

FAZLEY

Core-FX3

Guitar/Bass AMP Modeler Multi Effects Processor

User instructions & warnings

Battery hazard:

The Fazley Core-FX3 is equipped with a built-in Li-ion battery.

The built-in battery has a capacity of 2000 mAh and provides around 8+ hours of use on a full charge.

The battery is protected by the metal housing of the FX3. The battery cannot be replaced by the user.

CAUTION

Do not expose batteries to excessive heat such as sunshine, fire and the like.

Do not leave batteries in an extremely high-temperature environment, as this may cause explosions or leakage of flammable liquids or gas.

Do not burn batteries, do not place batteries in a hot oven, and do not crush or cut batteries, as this may cause explosions.

Do not subject batteries to extremely low air pressure (high altitudes), as this may cause explosions or leakage of flammable liquids or gas.

Do not dispose of this product with general household waste. Batteries can contain substances that may harm the environment. If they are properly recycled, used batteries are a valuable source of reusable materials. Contact your local government for information on battery disposal.

Preface

Fazley Core-FX3 is a versatile guitar/bass effects processor. Besides a rich set of effects, it also has looper and drum functions. Next to the regular input and output jacks, it has an external pedal input jack and an XLR output jack, so you can use an external pedal to add more expression to your playing. It has 120 preset slots: the first 54 contain factory presets, and you can overwrite any preset with your own sound. In BANK mode, 3 presets form 1 bank, so you can switch presets quickly. It has 7 effect modules, which provide Noise Gate, Boost, Compressor, 60 preamps, 3-band EQ, 8 modulation effects, 5 delays, 6 reverbs, 60 IR CAB slots, 4 external expression pedal wah effects and more. The built-in battery lets you play anywhere without a power outlet.

The computer software and mobile app can only be downloaded by scanning the QR code at the back of this manual. They let you edit, swap, share, import and export presets, import IR files and import AMP module data. Compatible NAM (Neural Amp Modeler) captures can also be used: the app converts the NAM file into a format supported by the Core-FX3 and imports it into the AMP module. Supported formats depend on the installed firmware and app version. With the computer software you can also restore the factory settings and update the firmware. The Core-FX3 also offers BT music playback, headphone monitoring, mobile OTG recording and a computer sound card function. It is a versatile, portable effects unit with an excellent sound.

Attentions

■ The power supply:

The built-in battery lasts approximately 8 hours on a full charge. Charge it with a 5 V USB adapter or a power bank. With a 5 V/2 A adapter, a full charge takes about 5 hours. Do not keep using the unit for a long time when the battery is low, as this may cause unstable operation; charge it in time.

■ **The connection:**

Be sure to turn off the power of related equipment before connecting or disconnecting the device.

■ **The electrical interference:**

The electromagnetic waves of radios, televisions and other equipment may cause interference, so keep the unit away from radios, televisions and other equipment.

■ **The location:**

To avoid deformation, discoloration or other serious damage, do not expose this unit to the following conditions:

a. Heat sources b. Magnetic fields c. Sunlight

d. High temperature or humid locations

e. Excessively dusty or dirty locations

f. Strong vibrations or shocks

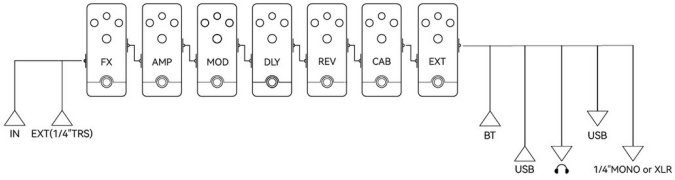
Performance overview

■ Supports third-party IR and AMX data and NAM captures (converted via the app)
■ High-definition screen
■ Freely adjustable effect chain
■ Three multi-function foot-switches
■ ANN audio modeling algorithm
■ Computer sound card function
■ 120 preset slots
■ Mobile OTG recording function
■ DLY supports Freeze: hold the delay sound indefinitely
■ Mobile and PC software
■ BT music playback
■ 1/8" stereo headphone jack

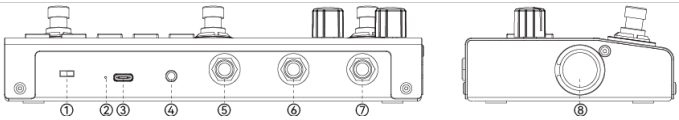
- XLR output jack
- 1/4" TRS jack for an external expression pedal
- LOOPER function
- DRUMMER function
- MIDI pedal via USB for extra foot-switches
- 7+1 effects can be used at the same time
- TAP tempo for MOD, DLY and DRUM
- Battery life of 8 hours
- USB 5 V power supply
- BANK mode
- C foot-switch with customizable target screen
- Drum is intelligently synchronized with the LOOP

Effects chain diagram

(The order of the 7 effect modules can be customized.)



