting a specific cabinet in the right pane
  - The resultant cabinet list can be further refined by using the dedicated Sort Options positioned at the top of this Explorer/Browser window, either alphabetically (A-Z), by CAPTURE MASTER or by OWNERSHIP status
  - The left/right arrows to the right of the Selected Cabinet Name Display Box cycle through all cabinets in the currently filtered list.

Microphone Controls (MIC A and MIC B): Each of the two microphones available to mic up the instantiated DynIR™ virtual cabinet share the same set of controls, located within the two Microphone Channels of the GENOME DynIR™ Engine component GUI; note that these controls are specific to each Microphone channel, both of which have been configured to operate independently from one another. The microphone controls common to the MIC A and MIC B channels are as follows:

- **Microphone Type Drop-Down**: Use this option to choose a Microphone for the selected Microphone channel from a list of eight microphones used to capture the instantiated DynIR™ virtual cabinet. Selecting 'Bypass' from this menu will remove any microphone-processing from

this channel
- **Microphone Channel Controls**:
  - **DISTANCE**: Adjusts the microphone distance from the speaker cabinet
  - **AXIS**: Adjusts the microphone position; from on-axis (in the middle of the speaker cone), to off-axis (towards the edge of the speaker cone)
  - **Mute**: The 'M' button mutes/unmutes the associated Microphone Channel
  - **Phase Invert**: The “Ø” button inverts the phase of the associated microphone channel
  - **Microphone Volume Fader**: Adjusts the selected Microphone Channel’s volume, from -inf to +12dB
  - **FRONT/BACK Selection**: FRONT will place the mic in front of the cabinet, BACK will place the microphone at the rear of the cabinet

Global Controls:

- **MIX**: Adjusts the balance between the MIC A and MIC B Microphone Channels
- **OVERLOAD**: Simulates speaker cone break-up
- **VARIPHI**: The VARIPHI parameter is a one-of-a-kind control, exclusive to Two notes Torpedo and software ecosystem technology. It allows you to modify the frequency content of the signal, using the properties of the sum of two signals with different phase levels. Essentially, you emulate a situation where two microphones are used, and the VARIPHI parameter controls the distance (hence the phase relation) between the two microphones

Cabinet & Microphone Interactive Mic’ing Quadrant: The Cabinet & Microphone Interactive Mic’ing Quadrant permits placement of the instantiated microphones by dragging them within a pre-designated area relative to the selected cabinet’s speaker. When manually moving microphones in this manner, related parameters in the Microphone Controls (MIC A and MIC B) section will update accordingly.

- The selected microphones can be placed on- or off-axis, relative to the speaker
- The selected microphones can be moved away from the speaker to pick up more of the 'room' sound
- A 'Speaker Aim Assist' ('+' sign) is displayed on the cabinet grill to aid with microphone axis positioning when the selected microphones are being placed within the mic’ing quadrant
- Holding CMD (Mac) / CTRL (PC) while dragging allows for refined positioning with a greater degree of clinical accuracy
- If the microphone you wish to select is 'hidden' by the companion microphone, use the MIC A or MIC B buttons in the Microphone Controls (MIC A and MIC B) section to instantiate it
- At the bottom right of the DynIR™ Engine’s GUI, a FRONT/BACK selector allows the cabinet to be viewed from the front or back facilitating microphone placement in front or behind the cabinet respectively

5.2 IR Loader

Purpose engineered to load static cabinet IR files - and featuring capacity for 2 static IRs per component instance - the IR loader is primed to load and adapt all your Mono or Stereo .wav, .aiff and .tur files to perfection. Some key features of the IR Loader include:

- Up to two IRs can be loaded in each IR Loader component, edited, and the resulting Output IR used in your RIG
- Loaded IRs can be up to 2 seconds in length. If the IR File is over 2 seconds, the file will be automatically truncated to 2 seconds
- Supported File Formats are .wav, .aiff and .tur in mono; the files can also exhibit different sample rates or bit depths to the current project settings

IR Browser and Selection:

- To select the folder on your host computer’s file system where your IRs are stored, use the Folder icon and navigate to the desired location
- Once a folder has been selected, the left/right buttons will cycle through the IRs in that folder
- The name of the currently loaded IR file is displayed in the IR File Name Text Box
- Clicking the IR File Name Text Box will bring up a drop-down menu where individual IRs can also be selected and loaded
- When an IR is loaded, the Waveform/Info Window displays the IR alongside the specifications of the instantiated IR file

IR Editing Controls: For each IR Channel (IR A and IR B), the following controls are available:

- **MUTE**: The 'M' button mutes/unmutes the related IR Channel
- **PHASE INVERSION**: The Ø button inverts the phase of the IR Channel when engaged
- **VOLUME**: Adjusts IR Channel volume, from -95dB to +12dB

Global Controls: The following global controls are available, affecting but the IR A and IR B channels:

- **MIX**: Adjusts the balance between the IR A and IR B channels
- **OVERLOAD**: Simulates speaker cone break-up.
- **VARIPHI**: The VARIPHI parameter is a one-of-a-kind control, exclusive to Two notes Torpedo and software ecosystem technology. It allows you to modify the frequency content of the signal, using the properties of the sum of two signals with different phase levels. Essentially, you emulate a situation where two microphones are used, and the VARIPHI parameter controls the distance (hence the phase relation) between the two microphones

FX Options Submenu: Further controls are available from the FX Options Submenu Icon in the top right of the GUI:

- **ALIGN MODE**: The following controls are available:
  - **NONE**: The IR file is processed without changes
  - **MIN PHASE**: The IR files are automatically configured to be in phase with one another
  - **MIN LATENCY**: The IR files are placed to generate the minimum possible latency
- **TIME UNIT**: The following controls are available:
  - **MILLISECONDS**: Selects whether the IR length should be displayed in milliseconds in the Waveform/Info Window
  - **SAMPLES**: Selects if the IR length should be displayed as a number of samples in the Waveform/Info Window

5.3 STUDIO Delay

The STUDIO Delay is a pro-grade STUDIO FX component developed by Two notes Audio Engineering for use exclusively within GENOME. Fusing dual-channel (stereo/dual-mono) operation, tempo-synced & free-form delay times, comprehensive channel link facilities, dedicated channel filters and every mainstay you would expect from a studio-grade delay, creating anything from an ambient post-rock delay bed to a mix-cuttin' slapback is ripe and ready for the taking.

The A Channel and B Channel both share the same arsenal of controls; these can be linked together using the LINK switches located in the central pane of the STUDIO Delay's GUI under the TIME, FEEDBACK, DRY / WET & EQ labels.

The A- and B-Channel's delay times can be manually adjusted in milliseconds, or can be synced to the current RIG tempo. In addition, HIGH CUT and LOW CUT filters can be engaged to alter the tone of the repeats as they decay.

Note: The input to the STUDIO Delay Component can be either mono or stereo; to configure this, click the three dots in the Preset Browser at the bottom of the GUI, and select the Wet Summing option. For more details on the STUDIO Delay's Preset Browser, please refer to "Component Presets and Preset Management Common to All GENOME Components"

Controls common to both the A- and B-Channels:

- **ON**: Sets whether the related channel is bypassed or engaged
- **TIME**: Sets the delay time, either in ms, or subdivisions of the beat, depending on the mode selected:
    - **ms Mode**: Manually sets the delay time from 1ms - 8000ms
    - **Note Mode**: Sets the delay time to subdivisions of the beat from 1/64 to 8/1
    - **Dot Mode**: Sets the delay time to dotted subdivisions of the beat from 1/64d to 8/1d
    - **Trip Mode**: Sets the delay time to triplet subdivisions of the beat from 1/64t to 8/1t
- **TAP**: When in ms Mode, this can be used to set the delay time manually by tapping at the desired speed
- **FEEDBACK**: Controls the number of delay repeats, or the 'regeneration' amount
- **PAN**: Sets the pan position of the channel's delayed signal
- **DRY / WET**: Controls the volume of the delayed signal relative to the input signal
- **LOW CUT**: Sets the frequency of the LOW CUT filter that is in the delay loop from 10Hz to 5kHz
- **HIGH CUT**: Sets the frequency of the HIGH CUT filter that is in the delay loop from 100Hz to 20kHz
- **SLOPE**: Alters the steepness of both the HIGH CUT and LOW CUT filters, allowing for different tonal options

5.4 STUDIO Reverb

The STUDIO Reverb is a pro-grade STUDIO FX component developed by Two notes Audio Engineering for use exclusively within GENOME. Combining every mainstay control you demand from a studio verb, with an easy-to-use interface for expert-level tone-shaping, the STUDIO Reverb is primed for everything from an expansive cloud-like wash to a hyper-accurate room simulation.

GENOME's STUDIO Reverb provides extensive control over both the TAIL and EARLY REFLECTIONS via the dedicated editing panes in the STUDIO Reverb's GUI (for more information, please see below). For rapid setting of the overall Reverb length - via simultaneous adjustment of the EARLY REFLECTIONS, PREDELAY and TAIL - a handy SIZE parameter is available to expand and contract all noted Reverb lengths at the same time.

Note: The input to the STUDIO Reverb Component can be either mono or stereo; to configure this, click the three dots in the Preset Browser at the bottom of the GUI, and select the Wet Summing option. For more details on the STUDIO Reverb's Preset Browser, please refer to "Component Presets and Preset Management Common to All GENOME Components"

The interface is split into four main areas:

- Top Left Pane: Early Reflections
- Bottom Left Pane: Reverb Tail
- Right Pane: Post-Reverb EQ
- Middle Pane: Global Controls

Early Reflections:

- **AMOUNT (0 - 100)**: Sets the volume of the early reflections
- **SPREAD (0 - 100)**: Sets the time spacing between reflections, or the 'room size'
- **DAMPING (0 - 100)**: Sets the Early Reflection high frequency damping, affecting the 'color' of the room from bright to dull

Reverb Tail:

- **PREDELAY (0 - 250ms)**: Sets the time delay before the reverb tail starts
- **DECAY (0.1 - 100secs)**: Sets the decay time of the Reverb Tail
- **DIFFUSION (0 - 100)**: Sets the 'smearing' of the reverb tail, where higher settings make the reverb more diffuse
- **TONE (-100 - +100)**: Controls the high frequency damping, allowing spaces that feel brighter or darker

Post-Reverb EQ:

- **LOW FREQ (20hz - 20kHz)**: Sets the frequency of the Low Shelf Filter
- **HIGH FREQ (20hz - 20kHz)**: Sets the frequency of the High Shelf Filter
- **LOW GAIN (-24 - 24dB)**: Sets the level of gain applied to the Low Shelf Filter
- **HIGH GAIN (-24 - 24dB)**: Sets the level of gain applied to the High Shelf Filter

Global:

- **DRY / WET (0 - 100)**: Sets the balance between DRY and WET signals
- **WIDTH (0 - 100)**: Sets the stereo WIDTH of the overall Reverb, from Mono to full Stereo
- **REVERB SIZE (0.1 - 2.0)**: Simultaneously expands or contracts the three time-based controls (SPREAD, PREDELAY, DECAY) to adjust the overall length of the Reverb

5.5 STUDIO Chorus

In the market for a rich, liquid tone fused with fuss free operation? The STUDIO Chorus is a one-stop-shop! Whether it’s a smooth, subtle modulation or a dramatic contemporary ensemble with lashings

of width, this GENOME component delivers everything you need in a format that keeps you focussed on your all-important performance!

Within the STUDIO Chorus, the following parameters are available to configure the Chorus effect:

- **SPEED**: Determines the speed of the modulation in either Hertz or beat subdivisions depending on the mode selected:
  - **Hz Mode**: Allows manual control of the modulation speed from 0.03Hz to 5Hz
  - **Note Mode**: Sets the modulation speed to subdivisions of the beat from 1/64 to 8/1
  - **Dot Mode**: Sets the modulation speed to dotted subdivisions of the beat from 1/64d to 8/1d
  - **Trip Mode**: Sets the modulation speed to triplet subdivisions of the beat from 1/64t to 8/1t
- **FEEDBACK**: Sets the 'Regeneration' amount that adds resonance to the modulation effect
- **DRY / WET**: Controls the volume of the Chorus effect relative to the input signal
- **AMOUNT**: Sets the range of the modulation, with higher settings sweeping the modulation over a greater range
- **WIDTH**: Adjusts the stereo width of the Chorus effect

5.6 STUDIO Vibrato

Want to add a touch of vibrato to your tone fast? The STUDIO Vibrato delivers on all counts! With an elegant 3-parameter operation, expertly-tuned to deliver contemporary and traditional modulations alike, the STUDIO Vibrato is a guaranteed final destination and a must-have in the modern guitarist’s sonic arsenal.

