

VOX

Valvetronix

~~Manual~~

"A Guitarist's Guide"

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

IMPORTANT SAFETY INSTRUCTIONS

WARNING—When using electric products, basic precautions should always be followed, including the following:

- 1) Read all the instructions before using the product.
- 2) Do not use this product near water—for example, near a bathtub, wash-bowl, kitchen sink, in a wet basement, or near a swimming pool, or the like.
- 3) This product should be used only with a cart or stand that is recommended by the manufacturer.
- 4) This product, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
- 5) The product should be located so that its location or position does not interfere with its proper ventilation.
- 6) The product should be located away from heat sources such as radiators, heat registers, or other products that produce heat.
- 7) The product should be connected to a power supply only of the type described in the operating instructions or as marked on the product.
- 8) The power-supply cord of the product should be unplugged from the outlet when left unused for a long period of time.
- 9) Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.
- 10) The product should be serviced by qualified service personnel when:
 - a) The power-supply cord or the plug has been damaged; or
 - b) Objects have fallen, or liquid has been spilled onto the product; or
 - c) The product has been exposed to rain; or
 - d) The product does not appear to operate normally or exhibits a marked change in performance; or
 - e) The product has been dropped, or the enclosure damaged.
- 11) Do not attempt to service the product beyond that described in the user-maintenance instructions. All other servicing should be referred to qualified service personnel.

SAVE THESE INSTRUCTIONS

WARNING:
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.

	CAUTION RISK OF ELECTRIC SHOCK DO NOT OPEN	
AVERTISSEMENT: RISQUE DE CHOC ÉLECTRIQUE—NE PAS OUVRIR.		
注意 感電の恐れあり、キャビネットをあけるな		
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK, DO NOT REMOVE COVER (OR BACK). NO USER-SERVICEABLE PARTS INSIDE. REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.		



The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

GROUNDING INSTRUCTIONS

This product must be grounded. If it should malfunction or breakdown, grounding provides a path of least resistance for electric current to reduce the risk of electric shock. This product is equipped with a cord having an equipment-grounding conductor and a grounding plug. The plug must be plugged into an appropriate outlet that is properly installed and grounded in accordance with all local codes and ordinances.

DANGER—Improper connection of the equipment-grounding conductor can result in a risk of electric shock. Check with a qualified electrician or serviceman if you are in doubt as to whether the product is properly grounded. Do not modify the plug provided with the product—if it will not fit the outlet, have a proper outlet installed by a qualified electrician.

THE FCC REGULATION WARNING (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the user's authority to operate this equipment.

CE mark for European Harmonized Standards

CE mark which is attached to our company's products of AC mains operated apparatus until December 31, 1996 means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC). And, CE mark which is attached after January 1, 1997 means it conforms to EMC Directive (89/336/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (73/23/EEC). Also, CE mark which is attached to our company's products of Battery operated apparatus means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

IMPORTANT NOTICE FOR THE UNITED KINGDOM

WARNING—THIS APPARATUS MUST BE EARTHED

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:


- the wire which is coloured green and yellow must be connected to the terminal in the plug which is marked with the letter E or by the earth symbol , or coloured green or green and yellow.
- the wire which is coloured blue must be connected to the terminal which is marked with the letter N or coloured black.
- the wire which is coloured brown must be connected to the terminal which is marked with the letter L or coloured red.

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* A United States patent has been obtained for Valve Reactor technology. Patents are pending in other countries. (As of July 2001)

* Company names, product names, and names of formats etc. are the trademarks or registered trademarks of their respective owners.

Introduction

WELCOME ABOARD!

Many thanks for adding a VOX Valvetronix amp to your sonic arsenal. We're sure it'll give you countless hours of great guitar tones that will *feel* as good as they sound! Before we show you how to get the most out of your brand new combo (and it's as easy as falling off a log, believe me!), let's take a quick look at why the Valvetronix unit you're about to plug into is the real deal as opposed to yet another "jack of all trades, master of none" digital modeling amp....

Digital modeling amps? Yep, we know, they're nothing new and there's a bunch of different ones out there to choose from. And, of course, it goes without saying that each and every one of them claims to be the best thing since sliced bread! Being guitar nuts, we've played 'em all and, as far as we're concerned, the vast majority of them fall *way short* of their bold advertising claims. This is because pretty much all digital modeling amps out there fall into one of two categories: they're either made by a company that specializes in making digital, guitar gadgets and has little or no experience in building amps. Or the exact opposite: they're made by an established amp manufacturer that's attempted to become a credible digital engineering concern in a couple of years or less! Think about these two truths for a second...scary or what!?