Rear panel



① Power switch.

② Charging indicator: during normal use the indicator is off. While charging it is red, and it changes color when the battery is fully charged.

③ USB port: power supply, computer sound card, data exchange with the computer, OTG recording and more. Tip: with the included USB cable and an OTG adapter (sold separately), you can connect a phone and record audio and video in real time with a third-party app.

Loopback, a common sound card function, is switched on or off in the software. It is on by default. When loopback is on, music from the computer or phone (including USB and BT music) is recorded on the same track together with your instrument. When loopback is off, only the instrument on the IN jack is recorded, which is more convenient when you record instruments on separate tracks.

④ Headphone output: 1/8" stereo jack for headphones.

⑤ EXT: 1/4" TRS jack for an external expression pedal.

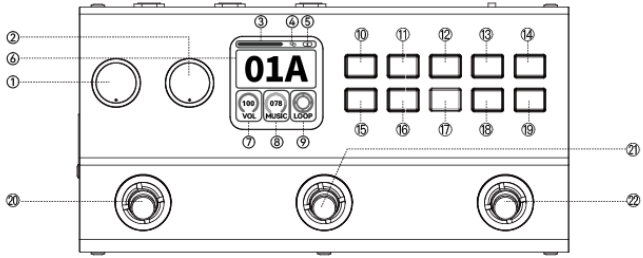
Note: use a stereo (TRS) cable to connect the expression pedal. With a mono cable the pedal will not work properly.

⑥ IN: 1/4" mono jack for guitar, bass or other instruments.

⑦ OUT: 1/4" mono output jack, for an amplifier, speaker or mixing console.

⑧ XLR output jack (male).

Front panel



① Master: controls the final output volume of the unit.

② PARA knob (rotary encoder with push function): turn it to select items or adjust parameters, and click it to enter, exit or confirm items. Press and hold for 1 second to display the "Save to" screen, press and hold for 2 seconds to display the "Swap to" screen. On the "Save to" or "Swap to" screen, click the HOME button to exit and return to the main screen.

③ Real-time level display of the IN jack input.

④ BT symbol: when the symbol is off, BT is not enabled. When it blinks, BT is enabled but not connected. When it is lit continuously, BT is connected.

⑤ Battery status.

⑥ Preset number: when this number is selected with the PARA knob, turn the knob to switch presets quickly. The unit has 120 preset slots. The first 54 presets (01A–18C) contain factory sounds, of which presets 40–54 (14A–18C) are bass sounds. When restoring the factory settings, you can restore the first 54 presets only, or all 120 presets at once.

Note: this is done in the mobile app or the computer software.

⑦ Volume of the current preset.

⑧ Volume of the BT and USB input.

⑨ Target screen of the C foot-switch.

⑩ HOME button with light / BT switch (with BT status light): click HOME to display the main screen, and press HOME again to enter the module screen. Hold the button to switch BT on or off. Light off: BT is off. Light flashing: BT is switching on but is not connected. Light on: BT is connected.

The screen displayed after switching on is the main screen. Here you can quickly see the current preset, the preset volume, the BT playback volume, the target screen of the C foot-switch and more.



On the module screen, use the PARA knob to change the order of the 7 modules. The B foot-switch selects the module to control and the A foot-switch switches it on or off (Stomp mode).



⑪ FX module button with light: at any time, long-press the button to switch the module on or off quickly. Click the button to open the parameter screen of the module, and click again to switch the module on or off. Light on: the module is on. Light off: the module is off. When the parameter screen is displayed, use the PARA knob to adjust any effect and parameter on the screen.

Tip: the DRUM and LOOP buttons work differently. Click the DRUM button to switch the drum function on or off, and long-press it to open the DRUM parameter screen. The LOOP function can only be started from the LOOP screen. All other module buttons can be long-pressed at any time to switch the module on or off quickly.

