



AMPLI FIRE

POWERED BY



USER MANUAL

V6.0

AMPLI  FIRE

AMPLI  FIRE 6

AMPLI  FIRE 12

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INTRODUCTION

Thank you for purchasing AMPLIFIRE, a world-class amp tone and multi-effects pedal/processor. A powerful and portable device, it is small enough to fit in a gig bag yet potent enough to please even the most discriminating tube amp and effects aficionados.

We designed AMPLIFIRE as an instrument that we, as guitar players, wanted for ourselves. This meant it had to sound/feel authentic and amazing while being easy-to-use, portable and road-rugged.

AMPLIFIRE is equally capable of being a complete rig replacement or part of a larger pedal board and/or outboard processing rig.

HERE ARE SOME HIGHLIGHTS:

- All new, state-of-the-art amp modeling based on Studio Devil's highly acclaimed and patented technology
- Blazing dual-DSP powered hardware allowing for complex and detailed algorithms
- Stereo 1024-point cabinet impulses (IRs) with ability to upload 3rd-party IRs
- Robust effects selection including drive, modulation, delay, reverb, compression, eq, gate, etc.
- Dedicated physical amp control knobs for intuitive tone adjustments
- Pristine studio quality audio and ultra-low noise floor
- Versatile I/O options including $\frac{1}{4}$ " Hi-Z input with proprietary processing, separate stereo $\frac{1}{4}$ " and XLR outputs and user programmable effects loop
- Fully configurable and rugged foot switches
- Robust external control of presets parameters via midi and foot switch jacks
- Easy to use as a pedal or desktop device
- PC/Mac editor
- 128 programmable presets
- Field upgradable firmware

AMPLIFIRE 12 ADDITIONAL FEATURES:

- 12 fully programmable footswitches for ultimate control
- 2 dedicated expression control inputs
- 1/4" professional headphone jack
- Large easy to read LCD display
- Ultra rugged extruded aluminum case
- Power Switch

AMPLIFIRE 6 ADDITIONAL FEATURES:

- 6 fully programmable foot switches for ultimate control
- 2 dedicated expression control inputs
- Ultra rugged extruded aluminum case

AMPLIFIRE SPECS

Dimensions

8 5/8" W x 6 5/8" D x 3" H — 21.91cm W x 16.83cm D x 7.62cm H

Weight 2.35lbs — 1.07kg

AMPLIFIRE 12 SPECS

Dimensions

16 3/4" W x 6 1/2" D x 3" H — 16.51cm W x 42.55cm D x 7.62cm H

Weight 5.57lbs — 2.61kg

AMPLIFIRE 6 SPECS

Dimensions

8 5/8"W x 6 5/8"D x 3"H — 91cm W x 16.83cm D x 7.62cm H

Weight 3lbs — 1.36kg

If you need service or have questions about your product please contact us:
support@atomicamps.com

Warranty: One year parts and labor

Enjoy!

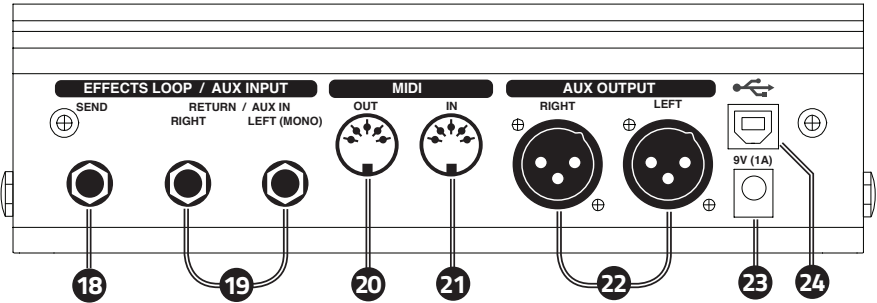
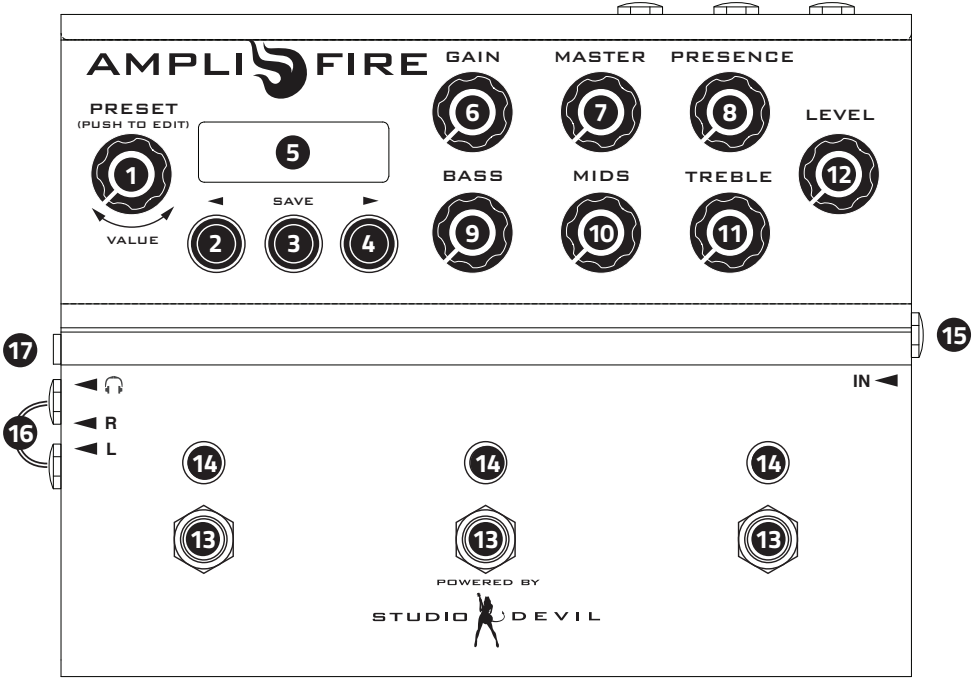
CONNECTORS

- 1 DATA ENTRY ENCODER** – used to select and edit user presets. Turn to select a preset or change a parameter value. Push (click) to select menus for editing presets.
- 2 BACK BUTTON** – used to decrease preset or to go to previous item in edit menus.
- 3 SAVE BUTTON WITH LED** – used to save presets. Press once to select destination and new preset name. Press again to commit the save. Press and HOLD for TUNER function. Built-in LED blinks when a preset has been edited but not saved as a warning to save your edits.
- 4 NEXT BUTTON** – used to increase preset or to go to next item in edit menus.
- 5 LCD SCREEN** – displays currently active preset or edited data name and value.
- 6 GAIN KNOB** – adjusts the gain control of the preamp of the virtual guitar amplifier model.
- 7 MASTER KNOB** – adjusts the master volume control of the virtual guitar amplifier model.
- 8 PRESENCE KNOB** – adjusts the presence control of the simulated power amp section of the virtual guitar amplifier model.
- 9 BASS KNOB** – adjusts the bass equalization control of the tone stack in the virtual guitar amplifier model.
- 10 MIDS KNOB** – adjusts the mids equalization control of the tone stack in the virtual guitar amplifier model.
- 11 TREBLE KNOB** – adjusts the treble equalization control of the tone stack in the virtual guitar amplifier model.
- 12 LEVEL KNOB** – sets the output level of all outputs simultaneously (MAIN outputs, AUX outputs, and HEADPHONES level). This is like an analog output level control.
- 13 FOOTSWITCH** – fully programmable footswitch for changing presets, enabling individual effects, selecting tap tempo, and more.
- 14 DUAL-COLOR LED** – indicates the state of the programmable footswitch. In preset mode, lights up in RED or AMBER to indicate preset A or preset B. In effect enable mode, lights up RED when effect is active. Blinks at repeat rate for TAP TEMPO function.
- 15 GUITAR INPUT** – Hi-Z input for connecting an electric guitar with a 1/4" phone jack.
- 16 MAIN OUTPUTS** – TRS balanced (or unbalanced) 1/4" output jacks for connecting to amplifiers, mixers, computer interfaces, or input channels of other audio devices.