Within the STUDIO Vibrato, the following parameters are available to configure the Vibrato effect:

- **SPEED**: Determines the speed of the modulation in either Hertz or beat subdivisions depending on the mode selected:
  - **Hz Mode**: Allows manual control of the modulation speed from 0.1Hz to 10Hz
  - **Note Mode**: Sets the modulation speed to subdivisions of the beat from 1/64 to 8/1
  - **Dot Mode**: Sets the modulation speed to dotted subdivisions of the beat from 1/64d to 8/1d
  - **Trip Mode**: Sets the modulation speed to triplet subdivisions of the beat from 1/64t to 8/1t
- **AMOUNT**: Sets the range of the modulation, with higher settings modulating the pitch over a

greater range. The maximum pitch variation is approximately 1 semitone
- **WIDTH**: Adjusts the stereo width of the pitch modulation, where higher settings vary the pitch more on one side of the stereo field than the other

5.7 STUDIO Tremolo

Fusing Dynamic or Harmonic operation with every must-have control you demand, the STUDIO Tremolo is perfect for adding everything from 60’s surf-fuelled vibe to a hard cutting effect giving edge and definition to sustained chords. For comprehensive control, the speed of the STUDIO Tremolo can be adjusted manually or sync'ed to the RIG tempo.

Within the STUDIO Tremolo, the following parameters are available to configure the Tremolo effect:

- **SPEED**: Determines the speed of the modulation in either Hertz or beat subdivisions depending on the mode selected:
  - **Hz Mode**: Allows manual control of the modulation speed from 0.1Hz to 20Hz
  - **Note Mode**: Sets the modulation speed to subdivisions of the beat from 1/64 to 8/1
  - **Dot Mode**: Sets the modulation speed to dotted subdivisions of the beat from 1/64d to 8/1d
  - **Trip Mode**: Sets the modulation speed to triplet subdivisions of the beat from 1/64t to 8/1t
- **AMOUNT**: Sets the scale of the modulation, with higher settings modulating the volume or harmonic content over a greater range
- **MODE**: There are two principal modes of operation available:
  - **Harmonic**: Provides modulation of harmonic distortion within the processed signal
  - **Dynamic**: Provides modulation of volume only

5.8 STUDIO Phaser

Featuring selectable 6-stage operation and every mainstay demanded from a studio-grade phaser, the STUDIO Phaser component delivers everything from a subtle enhancing drift to a full-throttle ultra-wide stereo lead that guarantees a veritable fog of distinction.

Within the STUDIO Phaser, the following parameters are available to configure the Phaser effect:.

- **SPEED**: Determines the speed of the modulation in either Hertz or beat subdivisions, depending on the mode selected:
  - **Hz Mode**: Allows manual control of the modulation speed from 0.03Hz to 10Hz
  - **Note Mode**: Sets the modulation speed to subdivisions of the beat from 1/64 to 8/1
  - **Dot Mode**: Sets the modulation speed to dotted subdivisions of the beat from 1/64d to 8/1d
  - **Trip Mode**: Sets the modulation speed to triplet subdivisions of the beat from 1/64t to 8/1t
- **FEEDBACK**: Sets the 'Regeneration' amount that adds resonance to the modulated signal
- **DRY / WET**: Controls the volume of the modulated signal relative to the input signal
- **AMOUNT**: Sets the scale of the modulation, with higher settings sweeping the phaser over a greater range
- **WIDTH**: Adjusts the stereo width of the phasing effect
- **COLOR**: Sets the center tone of the modulation, adjusting the frequency range over which the phaser is active
- **STAGES**: Sets the number of phasing stages from 1 to 6

5.9 STUDIO Flanger

From a mix-ready stereo sweetening effect brimming with subtle modulations to the most contemporary extreme flanging effects, the STUDIO Flanger with its raft of essential controls delivers on any - and every Flanger-centric need.

Within the STUDIO Flanger, the following parameters are available to configure the Flanging effect:.

- **SPEED**: Determines the speed of the modulation in either Hertz or beat subdivisions, depending

on the mode selected:
    - **Hz Mode**: Allows manual control of the modulation speed from 0.03Hz to 10Hz
    - **Note Mode**: Sets the modulation speed to subdivisions of the beat from 1/64 to 8/1
    - **Dot Mode**: Sets the modulation speed to dotted subdivisions of the beat from 1/64d to 8/1d
    - **Trip Mode**: Sets the modulation speed to triplet subdivisions of the beat from 1/64t to 8/1t
- **FEEDBACK**: Sets the 'Regeneration' amount that adds resonance to the modulated signal
- **SYNC / OPPOSITE**: Sets the Stereo operation mode of the STUDIO Flanger:
    - **SYNC Mode**: Both left and right channels sweep up and down together
    - **OPPOSITE Mode**: One Stereo Channel sweeps up when the other Channel sweeps down
- **DRY / WET**: Controls the volume of the Flanger effect relative to the input signal
- **AMOUNT**: Sets the scale of the modulation, with higher settings sweeping the flanger over a greater range
- **WIDTH**: Adjusts the stereo width of the Flanging effect
- **COLOR**: Sets the center tone of the modulation, adjusting the frequency range over which the Flanger is active

5.10 TSM™ Power Amp

GENOME's Tube Stage Modelling Power (TSM™) Amplifier component is a pro-grade customisable power amplifier emulation. Using our proprietary TSM™ technology, dive in and sculpt your tone with 4 separate tube models (6L6, EL34, EL84 and KT88) in Push- Pull / AB class, or Single Ended / A class configurations. In a nutshell, it’s everything you need to tweak to your heart’s content and enrich your tone with the undeniable mojo of an authentic clipping/compressed power section.

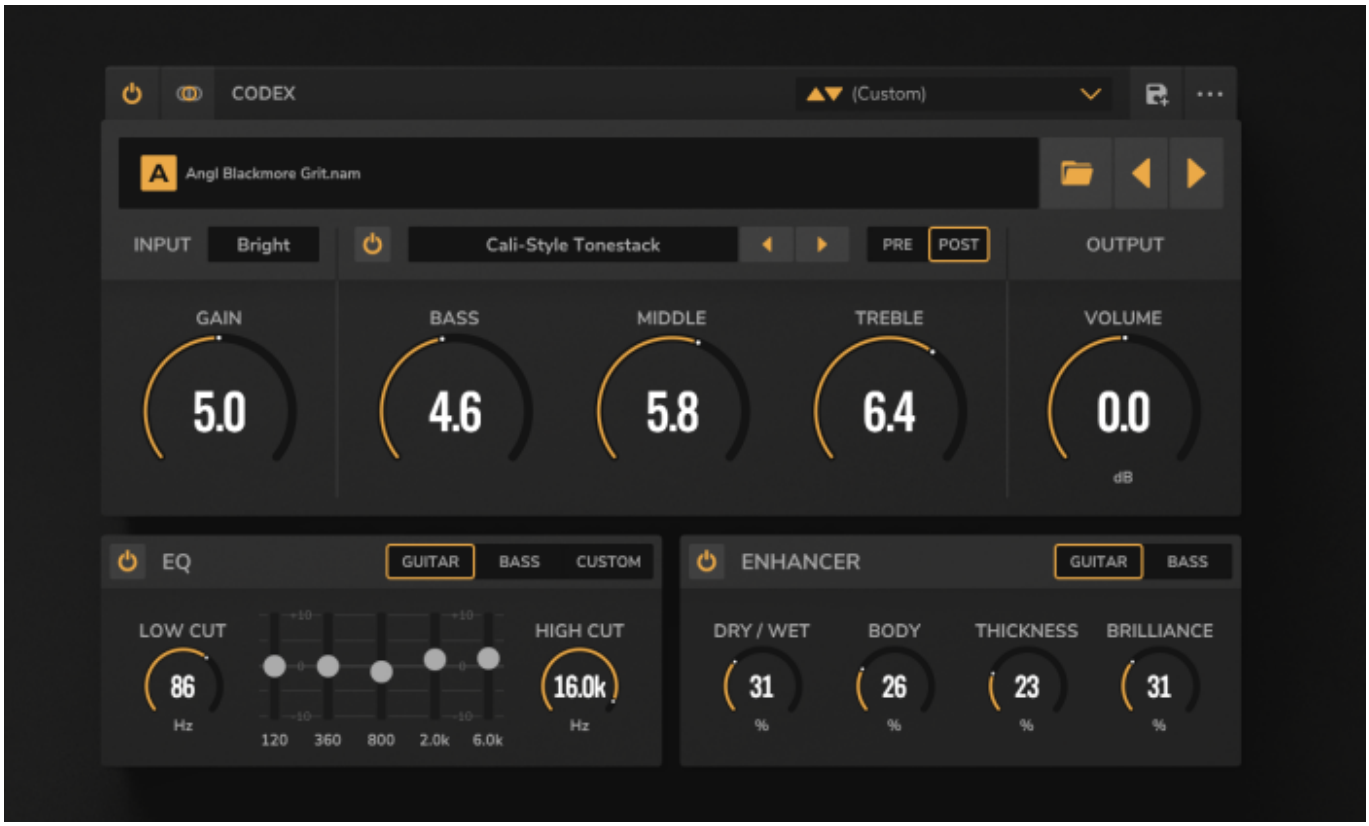
Note: The TSM™ Power Amp component does not feature a preamp or tone stack, and as such should be placed post a suitable preamp component or DI feed for optimal results.

Within the TSM™ Power Amp, the following parameters are available to configure the Power Amp Emulation:

- **TUBE MODEL**: Choose between 6L6, EL34, EL84 & KT88 Tube Models
- **DEPTH**: Increasing this control adds more low frequency content to the POWERAMP stage
- **CONTOUR**: Low values result in reduced bass and treble frequency content creating a more 'mid-focussed' tone; higher settings will increase the bass and treble frequency content while reducing mid-range frequencies resulting in a more 'scooped' sound
- **VOLUME**: Sets the tube output stage volume. As well as increasing the output volume, higher settings will also drive the output more, increasing the amount of POWERAMP distortion
- **Tube Configuration**: Select whether the selected Tube Model is configured in SINGLE-ENDED or PUSH-PULL states
- **Tube Type**: Define whether the Tube model is a TRIODE- or PENTODE-centric emulation

Note: In the preset browser section, clicking the three dots on the right hand side of the pane provides options for the TSM™ Power Amp's Processing Mode. This feature is principally included for preset compatibility with Wall Of Sound; the Wall Of Sound option will switch the Power Amp component into a legacy mode, faithfully replicating the tonality and control specification of the Power Amp component included in Two notes' Wall of Sound plugin. When the GENOME mode is instantiated, expect an updated tonal output when adjusting DEPTH, CONTOUR and VOLUME parameters.

5.11 CODEX



CODEX is a next-gen unification engine, primed to unleash the full-potential of your AI-powered amp & pedal capture arsenal. Featuring complete-compatibility with Neural Amp Modeller (NAM), AIDA-X and Proteus / Proteus Knob captures captures, CODEX delivers a suite of custom-engineered FX to surgically adapt and reimagine any static AI model to your exacting needs.

Within CODEX, the following parameters are available to configure the component:

- **Input Source Configuration**: Use this drop-down selector to determine whether CODEX is fed by a Stereo or Mono source; the following options are available:
    - **Stereo**: In this instance, CODEX is fed with a Stereo Signal and will always process two channels of audio; note that this will effectively increase the host machine's CPU load and should only be used when front-loading CODEX with Stereo effects and processors
    - **Mono LR Mix**: In this instance both channels of the Stereo Signal are summed to a Mono Signal
    - **Mono from Left**: In this instance CODEX processes the left channel of the Stereo Signal only
    - **Mono from Right**: In this instance CODEX processes the right channel of the Stereo Signal only
- **File Browser**: Use the File Browser to select the folder on your computer's file system where your compatible AI Amp and Pedal capture files are stored: click the Folder icon, navigate to the desired folder on your host machine's hard-drive and select a compatible file. Once a folder has been selected, the left/right buttons will cycle through the AI Amp and Pedal capture files stored in that folder. The name of the currently loaded AI Amp and Pedal capture is displayed in the File Name Text Box located at the top left of the GUI. Clicking the File Name Text Box will open a drop-down menu where individual AI Amp and Pedal capture profiles can be selected and loaded.
- **INPUT Section**: When configuring the input stage of CODEX, the following controls are available:
    - **Input Voicing**: A fixed EQ setting to optimize the input to the AI Amp and Pedal capture profile - available options include WARM, NEUTRAL and BRIGHT. This control offers a fast and effective solution to the common pitfall of amp sims often sounding too muddy or too harsh depending on the personal taste of the player. Comprising a simple 2 band EQ + gain compensation, the selected input voicing ensures AI Amp and Pedal capture profiles react in accordance with what the guitar player generally enjoys in terms of tightness/fullness
    - **GAIN**: Adjusts the input gain to the AI Amp and Pedal capture, affecting the volume and subsequent drive of the instantiated profile
        - **Note**: The range of the GAIN control varies depending on the compatible file format loaded. This has been configured to ensure optimal sound for the capture profile instantiated and maintain an input signal within an ideal range
- **TONESTACK**: CODEX's TONESTACK emulates a variety of real-world Tone Stacks modeled from classic amplifier tone circuits. Depending on the TONESTACK selected, up to four EQ-centric Tone Stack controls operate at different frequencies. When configuring CODEX's TONESTACK, the following controls are available:
    - **Off/On Switch**: Accessible via the top left corner of the TONESTACK section to bypass/engage the TONESTACK processing
    - **Tonestack Type**: Use this selection box to determine the TONESTACK model to add to the AI Amp and Pedal capture
    - **PRE/POST**: Use this to position the selected TONESTACK at different points in the signal chain:
        - **If PRE is selected**, the routing is configured as follows: Input Signal > TONESTACK > Gain > Input Voicing > Amp Model > Output > EQ > Enhancer
        - **If POST is selected**, the routing is configured as follows: Input Signal > Gain > Input Voicing > Amp Model > TONESTACK > Output > EQ > Enhancer
    - **BASS**: Use this control to attenuate or boost the Bass frequency content of your signal of the instantiated AI Amp or Pedal capture profile
    - **MID**: Use this control to attenuate or boost the Mid-Range frequency content of your signal of the instantiated AI Amp or Pedal capture profile