⑫ AMP module button with light.

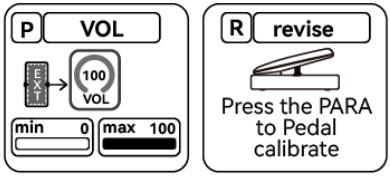
⑬ MOD module button with light: when the MOD settings screen is displayed, you can tap the Speed of the effect with the B foot-switch. The light of the B foot-switch blinks at the set speed.

⑭ DLY module button with light: when the DLY settings screen is displayed, you can tap the Time of the effect with the B foot-switch. The light of the B foot-switch blinks at the set time. When the DLY settings screen is displayed and DLY is on, hold the B foot-switch to start the Hold function: after 1.5 seconds the unit captures the delay sound at that moment. As long as you keep the foot-switch pressed, this sound continues. When you release it, the Hold sound stops immediately.

⑮ REV module button with light.

⑯ IR CAB module button with light.

⑰ EXT module button with light (external expression pedal): when the EXT parameters are displayed, use the PARA knob to select the pedal calibration function in the upper left corner. You can also open the calibration function by long-pressing the B foot-switch. Follow the instructions on the screen to calibrate the pedal. After each step, click the PARA knob or press the B foot-switch to continue. Long-press the B foot-switch or turn the PARA knob to exit the calibration function.



⑱ LOOP module button with light: on the LOOP screen, this button works the same as the B foot-switch. On other screens, press it to open the LOOP screen; long-pressing has no effect. While the looper is recording, playing or paused, the LOOP button stays lit on other screens.

⑲ DRUM module button with light: long-press the DRUM button to open the DRUM screen; this works differently from the other buttons. Click the DRUM button at any time to switch the drum function on (button lit) or off (light off). When the DRUM parameter screen is displayed, the A foot-switch switches DRUM on or off, and you can tap the BPM with the B foot-switch. The light of the B foot-switch flashes at the set BPM.

⑳ A foot-switch with light: on the main screen, selects the previous preset. On some other screens it switches modules on or off. On the tuner screen, press A to stop. On the LOOP or DRUM screen, long-press A to switch between the LOOP screen and the DRUM screen. On the main screen, long-press the C foot-switch to enter or exit BANK mode.

In BANK mode, press A+B together for BANK− and B+C together for BANK+. One bank contains 3 presets, which you select with the A, B and C foot-switches.

Note: in BANK mode you can switch presets quickly, but the C foot-switch loses its CTRL function.

Also try the preset pre-selection function. On the main screen in normal mode, press A+B together to start pre-selection. The A and B

foot-switches keep flashing to show that the screen does not match what you hear. Press A or B to select the preset you want in advance. Then press A+B together to load the preset, or long-press A+B to exit pre-selection.

㉑ B foot-switch with light: on the main screen, selects the next preset. On the module screen, selects modules. On the tuner screen, press B to switch to BYPASS mode. On the MOD parameter screen, tap B to set the Speed; on the DLY parameter screen, tap B to set the Time. On the DLY parameter screen with the effect switched on, hold B to start the Hold function (the delay sound is frozen and continues indefinitely). On the EXT screen, long-press B to start or exit pedal calibration, and press B to confirm each step. On the DRUM parameter screen, tap B to set the BPM; the light of the B foot-switch flashes at the set BPM. On the LOOP screen, B records, plays, stops, deletes, overdubs and undoes/restores.

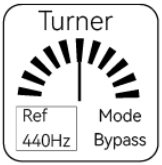
The table below shows how the B foot-switch works on the LOOP screen.

Operation of the B foot-switch	Function/status
1. Press the foot-switch	Recording
2. Press the foot-switch when the track is finished	Playing
3. Press the foot-switch while playing	Overdub (press on the beat to connect seamlessly to the previous recording)
4. Long-press the foot-switch while recording/playing	Delete/undo/restore a track (deletes a single track, or undoes/restores the last recording when overdubbing)
5. Double-press the foot-switch while recording/playing	Pause
6. Long-press after pausing	Delete all recordings

㉒ C foot-switch with light: switches directly to a screen of your choice (the target screen). Setting method 1: open the target screen and

long-press the C foot-switch; when its light flashes, the setting is saved. Setting method 2: set the target screen on the main screen with the PARA knob. On any other parameter screen, press C to jump to the target screen. On the target screen or main screen, press C to switch between the two. (In BANK mode, C selects the third preset of the bank, so this function is not available in BANK mode.) On the main screen, long-press C to switch between BANK mode and normal mode, so you can choose whether C works as CTRL switch or as preset switch in BANK mode. In normal mode, press B+C together to open the tuner; in BANK mode, long-press B+C. To exit the tuner, click a module button, press B+C or press C. On the LOOP screen with DRUM switched on, the light of the C foot-switch flashes at the BPM of the drum.