You don't have to be a genius to realize that for someone to make a great sounding and feeling digital modeling amp, they have to possess experience and expertise in *both* digital engineering/modeling *and* amp design/manufacture. After all, if they fall short in either area, the end product is not gonna be all it can be and, as a result, both its tone and its "guitar friendly" nature (hey, you want an easy-to-operate *guitar amp*, not a complex computer, right?) will suffer - big time! We're happy to report that your new Valvetronix amp was designed and built by experienced experts in *both* of these vitally important fields. The result...

THE BEST OF BOTH WORLDS

Valvetronix is the brainchild of a mind-meld between the digital expertise of Korg's critically acclaimed ToneWorks team (a bunch of axe addicts who've spent the last ten years living, breathing and dreaming in digital!) and the world-renowned amp gurus behind one of the most revered names in guitar amplification - Vox! As you are no doubt aware, Vox's all-valve, AC30 amps have been the first choice of countless professional players for the past four decades and have been heard on numerous hits.

Korg's ToneWorks team has a pretty impressive track record too; for over a decade, their many digital guitar devices have proven to be a firm favourite with both the guitar loving press and guitar loving public. They were also the first folk to master the art of using oversampling to create digital distortions that sounded and felt real and didn't have those evil, dissonant overtones (a.k.a. aliasing) that made most guitarists feel that "digital distortion" was a rival to "jumbo shrimp" in the oxymoron charts! The most recent ToneWorks breakthrough is their proprietary REMs (*Resonant structure and Electronic*

circuit Modeling System), the stunning realism of which has deservedly earned an avalanche of critical acclaim and has been welcomed with open arms by serious guitarists all over the globe.

The result of this perfect marriage is a digital modeling amp that sounds, feels, looks and operates like a guitar amp...what an amazing concept! It isn't merely a multi-effects device hooked up to a stiff sounding, solid-state power amp driving some ho-hum speakers that can't cut through a band, even when turned up to "11"! And it isn't a guitar amp stuffed with some hurriedly built, "catch-up" digital stuff either. No sir, Valvetronix is the real deal - the best of both worlds.

What is *REMS* ?

REMS (Resonant structure and Electronic circuit Modeling System) is KORG's proprietary sound modeling technology which precisely reproduces the complex character and nature of both acoustic and electric instruments as well as electronic circuits in real world environments. *REMS* emulates a wide variety of sound generation characteristics including instrument bodies, speakers & cabinets, acoustic fields, microphones, vacuum tubes, transistors, etc.

VALVE REACTOR TECHNOLOGY: THE POWER (AMP) AND THE GLORY!

In keeping with Vox's brave, pioneering spirit, the *Valve Reactor* circuitry that drives the power amp in your new VOX combo is a groundbreaking piece of technology. Without getting overly technical, here's what's going on...

While much of the tone creation and shaping carried out in this amp is done in the digital domain, its *Valve Reactor* power amp is 100% analogue. The resulting journey your guitar's signal takes through the analogue world of the power stage plays a major role in providing the all-important feel and tone of the original amps we modeled.

The *Valve Reactor* power stage is, to all intents and purposes, a bona fide valve (tube) push-pull power amplifier, but in miniature. It utilizes a 12AX7 valve (a dual triode device - meaning "two valves in one") and is equipped with an output transformer, just like a "real" valve amp. Instead of connecting directly to the loudspeaker though this transformer is connected to a specially designed *VariAmp* Power Circuit that increases the magnitude of the transformer output from its lowest level (1 Watt) up to the maximum output of 60 Watts per channel.

Because *VariAmp* Power Circuit stage is completely transparent (doesn't colour or change the signal in any way), the resulting output tone is pure valve. It also ensures that the output signal maintains the high dynamic range associated with traditional valve amps - something most solid-state amplifiers cannot deliver, and one of the main factors why valve guitar amps normally sound and feel so much louder and more alive than a solid-state amp boasting the same output power.

The output of your *Valve Reactor* power amp is also designed to “read” the constantly changing “impedance” curve of the loudspeaker system it is hooked up to and then “report” this reactive information back to the output transformer - just like its “big-brother” valve amplifiers do. This information permits the behaviour of the valve stage of the amp to vary with the speaker load (impedance), which is another important part of “real world” valve tone.