    - **TREBLE**: Use this control to attenuate or boost the Treble frequency content of your signal of the instantiated AI Amp or Pedal capture profile
    - **Note**: If a TONESTACK type features a different number of tone controls than those listed above, only those controls will be visible and labeled accordingly
- **OUTPUT Section**: The following controls are available:
    - **VOLUME**: Adjusts the OUTPUT VOLUME of the instantiated AI Amp or Pedal capture profile
    - **EQ Section**: Use the 5-band Graphic Equalizer to further refine the instantiated AI Amp or Pedal capture profile. Within the Graphic Equalizer, the following controls are available:
        - **Off/On Switch**: Located in the top left corner of the EQ section, this can be used to bypass/engage the EQ section.
        - **EQ Controls**:
            - **GUITAR/BASS/CUSTOM Mode**: Choosing GUITAR or BASS mode selects fixed frequency bands optimized for guitar or bass respectively; selecting CUSTOM allows the user to manually configure the specified frequencies for each band
            - **LOW CUT**: Determines the frequency at which the LOW CUT Filter is applied
            - **HIGH CUT**: Determines the frequency at which the HIGH CUT Filter is applied
            - **5-Band Graphic EQ**: Depending on the mode chosen, each of the 5 bands operates at a particular frequency, with a range of +/-20dB
                - **In GUITAR Mode**: The frequencies are fixed at 120Hz, 360Hz, 800Hz, 2kHz and 6kHz
                - **In BASS Mode**: The frequencies are fixed at 50Hz, 120Hz, 360Hz, 800Hz and 4kHz
                - **In CUSTOM Mode**: The frequency of each band can be adjusted using the dedicated FREQUENCY controls that appear below the vertical sliders
- **ENHANCER**: CODEX’s ENHANCER is a tone-shaping tool that can be used to boost the signal-content of the AI Amp or Pedal capture profile via three pre-designated frequency bands - low, mid and high. This works somewhat like an EQ, but adds a degree of compression to each of the aforementioned bands. The ENHANCER is placed at the end of the signal chain and features the following controls to refine the output of the instatied AI Amp or Pedal capture profile:
    - **Off/On Switch**: Located in the top left corner of the ENHANCER section, use this to bypass/engage the ENHANCER
    - **ENHANCER Controls**:
        - **GUITAR/BASS**: Switch to select whether the ENHANCER’s Frequency Bands are optimized for Guitar or Bass
        - **DRY / WET**: Sets the volume of the affected signal relative to the input signal
        - **BODY**: Sets the amount of processing applied by the ENHANCER to the mid-range frequency content
        - **THICKNESS**: Sets the amount of processing applied by the ENHANCER to the low-end frequency content
        - **BRILLIANCE**: Sets the amount of processing applied by the ENHANCER to the high-end frequency content

5.11.1 Securing additional CODEX Captures

CODEX is compatible with Neural Amp Modeller (NAM), AIDA-X and Proteus captures. We'd like to take this opportunity to thank the teams at Mod Audio, Guitar ML, Amalgam Audio and Tone Hunt veteran Arlington Audio / Nathan Mesiti for supplying our stock captures! Need more captures? We’ve

included some quick links below for your perusal:

Neural Amp Modeller (NAM)

- Get more information on NAM: https://www.neuralampmodeler.com/
- Discover ToneHunt: https://tonehunt.org/
- Check out Nathan Mesiti's Captures: https://tonehunt.org/ArlingtonAudio

Mod Audio / AIDA-X

- Get more information on AIDA-X: https://aida-x.cc/

Guitar ML / Proteus:

- Get more information on Proteus: https://guitarml.com/
- Go Support Proteus: https://www.patreon.com/GuitarML
- Follow Proteus: https://www.youtube.com/@GuitarML

Amalgam Audio:

- Get more information on Amalgam Audio: https://www.amalgamcaptures.com/

5.12 STUDIO EQ

Featuring up-to 16 bands of operation, an intuitive layout complete with a visual analysis engine, band-isolate functionality and every main-stay control you would expect from a pro-grade parametric equalizer, the STUDIO EQ covers all your creative and corrective needs, whether it's the all-important mixdown or honing the perfect live tone.

The STUDIO EQ is divided into 2 principal sections:

- The Graphical User Interface featuring an editable EQ curve defined per instantiated band and backed by a visual analysis engine
- The Control Pane featuring parameters to add / remove bands and dedicated controls to surgically configure each EQ band

Top Tip: Many of the controls in the Control Pane of the STUDIO EQ can also be adjusted by clicking on the EQ nodes in the Graphical User Interface.

Within the STUDIO EQ, the following configuration options are available:

Adding or Removing EQ Bands:

- In the Control Pane, a band can be added using the '+' button, and deleted using the 'X' button
- In the Graphical User Interface, a band can be added by double-clicking and deleted by double-clicking the EQ node while holding the CTRL Key (PC) or CMD Key (MAC)

Selecting EQ Bands:

- In the Control Pane, a band can be selected by using the left/right arrows to cycle through the instantiated bands, or by clicking on the Band Number and using the related drop-down menu
- In the Graphical User Interface, a band can be selected by clicking on the desired EQ node

Enabling/Disabling EQ Bands:

- In the Control Pane, a band can be enabled or disabled using the On/Off button located in the bottom left of the pane
- In the Graphical User Interface, a band can be enabled or disabled by double-clicking on the EQ node

EQ TYPE:

- To change the EQ type for a specific band, click in the EQ type box located in the Control Pane and select the desired band from the resultant drop-down menu
    - The available EQ types include: Peak, Notch, Low-Cut, High-Cut, Band-Pass, Low-Shelf & High-Shelf

GAIN:

- The GAIN applied to each band can be adjusted in either the Control Pane, or by clicking and dragging each EQ node up or down within the Graphical User Interface
- The GAIN parameter is only active on the following EQ types: Peak, Low-Shelf, High-Shelf
- To ensure only GAIN is altered and not the frequency setting of the selected node, hold CTRL (PC) or CMD (MAC) whilst dragging the related node

FREQUENCY:

- The center frequency of each band can be adjusted in the Control Pane or by clicking and dragging each EQ node left or right within the Graphical User Interface
- To ensure only FREQUENCY is altered and not the GAIN of the selected node, hold ALT (PC) / Option (MAC) whilst dragging

Q

- The Q factor, or 'width' of each node’s band can be adjusted in the Control Pane
    - **Note**: Q values are centered around 0.707 but ranges have been tweaked for each EQ type to be musically pleasing; as such, duplicating settings from another EQ plug-in may not garner desired results

SLOPE

- The SLOPE of the selected band can be adjusted via the dedicated control located within the right hand side of the Control Pane; use either the left/right arrows or click the SLOPE text box to reveal the related drop-down menu
- In most instances, SLOPE affects the 'order' (or 'steepness') of the band from the center frequency
    - **Note**: When using the Peak EQ TYPE, a SLOPE value other than 12dB/oct will transform the Peak EQ TYPE into a Band-Shelf EQ TYPE; in this instance, the Q parameter will control the bandwidth of the Band Shelf

5.13 STUDIO Compressor

When it comes to surgical dynamic control, a full-featured Compressor is a certified must-have. Complete with every mainstay control demanded from a pro-grade compressor - plus lookahead and an ultra-intuitive visual analysis engine - the STUDIO Compressor is a one-stop-shop when it comes to complete control over your source signal’s dynamic content.

Within the STUDIO Compressor, the following parameters are available to configure the component:

- **ATTACK**: Sets the attack time from 1ms to 200ms
- **RELEASE**: Sets the release time from 10ms to 500ms
- **KNEE**: Sets the sharpness of the compression curve. A “Soft” KNEE will react to lower signal levels in and around the THRESHOLD level to a moderate degree, whereas a “Hard” KNEE will only ever compress signal levels above the THRESHOLD
    - **Note**: This setting can also be controlled using the horizontal handles located in the Compression Curve Graphic
- **RATIO**: Sets the compression ratio from 1:1 (no compression) to 100:1 (limiting). This setting can also be controlled using the rightmost handle in the Compression Curve Graphic
- **THRESHOLD**: Sets the input level in dB required to trigger compression. This setting can also be controlled using the central handle in the Compression Curve Graphic
- **MAKE-UP**: Sets a level of Gain make-up to compensate for level reduction caused by the component’s compression amount
- **HP FILTER**: Sets the STUDIO Compressor’s Sidechain High-Pass frequency in Hz. Frequencies below this value will not trigger compression

- **LOOKAHEAD**: Sets the LOOKAHEAD from 0ms to 10ms. This parameter forward-analyses signal content resulting in quicker reaction to peaks in the audio signal
    - **Note**: Using LOOKAHEAD will add latency equal to the lookahead time
- **DRY / WET**: Controls the volume of the compressed signal relative to the input signal, ideal for implementing 'parallel compression' techniques
- **UNLINKED/LINKED**: Use these options to determine how the STUDIO Compressor reacts to Stereo Signals:
    - **LINKED**: Maintains compression for both Left and Right channels regardless of differentials between each channel within the Stereo signal
    - **UNLINKED**: Configures the STUDIO Compressor to compress Left and Right channels separately and independently
- **PEAK/RMS**: Determines the mode for the STUDIO Compressor’s signal detection:
    - **PEAK**: The compressor will be configured to engage on shorter peaks
    - **RMS**: The compressor will be configured to engage based on an averaged input signal over time

5.14 STUDIO Enhancer

When it comes to tone, primo dynamic- and tone-shaping tools are a certified must-have. Enter GENOME’s STUDIO Enhancer. Complete with ‘Thickness’ and ‘Brilliance’ controls to emphasize the low- and high-end sonic content of your DI signal respectively - plus a super-handy ‘Body’ encoder to dial in a fuller, more present tone - and all rudiments are well-and-truly set to push meteoric sonics whatever your next performance demands.

Within the STUDIO Enhancer, the following parameters are available to configure the component:

- **DRY / WET**: Sets the volume of the affected signal relative to the input signal
- **BODY**: Determines the mid-range frequency enhancement amount
- **THICKNESS**: Determines the low-end frequency enhancement amount
- **BRILLIANCE**: Determines the high-end frequency enhancement amount
- **OFF/ON**: Sets whether the component is bypassed or engaged
- **GUITAR/BASS**: Determines whether the frequencies affected are optimized for guitar or bass respectively

5.15 STUDIO Twin Tracker

Seeking a radical stereo makeover? Meet GENOME's TWIN TRACKER - a cutting-edge stereo double tracking wunderkind. Simply fire-it-up to create a proxy - or 'Virtual Guitarist' - on the right channel in real-time!

Note: The STUDIO Twin Tracker component will always sum the input to mono, even if it is fed with a stereo signal.

Within the STUDIO Twin Tracker, the following parameters are available to configure the component:

- **BALANCE**: Determines the position of the affected and source signal within the stereo field
- **TIGHTNESS**: Controls the level of synchronization/drift of the proxy as well as width of the source- and affected-signal within the Stereo field; higher values for this parameter result in a more extreme double-tracking effect
- **OFF/ON**: Sets whether the component is bypassed or engaged

5.16 STUDIO Exciter

Looking to add some low end definition or top-end sizzle to your tone? The STUDIO Exciter is just what the doctor ordered. Fusing a fuss-free interface and an expertly-tuned algorithm, the STUDIO Exciter guarantees to get your tone where you need it fast. The result? You spend less time tweaking and more time on the important business of playing!

Note: The STUDIO Exciter operates somewhat like an EQ; however, instead of boosting frequencies, it adds harmonic content relative to the original signal to predesignated processing bands.

Within the STUDIO Exciter, the following parameters are available to configure the component:

- **LOW**: Sets the low frequency excitation amount
- **HIGH**: Sets the high frequency excitation amount
- **OUT**: Sets whether the component is bypassed or engaged

5.17 Wall of Sound Post FX

For our legion of Wall of Sound users, we've engineered a specific component that replicates the Post FX suite included in industry standard poweramp modelling, cabinet emulation and virtual mic'ing plugin.

Note: Presets created in Wall of Sound can be imported into GENOME. Preset import is limited in that only the first two DynIR Virtual Cabinets used in the target Wall of Sound preset will be ported into the respective GENOME preset. Upon importing the Wall of Sound preset, multiple qualifying component blocks will be added to the GENOME RIG to recreate the complete Wall of Sound preset.