Tip: the image shows the tuner screen. There are two settings: "Ref" selects the reference frequency of A (430–450 Hz), and "Mode" selects whether the signal passes through while tuning (Bypass) or is muted (Mute).



Effects modules

I: FX module

(Choose Noise Gate, NG + Boost or NG + Compressor; with all combinations, up to 7+1 effects can be used at the same time.)

1. AI Gate

- Gate: adjusts the intensity of the AI Noise Gate. At 0, the effect is off.

2. Compress (Noise Gate can be added)

- Gate: adjusts the intensity of the AI Noise Gate. At 0, the Noise Gate is off.
- Sustain: combines the compression threshold and ratio; the higher the value, the stronger the compression.
- Attack: how quickly the compressor reacts after the signal exceeds the threshold. The higher the value, the slower the compression starts; the lower the value, the faster it starts.
- Level: adjusts the output volume of this module.
- Blend: sets the mix between the effect signal and the original (dry) signal.

3. F Compress

- Ratio: adjusts the compression ratio.
- Thd: adjusts the threshold at which compression starts.
- Attack: how quickly the compressor reacts after the signal exceeds the threshold. The higher the value, the slower the compression starts; the lower the value, the faster it starts.
- Tone: adjusts the brightness of the compression effect.
- Level: sets the final output volume of the module.
- Blend: sets the mix between the effect signal and the original (dry) signal.

4. A Boost (Noise Gate can be added)

- Gate: adjusts the intensity of the AI Noise Gate. At 0, noise reduction is off.
- Gain: adjusts the amount of gain of the effect.
- Bass: adjusts the low frequencies of the effect.
- Mid: adjusts the mid frequencies of the effect.
- Treble: adjusts the high frequencies of the effect.
- Level: adjusts the volume of the effect.

5. B Boost (Noise Gate can be added)

- Gate: adjusts the intensity of the AI Noise Gate. At 0, noise reduction is off.
- Gain: adjusts the amount of gain of the effect.
- Bass: adjusts the low frequencies of the effect.
- Mid: adjusts the mid frequencies of the effect.
- Treble: adjusts the high frequencies of the effect.
- Level: adjusts the volume of the effect.

6. Boost OD (Noise Gate can be added)

- Gate: adjusts the intensity of the AI Noise Gate. At 0, noise reduction is off.
- Gain: adjusts the amount of gain of the effect.
- Grit: adjusts the overdrive saturation of the effect.
- Level: adjusts the volume of the effect.

II: AMP module (1–50 guitar preamps, 51–60 bass preamps)

- Gain ● Level ● Bass ● Mid ● Treble

III: Modulation module

1. Chorus

- Speed
- Depth
- Mix: adjusts the ratio between dry and wet signal.

2. Phaser

- Speed
- ParamA: MidCut. The higher the value, the more mid frequencies are cut from the effect. This parameter is mainly intended for distorted sounds.
- ParamB: Resonance, adjusts the resonance of the phaser effect.
- Feedback: adjusts the amount of phaser feedback.

3. Tremolo: a change in signal level controlled by a low-frequency oscillator (LFO).

- Speed
- Depth
- Level: adjusts the output volume of this module.

4. Flanger: works on the same principle as chorus, but with a shorter delay time and feedback (repeats). This gives the typical, exaggerated up-and-down sweeping effect.

- Speed
- Depth
- Feedback: adjusts the amount of feedback of the sweep effect.
- Mix: adjusts the ratio between dry and wet signal.

5. Vibrato: modulates the pitch of the incoming signal. The result is similar to the vibrato used by singers. Unlike chorus or flanger, no dry signal is mixed in.