Apart from the vital valve tone this ingenious power amp design provides, it also allows us to replicate various “circuit characteristics” that are unique to the all-valve power stages of the amps we’ve modeled. These “characteristics” include: Class A or Class A/B operation, Presence and Resonance (low end) control circuitry (both found in the negative feedback circuit that some, but not all, valve power amps have) and power output. Being able to match such vital characteristics (except power output, which is user defined) helps ensure that each and every one of our models is as tonally authentic as possible - as opposed to the usual “close but definitely no cigar” norm of digital modeling. And just so you know, this patented in USA power amp technology is unique to VOX Valvetronix.

But hey, talk is cheap and ultimately the proof of this particular pudding lies in the way the amp sounds and feels when you play it. So, let’s cut to the chase and get you started. What are you waiting for, bud? Grab your guitar and brace yourself for a whole bunch of toneful fun!

Enough Talk Already...Shut Up and Let Me Play My Guitar!

a.k.a.

“Quick Start”

Yep, you're right, the vast majority of manuals are about as interesting as watching paint dry and we know that you're anxious to plug in to your new amp and give it a whirl in the comfort of your own home. So, here's a "Quick Start" to get you up and running in a heartbeat.

Once you've satisfied your primal urge to play, I'd like to urge you to give this manual a chance - it's been written by a fellow guitar nut and this amp boasts some killer bells 'n' whistles that warrant your interest. In short, it'll be worth your while, we promise. This said, here's the "Quick Start" - enjoy! I look forward to talking you through the amp in more detail once you're done....

HINT: Want life to be easy? Of course you do! For this reason I suggest you fold out the inside back cover of this "Guitarist's Guide" before you go any further. Why? So you can see the pretty pictures of the Top Panel and Rear Panel it contains while you're going through the "Quick Start," that's why!

CHECKING OUT THE 32 FACTORY PRESET PROGRAMS

1. Turn the **MASTER Volume Control** on the amp all the way down.
2. Plug one end of the supplied power cord into the **AC POWER CONNECTOR** on the rear panel of the amp and the other end into the wall.
3. Make sure the **AC wall socket** you've plugged into is switched on!
4. While you're around the back of your amp, take a quick look at the **POWER SELECT** switch and dial in the output power you'd like to start with...yep, you have a choice! How cool is that?
5. Plug your guitar into one of the two **INPUT JACKS (HIGH or LOW- take your choice &, if unsure, I recommend you take the HIGH road!)**.

Right, now we've got to this point, there are two ways you can go - you can either check out the factory presets (32 killer programs that will give you a darned good taste of the plethora of great tones that lurk within your Valvetronix amp) or you can dive right in and start writing your own programs

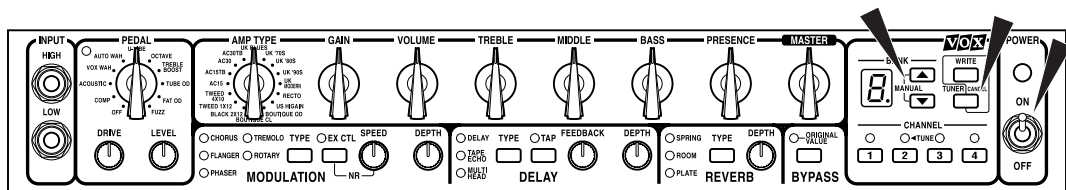
from scratch. We're gonna take the easiest of the two options (and they're both pretty simple!) and go through the factory presets first BUT hey, if you'd rather start by writing a program of your own right off the bat, skip to the "STARTING FROM SCRATCH" section that starts on page 23 and carry on from there...

- Let's start at the very beginning by playing program 1-1 which is a fat, easy to play, high gain lead sound called "Flying High." First though, let's reset your amp to the factory presets, just in case someone has messed with 'em...and don't panic, it's a piece of cake!

IMPORTANT NOTE: If you do a "factory preset recall" you're gonna permanently erase all the programs you may have already written/tweaked yourself. So please make double sure that you don't mind losing your programs before you reset your Valvetronix's memory to its "virgin," factory default state... 'cos once you do a "reset" there's no turning back!

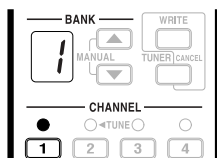
ANOTHER IMPORTANT NOTE: If there are some programs you've written that you'd like to remember, jot 'em down on the "Programmer's Cheat Sheet" that can be found on the back of the fold-out rear cover of this manual before you "reset" the amp. See the "ORIGINAL VALUE LED" section on page 26 if you wanna know how to do this.