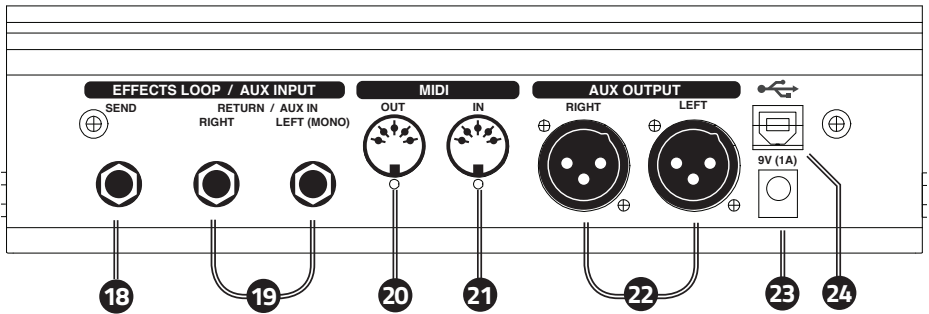
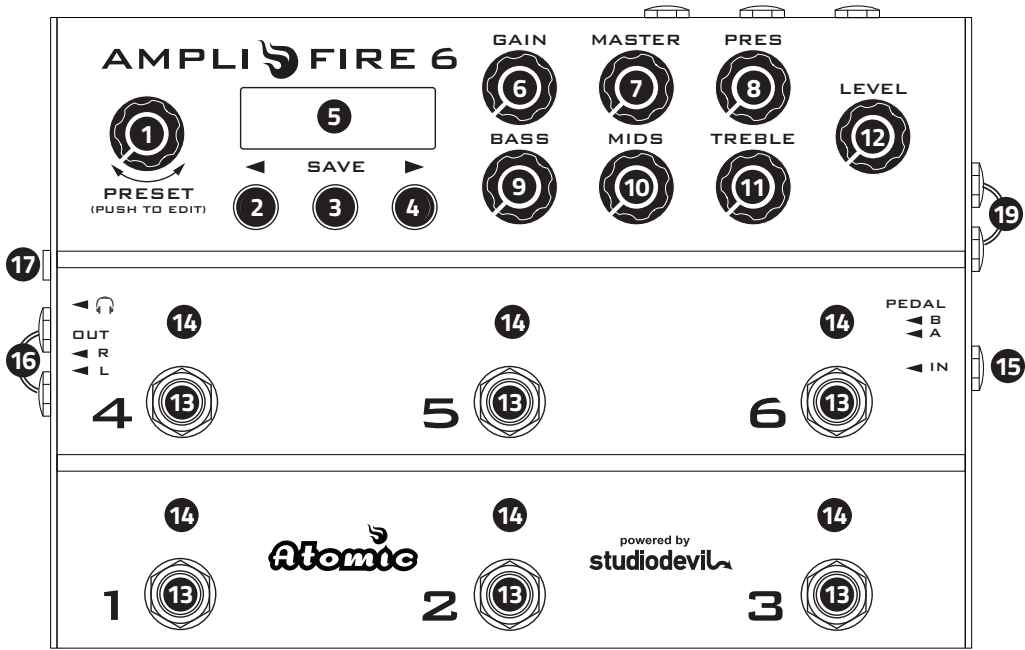
CONNECTORS CONTINUED...

- 17 HEADPHONE JACK (AMPLIFIRE)**
– 1/8" mini jack for connecting to headphones.
- 17 HEADPHONE JACK (AMPLIFIRE12)**
– 1/4" jack for connecting to headphones.
- REMEMBER TO USE CAUTION WITH HEADPHONES. EXCESSIVE LOUDNESS IS HARMFUL TO YOUR HEARING AND HEALTH.**
- 18 FX LOOP SEND JACK** – 1/4" mono output jack for connecting to the input of an external effects unit.
- 19 FX LOOP RETURN / AUX IN JACKS / EXPRESSION** – stereo 1/4" jacks for connecting to either the outputs of an external effects unit or to an auxiliary music player. In FX LOOP mode, these act as a switchable external effect that can be placed into your effect signal chain. In AUX IN mode, these act as an auxiliary audio input which can be mixed with your processed guitar output (for playing along with backing tracks, etc.). In EXPRESSION mode (AMPLIFIRE only) these inputs can be used with a special Y-cable to provide an expression pedal input for real-time effect control (wah, volume, etc). See EXPRESSION section for full detail.
- 20 MIDI OUT JACK** – 5-pin DIN connector for connecting to the MIDI input of an external effects processor. Allows synchronizing program changes to an external processor which may be used in the effects loop. Also, performs an optional MIDI THRU function to merge incoming MIDI data from the MIDI IN jack.
- 21 MIDI IN JACK** – 5-pin DIN connector for connecting to the MIDI output of a MIDI controller or MIDI footswitch. Allows for changing presets via program changes and enabling individual effects via continuous controllers.
- 22 AUX OUTPUT XLR JACKS** – Balanced XLR output jacks for connecting to external mixer or professional direct recording equipment.
*CAUTION-DO NOT APPLY 48V PHANTOM POWER FROM A MIXER OR AUDIO INTERFACE. THIS WILL CAUSE NOISE AND CAN DAMAGE THE UNIT.
- 23 DC POWER JACK** – for connecting to a 9 or 12 volt power supply (DC or AC, either polarity), 1A minimum. Accepts a standard 2.1mm coaxial plug (either polarity).
- 24 USB CONNECTOR** – for connecting to a host PC. Allows easier editing of presets and uploading custom user cabinet impulse data and firmware via host editing software.