- Speed
- Depth

6. Univibe: a unique sound, a combination of chorus and phaser.

- Speed
- Depth
- Mix

7. Autofilter: a wah sound that moves automatically through the set frequency range; suitable for guitar and bass.

- Speed
- Min: lowest frequency of the filter sweep. The higher the value, the more the low and mid frequencies of the wet signal stand out.
- Max: highest frequency of the filter sweep. The higher the value, the more the mid and high frequencies of the wet signal stand out.
- Mix
- Feedback

8. Wah-Wah: automatic wah effect that creates a regular, rippling movement based on the set frequency parameters.

- Speed: adjusts the speed of the effect.
- Q: ratio between the center frequency and the bandwidth.
- Mix: adjusts the ratio between dry and wet signal.
- Width: adjusts the width of the waveform.
- Level: adjusts the output volume of this module.

9. Sense-Wah: follows the dynamics of your playing and reacts to how hard you play.

- Sense: adjusts the sensitivity; the higher the value, the more sensitive.
- Attack: how quickly the effect reacts. The higher the value, the slower it starts; the lower the value, the faster it starts.

- Q: ratio between the center frequency and the bandwidth.
- fPeak: adjusts the feedback of the frequency sweep in the wet signal.
- Mix: adjusts the ratio between dry and wet signal.
- Width: adjusts the width of the waveform.

IV: Delay module

1. Analog: the sound of an analog delay, warm and with a vintage character.

- Time: adjusts the speed of the repeats, 600–60 BPM.
- Feedback: the number of repeats.
- Mix: adjusts the ratio between dry and wet signal.
- Phaser: adds a phaser effect to the delay signal. This parameter sets the amount.
- Pitch: adds slight detuning to the delay signal. This parameter sets the amount of detuning, for a slightly shifted, charming vintage sound.

2. Ducking Delay: the delay signal is suppressed while you play and then gradually swells. This keeps your playing clear: the delay is felt more than heard.

- Time: adjusts the speed of the repeats, 600–60 BPM.
- Feedback: the number of repeats.
- Mix: adjusts the ratio between dry and wet signal.
- Unpack: the higher this value, the smoother the delay signal swells back after being suppressed.
- Speed: adds a chorus effect to the delay signal. This parameter sets the chorus speed.
- Depth: sets the depth of the chorus.

3. dTape: tape delay that recreates the typical sound of a tape machine. You get the warmth and smoothness of a professional tape machine, including real tape characteristics such as CRINKLE, BIAS and more.

- Time: adjusts the speed of the repeats, 600–60 BPM.
- Feedback: the number of repeats.
- Mix: adjusts the ratio between dry and wet signal.
- Grit: works as TAPE BIAS and sets the bias of the tape machine, from under-biased to over-biased. At higher values the delay signal sounds like overdrive. Bias sets the dynamic range and headroom of the delay signal.
- Speed: works as TAPE CRINKLE and sets the amount and severity of tape irregularities, such as friction, creases, splices and dirt. This follows the tape speed. Minimum: a fresh, clean tape. Maximum: a tape that has been mangled and chewed for years.
- Depth: sets the amount of mechanical tape speed fluctuation. This gives the natural modulation of a tape machine, similar to a chorus. Minimum: a well-tuned, serviced tape machine. Maximum: a tape machine in need of service. In between you get a natural tape modulation.

4. Dual Delay: two independent delays. The time offset between the first and second echo creates an interesting rhythmic effect.

- Time: adjusts the speed of the repeats, 1200–120 BPM.
- Feedback: the number of repeats.
- Mix: adjusts the ratio between dry and wet signal.
- Time-Mode: adjusts the time offset between the two echoes. At minimum there is no offset; the higher the value, the larger the offset.
- Speed: adds a chorus effect to the delay signal. This parameter sets the chorus speed.
- Depth: sets the depth of the chorus.

5. Lofi Delay: a special, vintage and destructive delay. The delay signal sounds filtered, like an old vinyl record, with noise and other lo-fi characteristics.

- Time: adjusts the speed of the repeats, 600–60 BPM.

- Feedback: the number of repeats.
- Mix: adjusts the ratio between dry and wet signal.
- Grit: the higher the value, the more the delay signal sounds like overdrive.
- Speed: adds a chorus effect to the delay signal. This parameter sets the chorus speed.
- Depth: sets the depth of the chorus.

V: Reverb module

1. Room reverb: simulates a relatively small, simple room in which many reflections are absorbed by soft materials and the sound is reflected by the walls.