- Hold down the Up (▲) and Down (▼) Cursor Buttons (the ones right next to the BANK DISPLAY window) and the TUNER/CANCEL Button that is next to 'em and, while you're holding all three of them down at the same time, switch the amp's POWER Switch to the "ON" position. If you've done this correctly, a "P" will be flashing in the BANK DISPLAY window so move on to STEP 8.



- If a "P" isn't flashing - don't fret. Just switch the amp off and try again...making sure you're holding all three buttons down when you hit the POWER SWITCH this time! The "P" is flashing in the BANK DISPLAY window now, right? Good!
- Press the WRITE Button (just above the TUNER/CANCEL one) and watch the BANK and the CHANNEL Button lights do a little dance. Once they both stop jumping, you're done...your reset mission is a success. And, as luck would have it, doing this leaves your amp armed and ready with the exact program we're looking for: 1-1! See, I told you it was easy!! So, get ready to rock by switching your guitar's pickup selector to the lead (bridge) position and turning its Volume and Tone controls up full. Right, let's go "Flying High," bro...

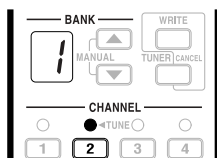
IMPORTANT NOTE: As already stated, your Valvetronix combo comes with 32 pre-set programs. FYI, these are stored in 8 Banks, each of which consists of 4 Channels (8 x 4 = 32!). The Bank number is shown in the BANK DISPLAY window while the Channel number is indicated by one of the four LEDs above the CHANNEL Buttons. This means that program 1-1 is indicated by a “1” appearing in the BANK DISPLAY window and the LED above the CHANNEL 1 Button being lit up. Geddit?



10. Turn the amp’s MASTER VOLUME control up to the level you’re after and start wailing!

MOVIN’ ON...

11. Once you’ve had your fill of “Flying High” (which might take a while, it’s a highly addictive program), check out program 1-2. This one is called “Def Tone” and is a lush, clean program that is best suited for your neck (rhythm) pickup. How do you get to it? Easy, just press the CHANNEL 2 button and you’re there! And notice how seamless the transition from program 1-1 to 1-2 was...none of those horrible “holes of silence” that plague the switching on so many digital devices...this bad boy switches instantly!



12. To get to the next program, 1-3, all you do is hit the CHANNEL 3 button...duh! Before you do though, be warned, as its name “Breakin’ Stuff” suggests, this one ain’t for the faint hearted - it’s a fat sounding, aggressive, modern crunch. So, switch back to your lead (bridge) pickup, chunk out a heavy riff and watch out for stage-divers!

13. Phew! After the mayhem of “Breakin’ Stuff,” program 1-4 is a little mellower. To check it out, just hit the CHANNEL 4 button. Titled, “Tie Mama Down,” this is a regal sounding VOX AC30 crunch that has classic rock written all over it.

CHANGING BANKS...

14. Right, now we've played programs 1-1, 1-2, 1-3 and 1-4, our next step is to move to Bank 2 and do the same exact thing. So, let's move from program 1-4 to 2-1...and, once again, don't fret, it's a breeze. Hit the Up (▲) Cursor Button (next to the BANK DISPLAY window - remember!?) one time and "2" will start flashing in the Display. Having done this, to get to program 2-1, "Clean Edge," just hit the CHANNEL 1 button and you're there!

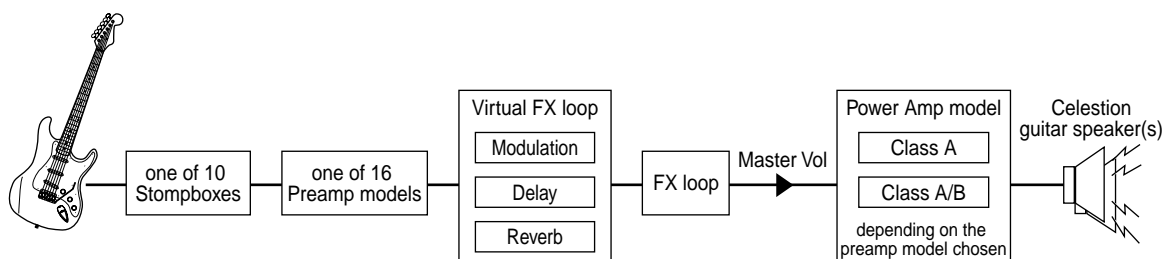
NOTE: While "2" was flashing in the Display Window, did you notice that Program 1-4 was still up and running? This cool feature ensures seamless program switching in between any of the Banks - your next program isn't chosen until you hit a Channel button.