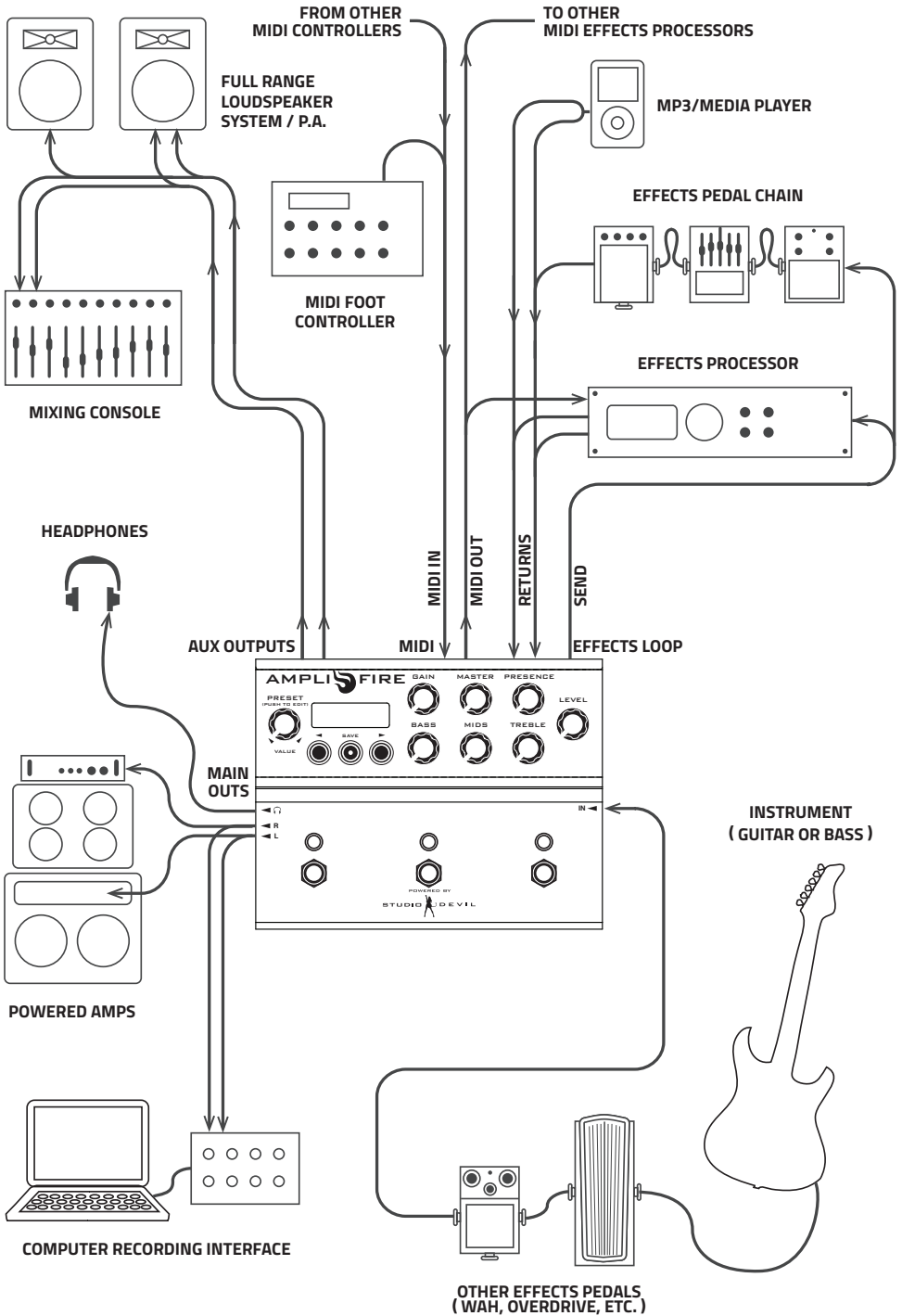
CONNECTORS – AMPLIFIRE



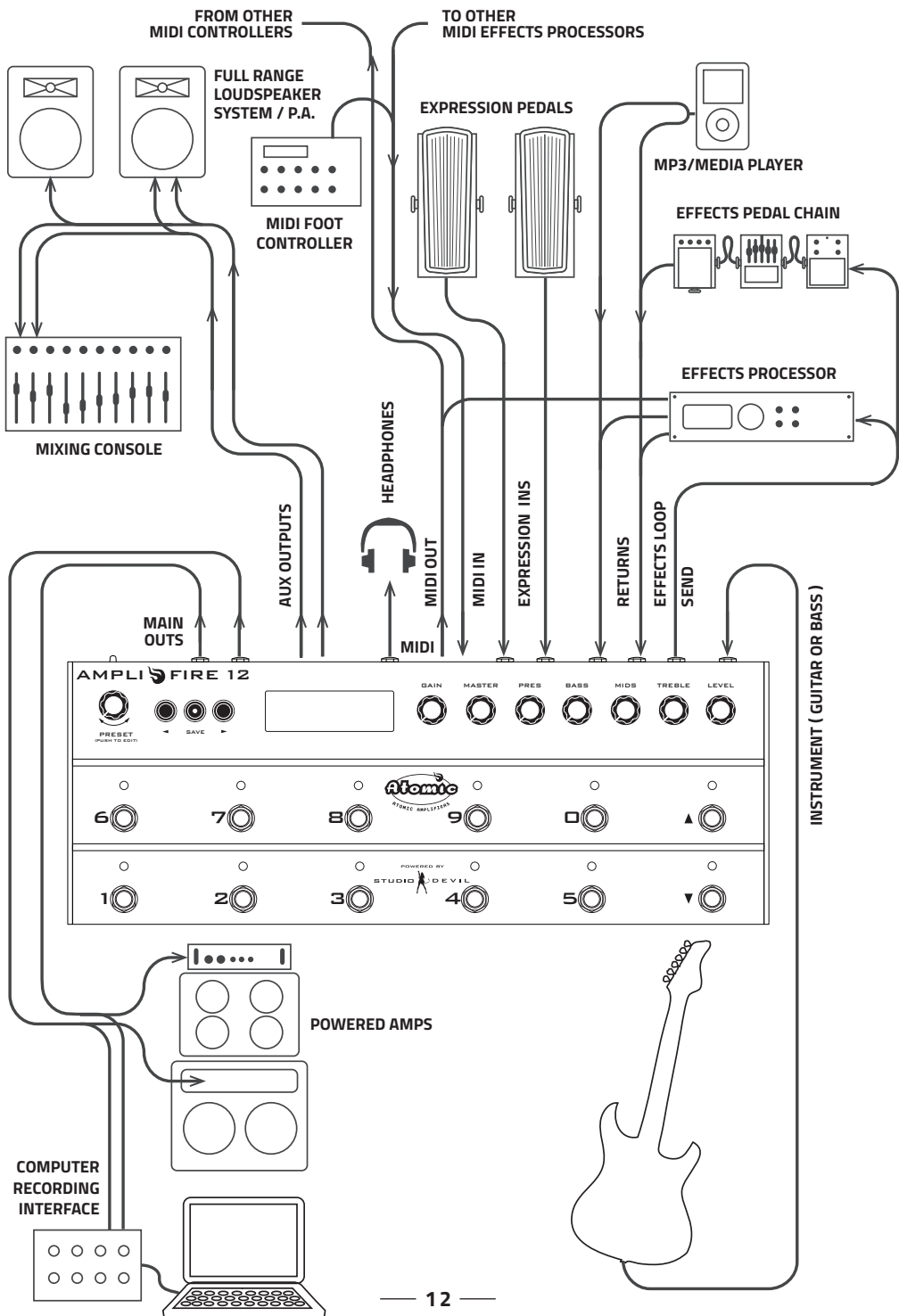
CONNECTORS – AMPLIFIRE 6



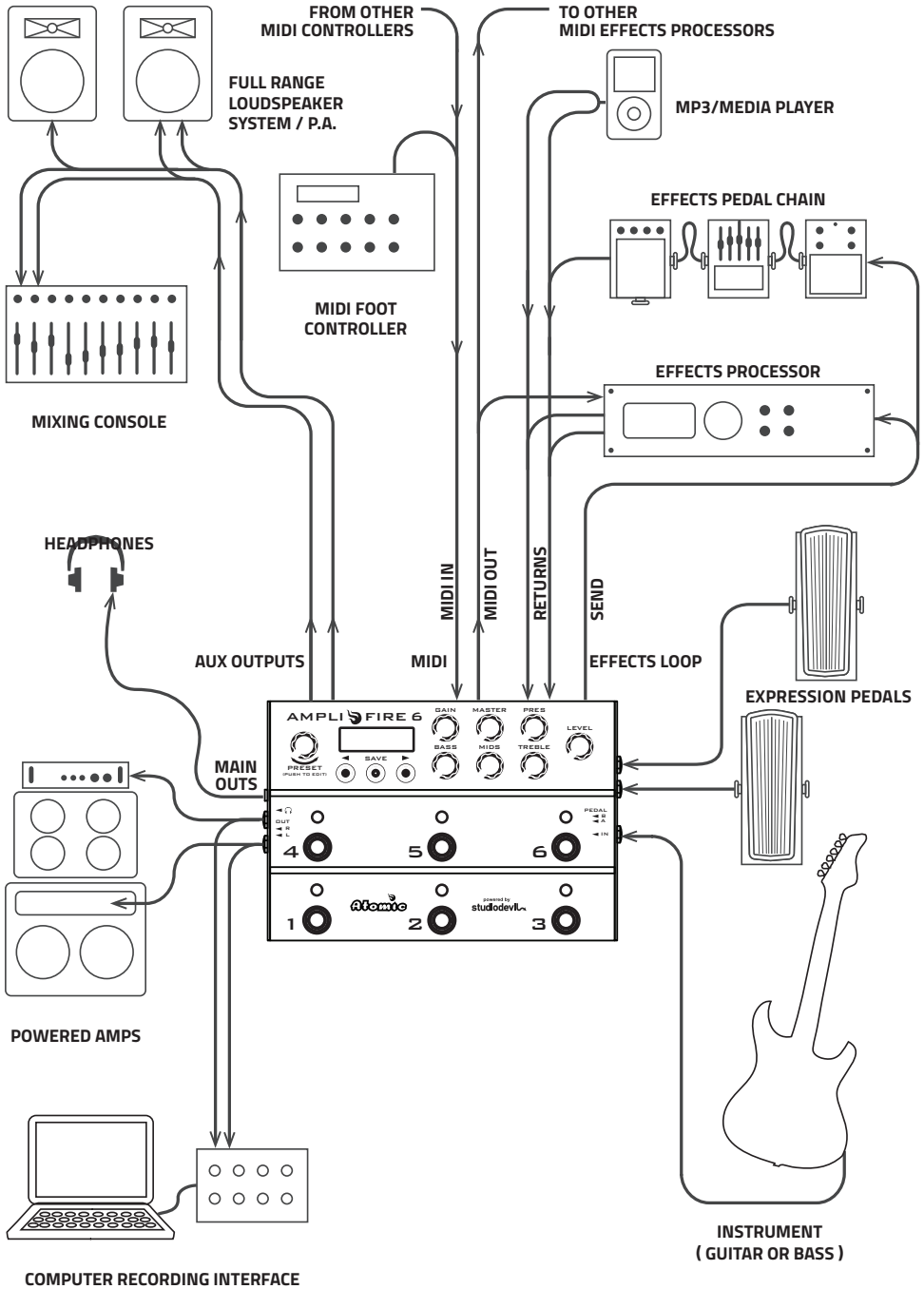
CONNECTION DIAGRAM – AMPLIFIRE



CONNECTION DIAGRAM – AMPLIFIRE 12



CONNECTION DIAGRAM – AMPLIFIRE 6



EFFECTS AND SIGNAL CHAIN

AMPLIFIRE offers studio-quality effects developed by Studio Devil. They are arranged into the following signal chain categories (Editor designation is noted in parentheses):

NOISE GATE (GTE)	PARAMETRIC EQ / PROGRAMMABLE FILTER (PQ1/2/3)	PITCHSHIFTER (PSH)
COMPRESSOR (CMP)	GRAPHIC EQ (GEQ)	ECHO / MULTI-TAP DELAY (ECO)
PRE EQ (PRE)	TREMOLO / PANNER (TRE)	REVERB (RVB)
WAH (WAH)	CHORUS (CHO)	
VOLUME (VOL)	FLANGER (FLA)	
DISTORTION / SCREAMER / OVERDRIVE/ FUZZ / CLEAN BOOST (BST)	PHASER (PHA)	

You can choose to place most of these effects either prior to or after the AMP block to allow versatility in pre or post processing of your amplifier tone. Simply select PRE or POST under the ROUTING section of the Editor screen.