EQ Section

The Wall of Sound Post FX Component features a Graphic Equalizer to refine your tone by increasing/decreasing the level of specific pre-defined frequencies. Within the Graphic Equalizer, the following controls are available:

- **Off/On Switch**: This can be used to Bypass/Engage the EQ section
- **GUITAR/BASS/CUSTOM Mode**: Choosing the GUITAR or BASS Mode selects fixed frequency bands optimized for guitar or bass respectively. Selecting the CUSTOM Mode allows the user to manually configure the specified frequencies for each band. Each Mode features a HIGH CUT filter that can be adjusted to remove all frequencies below the HIGH CUT filter frequency. Depending on the Mode selected, each of the bands operates at a particular frequency, with a range of +/-20dB; Each frequency band can also be bypassed/enabled using the Off/On buttons above each band slider:
    - **In GUITAR Mode**: The band frequencies are fixed at 120Hz, 360Hz, 800Hz, 2kHz and 6kHz. The HIGH CUT can be set between 10Hz and 500Hz
    - **In BASS Mode**: The band frequencies are fixed at 50Hz, 120Hz, 360Hz, 800Hz and 4kHz. The HIGH CUT can be set between 10Hz and 500Hz
    - **In CUSTOM Mode**: The Frequency and Q (or 'bandwidth') of each band can be adjusted using the dedicated FREQUENCY and WIDTH controls visible below the vertical sliders. An additional high frequency band is available in CUSTOM Mode, and the lowest and highest bands are configurable for EQ TYPE:
        - **LOW BAND**: Select between Low Shelf, Peak & High Pass (or 'Low Cut'), and adjust the frequency between 10Hz and 500Hz
        - **HIGH BAND**: Select between High Shelf, Peak & Low Pass (or 'High Cut'), and adjust the frequency between 1kHz and 20kHz.

EXCITER Section

The Wall of Sound Post FX EXCITER operates somewhat like an EQ; however, instead of boosting frequencies, it adds harmonic content relative to the original signal to predesignated processing bands.

Within the EXCITER, the following parameters are available to configure the component:

- **Off/On Switch**: Sets whether the EXCITER Section is bypassed or engaged
- **LOW**: Sets the low frequency excitation amount
- **HIGH**: Sets the high frequency excitation amount

COMPRESSOR Section

The Wall of Sound Post FX COMPRESSOR can be used to control the dynamics of the processed signal, reducing peaks and scaling the source signal's dynamic range. A Gain Reduction Meter denotes how much compression is being applied to the signal in real time. The following controls are available to

configure the Wall of Sound Post FX COMPRESSOR:

- **Off/On Switch**: Sets whether the COMPRESSOR Section is bypassed or engaged
- **THRESHOLD**: Sets the input level in dB required to trigger compression
- **RATIO**: Sets the compression ratio from 1:1 (no compression) to 20:1
- **ATTACK**: Sets the attack time from 0ms to 200ms
- **RELEASE**: Sets the release time from 10ms to 500ms
- **MAKE-UP**: Sets a level of Gain Make-Up to compensate for level reduction caused by the component’s compression amount

REVERB Section

The Wall of Sound Post FX REVERB provides a quick means to simulate various rooms and spaces. Configuring the Reverb is actioned using the following parameters:

- **Off/On Switch**: Sets whether the REVERB Section is bypassed or engaged
- **Room Type**: Provides a drop-down menu to select a preset REVERB 'Space'; Available options include: Studio A, Studio B, Basement, Loft, Hall A, Hall B, Crypt, Cathedral, or Custom. Selecting one of these preset spaces will adjust the following controls to preset values used to simulate the chosen space:
  - **DRY / WET**: Controls the volume of the Reverb signal relative to the input signal
  - **SIZE**: Adjusts the overall Reverb length, with higher values emulating larger spaces
  - **ECHO**: Adjusts the 'echo' effect within the Reverb, simulating reflections from surfaces within the virtual space
  - **COLOR**: Controls the amount of 'damping' within the Reverb space, resulting in spaces with darker or brighter tonal characteristics

6. PEDALS

6.1 Dupe Delay

Taking inspiration from the legendary MXR® Carbon Copy, the Dupe Delay is a mono modulated PEDAL component delivering the epitome of a rich bucket-brigade delay brimming with all the warm overtones you demand from such an iconic pedal-board mainstay. Featuring dedicated TIME, DRY/WET and RATE controls - plus a handy MOD re-voicing switch and up to 600 ms of delay time -

the Dupe Delay is primed for everything from an expansive Gilmour-inspired wash or a subtle slapback to sit your tone perfectly in any pocket!

Note: The component's modulation can be switched in or out with the MOD button; when engaged the modulation speed is fixed at 0.15Hz.

Within the Dupe Delay, the following parameters are available to configure the component:

- **DRY / WET**: Sets the volume of the delayed signal relative to the input signal
- **TIME**: Determines the time between delay repeats; the range is 10ms to 600ms
- **FEEDBACK**: Controls the quantity of delay repeats ('regeneration' amount)
- **MOD**: A switch that engages pitch modulation of the delayed signal
- **EFFECT**: On/Off control that engages or bypasses the component

6.2 Big Fuzz

Inspired by the legendary EHX® Big Muff Pi, the Big Fuzz packs BIG tone shaping potential with its rich, buttery, string-esc sustain, complete with all the spit and life-like fuzz your performance demands. With dedicated controls for Volume, Tone and Sustain/Distortion amount, everything from a subtle muted saturation to a full-throttle balls-to-the-wall Fuzz-fuelled onslaught is ripe for the taking!

Within the Big Fuzz, the following parameters are available to configure the component:

- **VOLUME**: Sets the output volume of the effect
- **TONE**: Sets the tone of the fuzz from dull to bright
- **SUSTAIN**: Sets the amount of distortion generated

6.3 9-Phase

Inspired by the MXR® Phase 90, this component delivers an iconic tone incarnate - tone (we might add) that’s been a mainstay on the boards for legends for over 4 decades! More often than not, simplicity is often the spark for the greatest creative exploits; following this ethos, the 9-Phase delivers single knob control taking your tone from a nuanced phased shimmer to a meteoric cosmic swoosh and everywhere in between. In short, if you're in the market for a fuss-free Phaser that continues to define - and redefine - the sound of generations of musicians, the 9-Phase is a certified must-have!

Within the 9-Phase, the following parameter is available to configure the component:

- **SPEED**: Sets the speed of the phasing effect from slow and subtle to fast and swooshing

6.4 Green Meanie

Inspired by the iconic Ibanez® TS9 Tube Screamer, the Green Meanie delivers the same mid-range hump, next-level dynamic response and sublime drive that’s perfect for front-loading an amplifier and cutting your tone through any mix!

Within the Green Meanie, the following parameters are available to configure the component:

- **DRIVE**: Sets the amount of overdrive generated
- **TONE**: Sets the tone of the overdrive from dull to bright

- **LEVEL**: Sets the output volume of the effect

6.5 Klonataur

Taking inspiration from the iconic and much-revered Klon® Centaur, the Klonataur delivers the same expansive tone with notes akin to tube clipping - all underpinned with the richness and dynamics that made the Centaur so popular with pedal aficionados. At low gain, prepare yourself for a semi-transparent boost with a touch of breakup; push the gain, and enter a world of pure hard-clipped distortion - all blended to perfection with your clean, unaffected signal and brimming with harmonically-rich saturation in all the right places!

Within the Klonataur, the following parameters are available to configure the component:

- **GAIN**: Sets the amount of overdrive generated
- **TREBLE**: Sets the tone of the overdrive from dull to bright
- **OUTPUT**: Sets the output volume of the effect

6.6 RaunchMaker

Inspired by the original Marshall® Blues Breaker, the RaunchMaker delivers the same buttery smooth tone, warmth and full-bodied harmonic saturation to deliver the pinnacle in expressive tone shaping. Inspired by the amp and sultry sonics of the one-and-only Eric Clapton, the RaunchMaker is primed for frontloading CODEX or our TSM Amplifiers for next-level bluesy leads, complete with all clarity and

sparkle your performance demands.

Within the RaunchMaker, the following parameters are available to configure the component:

- **GAIN**: Sets the amount of overdrive generated
- **TONE**: Sets the tone of the overdrive from dull to bright
- **VOLUME**: Sets the output volume of the effect

6.7 Vermin

inspired by the ProCo® RAT, Vermin redefines any expectations of what a versatile distortion pedal should be. Whether it’s a primary distortion for an expansive high-gain onslaught, a “dirty channel” supplement for your existing amp rig, or simply a flavor-packed boost, Vermin delivers on all mandates. Plus, with an onboard FILTER control, taming any nuisance high frequency content to sit your tone in any pocket couldn't be simpler!

Within the Vermin, the following parameters are available to configure the component:

- **DISTORTION**: Sets the amount of distortion generated
- **FILTER**: Sets the tone of the distortion from bright to dull
- **VOLUME**: Sets the output volume of the effect

6.8 Ultra Drive

Taking inspiration from the 1981-born Boss® SD-1 Super Overdrive, the Ultra Drive faithfully reproduces the classic asymmetrical clipping circuit for iconic tube-like overdriven sonics. Perfect for front-loading clean and saturated amps alike, the Ultra Drive's mild-to-moderate drive - complete with a cutting mid-range and a super-tight low-end - is primed for everything from overdriven bluesy raunch or a searing lead tone that cuts through any mix! High gain aficionados, don't think of the Ultra Drive as a one-trick-pony! It's perfect for adding clarity, bite and tightness to even the most gain-fuelled amp!

Within the Ultra Drive, the following parameters are available to configure the component:

- **LEVEL**: Sets the output volume of the effect
- **DRIVE**: Sets the amount of overdrive generated
- **TONE**: Sets the tone of the overdrive from dull to bright

6.9 D-250

Inspired by the 70's-born DOD® Overdrive Preamp 250, the D-250 replicates every subtlety of the period-authentic LM741 OpAmp, covering everything from a transparent boost to a gritty full-throttle saturated distortion. Whether it's some authentic 70's driven mojo, or a distinctive OD-Boost that's perfect for revoicing your amplifier on-the-fly, the D-250's simplified control layout guarantees to get your tone where it needs to be fast!

Within the D-250, the following parameters are available to configure the component:

- **GAIN**: Sets the amount of overdrive generated
- **LEVEL**: Sets the output volume of the effect

6.10 Bass-Q

Every pedal enthusiast knows, no board would be complete with a graphic-style EQ. That's why GENOME ships as standard with Bass-Q, a 7-band graphic EQ, spec'd to dial in the perfect pre-amplifier bass EQ in a snap!

Within the Bass-Q, the following parameters are available to configure the component:

- **BANDS**: Each band features +/-15dB of gain, and the effect can be bypassed/enabled using the GUI footswitch; the bands are set at 50Hz, 120Hz, 400Hz, 500Hz, 800Hz, 4.5kHz, 10kHz

6.11 Guitar-Q

Every pedal enthusiast knows, no board would be complete with a graphic-style EQ. That's why GENOME ships as standard with Guitar-Q, a 7-band graphic EQ, spec'd to dial in the perfect pre-amplifier Guitar EQ in a snap!

Within the Guitar-Q, the following parameters are available to configure the component:

- **BANDS**: Each band features +/-15dB of gain, and the effect can be bypassed/enabled using the

GUI footswitch; the bands are set at octave intervals of 100Hz, 200Hz, 400Hz, 800Hz, 1.6kHz, 3.2kHz, 6.4kHz.

6.12 V-1

Looking for expert level volume control, the V-1 is the answer! Complete with Heel and Toe scaling, it’s primed to give you immediate control whenever and wherever you need it!

Note: This Component is primed for use alongside GENOME’s assignable Automation functionality, specifically for real-time control over the volume of the signal wherever V-1 is placed GENOME’s Lane architecture.

Within the V-1, the following controls are available to configure Component:

- **HEEL**: Sets the volume in dB when the PEDAL POSITION is set at its lowest value
- **TOE**: Sets the volume in dB when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION**: Sets the PEDAL’s volume in dB when positioned between the predesignated HEEL and TOE volume settings
- **CURVE TYPE**: Selects the volume change CURVE TYPE; available options include LOG (logarithmic) and LINEAR scaling

6.13 WahBaby

Inspired by the infamous Jim Dunlop® Cry Baby, WahBaby delivers all the Wah-tastic tone akin to this

certified legend in the pedal annals, all enhanced with a smattering of handy performance customisations thrown-in for good measure.

Within WahBaby, the following controls are available to configure Component:

- **HEEL**: Sets the frequency in Hz when the PEDAL POSITION is set at its lowest value
- **TOE**: Sets the frequency in Hz when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION**: Sets the PEDAL's Frequency in Hz when positioned between the predesignated HEEL and TOE volume settings
- **BYPASS MODE**: Sets the Bypass behavior for the PEDAL with options for:
  - **No Bypass:** WahBaby is never bypassed regardless of Heel or Toe Pedal Position
  - **Heel Off:** WahBaby is bypassed when the Pedal Position is set to full Heel
  - **Toe Off:** WahBaby is bypassed when the Pedal Position is set to full Toe

6.14 Saber

Looking for some pre-amplifier PEDAL format tone shaping and a boost that guarantees to revoice your TSM Amp or CODEX capture with J3D1-like precision? Well Tone Heads, this is most certainly the droid (ehem.) PEDAL you've been looking for! Introducing Saber, a Clean Boost and Tone Shaping component that's free with GENOME v1.2. Fusing dedicated controls for FORCE (Gain) and DARK/LIGHT (Tone), this aint no trap - on the contrary, it's primo tone in a snap!