STEP ON IT! If you get yourself the optional VC-4 VOX Foot Controller, you'll be able to switch seamlessly between all 32 programs with it. So, what are you waiting for, get one!

15. There is no step 15, amigo. This is the end of the line! You know how to switch channels and you know how to change banks, so you're on your own from here on in! You've still got 27 more programs to explore, so use the PRESET PROGRAM listing on the back of the fold-out rear cover as your map and go exploring. Enjoy...

The Guitarist's Guided Panel Tour

Over the next 13 pages we're gonna take a quick peek at the Top and Rear panels of your Valvetronix amp. If you haven't already noticed, you're gonna quickly find out that this unit is laid out exactly like a "real" guitar rig - what a concept! By this I mean that your signal path is as follows:



To help make this manual "Guitarist's Guide" as painless to use as possible, we've given it an inside back cover that folds out. And, when you fold it out you'll see nice big pictures of the amp's Top Panel, Rear Panel and more. Why did we do this? So you can have pictures of both panels staring you in the face while you read about 'em - thus avoiding the annoying "flicking between pages" that most manual's require you to do because there's only one picture of a panel and it's never on the same page you're reading when you want to refer to it! So, fold out that useful back cover and let's go...

A. The Top Panel

1. INPUT SECTION

This, believe it or not, is where you plug your guitar into the amp! There are two (2) input jacks to choose from: High & Low...

HIGH (high sensitivity)

Strictly speaking (yeah, right!), a high-sensitivity input jack such as this is always recommended for use with a guitar loaded with low-output pickups, such as single-coils. This said, most guitarists ignore this recommendation (imagine that!) and use this input for axes boasting hot (high output) pickups. Why? 'Cos doing this helps ensure your guitar's signal is as big 'n' beefy as it can be...works for me!

WARNING: If you plug a guitar that has high output pickups into the HIGH input and you select the Acoustic Pedal, unless you turn your guitar down, you could well end up with some nasty, unwanted, high frequency distortion. This is NOT an indication that your Valvetronix amp is faulty - it is merely telling you that you're driving the Acoustic Pedal too hard! And just so you know, all "acoustic simulation" pedals and

“acoustic emulation” channels will do the same thing if (ab)used in this way. Why? To make an electric guitar sound like an acoustic you have to boost the high frequencies by ridiculous amounts and so, if you slam such a device too hard, unwanted distortion can result. Geddit?! Good...

LOW (low sensitivity)

Once again, the “experts” will tell you that a low sensitivity input is best suited for guitars with high output pickups - such as over-wound humbuckers or active pickups. We say “balderdash!” There are no rules, so try both and use the one your ears like the best!

2. PEDAL SECTION

This area allows you to add a pedal effect to your set up, if you wish. All ten (10) of the effects on offer here are models of classic stompbox effects and, as a result, are meant to be added to your guitar’s signal before it hits the actual amp. Whenever a pedal is selected, the red LED in the upper left corner of this section lights up. So, whenever you call up a program and this LED is off, it means the Pedal Section is “OFF” (bypassed). Just in case some of the abbreviations we’ve used aren’t 100% clear, the ten pedals on offer are:

COMP:	Compressor	OCTAVE:	Octave Divider
ACOUSTIC:	Acoustic Simulation	TREBLE BOOST:	Er, a Treble Booster!
VOX WAH:	The classic V847	TUBE OD:	Tube Overdrive
AUTO WAH:	Exactly that!	FAT OD:	Ballsy Overdrive
U-VIBE:	Uni-Vibe	FUZZ:	Hot & nasty!!!

PEDAL Selector Switch

This lets you select one of the ten stompboxes on offer, or bypass the section (OFF). Turn to page 36 for more information on each of the pedals modeled here.

STEP ON IT! If you get yourself the optional VC-4 VOX Foot Controller, you can switch it to “individual” mode and use it to switch the selected pedal on and off. And, as you’ll soon discover, the VC-4 will enable you to do a bunch more things too - making it a “must have” item for any serious axeman or axewoman!