- Decay: adjusts the length of the reverb.
- Mix: adjusts the ratio between dry and wet signal.
- HPass: high-pass filter, for the wet signal only.
- LPass: low-pass filter, for the wet signal only.
- Depth: the pitch of the wet signal rises and falls slightly, for a vintage, charming background sound.

2. Hall reverb: a wide, slightly diffuse reverb that simulates a large space.

- Decay ● Mix ● HPass ● LPass ● Depth

3. SWELL reverb: the reverb gradually swells behind the dry signal for subtle, evolving textures, as if there were a volume pedal on the wet signal.

- Decay
- Mix: remove the dry signal and set RiseTime to 0 to imitate the sound of string instruments such as the violin.
- HPass
- LPass

- RiseTime: adjusts the swell time. Choose shorter times for solos and longer times for ambient chords.

4. Spring reverb: a common type of reverb. The signal is sent through a spring tank and a pickup captures the resonance of the springs, to simulate the reverb of a room.

- Decay
- Mix
- HPass
- LPass
- Combs: sets the number of springs.

5. Shimmer reverb: a pitch-shifted sound is added to the wet signal. By adjusting the pitch you get dissonant intervals for an eerie background, or harmonic intervals for a radiant, unearthly atmosphere. With Amount you go from subtle shimmer to full, majestic splendor.

- Decay
- Mix
- Tone: adjusts the brightness of the reverb signal.
- Pitch: adjusts the pitch of the shifted sound. Minimum: same as the original. Maximum: two octaves above the original.
- Amount: adjusts the amount of pitch-shifted sound.

6. Cloud reverb: a lush, spacious ambient reverb in which the music seems to come from all sides. Cloud reverb turns a simple guitar or synth sound into a full ensemble.

- Decay
- Mix
- HPass
- LPass

● Diffusion: softens the early reflections for a more diffuse reverb. The higher the Diffusion, the smoother and softer the reverb, and the more naturally delay and reverb blend.

VI: IR CAB module (1–50 guitar cabinet simulations, 51–60 bass cabinet simulations)

● Level

● Low cut: adjusts the low cut frequency, 20–300 Hz. At 300 Hz, frequencies below 300 Hz are suppressed.

● High cut: adjusts the high cut frequency, 18,000–5000 Hz. At 5 kHz, frequencies above 5000 Hz are suppressed.

VII: EXT module (external expression pedal, with pedal calibration function)

1. VOL: volume pedal.

● VOL: current volume of the pedal.

● min: minimum volume of the pedal.

● max: maximum volume of the pedal.

2. X-Wah: works between the low and mid frequencies. It gives a cool, clear tone that sounds transparent and smooth.

● POS (position): filter peak.

● min: minimum peak value.

● max: maximum peak value.

3. Funk-Wah: works in the high frequencies: it stands out without dominating and blends in well.

● POS (position) ● min ● max

4. Slide-Wah: made for high-gain distortion: a penetrating tone with sweet, rich highs.

● POS (position) ● min ● max

5. Cry-Wah: works between the low and mid frequencies, with a moderate sweep and a neutral tone.

● POS (position) ● min ● max

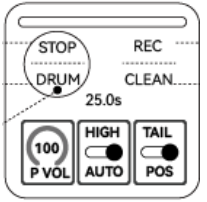
VIII: Loop recording function

● VOL: volume of the loop module.

● AUTO (OFF/LOW/MID/HIGH): trigger sensitivity of automatic recording.

● POS (HEAD/TAIL): places the LOOP module at the beginning (HEAD) or end (TAIL) of the effect chain.

● STOP: press the A foot-switch.
● DRUM: long-press the A foot-switch.
● REC: press the B foot-switch.
● CLEAN: long-press the B foot-switch.
● Dot under DRUM: LOOP/DRUM synchronization light (only shown when synchronized).



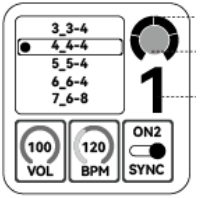
IX: Drum function module

● VOL: volume of the DRUM module.

● BPM: tempo of the DRUM.

● SYNC: intelligent synchronization of DRUM and LOOP. When switched on, the DRUM starts together with the LOOP and is automatically aligned with the loop, so they match perfectly. ON1: DRUM keeps playing when the LOOP is paused. ON2: DRUM pauses when the LOOP is paused. (The switch turns green when synchronization is successful.)