Within Saber the following controls are available to configure Component:

- **FORCE:** Sets the level of the clean boost from -18dB to +30dB
- **DARK/LIGHT:** Sets the tone of the boosted signal from dark to bright

6.15 Ping Pong Delay

Much like you can't have Ying without Yang, no one wants Ping without Pong. Enter GENOME's full-featured Ping Pong Delay, delivering everything you demand from a PEDAL format fuss-free stereo Delay. Front-and-centre, every mainstay delay-centric control you'd expect is here, plus a raft of unique innovations including a "GROOVE" control to switch up the time-relationship between Ping and Pong repeats for next-level creative rhythmic interplay. In short, if you're seeking the ultimate fuss-free stereo delay, this is one component you will certainly turn to time-and-time again.

Within Ping Pong Delay the following controls are available to configure Component:

- **LOW CUT**: Applies a High Pass Filter to the affected signal with a designated range from 10Hz to 5kHz
- **DRY/WET**: Controls the volume of the delayed signal relative to the input signal
- **WIDTH**: Defines the Stereo Width of the Ping Pong effect
- **FEEDBACK**: Controls the number of delay repeats, or the 'regeneration' amount
- **HIGH CUT**: Applies a Low Pass Filter to the affected signal with a designated range from 100Hz to 20kHz
- **TIME** Sets the delay time, either in ms, or subdivisions of the beat, depending on the mode selected:
    - **ms Mode**: Manually sets the delay time from 1ms - 8000ms
    - **Note Mode**: Sets the delay time to subdivisions of the beat from 1/64 to 8/1
    - **Dot Mode**: Sets the delay time to dotted subdivisions of the beat from 1/64d to 8/1d
    - **Trip Mode**: Sets the delay time to triplet subdivisions of the beat from 1/64t to 8/1t
- **GROOVE** Adjusts the time-relationship between Ping and Pong repeats for creative rhythmic interplay. The PONG control provides a total of 9 options (inclusive of a standard Ping Pong 1:1 setting) resulting in either the Ping's or Pong's relative time relationship being 2, 3, 4 or 8 times shorter than the base tempo (TIME) setting.
- **TAP TIME**: When in ms Mode, this can be used to set the delay time manually by tapping at the desired speed
- **EFFECT**: Sets whether the component is bypassed or engaged

6.16 NG-1

For those times where you demand complete control over gating in your GENOME RIG, there's the NG-1 PEDAL Component. This super-handy utility component delivers comprehensive gate facilities, primed for placement anywhere in GENOME's lane-based architecture. Packing THRESHOLD, HARD/SOFT Modes and a super handy smart LEARN facility, you're primed with everything you need to banish any nuisance noise for good!

Within NG-1 the following controls are available to configure Component:

- **THRESHOLD:** Sets a threshold level under which the NOISE GATE will activate
- **HARD/SOFT:** Sets the behavior of the NOISE GATE; HARD will cut the sound abruptly when the NOISE GATE is activated; SOFT apply a gentle roll-off to the gating effect
- **LEARN:** Clicking this button will enable the NOISE GATE's LEARN Mode for automatic THRESHOLD configuration. When LEARN Mode is instantiated, stop playing and mute your strings; GENOME will then calculate the level of the background noise preset in the source signal and set the THRESHOLD accordingly

6.17 ABC Bass Chorus

When you’re in the market for a fuss-free pedal format bass chorus, GENOME’s ABC Bass Chorus PEDAL Component is a one-stop-shop. Taking inspiration from the revered EHX® Bass Clone Chorus, you’re primed with the perfect blend of studio-grade modulated effect processing and a control arsenal developed to get your tone where it needs to be, fast!

Within ABC Bass Chorus the following controls are available to configure Component:

- **AMOUNT:**Sets the range of the modulation, with higher settings sweeping the modulation over a greater range
- **RATE:** Determines the speed of the modulation
- **X-OVER:** Removes the low-end frequency content from the mod circuit and therefore the affected wet signal
- **BASS:** Attenuates or boosts all Bass frequency content at the PEDAL Component’s output
- **TREBLE:** Attenuates or boosts all Treble frequency content at the PEDAL Component’s output

6.18 Disorder Drive

For players seeking the epitome of a “wall of sound”, Disorder Drive is a one-stop-shop! Inspired by the revered Fulltone® OCD V2, expect the very same MOSFET-style response, primed for anything from a subtle vibey crunch to high-gain onslaught - all with zero compromise of the articulate responsive and touch-sensitive dynamics you demand.

The following parameters are available within the Disorder Drive:

- **VOLUME:** Sets the output volume of the effect
- **DRIVE:** Sets the amount of overdrive generated
- **TONE:** Sets the tone of the overdrive from dull to bright
- **HP/LP (Switch):** Switches between High- and Low-Peak modes. Engage LP (Low-Peak) and push Disorder Drive’s gain to taste without any compromise of the core tone of your companion amp. Engage HP (High-Peak) mode for extended gain, a touch of compression and a boost in the mid-range

6.19 HERA-60

Don your aviators, fire up the DeLorean and dive headfirst into nostalgic 80’s BBD-style Chorus with HERA-60! Inspired by the classic stereo chorus from the infamous Roland® JUNO-60 analog synth, HERA-60 is primed to deliver anything from an immersive super-wide retro mod oozing with character, to a gentle shimmer that cuts your tone through any mix.

The following parameters are available within the HERA-60:

- **POWER:** Sets whether the HERA-60 component is bypassed or engaged
- **DRY / WET:** Controls the volume of the Chorus effect relative to the input signal
- **WIDTH:** Adjusts the stereo width of the Chorus effect
- **TONE:** Sets the tone of the Chorus Effect from dull to bright
- **DRIVE:** Pushes HERA-60’s input to saturate the emulated BBD circuit
- **MODE SWITCHES (I, II, I+II, CUSTOM):** Selects between 3 Chorus flavors and a custom user configurable MODE; MODE I instantiates a gentle shimmer ; MODE II instantiates a deep, wide Chorus effect; MODE I+II fuses MODES I and II for a heavy Chorus effect with a distinctive swirl; the CUSTOM Mode provides access to configure the DEPTH and RATE parameters for a fully-customizable modulation
- **DEPTH (Only accessible in the CUSTOM MODE):** Sets the range of the modulation, with higher settings sweeping the modulation over a greater range
- **RATE (Only accessible in the CUSTOM MODE):** Determines the speed of the modulation

6.20 Dual Octaver

Meet Dual Octaver – your new stock octave-slinging, tone-shaping pedalboard mainstay! Inspired by the legendary EHX® PICO POG, this Dual-Octave Generator PEDAL Component delivers lightning-fast tracking for dead-on octave tones and a no-nonsense control setup that lets you dial in the magic—fast. Whether you want a deep, growling sub-octave or shimmering, sci-fi pitch-up effects, Dual Octaver has you covered for any scenario!

The following parameters are available within the Dual Octaver Component:

- **OCTAVE DOWN:** Sets the volume of the -1 OCTAVE DOWN processed signal

- **OCTAVE UP:** Sets the volume of the +1 OCTAVE UP processed signal
- **DRY:** Sets the volume of the DRY unprocessed signal
- **TONE:** Sets the amount of tonal EQ applied to the processed signal; please note a 50% position on the TONE knob represents no filter-based processing
- **TONE Type (3-Way Selector):** Provides options to select the type of EQ applied to the processed signal; available options include a V-Shape, Low Cut or High Cut Filter
- **POWER:** Sets whether the Dual Octaver component is bypassed or engaged
- **Performance Options:** The following performance-centric options are available via the ellipses menu within the Dual Octaver interface:
    - **Wet Summing:** Sets whether the pitch effected signal is processed in Mono (Mono Feed) or Stereo (Stereo Feed); for improved CPU performance please select the MONO FEED option.
    - **Dry Signal Latency:** Sets whether the dry signal is processed latency free (None) or whether the latency of the dry signal is aligned to the processed pitch affected signal (Aligned to Pitched Signal); during performance scenarios it is advised that “None” is selected for optimal playback; for mixdown and render use cases please select the “Aligned to Pitched Signal” setting.

6.21 Pitch Mix

Looking for essential Pitch Control? Meet Pitch Mix - GENOME’s fuss-free pitch shifting powerhouse, inspired by the legendary Digitech® Drop! Want to dive into deep, growling tunings? Go for it. Need soaring, shimmering highs? Dial it up.

The following parameters are available within the Pitch Mix Component:

- **POWER:** Sets whether the Pitch Mix component is bypassed or engaged
- **MIX:** Controls the volume of the Pitch Shifted effect relative to the input signal
- **PITCH:** Configures the processed pitch of the affected signal across a +24 to -24 chromatic pitch range
    - **Note:** Values can also be typed manually for precision pitch settings between semitone ranges

- **Performance Options:** The following performance-centric options are available via the ellipses menu within the Pitch Mix interface:
    - **Wet Summing:** Sets whether the pitch effected signal is processed in Mono (Mono Feed) or Stereo (Stereo Feed); for improved CPU performance please select the MONO FEED option.
    - **Dry Signal Latency:** Sets whether the dry signal is processed latency free (None) or whether the latency of the dry signal is aligned to the processed pitch affected signal (Aligned to Pitched Signal); during performance scenarios it is advised that “None” is selected for optimal playback; for mixdown and render use cases please select the “Aligned to Pitched Signal” setting.

6.22 ELEMENT FLANGER

Introducing ELEMENT FLANGER (2 FI) – A uniquely voiced Flanger outfitted with two distinct COLOUR variants for a choice of rich, sweeping textures. With simple AMOUNT and RATE controls, you can dial in everything from subtle movement to a deep, dramatic modulation in seconds. Pure, expressive Flanging—no fuss, just flow.

The following parameters are available within the ELEMENT FLANGER Component:

- **POWER:** Sets whether the ELEMENT FLANGER component is bypassed or engaged
- **COLOR I/II (Switch):** Sets the center tone of the modulation, adjusting the frequency range over which the Flanger is active
- **AMOUNT:** Sets the scale of the modulation, with higher settings sweeping the Flanger over a greater range
- **RATE:** Determines the speed of the modulation

6.23 ELEMENT PHASER

Introducing ELEMENT PHASER (5Ph) – A dual-voiced Phaser PEDAL Component designed for a sought-after spectrum of lush, dynamic sweeps. With intuitive AMOUNT and RATE controls, you can effortlessly craft everything from a subtle, shimmering movement to deep, swirling modulation in seconds. From gentle undulations to dramatic sweeps, every phasing need is covered—all powered by a control set that keeps you rooted on what's important.

The following parameters are available within the ELEMENT PHASER Component:

- **POWER:** Sets whether the ELEMENT PHASER component is bypassed or engaged
- **COLOR I/II (Switch):** Sets the center tone of the modulation, adjusting the frequency range over which the Phaser is active
- **AMOUNT:** Sets the scale of the modulation, with higher settings sweeping the Phaser over a greater range
- **RATE:** Determines the speed of the modulation

6.24 ELEMENT TREMOLO

Introducing ELEMENT TREMOLO (3Tr) – A fuss-free dynamic Tremolo designed for rich, rhythmic modulation in a snap. With intuitive AMOUNT and RATE controls, effortlessly shape everything from smooth, flowing pulses to sharp, choppy stutters in seconds. Whether it's subtle movement to dramatic amplitude shifts, every tremolo need is covered—powered by a streamlined control arsenal for pure, uninterrupted creativity.

The following parameters are available within the ELEMENT TREMOLO Component:

- **POWER:** Sets whether the ELEMENT TREMOLO component is bypassed or engaged
- **COLOR I/II (Switch):** Sets the center tone of the modulation, adjusting the frequency range over which the TREMOLO is active
- **AMOUNT:** Sets the scale of the modulation, with higher settings sweeping the TREMOLO over a greater range in terms of amplitude
- **RATE:** Determines the speed of the modulation

6.25 ELEMENT VIBRATO

Introducing ELEMENT VIBRATO (4Vb) – A characterful Vibrato PEDAL Component designed for a rich spectrum of expressive pitch modulation. With intuitive AMOUNT and RATE controls, you can effortlessly shape everything from gentle, tape-like warble to deep, seasick wobbles in seconds. From subtle detuning to dramatic pitch sweeps, every vibrato need is covered—powered by a control arsenal engineered for pure, uninterrupted creativity.

The following parameters are available within the ELEMENT VIBRATO Component:

- **POWER:** Sets whether the ELEMENT VIBRATO component is bypassed or engaged
- **COLOR I/II (Switch):** Sets the center tone of the modulation, adjusting the frequency range over which the VIBRATO is active
- **AMOUNT:** Sets the scale of the modulation, with higher settings sweeping the VIBRATO over a greater range
- **RATE:** Determines the speed of the modulation

6.26 ELEMENT CHORUS

Introducing ELEMENT CHORUS (1Ch) – A lush, multi-dimensional Chorus PEDAL Component with two distinct voicing modes for a versatile range of rich, flowing modulation. With dedicated AMOUNT and RATE controls, you can effortlessly shape everything from subtle, widening shimmer to deep, immersive swirls in seconds. Whether it’s classic doubling or an expansive mod-fuelled movement, every chorus need is covered—powered by a control set built for pure, uninterrupted creativity.