Think of the the effects prior to as the pedals that you run into your amp, and the effects after as any stereo studio effects you would place onto your amp after it is mic'd up (either on a live mixing board, or in a recording studio).

All signals placed before are mono, and all signals after are stereo. So, any stereo effects placed before the AMP block will operate in MONO mode.

DESCRIPTIONS

- **The GATE effect** provides a programmable NOISE SUPPRESSOR, EXPANDER, and GATE. Some of the GATE parameters are *global* settings, so that you don't need to change all your presets if you change your guitar. NOISE GATE enable is programmed per preset, so that you can shut it off for particular presets, and leave it on for others. These options can be set in the GATE effect menu.
- **The VOLUME effect** models a VOLUME pedal control. The VOLUME options can be set in the VOLUME effect menu. It can be repositioned across the signal chain for maximum flexibility.
- **The WAH effect** models a WAH-WAH effects pedal. The WAH-WAH is fully customizable and the options are set in the WAH-WAH effect menu. In addition to expression pedal control, the WAH also features AUTO-WAH and TOUCH-WAH style effects.
- **The COMP effect** models a compressor module for controlling the dynamics of your guitar input. The COMPRESSOR options can be set in the COMPRESSOR effect menu.
- **The BOOST effect** models classic stomp box distortion effects. It is typically placed toward the beginning of the signal chain to drive the front end of the amp model and tighten tone, but it can be placed elsewhere if you're feeling experimental.

DESCRIPTIONS CONTINUED...

- **The EQ block** is made up of the GRAPHIC EQ and three (3) PARAMETRIC EQ effect modules, each of which can be placed in the PRE or POST sections of the signal chain. These options can be set in the GRAPHIC EQ, PARAMETRIC 1, PARAMETRIC 2, and PARAMETRIC 3 effect menus.
- **The CHO/FLA/PHA/TRE blocks** represent world-class classic CHORUS, FLANGER, PHASER, and TREMOLO effects, and can be placed before or after the AMP block for maximum flexibility.
- **The PITCHSHIFTER effect** can be placed before or after the AMP block for maximum flexibility.
- **The ECHO effect** can be assigned either before or after the AMP block to get the different effects of feeding an echo into an amp or processing echoes after the amp tone, respectively. The ECHO features multiple modes of operation including a MULTITAP mode with the ability to utilize up to 4 independent delays at once.

EFFECTS AFTER THE AMP

Placing certain effects after the AMP block allows you to apply any standard STEREO effects processing along the lines of studio post-processing.

These include:

- **The EQ blocks**
- **The CHORUS/FLANGER/PHASER/TREMOLO blocks**
- **The ECHO block**
- **The REVERB block**
- **The VOLUME block**
- **The COMP block**
- **The PITCHSHIFTER block**

CABINET MODELING

The CABINET section is where AMPLIFIRE applies Impulse Response (IR) modeling technology and filtering to simulate the sound of real-life speakers and guitar cabinets as recorded by specific microphones. Each of the amp models in AMPLIFIRE contain a “matched” built-in IR cabinet, but you are free to mix and match to create YOUR tone. AMPLIFIRE also supports user-customizable IR cabinets which you can upload to AMPLIFIRE via USB.

- The CABINET modeler can be configured to use any cabinet from the list of amp models, or any one of the user-defined cabinets.
- The CABINET modeler lets you tweak the cab models with filters specially designed for adjusting microphone and loudspeaker cabinet tones.
- The CABINET modeler can be enabled or disabled on either set of outputs independently (MAIN / AUX), allowing you to use full range systems AND other real guitar cabinets simultaneously.
- The CABINET modeler is always enabled on the headphones output (although you can choose to disable the cabinet modeling on all outputs for three separate full range outputs).

CABINET MODELING CONTINUED...

MATCHED CABINETS

Each amp model in AMPLIFIRE has its own ideal IR, meaning that they represent the type of cabinet that is typically used with that particular type of amp model. Without any programming or cabinet selection, you get the “right” sound by default. When changing an AMP MODEL, you automatically get the typical cabinet for that amp.

AMPLIFIRE allows you to customize your tone and swap out these “matched” IRs for those that are from the other amp models.

NOTE: One of our unique features is that IRs are embedded in user presets so that the preset is completely portable. Any imported or exported presets carry the IR data with them so you get the exact tone you need.

SELECTING A CABINET

To EDIT THE CABINET OPTIONS from the preset display, click the ENCODER twice: the first time takes you to the AMP MODEL menu, the second time takes you to the CABINET menu. Then, turn the encoder to select a new CABINET model or mode. Press the NEXT and BACK buttons to cycle through some of the other CABINET modeling options, including filter tweaks.

USER CUSTOM CABINET IRS

AMPLIFIRE also supports custom IRs that you can upload to AMPLIFIRE via USB. To use one of these custom cabinets, just select one of the user cabinet slots from the end of the list in the CABINET menu. For more information, see the USB section below.

SELECTING PRESETS

AMPLIFIRE stores 128 user programs called presets. You can select the active preset from this set with the ENCODER knob or the NEXT and BACK buttons. To advance to the next preset, press NEXT. To backtrack to the previous preset, press BACK. Press and hold NEXT or BACK to advance quickly through the presets. You can also turn the ENCODER knob clockwise to go forward or counter-clockwise to go backward. AMPLIFIRE automatically loads the preset as soon as you select it.

QUICK EDIT - TWEAK KNOBS

AMPLIFIRE includes six (6) quick tweak knobs to make adjustments just like on a real amplifier without having to enter edit menus or programming. These six knobs allow you to adjust GAIN (tube preamp gain), MASTER (tube power amp master volume), PRESENCE (tube power amp presence control), BASS, MIDS, and TREBLE (tube preamp tone stack controls).

Just grab and turn one of the knobs to instantly adjust the tone. The display will show the value while you’re turning the knob to let you know where it is. It also shows you how it compares to the original preset value using left and right arrows in the display. The arrows show you which direction to turn to match the knob with the original preset value. When both arrows are displayed, the knob matches the original preset value.

Once you edit the preset, the SAVE LED starts blinking, warning you to remember to save your changes if you want to (see SAVING PRESETS below).

DEEP EDIT – PRESET PARAMETERS

AMPLIFIRE has many effects modules, and each effects module has several parameters. Deep editing allows you to customize each of these parameters to create your own tone and effects setup. Here's how it works:

- **To ENTER EDIT MODE**, push down on the ENCODER knob. This takes you to the first effect menu, AMP MODEL.
- **To CHANGE THE PARAMETER VALUE**, turn the ENCODER knob right or left to increase or decrease your selection.
- **To ADVANCE TO THE NEXT PARAMETER** within an effect menu, press the NEXT button. This takes you to the next parameter within that same effect.
- **To BACK UP TO THE PREVIOUS EFFECT PARAMETER**, press the BACK button. This takes you to the previous parameter within that same effect.
- **To ADVANCE TO THE NEXT EFFECT MENU**, press down on the ENCODER knob again. This takes you to the next effect menu.
- **To EXIT EDIT MODE**, press and hold down either the ENCODER knob or the BACK button for one second. This will return to the preset display.

The effects MENUS are organized as depicted in the diagram below. Press the ENCODER knob to go down to the next effect menu, and press the NEXT and BACK buttons to move right or left across each effect menu's parameters. At any location, turn the ENCODER to change the value.