● Ring at the top right: number of beats per measure. The center turns green on the first beat of each measure.
● Large number: number of measures.



Technical parameters

Connections	
Input	1/4" jack, mono (TS)
Output	1/4" jack, mono (TS)
XLR output	XLR, male
Headphone output	1/8" (3.5 mm) stereo jack
EXT (expression pedal)	1/4" TRS jack
USB	Power, USB audio, MIDI, data transfer, OTG recording
Audio	
Sample rate	44.1 kHz / 24-bit
Dynamic range	105 dB
USB audio (OTG)	44.1 kHz / 24-bit, Loopback on/off
IR processing	44.1 kHz / 24-bit mono WAV files, 1024 sampling points
Effects & presets	
Total effects	65+
Effect modules	7+1 effects at once; order editable
AMP models	60 (1–50 electric guitar preamps, 51–60 bass preamps)
IR slots	60 (1–50 electric guitar cabinets, 51–60 bass cabinets)
Presets	120 (54 factory + 66 user)
Connectivity & software	
BT	Music playback
USB MIDI	Supported
Software	Windows, macOS, iOS, Android (download via QR code)

Power & battery	
Power supply	Built-in battery or USB 5 V
Battery type	Li-ion, model 103450
Battery capacity	2000 mAh
Nominal voltage	3.7 V
Battery life	8+ hours
Charging current limit	Approx. 408 mA
Operating current	Approx. 250 mA
Dimensions & contents	
Dimensions (L × W × H)	200 × 100 × 46.2 mm
Included	USB cable

MIDI control

The Fazley Core-FX3 can be controlled with an external MIDI controller, such as a MIDI foot controller (sold separately). This lets you switch presets and turn effect modules on and off with your feet, without using the buttons on the unit. This is useful on stage, or when you control the Core-FX3 from a DAW on your computer.

How it works

The Core-FX3 responds to two types of standard MIDI messages (MIDI 1.0):

- **Program Change (PC):** switches to a preset.
- **Control Change (CC):** turns an effect module on or off.

MIDI works only via the USB-C port. The Core-FX3 has no 5-pin DIN or TRS MIDI input. The Core-FX3 receives on all 16 MIDI channels. All numbers in this chapter are decimal.

Switching presets (Program Change)

PC numbers 0–119 correspond to presets 01A–40C, in order: 0 = 01A, 1 = 01B, 2 = 01C, 3 = 02A, and so on.

PC number	Preset on the Core-FX3
0	01A
1	01B
2	01C
3	02A
119	40C

Tip: if your controller counts program numbers from 0, then 0 selects preset 01A. If it counts from 1 (1–128), then 1 selects preset 01A.

Turning modules on/off (Control Change)

Each CC message with value 0 toggles a module once: if the module is on, it turns off; if it is off, it turns on. Values 1–127 have no effect. Each CC number is permanently linked to its module, even if you change the order of the effect chain.

CC number	Module
0	FX (Noise Gate / Boost / Compressor)
1	AMP (including NAM)
2	MOD
3	DLY
4	REV
5	IR CAB
6	EXT (expression pedal)

- Example: CC 3 with value 0 turns the delay on or off.
- To switch several modules at once, send a separate CC message for each module.
- Only use the PC and CC numbers in the tables above. Other CC numbers can open menus, such as saving or swapping presets.

Choosing a MIDI controller

Not every MIDI controller works with the Core-FX3. Before you buy one, check that it meets the following requirements:

1. **USB host.** The controller connects to the USB-C port of the Core-FX3 and must work as a USB host (host mode). A regular USB MIDI controller without host function does not work directly: you then need a USB MIDI host adapter between the controller and the Core-FX3.

2. **Controllers with 5-pin DIN or TRS MIDI.** A controller with a 5-pin DIN or TRS MIDI output can be used with a USB MIDI host adapter that has the matching MIDI input.

3. **Program Change and Control Change.** The controller can send both PC and CC messages, and you can freely set the numbers (PC 0–119, CC 0–6).

4. **Fixed CC value 0.** Each footswitch can be set to send a CC message with a fixed value of 0 on every press. A footswitch that alternately sends 127 and 0 only switches the module on every second press.

5. **Number of footswitches.** Choose a controller with enough footswitches for the presets and modules you want to control.

6. **Power supply.** Some USB MIDI host adapters need their own power supply, which is not always included. Check this before you buy.