The following parameters are available within the ELEMENT CHORUS Component:

- **POWER:** Sets whether the ELEMENT CHORUS component is bypassed or engaged
- **COLOR I/II (Switch):** Sets the center tone of the modulation, adjusting the frequency range over which the CHORUS is active
- **AMOUNT:** Sets the scale of the modulation, with higher settings sweeping the Chorus over a greater range
- **RATE:** Determines the speed of the modulation

6.27 76 Classic

Meet 76 Classic – your go-to for studio-grade squeeze, right on your GENOME pedalboard. Inspired by iconic 1176-style compressors, this PEDAL Component delivers punchy, lightning-fast dynamic control with a sleek one-knob setup that makes dialing in pro-level compression a breeze. Whether you're tightening up funk chops, adding sustain to leads, or locking your rhythm tone in the pocket, 76 Classic delivers that classic snap and glue with a control arsenal that keeps you firmly focussed on what's important––your tone! The following parameters are available within the 76 Classic Component:

- **POWER:** Sets whether the 76 Classic Component is bypassed or engaged
- **COMP:** Controls a variable threshold (ranging from 0 to -60dB) and a linked variable ratio (from 1:1 to 10:1); note that 76 Classic's Attack and Release controls are fixed at 0.1ms and 10ms respectively
- **MIX:** Sets amount of effected/compressed signal relative to the unprocessed dry signal at 76 Classic's output
- **OUT:** Sets the output volume of the effect

6.28 Red Comp

Introducing Red Comp – classic compression reborn for the GENOME era. Inspired by the legendary MXR® Dyna Comp Deluxe, Red Comp delivers the very same iconic squash and snap into a fuss-free PEDAL Component, delivering the pinnacle in must-have vintage-inspired dynamic control. The following parameters are available within the Red CompComponent:

- **POWER:** Sets whether the Red Comp Component is bypassed or engaged
- **MIX:** Sets amount of effected/compressed signal relative to the unprocessed dry signal at Red Comp’s output
- **TONE:** Turn to engage a 2-band EQ; boost or cut lows at 300Hz and highs at 1200Hz with smooth curves and ±12dB of range
- **ATTACK (Switch):** Switches Red Comp’s Attack parameter between Slow (5ms) and Fast (1ms) modes
- **OUTPUT:** Sets the output volume of the effect
- **SENS:** Turn to adjust and shape Red Comp’s grit, Ratio (1:1 to 20:1), Threshold (-12 to -59dB), and Make-Up Gain (0 to +40dB) parameters

6.29 Empire Comp

Meet Empire Comp – pristine, precision compression with studio-grade smarts, built for total control and musical clarity. Inspired by the acclaimed Empress® Compressor line, Empire Comp is your ultimate PEDAL Component for dynamic shaping with surgical finesse. Whether you're smoothing out fingerstyle transients, tightening snappy funk grooves, or balancing complex tones in a dense mix, Empire Comp gives you transparent control with a workflow designed for the modern player. The following parameters are available within the Empire Comp Component:

- **POWER:** Sets whether the Empire Comp Component is bypassed or engaged
- **INPUT:** Sets the input level of the source signal feeding Empire Comp’s Threshold parameter (fixed at -30dB)
- **OUTPUT:** Sets the output volume of the effect
- **ATTACK:** Sets Empire Comp’s Compression Attack value from 50µs to 50ms
- **RELEASE:** Sets Empire Comp’s Compression Release value from 50ms to 1s
- **MIX:** Sets amount of effected/compressed signal relative to the unprocessed dry signal at Empire Comp’s output
- **SC HI PASS:** Turn to engage a Empire Comp’s Pre-Compression Hi-Pass Filter, removing low frequency content from the detection path with a scaled range of 20Hz–1kHz
- **TONE (Switch):** Use the 3-position selector to adjust the tonal response of Empire comp:
  - **Switch Position Left:** Engage a low shelf boost at 160Hz for added warmth
  - **Switch Position Centre:** Engage to apply a neutral tone setting
  - **Switch Position Right:** Engage to add a peak boost at 1800Hz for extra bite and presence
- **RATIO (Switch):** Use the 3-position selector to engage Empire Comp’s 3 fixed ratio Values (available settings include 2:1, 4:1 & 10:1 ratios)

6.30 K-Comp

Introducing K-Comp – a modern classic built for smooth sustain, subtle glue, and the perfect touch of punch. Inspired by the award-winning Keeley® C4 Compressor, K-Comp captures the soul of vintage rack compression with the simplicity and smarts of a PEDAL Component that's ready to elevate any board. The following parameters are available within the K-Comp Component:

- **POWER:** Sets whether the K-Comp Component is bypassed or engaged
- **SUSTAIN:** Turn to configure K-Comp's pre-compression gain stage from -12dB to +12dB, letting you push or pull the signal before it hits the K-Comp's fixed Threshold (-65dB)
- **LEVEL:** Sets the output volume of the effect
- **MIX:** Sets amount of effected/compressed signal relative to the unprocessed dry signal at K-Comp's output
- **ATTACK:** Sets K-Comp's Attack and Release Parameters from a fast, snappy 2.5ms / 500ms combo to a tighter, punchier 5ms / 60ms feel at full rotation
- **CLIPPING:** Simultaneously sets K-Comp's harmonic breakup and Ratio (5:1 to 20:1), delivering the pinnacle in bite and compression strength in one intuitive sweep

6.31 CM Comp

Meet CM Comp – vintage precision meets modern pedalboard power. Inspired by the legendary Carl Martin® Compressor/Limiter, this PEDAL Component brings studio-grade control to the front of your signal chain with a clean, no-nonsense layout built for players who demand pro-level punch, presence, and polish. The following parameters are available within the CM Comp Component:

- **POWER:** Sets whether the CM Comp Component is bypassed or engaged
- **TRESH:** Use to set CM Comp's threshold (0 to -75dB) and makeup gain (0 to +30dB) in one intuitive sweep
- **COMP:** Sets CM Comp's Ratio parameter from a focused 5:1 to a commanding 20:1
- **RESP:** Sets CM Comp's Attack (6ms to 10ms) and Release (5ms to 525ms) timing parameters simultaneously
- **GAIN:** Sets the output volume of the effect
- **MIX:** Sets amount of effected/compressed signal relative to the unprocessed dry signal at CM Comp's output

6.32 Grace Verb

Grace Verb is a crystalline shimmer engine crafted to lift your playing into radiant, ever-rising space. Designed for guitarists drawn to beauty, depth, and inspiration, this GENOME PEDAL component delivers lush harmonic textures, rich modulation, and infinite shimmer — perfect for ambient worship sonics, cinematic swells, and expressive post-rock soundscapes.

The following parameters are available within the Grace Verb component:

- **PRE DELAY:** Sets the time interval before the reverb tail begins, allowing for greater separation between the dry signal and the onset of the reverb
- **LENGTH:** Determines the decay time of the reverb tail, effectively controlling how long the reverb lasts
- **GLIMMER:** Modulates Grace Verb’s internal pitch and time-based modulation engine, sweeping from subtle vibrato to rich, chorus-like textures
- **AMOUNT:** Blends the unprocessed (dry) signal with the processed (wet) signal, allowing precise control over the reverb mix
- **BRIGHTNESS:** Adjusts the high-frequency content of the wet signal, enabling tonal shaping from dark and warm to bright and airy
- **LOW END:** Controls the amount of low-frequency content in the wet signal, useful for tightening or enhancing bass presence in the reverb
- **SHIMMER:** Adjusts the intensity of the SHIMMER effect applied to the wet signal, introducing harmonically rich, high-pitched reflections
- **RISE:** Recirculates the SHIMMER signal back into itself, generating evolving, layered ambient textures and extended trails
- **RESET:** Immediately clears the wet signal buffer, halting all reverb and SHIMMER processing for an instant return to dry
- **STEREO:** Activates Stereo Mode, expanding the wet signal’s spatial field for a wider and more immersive image
- **FIFTH:** Engages a pitch shift of the shimmer voice by a perfect fifth (+7 semitones), adding harmonic depth and musicality
- **EFFECT (Switch):** Sets whether the Grace Verb Component is bypassed or engaged
- **HOLD (Switch):** Freezes the current reverb state, sustaining an infinite ambient pad beneath the dry signal
- **HOLD BEHAVIOR:** The following Hold Behavior modes are accessible via the ellipses menu in the Grace Verb interface

- **KEEP WET FEED:** Engage this setting to allow the input signal to continue feeding into the infinite reverb tail while the HOLD switch is active.
- **CUT WET FEED:** Engage this setting to stop the input signal feeding into the infinite reverb tail while the HOLD switch is active.

6.33 Cotton Verb

Plug in. Strike a chord. Disappear. Meet Cotton Verb––a dreamy, cloud-style reverb that takes your guitar signal and launches it into a warm, pillowy haze of ambient bliss. Loosely inspired by the revered Cloud algorithm from the Strymon® Big Sky, it's all about big, soft, swirling space — the kind that turns simple chords into cinematic events and single notes into slow-motion sighs.

The following parameters are available within the Cotton Verb component:

- **PRE DELAY:** Sets the time interval before the reverb tail begins, allowing for greater separation between the dry signal and the onset of the reverb
- **LENGTH:** Determines the decay time of the reverb tail, effectively controlling how long the reverb lasts
- **GLEAM:** Modulates Cotton Verb's internal time-based modulation engine, sweeping from subtle vibrato to rich, chorus-like textures
- **AMOUNT:** Blends the unprocessed (dry) signal with the processed (wet) signal, allowing precise control over the reverb mix
- **LOW END:** Controls the amount of low-frequency content in the wet signal, useful for tightening or enhancing bass presence in the reverb
- **BRIGHTNESS:** Adjusts the high-frequency content of the wet signal, enabling tonal shaping from dark and warm to bright and airy
- **STEREO:** Activates Stereo Mode, expanding the wet signal's spatial field for a wider and more immersive image
- **RESET:** Immediately clears the wet signal buffer, halting all reverb and SHIMMER processing for an instant return to dry
- **EFFECT (Switch):** Sets whether the Grace Verb Component is bypassed or engaged
- **HOLD (Switch):** Freezes the current reverb state, sustaining an infinite ambient pad beneath the dry signal

- **HOLD BEHAVIOR:** The following Hold Behavior modes are accessible via the ellipses menu in the Grace Verb interface
    - **KEEP WET FEED:** Engage this setting to allow the input signal to continue feeding into the infinite reverb tail while the HOLD switch is active.
    - **CUT WET FEED:** Engage this setting to stop the input signal feeding into the infinite reverb tail while the HOLD switch is active.

6.34 Blossom Verb

Meet Blossom Verb — a bloom-style ambient reverb that turns your guitar into a slow-burning dreamscape. Inspired by the iconic Bloom setting on the legendary Big Sky, this GENOME PEDAL component creates reverb that rises gently behind your playing like a wave of air — lush, enveloping, and effortlessly smooth.

The following parameters are available within the Blossom Verb component:

- **PRE DELAY:** Sets the time interval before the reverb tail begins, allowing for greater separation between the dry signal and the onset of the reverb
- **LENGTH:** Determines the decay time of the reverb tail, effectively controlling how long the reverb lasts
- **GLEAM:** Modulates Cotton Verb’s internal time-based modulation engine, sweeping from subtle vibrato to rich, chorus-like textures
- **AMOUNT:** Blends the unprocessed (dry) signal with the processed (wet) signal, allowing precise control over the reverb mix
- **STEREO:** Activates Stereo Mode, expanding the wet signal’s spatial field for a wider and more immersive image
- **RESET:** Immediately clears the wet signal buffer, halting all reverb and SHIMMER processing for an instant return to dry
- **BLOOM:** Modulates Blossom Verb’s internal time-based modulation engine, sweeping from subtle vibrato to rich, chorus-like textures
- **LOW END:** Controls the amount of low-frequency content in the wet signal, useful for tightening or enhancing bass presence in the reverb
- **BRIGHTNESS:** Adjusts the high-frequency content of the wet signal, enabling tonal shaping

from dark and warm to bright and airy

- **EFFECT (Switch):** Sets whether the Grace Verb Component is bypassed or engaged
- **HOLD (Switch):** Freezes the current reverb state, sustaining an infinite ambient pad beneath the dry signal
- **HOLD BEHAVIOR:** The following Hold Behavior modes are accessible via the ellipses menu in the Grace Verb interface
    - **KEEP WET FEED:** Engage this setting to allow the input signal to continue feeding into the infinite reverb tail while the HOLD switch is active.
    - **CUT WET FEED:** Engage this setting to stop the input signal feeding into the infinite reverb tail while the HOLD switch is active.

6.35 Resonater

Step beyond the swirl and meet Resonater –– a modulation effect unlike any other delivering a fluid, harmonically rich voice sculptor designed to transform leads, chords, and textures into something otherworldly. Built around a modulated multi-comb filter, Resonater doesn't just sweep your tone — it reshapes it, creating dynamic phase shifts and harmonic resonances that shimmer, swirl, and sing with liquid elegance. Whether you're chasing glassy lead tones, rhythmic pulse, or evolving textures that defy simple category, Resonater gives you a new way to express your voice on the instrument. Not quite a phaser. Not quite anything else. Just Resonater.