Some tricks about the EDIT MODE:

- **WRAP-AROUND:** If you are currently at the last parameter item in the same effect, pressing NEXT will take you to the first item of the next effect menu.
- **FAST BACK:** If you are currently at the first parameter of an effect, pressing BACK will take you back to the first parameter of the previous effect menu! This is to provide a FAST BACK option for when you want to quickly advance from a menu far down the list to one closer to the top.
- **FAST OPTIONS MENU:** The last menu is the OPTIONS menu, which sets some global parameters. To get there quickly, press and hold the NEXT button for one second. This takes you to the last menu immediately without having to press the ENCODER knob several times.

AMPS

At the heart of AMPLIFIRE is Studio Devil's patented, world-class amp modeling, with amps that cover nearly all the sonic territory from Jazz to Djent. They are:

US Clean: Based on the two-speaker combo that set the standard for clean, loud guitar amps spanning a wide variety of styles.

D Luxe: Based on a medium-powered, American, single 12" workhorse classic known for its snappy and crystalline tones and coveted by country, blues and rock players.

'59 B Man: This legend started as a bass amp and is known for its diverse tones and touch-sensitive dynamics.

Top Boost: Based on a British classic, this "Class A" 2x12 is known best for its chime, jangle and its beautiful, unique voicing whether played clean, dirty or in between.

Plexi: Based on THE British amp that defined rock as we know it.

Brit 800: Based on the early 80s British 100w head that helped defined metal.

Hot Brit: An AMPLIFIRE original model, this amp is inspired by the great British rock amps but has a tighter low end and more gain on tap.

Recto: Based on the amp that defined much of 90s' rock/metal, this model has tons of gain and compression on tap, sounds great with scooped mids and has a powerful bottom end.

5051: Based on the original signature amp of one of the most influential guitarists of all time, it has become a Metal standard.

Kornfield: Based on a very popular boutique model, this amp puts its own aggressive but responsive and nuanced spin on the Brit sound.

SLO: Based on an American-made, high-gain head versatile enough to play blues, rock or roaring metal. It features a signature clipping preamp that creates cutting tones.

Freeman BE/HBE: These are based on the channels of a ridiculously popular boutique "Hot Rodded" Marshall variant that has taken the guitar world by storm.

Rumble/Rumble Bright: Based on an uber-expensive boutique amp known for note "bloom" and cherished by jazz/blues/fusion players, these "Steely" channels let you get your "D"-style thing on.

Marc IV Lead/EQ: This distinct, California-made monster is known for aggressive tone and a powerful EQ sliders to shape the tone to perfection. We give it to you both with that seminal EQ "smile" curve enabled and without.

"Power" Amps: We provide authentic-sounding power amp sims for tube types ranging from EL34s to KT88 for use with your favorite preamp pedals in the FX loop. Each has a particular sonic character, so experiment for what works best. On Power Amp models, only the Master and Presence knobs are active. The Level knob still controls the overall output.

EFFECTS LOOP (FX-LOOP)

The EFFECTS LOOP allows you to place an external effect or processor or pedal into the AMPLIFIRE signal routing chain.

The EFFECTS LOOP may be positioned in any of the following locations:

- **At Input:** The EFFECTS LOOP is the first block in the signal chain immediately following the GATE effect.
- **With Pre-FX:** The EFFECTS LOOP is within the pre-fx section. Before the PRE-EFFECTS section.
- **Before AMP:** The EFFECTS LOOP is after the PRE-FX section and immediately preceding the AMP block.
- **With Post-FX (DEFAULT LOCATION):** The EFFECTS LOOP is after the post-EQ and prior to the post-fx section.
- **At Output:** The EFFECTS LOOP is at the end of the signal chain just prior to the REVERB block.

The following table lists recommended EFFECTS LOOP positions for certain types of effects that may be added in the loop. Please use these suggestions as general guidelines only and be sure to experiment to obtain unique tones!

Effect Type	EFFECTS LOOP position
Noise gate, Volume Pedal, Wah, Overdrives, etc.	At Input
EQ, Phasers, Flangers, etc.	With Pre-FX
Pre-amps, External Amp Sims, Boosts, etc.	Before AMP
Post EQ, External Multi-effects, Time based Effects (Delays, Chorus, etc.)	With Post-FX
Reverbs, External Cab Sims	At Output

LOOP MIX

This parameter allows you to configure the effects loop as series or parallel.

In series, the signal leaves the AmpliFire at the send jack, is processed by an external effects processor and the signal is returned at the return jack. Any wet/dry mixing must be done in the external effects processor.

In Parallel, the signal flow inside the AmpliFire continues as normal but the signal is also sent to the send jack to be sent to an external effects processor. In this scenario the signal returning to the AmpliFire return jack should be 100% wet. The Return Level parameter is then used to mix this 100% wet signal with the internal signal flow of the AmpliFire. If you chose to use ONLY amp and cab modeling in the AmpliFire and use an external effects processor for all of your other effects, the dry amp tone in the AmpliFire would never be affected by the external effects and remain pure. Whereas in Series, the signal must be converted from digital to analog to feed the external effects processor. The signal is then converted to digital again, processed and converted back to analog to return to the AmpliFire where it is converted to digital again. Some players feel that this process changes their guitar tone in a negative way. Using the parallel mode avoids all of that.

EFFECTS LOOP (FX-LOOP) CONTINUED...

The EFFECTS LOOP has a MONO SEND and a STEREO RETURN. All processing before the EFFECTS LOOP is MONO. All processing after the EFFECTS LOOP is STEREO.

Connect the MONO SEND to your external effect processor input, and connect the outputs of your external effect processor to the AMPLIFIRE STEREO RETURN jacks. If your external effect processor has a MONO output only, you may connect it to either of the STEREO RETURN jacks. **(When only one return jack is connected, AMPLIFIRE will automatically split the return signal into dual-MONO mode from either return jack.)**

The EFFECTS LOOP is switchable so you can switch the inserted effect on or off. You can do this by assigning the EFFECTS LOOP control to a FOOTSWITCH (see FOOTSWITCH section below). You can also program each preset to have the EFFECTS LOOP on or off, so that some presets could use the loop effect while others don't.

If you connect nothing to the EFFECTS LOOP STEREO RETURN jacks, the EFFECTS LOOP is always off. In this configuration, you may use the SEND jack as an alternate amp modeling direct MONO output.

The EFFECTS LOOP can be configured as MUTE SEND or MUTE RETURN (spillover). In MUTE SEND mode, turning off the effects loop only mutes the loop send, allowing any remaining delay or reverb tails in the loop to properly decay (spillover). In MUTE RETURN mode, the effects loop acts like a traditional loop, immediately muting the returns and cutting off the loop right away.

The EFFECTS LOOP can be configured as an AUX INPUT mode (see GLOBAL SETTINGS sections below). This mode allows you to connect a music player or backing tracks which are mixed (unaffected) with your main outputs. In this mode, the EFFECTS LOOP position setting has no effect.

If you have the AUX INPUT mode selected, then AMPLIFIRE will disable the EFFECTS LOOP, routing the output of the AMP MODEL effects block directly to the POST-EFFECTS section. AMPLIFIRE will also mix the RETURN JACKS with the MAIN and AUX outputs, to allow full-range blending of the aux input with your playing.

On the AMPLIFIRE, the EFFECTS LOOP can also be configured as EXPRESSION PEDAL mode, allowing you to use expression pedals (with a special adapter cable, available separately) to control effect parameters in real-time. (See EXPRESSION PEDALS section.) This mode does not exist on the AMPLIFIRE 12 or AMPLIFIRE 6 because of the dedicated EXPRESSION inputs.

SAVING PRESETS

Saving a preset requires pressing the SAVE button TWICE.

The first press lets you choose the destination preset and edit the preset name. The second press commits your changes to preset memory.

After you press the SAVE button the first time, the destination preset, the preset name, and a cursor appear in the display window. The NEXT and BACK buttons move the cursor in the display to allow you to select either the destination preset or individual characters in the preset name. Turning the ENCODER knob then allows you to change the value of the element at the cursor position.

Once you have selected the destination preset and name, press the SAVE button again to save your changes.

