

Fender Mustang GT-Series

Amplifiers, Cabinets and Effects Descriptions

Type	Unit	Description
Amplifier	57 Bandmaster	Prized by guitarists and collectors alike, the Bandmaster delivers harmonically rich clean tones perfect for vintage rock, blues and country. Crank it up for an electrifying overdrive.
Amplifier	57 Champ	A producer's secret weapon since its inception, this compact tube amp sits perfectly in any mix with a mid-range growl and brash attitude.
Amplifier	57 Deluxe	Heard on countless hit records, this mid-range beast responds efficiently to picking dynamics and delivers both detailed cleans and aggressive snarl.
Amplifier	57 Twin	First designed to achieve big, clean tones at high volume, rock players soon learned that a twist of the volume knob revealed the '57 Twin's true nature and aggressive tendencies: pure rock-n-roll.
Amplifier	59 Bassman	One of Fender's greatest tweed amps, which began life as a bass amp. It has smooth overdrive and mid-range complexity that laid the foundation for blues rock.
Amplifier	61 Brown Deluxe	From the "Brownface" era of the Fender Deluxe, this amp splits the difference between warm aggressive tweed and the clean sounds of "Blackface" models.
Amplifier	65 Deluxe Reverb	Highly popular mid-'60s Fender with great tone whether clean or dirty, cranked in countless clubs. Has lush reverb and pulsing tremolo. Known for pristine clean tones.
Amplifier	65 Princeton	Mid-'60s Fender studio favorite with the snappy tone of a single 10" speaker. Similar the characteristics as the '65 Deluxe Reverb.
Amplifier	65 Twin Reverb	An indispensable mid-'60s stage-and-studio favorite prized for producing the Fender clean tones, from splashy surf to chickn-pickn.
Amplifier	66 GA-15	Inspired by a 1966 Gibson GA-15RVT Explorer, known for its cavernous "full-wet" reverb setting.
Amplifier	60s British	Inspired by the Vox AC30, which powered the British Invasion and produced remarkable clean and dirty tone. Offers sparkly clean tones to throaty overdrive.
Amplifier	60s Thrift	Inspired by the garage-classic 1960s Sears Silvertone beloved of today's retro/alternative players. Known for "Lo-fi grit".
Amplifier	70s British	Inspired by a late-'60s/early-'70s Marshall Super Lead, the amp that powered the dawn of hard rock. Mid-range crunch and LOUD attitude.
Amplifier	Acoustasonic	For use with piezo-equipped electric/acoustic guitars. Based on the preamp of Fender's award-winning Acoustasonic amps; flexible string-dynamics feature with selectable notch frequency.
Amplifier	Acoustic Sim	Six distinctive acoustic guitar simulations for transforming electric guitar with great-sounding acoustic tone. Paired with Acoustasonic preamp for additional tone shaping.
Amplifier	90s American	Based on the Mesa Dual Rectifier, which featured distinctive distortion that shaped the "nu-metal" sound.
Amplifier	Fender BB15	A 15-watt 1x12 combo giving clean to high-gain tones. A stellar choice for studio work. Push it to saturation at ear-friendly volumes. The Bassbreaker 15 is a classic Fender with a British twist.
Amplifier	Fender BB15 High	Based on the Fender BassBreaker amp series - three different flavors of breakup—the satisfying sound of pushed tubes full of raw, rocking tone. High gain.
Amplifier	Fender BB15 Low	Based on the Fender BassBreaker amp series - three different flavors of breakup—the satisfying sound of pushed tubes full of raw, rocking tone. Low gain.
Amplifier	Fender BB15 Med	Based on the Fender BassBreaker amp series - three different flavors of breakup—the satisfying sound of pushed tubes full of raw, rocking tone. Med gain.
Amplifier	80s British	Inspired by the Marshall JCM800, which produced quintessential '80s metal tone
Amplifier	British Colour	Inspired by the "sludgy" majesty of the Orange OR120.
Amplifier	British Watts	Inspired by the original 100-watt Hiwatt DR103, which is the classic cleaner-tone British stack.
Amplifier	Dual Showman	Based on the Fender Showman amp head, it blends the output stage of the high-powered tweed Twin and the preamp, tone stack, and tremolo effects.