The following parameters are available within the Resonater Component:

- **MODE (Switch):** Switches Resonater's currently instantiated Mode:
    - **MODE 1:** Sweeps the entire frequency spectrum for a wide, enveloping modulation
    - **Mode 2:** Introduces a crossover that preserves low-frequency clarity while only affecting the high-end frequency content; a natural push-pull between grounded lows and modulated highs
- **BASS:** Controls the amount of low-frequency content in the processed signal
- **TREBLE:** Adjusts the amount of high-frequency content in the processed signal

6.36 Foxy Wah 46

Inspired by the legendary Vox® V846 — the second-ever production model in wah history — Foxy Wah 46 brings that unmistakably bold, vintage bark direct to your GENOME RIG. With its extended sweep range and crystal-cutting high-end response, this wah is a bonafide secret weapon for players chasing articulate lead tones and funk-fuelled rhythmic swagger. If the original was all charm, the V846 was all attitude — and Foxy Wah 46 delivers it in spades.

The following parameters are available within the Foxy Wah 46 Component:

- **HEEL:** Sets the frequency in Hz when the PEDAL POSITION is set at its lowest value
- **TOE:** Sets the frequency in Hz when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION:** Sets the PEDAL’s Frequency in Hz when positioned between the predesignated HEEL and TOE volume settings
- **BYPASS MODE:** Sets the Bypass behavior for the PEDAL with options for:
    - **No Bypass:** Foxy Wah 46 is never bypassed regardless of Heel or Toe Pedal Position
    - **Heel Off:** Foxy Wah 46 is bypassed when the Pedal Position is set to full Heel
    - **Toe Off:** Foxy Wah 46 is bypassed when the Pedal Position is set to full Toe

6.37 Foxy Wah 47

Inspired by the iconic Vox® V847 — the wah that defined ‘60s rock swagger — Foxy Wah 47 dishes out that unmistakable trumpet-muted vocal sweep with sharp, expressive bite. With its snappy sweep and bright top-end push, the V847 became the go-to for Hendrix-style leads and funk-fired groove work — Foxy Wah 47 brings that same vintage attitude roaring into GENOME.

The following parameters are available within the Foxy Wah 47 Component:

- **HEEL:** Sets the frequency in Hz when the PEDAL POSITION is set at its lowest value
- **TOE:** Sets the frequency in Hz when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION:** Sets the PEDAL’s Frequency in Hz when positioned between the predesignated HEEL and TOE volume settings
- **BYPASS MODE:** Sets the Bypass behavior for the PEDAL with options for:
    - **No Bypass:** Foxy Wah 47 is never bypassed regardless of Heel or Toe Pedal Position
    - **Heel Off:** Foxy Wah 47 is bypassed when the Pedal Position is set to full Heel
    - **Toe Off:** Foxy Wah 47 is bypassed when the Pedal Position is set to full Toe

6.38 Ricochet Wah

Inspired by the ultra-rare Gibson Maestro “Boomerang” BG-1, Ricochet Wah captures the bold, rounded sweep and richly voiced midrange that set this vintage oddball apart from the pack. Where classic British-style wahs go sharp and cutting, the Boomerang leaned warm, wide, and soulful — and Ricochet brings that same full-bodied character roaring into GENOME.

The following parameters are available within the Ricochet Wah Component:

- **HEEL:** Sets the frequency in Hz when the PEDAL POSITION is set at its lowest value
- **TOE:** Sets the frequency in Hz when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION:** Sets the PEDAL’s Frequency in Hz when positioned between the predesignated HEEL and TOE volume settings
- **BYPASS MODE:** Sets the Bypass behavior for the PEDAL with options for:
    - **No Bypass:** Ricochet Wah is never bypassed regardless of Heel or Toe Pedal Position
    - **Heel Off:** Ricochet Wah is bypassed when the Pedal Position is set to full Heel
    - **Toe Off:** Ricochet Wah is bypassed when the Pedal Position is set to full Toe

6.39 Dinkum Wah

Inspired by the revered Real McCoy RMC1 — widely considered one of the finest wah circuits ever built — Dinkum Wah is the real deal. With a massive, musical sweep, rich vocal mids, and earthy low-end response, this wah doesn't just cut — it sings. Known for its slightly darker voicing and perfectly balanced output, the RMC1 carved out a loyal following among tone chasers looking for something deeper, rounder, and more refined. Dinkum Wah delivers that same boutique-calibre feel in a GENOME-native form — complete with modern touches to fit any rig or style.

The following parameters are available within the Dinkum Wah Component:

- **HEEL:** Sets the frequency in Hz when the PEDAL POSITION is set at its lowest value
- **TOE:** Sets the frequency in Hz when the PEDAL POSITION is set at its highest value
- **PEDAL POSITION:** Sets the PEDAL's Frequency in Hz when positioned between the predesignated HEEL and TOE volume settings
- **BYPASS MODE:** Sets the Bypass behavior for the PEDAL with options for:
    - **No Bypass:** Dinkum Wah is never bypassed regardless of Heel or Toe Pedal Position
    - **Heel Off:** Dinkum Wah is bypassed when the Pedal Position is set to full Heel
    - **Toe Off:** Dinkum Wah is bypassed when the Pedal Position is set to full Toe

6.40 JPTR FX® Warlow

Meet the official JPTR FX® Warlow — a fuzz monstrosity born from the raw, untamed energy of the iconic Seattle scene. Inspired by the legendary op-amp Big Muff, Warlow has been rebuilt from the ground up to deliver a bigger, wider, and even more aggressive voice — with more gain, more volume, and more attitude than you thought possible.

The following parameters are available within the JPTR FX® Warlow component:

- **POWER (Switch):** Sets whether the JPTR FX® Warlow Component is bypassed or engaged
- **9V/18V (Switch):** Use to switch between 9V and 18V power modes, altering the response, headroom and tonal response of the processed fuzz signal
- **VOLUME:** Sets the output volume of the effect
- **FILTER:** Sets the tone of the fuzz from dull to bright, variable via the FLAVOR SELECTION (Unnamed/Switch) parameter
- **DISTORTION:** Sets the scale of the fuzz effect produced by the Component
- **FILTER MODE (Unnamed/Switch):** At its core, Warlow blends two worlds of fuzz fury: the thick, sustaining wall-of-sound character of a classic EHX® Big Muff and the biting, mid-forward snarl of a ProCo® Rat. With the FLAVOUR SELECTION parameter, the character of the FILTER control can be adjusted in accordance with the following:

Top Position: Engages the EHX® Big Muff only for vintage-style saturation Middle Position: Both the EHX® Big Muff-style and ProCo® Rat filters active Bottom Position: Engages the ProCo® Rat only for gritty punch and cutting edge

6.41 TIM

Inspired by the legendary Paul Cochrane® Timmy V2, TIM is GENOME's go-to low-to-medium gain overdrive for players chasing transparent tone with surgical EQ control. Known for its clarity, responsiveness, and amp-friendly voicing, TIM enhances your core tone without masking it — pushing your amp naturally and not nuking it with mids.

The following parameters are available within the TIM component:

- **POWER (Switch):** Sets whether the TIM Component is bypassed or engaged
- **BASS:** Sets the amount of low-end frequency content present within the processed signal
- **VOLUME:** Sets the output volume of the effect
- **GAIN:** Sets the scale of the overdrive effect produced by the Component
- **TREBLE:** Sets the amount of high-end frequency content present within the processed signal
- **CLIP (Switch):** Use to toggle between symmetrical, asymmetrical, or open clipping flavors

6.42 Beardo

Inspired by the BC-108-fueled MXR® Classic 108 Fuzz and styled after the iconic Dallas Arbiter® Fuzz Face, Beardo brings snarling late-'60s fuzz tone to your GENOME rig — loud, loose, and gloriously

unrefined.

Powered by a silicon circuit path and tuned for modern playability, Beardo delivers that unmistakable raspy top-end, saturated mid-bark, and a wooly low-end tail that explodes with character at every pick attack. Whether you're chasing full-stack Hendrix howls or a cranked-out garage grind, this fuzz gets mean without getting messy.

The following parameters are available within the Beardo component:

- **POWER (Switch):** Sets whether the Beardo Component is bypassed or engaged
- **VOLUME:** Sets the output volume of the effect
- **FUZZ:** Sets the scale of the fuzz effect produced by the Component

6.43 THUG

Inspired by the brutally tight voicing of the Solar Guitars® CHUG — designed by metal mastermind Ola Englund no less — THUG brings pure high-gain aggression to your GENOME pedalboard. Modeled as a virtual preamp-style drive, it’s built to take the place of your amp’s high-gain channel, delivering crushing distortion, razor-sharp clarity, and EQ shaping that punches way above its weight.

The following parameters are available within the THUG component:

- **POWER (Switch):** Sets whether the THUG Component is bypassed or engaged
- **DEPTH:** Controls the sub-low frequency equalization of the post gain signal, similar to the negative feedback circuit based depth control on a traditional amplifier
- **BASS:** Controls the low-frequency equalization of the post gain signal
- **MIDDLE:** Controls the mid-range frequency content of the post gain signal
- **TREBLE:** Controls the high-end frequency content of the post gain signal
- **PRESENCE:** Controls the upper-high-end frequency content of the post gain signal, similar to the Presence control on a traditional amplifier
- **OUT:** Sets the output volume of the effect
- **GAIN:** Sets the amount of gain (i.e. distortion, overdrive) added to the processed signal
    - **LF GAIN:** Controls the amount of low frequency content filtered from the input into the GAIN circuit.

- **HF GAIN:** Controls the amount of hIgh-end Frequency content filtered from the input into the GAIN circuit.

6.44 Binge

Inspired by the iconic British Pedal Company® Tone Bender MKI, Binge channels the snarling, saturated fuzz that helped define the raw sound of late-‘60s rock, blues, and psychedelia. Based on the original Gary Hurst-designed circuit from 1965, this is the same tone that fueled the sonic chaos of Jeff Beck, Pete Townshend, and Mick Ronson — harmonically rich, wildly aggressive, and beautifully unstable.

The following parameters are available within the Binge component:

- **POWER (Switch):** Sets whether the Binge Component is bypassed or engaged
- **LEVEL:** Sets the output volume of the effect
- **TONE:** Tone control Inspired by the expanded control arsenal of the JHS® BENDER to set the timbre of the fuzz from dull to bright
- **ATTACK:** Sets the scale of the fuzz effect produced by the Component

6.45 Germanium Love

Inspired by the germanium-loaded Catalinbread® Karma Suture, Germanium Love brings the unpredictable, harmonically rich chaos of the legendary Interfax® Harmonic Percolator into GENOME — with a modern twist and full-range control.

This isn't your standard fuzz. Germanium Love rides the line between dynamic overdrive, destructive fuzz, and harmonic enhancer, offering tones that are alive, touch-sensitive, and just unstable enough to be addictive. It excels at weird, wonderful textures: even-order saturation, compressed boost, velcro'd-out sustain, and the kind of tonal oddities that scream vintage experimental rock.

The following parameters are available within the Germanium Love component:

- **POWER (Switch):** Sets whether the Germanium Love Component is bypassed or engaged
- **DIODES:** Sets the threshold of the diode clipping circuit - from full clipping to get the most distortion/compression to no diode clipping for a wide-open tonal response
- **OUTPUT:** Sets the output volume of the effect
- **DENSITY:** Sets the scale of the fuzz effect produced by the Component
- **INPUT:** Sets the amount of input signal feeding the Germanium Love component; at low values the component can be configured as a dynamic boost, laden with even-order harmonic content; at higher values the component behaves more like a traditional high-gain fuzz

6.46 Gherkin Fuzz

Inspired by the infamous WAY HUGE® Swollen Pickle® MkIIS, Gherkin is a jumbo-sized fuzz machine crammed into a digital shell — loud, unruly, and fully loaded with tone-shaping madness.

At its core, Gherkin is all about high-gain fuzz with serious attitude. Whether you're after searing sustain, doomy saturation, or tight modern filth, it delivers the kind of fuzz that turns amps into ash. Dial the Sustain from gritty crunch to full-on sonic detonation, and push the Loudness control for crushing output that can slam anything downstream.

The following parameters are available within the Gherkin Fuzz component:

- **POWER (Switch):** Sets whether the Gherkin Fuzz Component is bypassed or engaged
- **LOUDNESS:** Sets the output volume of the effect
- **VOICE (Switch):** Modelled from the Swollen Pickle internal PCB controls, this parameter sets the intensity of the external scoop control
- **CLIP:** Modelled from the Swollen Pickle internal PCB controls, this parameter determines the clipping behaviour from a smooth to open fuzz sustain
- **SUSTAIN:** Sets the scale of the fuzz effect produced by the Component
- **SCOOP:** Adjusts the amount of mid-range frequency content in the processed signal from a flat response to a MID scoop, further expandable using the VOICE switch
- **CRUNCH:** Alters the compression intensity of the sustain parameter and therefore resultant fuzz
- **FILTER:** Tone control to adjust the response of the fuzz from dull to bright

6.47 Tiny Pebble

Inspired by the iconic sweep and character of the Electro-Harmonix® Small Stone, Tiny Pebble brings compact analog phase power to your rig without compromise. Modeled to deliver rich, fluid modulation and that unmistakable swirling movement, it’s built to sit proudly on your pedalboard—small in size, huge in personality.