Note: continuous control (such as volume or wah) is not possible via MIDI. For this, connect an expression pedal to the EXT jack and use the EXT module.

Connecting and setting up

1. Connect the controller to the USB-C port of the Core-FX3: directly if the controller has a USB host function, or via a USB MIDI host adapter (controller → MIDI cable → adapter → USB cable → Core-FX3).

2. Switch on the Core-FX3, the controller and, if used, the adapter.

3. Choose any MIDI channel (1–16) on the controller. Channel 1 is the easiest.

4. Presets: set a footswitch to Program Change, with the PC number from the table above.

5. Modules: set a footswitch to the CC number of the module, with a fixed value of 0 on every press. A momentary footswitch (127 when

pressed, 0 when released) switches the module when you release it.

6. Press a footswitch and check that the Core-FX3 responds.

Note: when a controller is connected to the USB-C port, the Core-FX3 cannot be charged at the same time and runs on its built-in battery.

Troubleshooting

- **No response to CC messages:** make sure the CC value is 0 and the CC number is 0–6.
- **Wrong preset is loaded:** check whether your controller counts program numbers from 0 or from 1.
- **No response at all:** check that the controller works as a USB host, or that a USB MIDI host adapter is used and switched on.
- **A menu opens:** the controller sends a CC number that is not in the table. Change it to a number from the table.

Other device support

● **APP tips:** make sure BT is switched on both on the phone and on the Fazley Core-FX3. Open the app, tap the "≡" button, tap "Current Device", select Fazley Core-FX3 and scan for nearby devices. You can then connect.

● Supports wired expression pedals (sold separately).

● Supports a MIDI pedal connected via USB (sold separately) to add extra foot-switches. See "MIDI control".

● We continuously improve our products and reserve the right to change functions and specifications (including but not limited to appearance, packaging, manual, accessories, dimensions, specifications and displays) without prior notice. Please check the functions and specifications with your local dealer before purchase. Due to lighting and screen settings, product photos and colors may differ from the actual product. The physical product is leading.

Scan the QR code to download the computer software and mobile app

	**WEEE:** Dispose of this product properly. This product is part of the WEEE directive – the Waste Electrical and Electronic Equipment directive. The requirements stated in this directive apply to all manufacturers and producers of electronic equipment in the EU. Do not dispose of this product together with regular household trash. Contact your local government for more information about proper disposal and recycling of electronic products in your region. By recycling this product properly after use, we can work together to enjoy these products and also protect our environment from being polluted.
	**CE:** The CE mark indicates that the product complies with applicable European directives and regulations.

Contact:
Fazley musical instrument products and accessories
Verrijn Stuartweg 18
4462 GE Goes
The Netherlands

Please do not send any products directly to this address. If you wish to return a product for a refund or repair, please contact your local dealer for an RMA (Return Material Authorisation).

EU Declaration of Conformity

Fazley musical instrument products and accessories
Verrijn Stuartweg 18
4462 GE Goes
The Netherlands

This declaration of conformity is issued under the sole responsibility of the manufacturer.

Article code:	**Article name:**
Fazley Core-FX3	Guitar/Bass AMP Modeler Multi Effects Processor with BT wireless technology (2.4 GHz)

The object of the declaration described above is in conformity with the relevant Union harmonisation legislation:

Directive 2014/53/EU of the European Parliament and of the Council of 16 April 2014 on the harmonisation of the laws of the Member States relating to the making available on the market of radio equipment (RED).

Used standards:

EN IEC 62368-1:2020+A11:2020,
EN 62479:2010,
EN 50663:2017,
ETSI EN 301 489-1 V2.2.3 (2019-11),
ETSI EN 301 489-17 V3.2.4 (2020-09),
ETSI EN 300 328 V2.2.2 (2019-07)

The object of the declaration described above is in conformity with Directive 2011/65/EU of the European Parliament and of the Council of 8 June 2011 on the restriction of the use of certain hazardous substances in electrical and electronic equipment (RoHS).

Used standards:

IEC 62321-4:2013+A1:2017,
IEC 62321-5:2013,
IEC 62321-6:2015,
IEC 62321-7-1:2015,
IEC 62321-7-2:2017,
IEC 62321-8:2017

Signed for and on behalf of:

Fazley musical instrument products and accessories
Goes, 1-5-2026

Jochanan Bax, Director