Fender Mustang GT-Series

Amplifiers, Cabinets and Effects Descriptions

Type	Unit	Description
Amplifier	Fender Excelsior	An elegantly eccentric modern-day Fender model with the distinctive thump of a 15" speaker, perfect for swampy blues and lo-fi rock.
Amplifier	Friedman BE-100	The best of British amps in a single package. It has all of the punch, sustain, and tone of vintage British amps without the harshness. The sensitivity and response of this amp will blow your mind.
Amplifier	MKIIC+ Clean	Quintessential mid-80's metal tones inspired by the Mesa/Boogie Mark IIC+MB
Amplifier	MKIIC+ Lead	Quintessential mid-80's metal tones inspired by the Mesa/Boogie Mark IIC+MB
Amplifier	Metal 2000	Modern high-gain scorch based on the Peavey/EVH® 5150III. Huge gain, tight lows, aggressive mids and biting highs suited for aggressive picking.
Amplifier	Studio Pre-Amp	Direct-to-mixing-desk studio purity with clean, uncolored tonal response. The cleanest tone you can get - perfect for jazz, country and funk.
Amplifier	Studio Tube Pre-Amp	Direct-to-mixing-desk studio purity with increased tube console-like harmonic coloration.
Amplifier	Fender Super-Sonic	Modern Fender amp with two cascading preamp gain stages for pronounced sustain, producing warm saturated distortion with plenty of mids.
Cabinet	57 Champ	A producer's secret weapon since its inception, this compact tube amp sits perfectly in any mix with a mid-range growl and brash attitude.
Cabinet	65 Princeton	Mid-'60s Fender studio favorite with the snappy tone of a single 10" speaker. Similar tone characteristics as the '65 Deluxe Reverb.
Cabinet	66 GA-15	Inspired by a 1966 Gibson GA-15RVT Explorer, known for its cavernous "full-wet" reverb setting.
Cabinet	57 Deluxe	Heard on countless hit records, this mid-range beast responds efficiently to picking dynamics and delivers both detailed cleans and aggressive snarl.
Cabinet	61 Brown	From the "Brownface" era of the Fender Deluxe, this amp splits the difference between warm aggressive tweed and the clean sounds of "Blackface" models.
Cabinet	65 Deluxe	Highly popular mid-'60s Fender with great tone whether clean or dirty, cranked in countless clubs. Has lush reverb and pulsing tremolo. Known for pristine clean tones.
Cabinet	1x12 SuperSonic	22-watt 1x12, more sustain and harmonic richness than the '65 Deluxe
Cabinet	1x12 EV	Extremely loud compared to a V30, crystal clear, no breakup, tight bass, punchier, cleaner sound. Based on open-back Mesa Boogie Mark IC+ with EVM12L speaker.
Cabinet	1x12 BB15	A 15-watt 1x12 Celestion V-type speaker giving clean to high-gain tones. A stellar studio choice. Push it to saturation at ear-friendly volumes. The Bassbreaker 15 is a classic Fender with a British twist.
Cabinet	57 Twin	First designed to achieve big, clean tones at high volume, rock players soon learned that a twist of the volume knob revealed the '57 Twin's true nature and aggressive tendencies: pure rock-n-roll.
Cabinet	65 Twin	An indispensable mid-'60s stage-and-studio favorite prized for producing the Fender clean tones, from splashy surf to chicken-pickin'.
Cabinet	Excelsior	An elegantly eccentric modern-day Fender model with the distinctive thump of a 15" speaker, perfect for swampy blues and lo-fi rock.
Cabinet	2x12 SuperSonic	Modern Fender amp with two cascading preamp gain stages for pronounced sustain, producing warm saturated distortion with plenty of mids.
Cabinet	57 Bandmaster	Prized by guitarists and collectors alike, the Bandmaster delivers harmonically rich clean tones perfect for vintage rock, blues and country. Crank it up for an electrifying overdrive.
Cabinet	59 Bassman	One of Fender's greatest tweed amps, which began life as a bass amp. It has smooth overdrive and mid-range complexity that laid the foundation for blues rock.
Cabinet	2x12 Blue	Based on VOX AC30 with Celestion G12 T530s. It has glorious dampened attack, warm lows, mellow upper-mids and brilliant bell-like top-end. Develops beautiful musical compression when pushed. According to tone enthusiasts worldwide, the Blue is the benchmark for guitar speaker perfection.
Cabinet	4x12 75W	Not many manufacturers of 4x12s @ 75 watts. Based on Hiwatt SE4123? Creates A LOT of noise