- **To SAVE YOUR CHANGES TO THE SAME PRESET**, without making any changes to the name, simply press the SAVE button twice, and wait for AMPLIFIRE to finish saving your preset.
- **To SAVE YOUR CHANGES TO A DIFFERENT PRESET LOCATION** with the same name, press the SAVE button once, then turn the ENCODER knob to select the destination preset, and then press the SAVE button a second time to commit the save. AMPLIFIRE will overwrite your changes to the selected destination preset.
- **To COPY A PRESET TO A DIFFERENT LOCATION**, press the SAVE button once, then turn the ENCODER knob to select the destination preset, and then press the SAVE button again to commit the save. AMPLIFIRE will copy the active preset to the selected destination preset.
- **To CHANGE A PRESET NAME**, first press the SAVE button once. Then, using the NEXT and BACK buttons, move the cursor across the preset name to the location of the character you wish to change. While over this character, turn the ENCODER knob to scroll through the available characters. When you have selected the appropriate character, continue to use the NEXT and BACK buttons to move to the next character, and so on, until you have completed editing the name. Finally, press the SAVE button again to commit the changes. AMPLIFIRE will overwrite your changes to the selected destination preset with the new name.
- **To CANCEL SAVE**, simply press either the BACK or ENCODER knob. This returns you to the preset display.

PRESET MANAGER (Editor Only)

On the EDIT tab of the AmpliFire editor application in the lower, left corner is the PRESET MANAGER. Clicking on this will launch the PRESET MANAGER tool. This allows you to change the order of the presets in the AmpliFire. Any preset that you click on will be highlighted in amber. For example, click on preset 002. Then click and drag preset 002 on to preset location 001. Presets 001 and 002 have now changed places. Preset 002 will have red letters and still be highlighted in amber. Preset 001 will also have red letters and be below preset 002. Continued...

PRESET MANAGER CONTINUED

At the bottom of the PRESET MANAGER window, click UNDO and the presets will go back to their original order. Click REDO and the presets will revert to the previously edited location. Click CANCEL and the PRESET MANAGER window will close and no changes will be made to the order of your presets. Click SAVE and the editor will show UPDATING PRESETS with a progress bar. When the process is complete the PRESET MANAGER window will close and the reordering of your presets will be complete. You can make as many preset order changes as you like before you select SAVE. You can also UNDO as many changes as you make.

DEFAULT PRESET ON POWER-UP

You can choose the preset which AMPLIFIRE will load when it first powers up. Initially, this is set to preset 0, but it can be programmed to be any of the 128 presets in AMPLIFIRE:

- **To SET THE DEFAULT POWER UP PRESET**, simply select the preset you want by turning the ENCODER knob (or by pressing the NEXT and BACK buttons). Once you have selected the desired preset, press the SAVE button TWICE to save the UNCHANGED PRESET into the SAME PRESET LOCATION. This redundant SAVE operation instructs AMPLIFIRE to make it the default preset on power up. The next time you turn on AMPLIFIRE, it will load your selected preset.

DISCARD EDIT? CONFIRM

If you try to change presets with the ENCODER or NEXT / BACK buttons while the preset has been changed (edited), AMPLIFIRE will warn you and ask you to confirm your decision.

The display window will show a message asking if you want to DISCARD EDIT? Press the NEXT button to confirm and discard all of your changes. Press the BACK button to CANCEL return to the edited preset for either more editing or to save.

WARNING: AMPLIFIRE will not warn you if you try to make a program change via a footswitch or MIDI program change. If you are in a performance, and use either a footswitch or external MIDI device to instruct AMPLIFIRE to change presets, it will discard any edits and immediately switch to the selected preset. This is to make sure that accidental edits caused by turning the KNOB accidentally don't interfere with live performance switching. If you make intentional edits, make sure to SAVE before hitting any footswitches or external MIDI program changes!

PARAMETER SETTINGS

AMP

MODEL: Selects the amplifier model from the list of available amp models. Choose NONE to bypass the amp model.

ENABLE: Enables or disables the amp modeling effect. Choose ACTIVE to enable the amp modeling or BYPASSED to disable the amp modeling.

GAIN: Sets the gain control knob of the amplifier from 0.0 (minimum) to 10.0 (maximum).

BASS: Sets the bass control knob of the amplifier tone stack from 0.0 (minimum) to 10.0 (maximum).

MIDS: Sets the mids control knob of the amplifier tone stack from 0.0 (minimum) to 10.0 (maximum).

TREBLE: Sets the treble control knob of the amplifier tone stack from 0.0 (minimum) to 10.0 (maximum).

PRESENCE: Sets the presence control knob of the power amplifier from 0.0 (minimum) to 10.0 (maximum).

MASTER: Sets the master volume control knob of the power amplifier from 0.0 (minimum) to 10.0 (maximum).

LEVEL (dB): Adjusts the final output level of the amp model. This control helps to match the level of your preset with other presets.

DAMPING: Adjusts the damping factor of the power amp model from 0% to 100%. Set at 100% for normal power amp operation. Lowering the damping results in more bass resonance and more presence.

POWERAMP ENABLE: Separately enable the power amp section of the amp model. This is a GLOBAL parameter. When using your pedal with a real tube power amp, you can optionally turn off the simulated tube power amp by selecting DISABLED here. Most times you will just want to leave this parameter ENABLED.

AMP BUTTON: Assign the AMP ENABLE functionality to the selected footswitch. Pressing the assigned footswitch will toggle between ACTIVE and BYPASS mode of the amp model. Please note that the assigned footswitch must be in PRESET ASSIGN mode.

PARAMETER SETTINGS CONTINUED...

CABINET

MODEL: Selects the cabinet model and/or cabinet emulation mode. Select NONE to disable everything: no cabinet model, no ROLLOFF, PEAK Q, BOTTOM, and AIR adjustment filters (for use with real guitar cabinets). Select FILTER ONLY to disable the cabinet model only and run the cabinet ROLLOFF, PEAK Q, BOTTOM, and AIR adjustment filters ONLY. Select MATCHED to automatically select the built-in cabinet model for each amp model (and filters). Select an amp model name to choose a specific matched cabinet from the list of available amp models (mix and match cabs for other amps). Select one of the USER CABS slots to select one of the user custom impulse response models. Select one of the PRESET cabinet models to copy a cabinet from one of the other 128 presets. In all modes except NONE, the ROLLOFF, PEAK Q, BOTTOM, and AIR adjustment filters are active.

ENABLE: Choose the outputs to have cabinet modeling. This is a GLOBAL parameter.

NONE: No cabinet modeling (using guitar cabs on either sets of outputs).

MAINS ONLY: Cabinet modeling on the main $\frac{1}{4}$ " outputs only (no cabinet modeling on the aux XLR outputs)

AUX ONLY: Cabinet modeling on the aux XLR outputs only (no cabinet modeling on the main $\frac{1}{4}$ " outputs)

BOTH OUTPUTS: All outputs have cabinet modeling.

NOTE: Cabinet modeling is ALWAYS on for the HEADPHONE output.

ROLLOFF (kHz): Adjusts a high frequency rolloff filter corner frequency to help tame cabinet impulses that have too much high end. Adjust down to cut off more highs or adjust up for less rolloff.

PEAK Q: Adjust the peaking of the rolloff filter. The peak is a bump in the frequency response just before rolloff. A lower value of PEAK Q means less peak. Smooth (no peak) values are between 0.5 and 1.0. High peaking values are between 1.0 and 5.0.

BOTTOM (dB): Adjust the bottom end shelf of the cabinet model. Use this to reduce cabinet models with too much low end woof or increase to warm up cabinets that sound too thin.

AIR (dB): Adjust the upper top end frequencies of the cabinet model. Use to add more sparkle and brilliance to cabinet models that sound too dull or dark.

LEVEL (dB): Adjust the output level of the cabinet model. Some impulses have a different perceived loudness than others. Use this parameter to help balance the level of a cabinet model with your amp model.

PARAMETER SETTINGS CONTINUED...

BOOST

BOOST: Turns the BOOST effect on or off. Select ACTIVE to turn it on. Select BYPASSED to turn it off.

MODE: Select from the following BOOST modes:

OVERDRIVE: Models a classic overdrive pedal similar to the Boss SD-1

SCREAMER: Models a classic overdrive pedal similar to the Ibanez TS-808

DISTORTION: Models a typical distortion pedal similar to a Boss DS-1

FUZZ: Models a fuzz-type distortion pedal similar to a Fuzz-Face

CLEAN BOOST: Models a traditional clean boost drive pedal

INSERT: Select from the following INSERT positions in the signal chain:

BOOST>FX>EQ: Places the BOOST pedal before the modulation effect and pre-eq effects in the PRE EFFECTS section.