STEP ON IT! When you select VOX WAH or U-VIBE, you can control the effect (Wah and Uni-vibe speed, respectively) using the VC-4 Foot Controller. Very cool...

DRIVE Control

This sets the DRIVE amount when TREBLE BOOST, TUBE OD, FAT OD or FUZZ are selected. For the other six (6) stompboxes the exact function of this knob depends on the effect. For specific details please refer to the table that follows.

PEDAL TYPE	DRIVE	LEVEL
COMP	Sensitivity	Level
ACOUSTIC	Treble	Bass
VOX WAH	Pedal	N/A
AUTO WAH	Attack	Sensitivity
U-VIBE	Speed	Mix
OCTAVE	Direct Level	Octave Level
TREBLE BOOST	Drive	Level
TUBE OD	Drive	Level
FAT OD	Drive	Level
FUZZ	Drive	Level

LEVEL Control

This knob enables you to adjust the overall level of COMP, TREBLE BOOST, TUBE OD, FAT OD and FUZZ. It is “disconnected” (does nothing!) on VOX WAH. See the table for what it does on the other five pedal models.

3. PREAMP SECTION

As the title of this section suggests (imagine that!?), this is the “preamp” control section of your Valvetronix combo. And, in keeping with what it is supposed to be, it looks and acts exactly like (wait for it)...an amp! Plus, in true VOX tradition, it boasts our instantly recognizable, “chicken-head” (pointer) knobs...no soft touch, control pads or up and down curs- curs have been allowed to invade this sacred, tone shaping area. C'mon, this is a guitar amp, not a computer game!

AMP TYPE Selector Switch

This allows you to select any one of our sixteen (16), stunningly accurate amp models - each of which is based on an accepted all-tube classic, including the legendary VOX AC30TBX. As already mentioned in the intro to this manual, each model not only replicates the exact gain and tonal characteristics of the original amp's preamp circuit, it also reconfigures the all-important power amp stage too - in terms of both Class (A or A/B) and negative feedback circuit (or lack thereof). Not only is this a cool feature, to us it's essential! After all, how can you claim to have modeled an amp if you've just zoned in on the preamp and ignored the power amp? C'mon! Peanut butter alone (regardless of how good it tastes) does not a great peanut butter and jelly sandwich make - you need some jelly and bread too! Never make the mistake of thinking the power stage is not an important part of any amp - it's vital, in fact it can make or break it. Anyway...

The amp types on offer are:

VOX AC15	UK MODERN
VOX AC15TB	RECTO
VOX AC30	US HIGAIN
VOX AC30TB	BOUTIQUE OD
UK BLUES	BOUTIQUE CL
UK '70S	BLACK 2x12
UK '80S	TWEED 1x12
UK '90S	TWEED 4x10

Turn to the “AMP MODELS” Section on page 39 for some specific information on each of the amps modeled here.

GAIN Control

This adjusts the preamp gain of the amp model chosen.

NOTE: Some of the amp models are capable of extreme gain levels (e.g. UK MODERN, RECTO & US HIGAIN) while others (e.g. BOUTIQUE CLEAN, TWEED 1x12 & AC15) are tamer yet toneful.

VOLUME Control

Amazingly enough, this one determines the volume of the amp model being used.

TREBLE, MIDDLE & BASS Controls

This trio of “chicken-heads,” allow you to dial in the exact amount of high, mid and low frequencies you’d like. Also, as you’d expect (and hope!), the exact manner in which each one of these controls behaves and also interacts with the others is dependant on the amp model selected. Once again, please turn to the “AMP MODELS” Section on page 39 for more information concerning this.

NOTE: In keeping with the originals, certain models will produce almost no sound when these three tone controls are turned all the way down (counterclockwise).

NOTE: Not all of the original amps that we modeled house controls for Treble, Middle and Bass. For example, the amp we based TWEED 1x12 on only boasted a single tone control which was labeled - yes, you’ve guessed it - TONE! In such cases, rather than mimic this knob using just one of our three, leaving the other two unemployed, we allow you to use all three to effectively increase the tonal range of the original. And, of course, within this increased flexibility you can duplicate the full tonal range of the original. See page 39 for more details.

4. POWER AMP CONTROLS

PRESENCE Control

This control allows you to adjust the amount of Presence (high frequency “sparkle”) in your sound. Like all of the preamp knobs we’ve just looked at, the PRESENCE control *is* programmable.