Fender Mustang GT-Series

Amplifiers, Cabinets and Effects Descriptions

Type	Unit	Description
Cabinet	4x12B 75W	Not many manufacturers of 4x12s @ 75 watts. Based on Hiwatt SE4123? Creates A LOT of noise
Cabinet	4x12 GB	Based on a Marshall 4x12 cabinet with four Celestion G12M-25 Greenbacks. Model 1960 AX. Voiced with a mid-range punch and beautifully detailed highs. With less headroom, the speakers gently break up the sound giving the overdrive more depth. Noisy Amp cabinet.
Cabinet	4x12B GB	Based on a Marshall 4x12 cabinet with four Celestion G12M-25 Greenbacks, same as 4x12 GB cab, but brighter. Noisy Amp cabinet
Cabinet	4x12 V30	Modeled after the ENGL 4x12 V30 Guitar Cabinet with 4 Celstion V30 speakers, or the Fender custom shop Tonemaster 4x12 with vintage V30 Celestions, not sure which.
Cabinet	4x12B V30	Modeled after the ENGL 4x12 V30 Guitar Cabinet with 4 Celstion V30 speakers, or the Fender custom shop Tonemaster 4x12 with vintage V30 Celestions, not sure which. Brighter sound than 4x12 V30.
Cabinet	4x12 Rct	The Mesa/Boogie 4x12 Rectifier Standard Slant speaker cabinet with Celestion V30 that gives you that thunderous low end you crave.
Cabinet	4x12 Sol	Based on the Soldano cabinet - excellent-sounding, well-balanced speaker with a voicing that compliments tube amp heads beautifully.
Cabinet	4x12 Frd	Based on the Friedman closed-back speaker cab, with 2 Celestion V30's and 2 Celestion G12M-25 Greenbacks. It has a broad mid-range and restrained top-end, giving a forward, punchy attitude and searing lead tone without fizz.
Cabinet	4x12B Frd	Same as 4x12 Frd, with brighter sound.
Cabinet	2x15 D130	Based on the Fender Dual Showman with JBL 15" D130 speakers. Big, rich, deep tone similar to a Twin but not having the Twin's reverb circuit. Lots of glassy, clean headroom - an ideal pedal platform with a warm tube tone.
Dynamics & EQ	Compressor	Same as Simple Compressor, with added gain, threshold, attack and release controls. Adds sustain without breaking up.
Dynamics & EQ	EQ Parametric	Parametric equalizers offer more precision to affecting sound. Like the graphic equalizer, each frequency can have an increase/decrease to decibels/volume. But while graphic equalizers have fixed frequencies, parametric equalizers can choose a center/primary frequency.
Dynamics & EQ	EQ 5 Graphic	Fixed EQ at 80/240/750/2.2k/6.6k with Gain
Dynamics & EQ	EQ7 Graphic	Fixed EQ at 100/200/400/800/1.6k/3.2k/6.4k with Gain
Dynamics & EQ	Metal Gate	Inspired by the ISP Technologies Decimator II G string Pedal - ideal for high-gain metal, with a very fast attenuation curve that still lets playing dynamics cut through.
Dynamics & EQ	Simple Compressor	Compressor effect inspired by the classic MXR Dyna Comp. Adds sustain and texture to tone.
Dynamics & EQ	Sustain	Inspired by the MXR M-163 Sustain, a rare 80s compressor that behaves like a limiter. Attack time is very short.
Stompbox Effects	Big Fuzz	Distortion effect inspired by the Electro-Harmonix Big Muff, the sound of garage grunge of endless sustain and warmth, thick rhythm tones.
Stompbox Effects	Blackbox	Distortion effect inspired by the Pro Co RAT - Bight and brash accentuating picking attack.
Stompbox Effects	Fuzz	A classic 60s stompbox with dynamic, thick, woolen distortion.
Stompbox Effects	Greenbox	Overdrive effect inspired by the original late-'70s Ibanez TS808 Tube Screamer. Increases mid-range and custs low-end, perfect for solos.
Stompbox Effects	Mythic Drive	Inspired by the '90s-era Klon Centaur; a smooth germanium-diode overdrive with subtle character that blends clean and distorted signals without significantly altering tone.
Stompbox Effects	Octobot	Basic Octave-downer with some sizzle factor
Stompbox Effects	Orangebox	Distortion effect inspired by the original late-'70s Boss DS-1 - used with already distorted amps, it pushes distortion to the extreme.
Stompbox Effects	Overdrive	Designed to emulate the sound of a tube amp when increasing the volume - warm, crunchy sound for blues and rock.