FX>BOOST>EQ: Places the BOOST pedal between the modulation effect and pre-eq effects in the PRE EFFECTS section.

FX>EQ>BOOST: Places the BOOST pedal after the modulation effect and pre-eq effects in the PRE EFFECTS section.

DRIVE (0-100%): Adjusts the drive of the boost effect from 0% to 100%.

TONE (0-100%): Adjusts the variable tone of the boost effect from 0% to 100%. This tone control is a High Pass Filter (HPF). Meaning that it doesn't boost high frequencies, it cuts low frequencies. Setting the knob to 0% doesn't cut any low frequencies. Setting the knob at 100% cuts all low frequencies.

LEVEL (dB): Adjusts the output level of the boost effect. Can be set to match the bypassed level or to just provide additional boost or cut.

BUTTON: Assign the BOOST ENABLE functionality to the selected footswitch. Pressing the assigned footswitch will toggle between ACTIVE and BYPASS mode of the BOOST. Please note that the assigned footswitch must be in PRESET ASSIGN mode.

PARAMETER SETTINGS

ECHO

ECHO: Turns the ECHO effect on or off. Select ACTIVE to turn it on. Select BYPASSED to turn it off.

INSERT: Positions the ECHO effect. Choose PRE to position the effect in the PRE-EFFECTS section (mono, before the amp model). Choose POST to position the effect in the POST-EFFECTS section (stereo, after the amp model).

TYPE: Select from the following ECHO modes / styles:

DIGITAL: Models a digital delay pedal with a full range echo repeat.

ANALOG: Models an analog-delay type pedal with a very warm echo repeat.

TAPE ECHO: Models a delay pedal based on audio tape, having echo repeats with a mid-range peak.

DARK TAPE: Models a delay pedal similar to the TAPE ECHO mode but with a darker rolloff on the echo repeats.

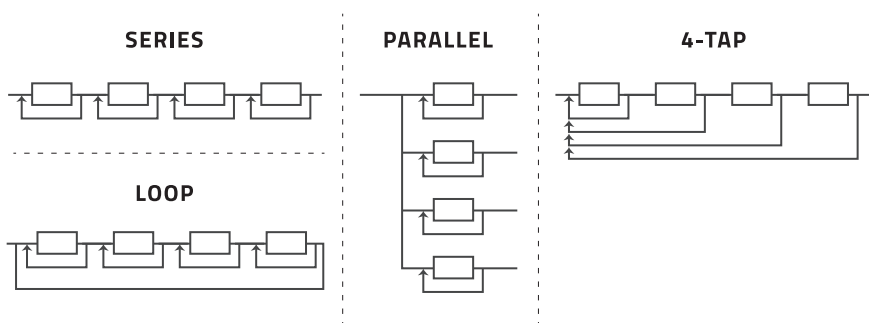
SOFT DIGITAL: Models a delay pedal similar to the DIGITAL mode but with a gentle rolloff of the highs on the echo repeats

CONFIG: Select from 3 unique ECHO configurations (see diagram below):

SERIES: 4 individual delays aligned in a series configuration. The input feeds into the first delay tap. The output of tap 1 feeds into tap 2, tap 2 feeds into tap 3, etc. Each delay feeds back directly to its own input.

PARALLEL: 4 individual delays aligned in a parallel configuration. The input feeds into all 4 taps. The output is then summed together. Each delay feeds back directly to its own input only.

4-TAP: 4 individual delays aligned in a series configuration. The input feeds into the first delay tap. The output of tap 1 feeds into tap 2, tap 2 feeds into tap 3, etc. Unlike the regular SERIES configuration, in 4-TAP mode each delay feeds back to the input of the FIRST delay tap.



PARAMETER SETTINGS [ECHO] CONTINUED...

LEVEL (dB): Controls the level in dB of the ECHO effect only. Adjust to blend the right amount of effect signal with your dry (unaffected) signal.

WIDTH (0-100%): Controls the stereo width of the delay. Works in conjunction with the PING-PONG mode and only used when the ECHO effect is set in the POST (stereo) position. Adjust from 0% (full summed to mono) to 100% (true stereo).

DRY LEVEL (dB): Allows you to change the dry (unaffected) signal level when the ECHO effect is enabled. Usually, the dry signal is mixed equally (0dB) with the ECHO effect. In cases where you want the dry signal much lower than the ECHO effect (to accentuate the echoes), or want to increase the output level, you can adjust it here.

Each of the 4 available delays has individual controls for the following 5 parameters:

TEMPO 1-4: Sets the length of the echo to a particular note duration (quarter note, eighth note, etc.) Whenever the ECHO BPM (see below) is set the delay time will be automatically updated based on the note duration. When Tempo is set to OFF the length of the ECHO is determined by the TIME setting for the delay.

TIME 1-4 (milliseconds): Sets the time interval between echo repeats. This setting is ignored when the TEMPO parameter is not set to OFF. The maximum delay time of each delay is 2700 milliseconds.

FEEDBACK 1-4 (0-100%): Controls the amount of delayed output that is fed back into the input of the. Higher feedback settings result more repeats of the ECHO. Set to 100% for infinite repeats.

MIX 1-4 (dB): Sets the level of ECHO effect to be mixed in with the dry input signal. A setting of 0 dB would result in the ECHO being equally as loud as the dry signal.

PAN 1-4 (-1/+1): Controls the location of the effect in the L/R stereo image. A positive value will place the effect on the right side of the stereo image. A negative value places it to the left side of the stereo image.

LOWCUT (Hz): A high-pass filter placed in the ECHO feedback path. Increasing the value of this filter results in reduced low frequencies in the ECHO effect. Useful for removing muddy frequencies that can build up in long ECHO effects.

HIGHCUT (Hz): A low-pass filter placed in the ECHO feedback path. Decreasing the value of this filter results in reduced high frequencies in the ECHO effect. Useful for taming harshness and creating warmer and more "vintage" sounding ECHO effects.

FLUTTER (0-100%): Controls the variation in delay time (FLUTTER) to simulate subtle changes in speed control in old analog tape echo effects, creating a natural CHORUS-like effect. Adjust from 0% (no flutter) to 100% (maximum speed variation and flutter).

FLUTTER SPEED (0-100%): Control the FLUTTER variation speed in Hertz (Hz). Adjusts the frequency of the flutter speed variation, which has an effect similar to a CHORUS LFO speed. Only noticeable when FLUTTER control is set above 0%

PARAMETER SETTINGS [ECHO] CONTINUED...

DIFFUSION (0-100%): Controls the amount of cross-coupling in the feedback paths of the delays. Adding diffusion can make the ECHO sound more like a reverb.

DRIVE (0-100%): Adds a distortion or overdrive character to the signal in the feedback loop.

BITS (32-8): Provides the ability to lower the bit resolution of the signal in the feedback loop. Lower bit resolution adds quantization noise to the signal which can be used to emulate lower fidelity digital delays or add industrial style noise to the ECHO.

BUCKETS: When enabled, this activates a “bucket brigade” model delay. Bucket brigade-style delay pedals send your signal through a series of capacitors which store the signal for a certain period of time. As the number of buckets is decreased the sampling rate is effectively decreased as well. This necessitates the use of low-pass antialiasing filters and therefore a darker sounding delay.

DUCKING (dB): Controls the DUCKING effect of the ECHO modeler. The DUCKING effect lowers the volume of the ECHO effect when it detects that you are playing, and will swell it back up to normal volume when you stop playing. This allows you to hear a nice echo effect at the tail end of your phrasing without it cluttering up the notes as you play them. Set the amount of DUCKING ATTENUATION here. This effect is also controlled by the THRESHOLD and RELEASE parameters (see below).

THRESHOLD (dB): Controls the THRESHOLD of the DUCKING effect. Sets the level which the input to the ECHO needs to reach in order to activate the DUCKING ATTENUATION. As soon as your input reaches this threshold, the echoes will be reduced in volume by the amount of dB specified in the DUCKING parameter.

RELEASE (milliseconds): Controls the amount of time that the DUCKING effect will restore the echo levels to normal (0dB of attenuation) after the input to the ECHO falls below the THRESHOLD. Once your playing stops (or falls below the THRESHOLD parameter), the DUCKING effect begins to increase the volume of the ECHO effect. The RELEASE time controls how fast (or slow) this release occurs.