The following parameters are available within the Tiny Pebble component:

- **POWER (Switch):** Sets whether the Tiny Pebble Component is bypassed or engaged
- **RATE:** Use this control to adjust the speed of the phaser modulation
- **COLOR (Switch):** The COLOR switch alters the phasing feedback path, changing both the tonal response and modulation depth of the effect. Each position produces a distinct character:
    - **DOWN Position (Non-Color):** Provides a fuller, smoother phasing response with an even frequency sweep.
    - **UP Position (Color):** Introduces additional feedback into the phase circuit, emphasizing notches within the frequency spectrum. This produces a more pronounced, “hollowed-out” sound with greater harmonic movement and shifting resonance.

6.48 TEXAS RANGER

Inspired by the legendary Dallas Rangemaster — the secret weapon of players like Eric Clapton, Brian May, and Tony Iommi — TEXAS RANGER brings classic treble-boost authority to your GENOME pedalboard. Modeled as a faithful recreation of the original single-transistor circuit first built by Dallas Musical Ltd® in the 1960s, it's designed to hit your amp's front end with pure, unfiltered attitude.

The following parameters are available within the Texas Ranger component:

- **POWER (Switch):** Sets whether the Texas Ranger Component is bypassed or engaged
- **BOOST:** Shapes the overall gain response and harmonic content of the effect. At lower settings, it delivers a smoother voice — turning the control toward higher settings adds bite and breakup.

6.49 BLUESMAN

Inspired by the magnum-classic BOSS® BD-2 Blues Driver — the overdrive that captured soulful tube-amp growl and dynamic touch-sensitivity since 1995. BLUESMAN channels that timeless vibe and delivers it with precision and three-knob simplicity.

The following parameters are available within the Bluesman component:

- **POWER (Switch):** Sets whether the Texas Ranger Component is bypassed or engaged
- **LEVEL:** Adjusts the overall output volume of the Bluesman Component.
- **TONE:** Sets the brightness and frequency balance of the overdrive. Lower settings produce a warmer sound; higher settings emphasize upper mids and treble for greater definition.
- **GAIN:** Controls the amount of overdrive. Lower settings deliver light breakup with strong dynamics; higher settings increase distortion and sustain.

Automation

Please note, Automation is only available in the Plugin Variants of GENOME when instantiated in a compatible Digital Audio Workstation.

GENOME provides comprehensive tools to configure your automation preferences in production

scenarios. Within GENOME there are two categories of Automation Assignments:

- Hard-coded, non-configurable automation assignments
- 10 User-Configurable Automation Assignments (A1 - A10)

1. Hard Coded Automation Assignments

GENOME features a range of hard-coded automation assignments that are exposed to your Digital Audio Workstation. These cannot be edited and are best considered as Global Assignments. Parameters available in the GENOME's Hard Coded Automation Assignments include:

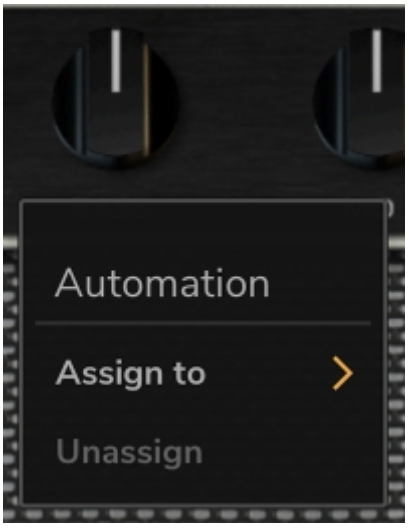
- Input Level
- Input Gate Enable/Disable
- Input Gate Threshold
- Input Gate Soft/Hard
- Output Level and more.

2. User-Configurable Automation Assignments

GENOME also features 10 user-configurable Automation Assignments allowing you to customize your Automation preferences at a RIG level.

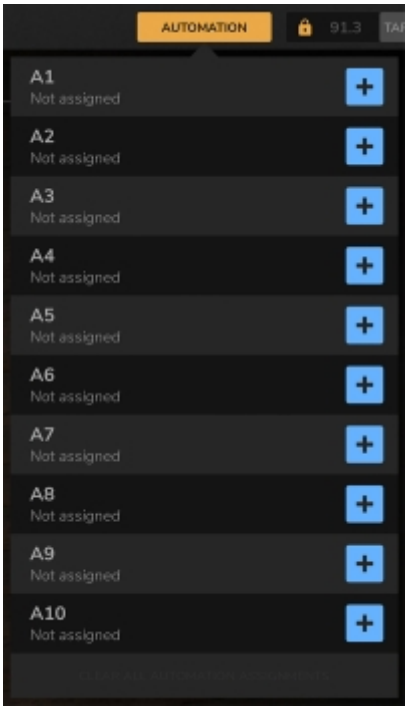
Automation Assignments can be managed in 2 ways.

For assignment of individual parameters to one of the 10 user-configurable slots:



- Right click any automatable parameter in a selected GENOME component
- Select "Assign to" and choose an available assignment slot (A1 - A10)
- Once actioned, this assignment will be exposed to your DAW and you will be able to automate this using your DAW's internal automation options

Alternatively, the Automation Assign / Unassign Window showcases - and allows management of - all User-Configurable Automation Assignments from A1 - A10 in one convenient window:



- Click the Automation button within GENOME's RIG Config pane to bring up the Automation Assign / Unassign window
- Click the "+" button within an empty Automation Assignment slot from A1 - A10. This highlights in blue all the automatable parameters of the GENOME component you are currently editing / viewing
- Click the desired parameter to Automate to assign that parameter to the Automation Assignment slot
- **Note:** You are free to navigate through effects while staying in this mode

Removing a User-Configurable Automation Assignment

Either right click an assigned parameter and select unassign, or open the Automation assign / unassign window for batch changes by clicking the X icon to terminate related assignments.

Purchasing additional DynIR Virtual Cabinets and GENOME Premium Components

Two notes' catalog contains an ever-expanding list of Components (DynIRs, PEDALs, AMPS and STUDIO FX). Within GENOME, comprehensive facilities are available to preview and purchase any components not assigned to your Two notes License in real-time within the context of your virtual RIG.

Please note: Premium Components and DynIR™ Virtual Cabinets are only available for individual purchase within GENOME Desktop (GENOME Intro, GENOME and GENOME Suite). On iOS, individual components are not available are not available for purchase; instead, users can expand their iOS setup through the following options:

- **The GENOME Suite Upgrade** — available only for GENOME iOS users (GENOME Intro iOS excluded); purchase to unlock all current and future non-FairTone and non-Artist Series

Premium Components, along with an expanded DynIR™ library (available as an in-app purchase)
- **FairTone Packs** — available as individual in-app purchases

1. AMPS, PEDALS and STUDIO FX

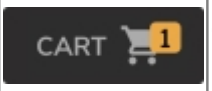
1.1 Identifying AMPS, PEDALS and STUDIO FX Not Assigned to your Two notes Account

Within GENOME's Component Menu, accessed by clicking on a blank Component Slot, non-owned components are displayed with a cart icon located next to the Component name.

1.2 Previewing AMPS, PEDALS and STUDIO FX in GENOME

In order to preview non-owned AMPS, PEDALS and STUDIO FX in GENOME, simply instantiate the Component from the Component Menu. The Component will subsequently load in Demo mode highlighted by a cart symbol overlaid above the Component name in the lane architecture alongside a GENOME RIG Builder "DEMO" overlay.

1.3 Purchasing AMPS, PEDALS and STUDIO FX in GENOME

	Click on the "ADD TO CART" Button located in the lower portion of the RIG Builder pane
	To remove the current previewed cabinet from the cart, click the "REMOVE" Button located in the lower portion of the RIG Builder pane
	Upon adding cabinets to the cart, a cart button appears in the top right hand corner of the GENOME Interface. Click this button to view the list of selected cabinets for purchase and follow the related links to complete your purchase via the Two notes website.

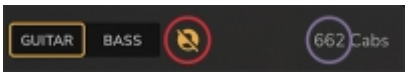
2. DynIR Virtual Cabinets

2.1 Identifying DynIR Virtual Cabinets Not Assigned to your Two notes

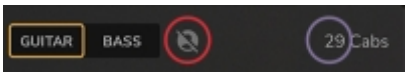
Account

Within GENOME's DynIR Component, the symbols next to the cabinet's name distinguish whether a cabinet is owned / assigned to your Two notes license or available for demo / preview.

	The preview symbol indicates that the related DynIR is not assigned to your Two notes Account and as such is available for preview only.
	The license symbol indicates the cabinet is owned and therefore available within your Two notes license.

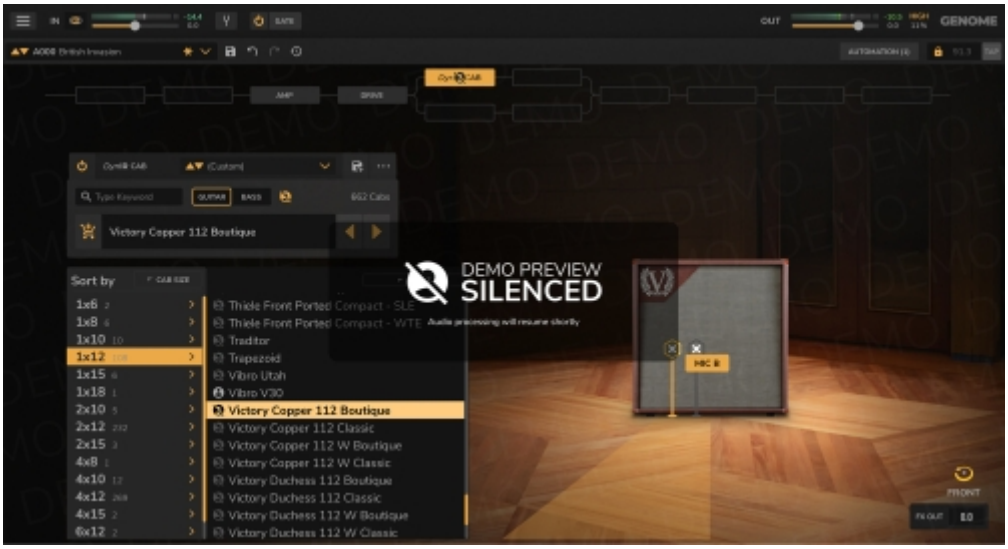


To view cabinets allocated to your Two notes Account license, simply exit Preview Mode by turning off the Preview symbol (circled in red below); you will notice the number of cabinets available in the DynIR Browser is reduced to only those assigned to your Two notes Account (circled in green below).

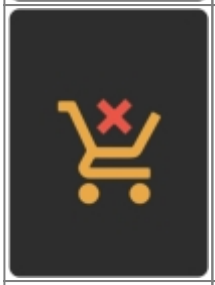
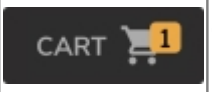


2.2 Previewing DynIR Virtual Cabinets in GENOME

To preview a cabinet, simply instantiate the related DynIR. You will notice a message is displayed in the DynIR component window warning that silences are inserted while you play. The preview symbol (circled in red below) is also present in the component block of GENOME's Lane based architecture to indicate at a quick glance that the cabinet loaded is in Preview Mode.



2.3 Purchasing DynIR Virtual Cabinets in GENOME

	Click on the cart symbol next to the cabinet's name to add the desired cabinet to the cart.
	To remove the current previewed cabinet from the cart, click the cart symbol above.
	Upon adding cabinets to the cart, a cart button appears in the top right hand corner of the GENOME Interface. Click this button to view the list of selected cabinets for purchase and follow the related links to complete your purchase via the Two notes website.

Hotkeys & Shortcuts

The Following Hotkeys & Shortcuts are available in GENOME

General

- **Ctrl/CMD + drag** - Precision edition of knobs and controls
- **Double Click on Control Label** - Reset control to default

FX Chain

- **Ctrl/CMD + drag FX block** - Duplicates the FX block to a selected insert

Studio EQ Band Nodes

- **Double Click** - Bypass/Enable band
- **Ctrl/CMD + Double click** - Delete band
- **Shift + Drag** - Locks frequency
- **Alt + Drag** - Locks Gain

Technical Support

Should you encounter a problem with your product or need general assistance regarding your purchase, Two notes Audio Engineering has developed an on-line service to provide you with fast and efficient technical support, the Two notes Help Desk. Here you can submit a ticket and a member of our support team will be glad to assist you in your enquiry.

In addition, for common questions and general reference, don't hesitate to browse the Knowledgebase.

Connect With Us!

1. The Two notes Website

Looking for more information about Two notes Audio Engineering? Your first port of call is the Two notes website. Here you will find:

- News about the company and our product portfolio
- Comprehensive information about GENOME
- Firmware & software updates across the entire Two notes product portfolio
- Access to the Two notes Store where you can buy new DynIR™ Virtual Cabinets
- An official forum where you can share tips and advice with other Torpedo users.

2. Connect With Us!

You can also follow us on Facebook, Instagram and Twitter - we also have a group on Facebook where customers from all over the world get together to discuss gear and tone, would be great to see you there!

3. Sign-up to the Newsletter

To stay up-to-date with the latest news, releases and promotions from Two notes, please subscribe to our newsletter here.