Fender Mustang GT-Series

Amplifiers, Cabinets and Effects Descriptions

Type	Unit	Description
Stompbox Effects	"Ranger" Treble Booster	Distortion effect inspired by the '60s-era Dallas Rangemaster - extreme treble booster that creates a meaty, classic blues or rock tone.
Stompbox Effects	Round Fuzz	Basic fuzz pedal
Stompbox Effects	VariFuzz	Advanced fuzz pedal with selectable variation.
Stompbox Effects	Yellowbox	Distortion effect inspired by the '70s-era MXR Distortion Plus - offers warmer harmonics with less mid-range focus.
Modulation	Chorus Triangle	Distinctive chorus effect that uses a triangle wave for modulation, adds thickness and lushness.
Modulation	Harmonic Tremelo	Basic tremelo with tap option for tremelo rate
Modulation	P90 Phaser	Phase shifter effect inspired by the classic '70s MXR Phase 90 - adds a subtle chewy texture to clean or distorted tones.
Modulation	Phaser	Long-indispensable jetliner "whoosh" (swirling ethereal feel) heard on countless recordings.
Modulation	Ring Modulator	Creatively non-harmonic dissonance from the early era of electronic music - sounds robotic or otherworldly.
Modulation	Sine Chorus	Smoothly rounded chorus effect that uses a sine wave for modulation. More dramatic than the Triangle Chorus, creating a more obvious swoop.
Modulation	Sine Flanger	Smoothly rounded flanging effect that uses a sine wave for modulation. Reminiscent of a jet engine taking off.
Modulation	Sine Tremelo	Smoothly pulsating tube bias tremolo, as heard in amps such as the Fender Princeton Reverb.
Modulation	Triangle Flanger	Distinctive flanging effect that uses a triangle wave for modulation. Adds feeling of motion to a static sound, makes mono input sound more full in a stereo setting.
Modulation	Vibe Unit	Appears to be based on the Electro-Harmonix Good Vibes with tap option for tremelo rate
Modulation	Vibratone	Classic late-'60s/early-'70s Fender effect with a rotating speaker baffle, Leslie-style. The ultimate vintage chrous.
Modulation	Vintage Tremelo	Classic Fender "stuttering" photoresistor tremolo, as heard in Fender amps such as the Twin Reverb.
Filters & Pitch	Pitch Shifter (Chromatic)	Simple pitch shifter that adds another harmonic note below the dry signal pitch.
Filters & Pitch	Diatonic Pitch	Pitch shifter that produces a chosen musical interval to create harmonized notes in key.
Filters & Pitch	Envelop Filter	An envelope filter is a tone altering effect that is controlled by the dynamics of your playing. As you play louder, that change in tone gets more intense. Kinda like an auto-wah.
Filters & Pitch	Pedal Wah	Dual-mode wah inspired by the Dunlop Cry Baby and '60s-era Vox Clyde McCoy wah pedal.
Filters & Pitch	Step Filter	Rhythmically and random choppy modulation effect that dices notes into distinctly alternating "steps".
Filters & Pitch	Touch Wah	Similar to Pedal Wah, but controlled by picking dynamics rather than an expression pedal.
Delay	Ducking Delay	Delayed notes "duck" out of the way while playing, and fill in gaps when not playing. Swells before receding.
Delay	Memory Delay	Inspired by the EH Deluxe Memory Man delay, a late 70s delay pedal that uses bucket-brigade technology which imparts a unique character to the delay repeats and modulation.
Delay	Modulated Delay	
Delay	Mono Delay	Clean, simple and pristine signal repetition.
Delay	Mono Echo Filter	Mono echo with an evenly spaced sweeping wah-like effect on the signal repetitions.
Delay	Mono Tape Delay	Based on the analog classic Maestro Echoplex, which had wobbly tape imperfections that created distinctive "wow" and "flutter".
Delay	Multi-Tap Delay	Rhythmic delay that can be subdivided into multiple "taps" with differing time intervals, creating multiple rhythmic repeats.