PING PONG (ON/OFF): Activates PING-PONG mode. Choose ENABLED to turn on the ping-pong delay mode which makes the repeats alternately bounce between left and right channels. Choose DISABLED for a standard echo effect without ping-pong echoes. This option only works in the POST (stereo) position. In the PRE (mono) position, the PING PONG effect is not noticeable.

TAILS (ON/OFF): Activates TAILS (repeat tails). Choose ENABLED to have your echo repeats continue to ring out and delay even after the ECHO effect is turned off. This allows you to hear a smooth transition from ACTIVE to BYPASSED. Choose DISABLED to force the echo effect and its repeat echoes to both mute immediately after turning the ECHO effect to BYPASSED.

PARAMETER SETTINGS [ECHO] CONTINUED...

SPILLOVER (ON/OFF): Controls if the echo effect continues to decay after changing presets (spilling over into the next preset). This parameter is per preset and controls if the delay spills over when ENTERING (switching to) that preset. Setting this parameter to ENABLED means that any remaining echo from the previous preset will continue to spillover when you switch to THIS preset. Setting this parameter to DISABLED means that when entering THIS preset, any remaining echoes will be reset. If the ECHO effect is set differently in the switched preset from the previous preset, the echoes will change to the sound indicated by the new preset. If you want the echo speed and character to sound identical between two (or more) presets, make sure to set the ECHO parameters the same in all of them.

BPM: The Beats-Per-Minute tempo setting that is used by the ECHO effect. Whenever any of the ECHO taps are set to TEMPO mode then the delay time will be updated automatically based on the BPM and the selected note duration for each tap.

BUTTON: Assign the ECHO ENABLE functionality to the selected footswitch. Pressing the assigned footswitch will toggle between ACTIVE and BYPASS mode of the ECHO. Please note that the assigned footswitch must be in PRESET ASSIGN mode.

PITCHSHIFTER (Only available for AmpliFire 6 and AmpliFire 12)

The PITCHSHIFTER effect block is capable of basic detuned pitch shifting style effects, crazy Whammo effects using an expression pedal and even intelligent harmony effects using specific scales, keys and intervals. It can be positioned pre or post the amp effect block.

The PITCHSHIFTER block has three modes:

PITCHSHIFTER MODE is a fixed interval, dual-voice pitchshifter. Each voice has a range selection of plus or minus 24 steps. This mode uses the following parameters:

PITCH SHIFT 1: sets the musical interval for voice #1 in half steps.

PITCH SHIFT 2: sets the musical interval for voice #2 in half steps.

PITCH MIX 1: sets the mix level (loudness) of pitched voice #1.

PITCH MIX 2: sets the mix level (loudness) of pitched voice #2.

PITCH PAN 1: sets the right-to-left stereo pan position of voice #1.

PITCH PAN 2: sets the right-to-left stereo pan position of voice #2.

PITCH DRY MIX: sets the volume of the dry (non pitch effected) signal.

PITCH TUNE 1: adjusts the fine tuning (in cents) of voice #1.

PITCH TUNE 2: adjusts the fine tuning (in cents) of voice #2.

PITCH LEVEL: sets the overall level of the effect when it is active.

PARAMETER SETTINGS [PITCHSHIFTER]

CONTINUED...

WHAMMO MODE emulates a mono pitch pedal effect with wet-only signal. This function must be used with an expression pedal. This mode uses the following parameters:

PITCH PEDAL: sets the pedal position (or displays the expression value)

PITCH HEEL: sets the musical interval at the pedal's down (heel) position.

PITCH TOE: sets the musical interval at the pedal's up (toe) position.

PITCH TUNE 1: adjusts the fine tuning (in cents) of pitch effect.

PITCH LEVEL: sets the overall level of the effect when it is active.

HARMONIZER MODE is a two-voice, intelligent harmony effect. It allows you to select the musical key and scale as well as the interval for each of the two voices. This mode uses the following parameters:

PITCH MIX 1: sets the mix level (loudness) of pitched voice #1.

PITCH MIX 2: sets the mix level (loudness) of pitched voice #2.

PITCH PAN 1: sets the right-to-left stereo pan position of voice #1.

PITCH PAN 2: sets the right-to-left stereo pan position of voice #2.

PITCH DRY MIX: sets the volume of the dry (non pitch effected) signal.

PITCH KEY: sets the key signature (root note) of the musical scale.

PITCH SCALE: sets the musical scale.

PITCH INTERVAL 1: sets the interval (in notes up/down) for voice #1.

PITCH INTERVAL 2: sets the interval (in notes up/down) for voice #2.

PITCH TUNE 1: adjusts the fine tuning (in cents) of voice #1.

PITCH TUNE 2: adjusts the fine tuning (in cents) of voice #2.

PITCH LEVEL: sets the overall level of the effect when it is active.

PARAMETER SETTINGS [PITCHSHIFTER]

CONTINUED...

Each of these modes requires specific parameters, and so not all parameters are used in all modes. We grouped the parameters together for their specific use to keep things easy to follow. This is described in the table below...

	PITCHSHIFTER	WHAMMO	HARMONIZER
PITCH SHIFT 1	▪		
PITCH SHIFT 2	▪		
PITCH MIX 1	▪		▪
PITCH MIX 2	▪		▪
PITCH PAN 1	▪		▪
PITCH PAN 2	▪		▪
PITCH DRY MIX	▪		▪
PITCH PEDAL		▪	
PITCH HEEL		▪	
PITCH TOE		▪	
PITCH KEY			▪
PITCH SCALE			▪
PITCH INTERVAL 1			▪
PITCH INTERVAL 2			▪
PITCH TUNE 1	▪	▪	▪
PITCH TUNE 2	▪		▪
PITCH LEVEL	▪	▪	▪

PARAMETER SETTINGS [PITCHSHIFTER]

CONTINUED...

The following describes each PITCH effect block parameter in greater detail...

ENABLE: Turns the PITCHSHIFTER effect on or off. Select ACTIVE to turn it on. Select BYPASSED to turn it off.

INSERT: Positions the PITCHSHIFTER effect. Choose PRE to position the effect in the PRE-EFFECTS section (mono, before the amp model). Choose POST to position the effect in the POST-EFFECTS section (stereo, after the amp model).

PITCH LEVEL: Sets the overall level of the pitch effect when enabled. -40.0dB to +12.0 dB.

MODE (PITCHSHIFTER/WHAMMO/HARMONIZER): Determines the mode of the effect. In PITCHSHIFTER mode, the effect is a fixed interval, dual-voice pitchshifter. In WHAMMO mode, the effect is a single-voice, expression pedal controlled pitchshifter. In HARMONIZER mode, the effect is a dual-voice harmonizer.

PITCH SHIFT 1: (PITCHSHIFTER mode only) Selects the musical interval of the pitchshifter voice #1.

PITCH SHIFT 2: (PITCHSHIFTER mode only) Selects the musical interval of the pitchshifter voice #2.

PITCH MIX 1: (PITCHSHIFTER and HARMONIZER modes only) 0 to 100%: sets the level of Pitch Voice 1 and PITCH INTERVAL 1.

PITCH MIX 2: (PITCHSHIFTER and HARMONIZER modes only) 0 to 100%: sets the level of Pitch Voice 2 and PITCH INTERVAL 2.

PITCH PAN 1: (PITCHSHIFTER and HARMONIZER modes only) Sets the pan of Pitch Voice 1 and PITCH INTERVAL 1. (-1 is left, 0 is center, 1 is right). Has no effect if Pitch effect INSERT is set to PRE.

PITCH PAN 2: (PITCHSHIFTER and HARMONIZER modes only) Sets the pan of Pitch Voice 2 and PITCH INTERVAL 2. (-1 is left, 0 is center, 1 is right). Has no effect if Pitch effect INSERT is set to PRE.

PITCH DRY MIX: (PITCHSHIFTER and HARMONIZER modes only) 0 to 100%. Sets the level of the dry signal (unaffected signal) when the pitch effect is enabled.

PITCH PEDAL: (WHAMMO mode only) 0 to 100%. Sets the position of the pitch pedal. Can be assigned to an expression pedal (PSH:PEDAL) for realtime control between the heel and toe intervals.

PITCH HEEL: (WHAMMO mode only) Interval: selects the musical interval of the pitchshifter at the bottom (heel) position of the pitch pedal. (For a standard octave up whammo effect set this to 0 UNISON.)

PITCH TOE: (WHAMMO mode only) Interval: selects the musical interval of the pitchshifter at the top position of the pitch pedal. (For a standard octave up whammo effect set this to +12 OCT UP.)

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