Fender Mustang GT-Series

Amplifiers, Cabinets and Effects Descriptions

Type	Unit	Description
Delay	Ping-Pong Delay	Repetitions in the stereo field alternate between right and left, imparting a “ping pong” effect.
Delay	Reverse Delay	Reverses the shape of notes for the classic “backwards guitar” effect. Think psychedelic 60s.
Delay	Stereo Echo Filter	Stereo echo with an evenly spaced wah-like effect on the signal repetitions.
Delay	Stereo Tape Delay	Similar to Tape Delay, but with stereo field expansion.
Delay	2290 Delay	Inspired by the TC Electronic TC 2290 delay, a 80s studio standard. Gives crisp repeats and panning/modulation options.
Reverb	63 Spring	Classic early-'60s standalone Fender reverb effect reminiscent of surf music.
Reverb	65 Spring	Fender reverb effect built into classic mid-'60s Fender amps. A simpler version of the '63 Spring Reverb. A classic must-have yet today.
Reverb	Ambient	Subtle reverb effect typical of smaller rooms (even smaller than Small Room reverb).
Reverb	Arena	Simulates the long-trailing reverberation typical of large stadiums and arenas.
Reverb	GA-15 Reverb	Based on the '60s-era Gibson GA-15 amp reverb, unique in its ability to go “full wet” (no dry signal). Produces a very swimming and cavernous tone.
Reverb	Large Hall	Strong, bright reverb simulating the size of, for example, a major performance hall and other large, cavernous spaces.
Reverb	Large Hall Mod Reverb	Similar to Mod Small Hall Reverb above, ♂with modulation added to internal structure of Fender Large Hall
Reverb	Large Plate	Based on the pool table-sized EMT 140. Mimics a vibrating steel plate, creating a luscious sound and added resonance.
Reverb	Large Room	Warm-sounding kind of reverb heard in larger rooms that aren't halls, such as many nightclubs.
Reverb	Shimmer	Sonically radiant combination of reverb and two-octave pitch shift which hovers above the played note.
Reverb	Small Hall	Simulates the kind of bright reverb often heard in, for example, a hall the size of a movie theater or other intimate hall setting.
Reverb	Small Mod Hall Reverb	Builds on Fender's Small Hall Reverb by ♂adding lush modulation to internal reverb structure. Added high- and ♂low-frequency cut controls further expand creative possibilities.
Reverb	Small Plate	Resonantly metallic reverb with more density and flatness than room and hall reverbs. Creates a harsh metallic sound.
Reverb	Small Room	Warmer, less echo-y reverb typical of smaller spaces and classic echo chambers.