NOTE: Presence is a function of a power amp containing a negative feedback circuit and not all the original amps we modeled contain one - for example, none of the four Vox amps we modeled (AC15, AC15TB, AC30 & AC30TB) feature a negative feedback circuit. Furthermore, FYI, not all amps that have a negative feedback circuit necessarily feature a Presence control. For example, the original BLACK 2x12 - negative feedback in the power amp? Yes. Presence Control? Nope.

Whenever a modeled amp didn’t have a Presence control, rather than have this knob do absolutely nothing, we used it to mimic the behavior of another of the amp’s variables - like the BRIGHT switch on a BLACK 2x12 or the CUT control found on all of the VOX originals. See page 39 for more details on exactly what the PRESENCE control does on each model.

MASTER (Volume) Control

As is the case with all Master Volume controls, this knob enables you to adjust the overall volume of your Valvetronix combo.

VERY IMPORTANT NOTE: The MASTER (Volume) Control is NOT programmable.

COOL ‘N’ IMPORTANT ASIDE: *The Valvetronix Virtual FX loop.*

The next three areas we’re gonna look at are the MODULATION, DELAY & REVERB sections of your amp. And, just so you know, all three of ‘em are placed in a “virtual FX loop” - namely, in between the preamp and power amp. Why? Because that’s where such effects are generally placed in the vast majority of professional guitar rigs - in the FX loop, that’s why! Wanna know more? Good, read on...

The reason why such effects are invariably set-up in the FX loop rather than in front of the amp as a “stompbox” is simple. To most people’s ears, they sound better and more realistic when placed in the loop. Think about it - REVERB emulates the sound created by a room or a hall. So, logic dictates that if we’re going to add it to our sound, the closer to the end of the signal chain we put it, the more “real” and natural it’s gonna sound. Ditto DELAY (duh!) and many MODULATION effects too - their very nature dictates that they should be added near the end of your signal path, not at its beginning. Geddit?

Also, if you think about it, if you're using a crunch or high gain lead sound then it makes much more sense to add effects like ROTARY, ROOM (reverb) or DELAY to the signal *after* it's been distorted, rather than before. I mean, does it make any sense to add an effect like reverb and *then* mash the heck out of your signal (i.e. distort it)? Not really...right!? Good, case closed. Now our little detour's over - let's get on with the front panel tour...

STEP ON IT! With the optional VC-4 Foot Controller, it is possible for you to switch each of the MODULATION, DELAY and REVERB sections on and off with your foot. This incredibly useful function is just one of the many reasons you should own a VC-4. Stay tuned to this channel for more...

5. MODULATION SECTION

This section enables you to add a modulation effect into the aforementioned "virtual FX loop" (in between the preamp and the power amp - remember?) for each and every program, if you so wish. It also allows you to assign external control over the SPEED control and set noise reduction (NR) too.

i) MODULATION FX

TYPE Button

This button enables you to select a Modulation effect - or not! When a particular effect is chosen, the red LED to its left will light up. If no effect type is selected (i.e. none of the five LEDs are on), the Modulation Section is bypassed (turned off).

STEP ON IT! If you own the optional VC-4 Foot Controller, you can use the foot pedal it houses to vary the Speed of any one of the five Modulations on offer. Wow! The (im)possibilities the VC-4 will open up for you are endless - get one immediately!

The five Modulation effects you can choose from are:

CHORUS: A model of a lush sounding, analogue chorus unit that many consider to be the industry standard. In the case of the AD120VT, this effect is stereo.

FLANGER: A model of a truly classic analogue Flanger that "unchained" a highly influential modern guitarist who many hail as the "godfather of two handed tapping."

PHASER: A model of a much respected and popular analogue phaser, housed in a banana yellow box!

TREMOLO: This effect is based on the highly acclaimed tremolo circuit found in a BLACK 2x12.

ROTARY: An incredibly realistic model of a rotary speaker (stereo in the case of the AD120VT).

NOTE: When you awhile adjust the “Speed” control on ROTARY (either via the front panel or the optional VC-4 Foot Controller) the effect takes awhile to react - just like a real Rotating speaker. Why? Because, in the real world, it takes a second or two for the motor controlling the speaker rotation to speed up or slow down - that’s why!

SPEED Control

This knob enables you to adjust the modulation speed of the chosen effect.

DEPTH Control

This knob adjusts the Modulation depth on CHORUS, TREMOLO & ROTARY and feedback on FLANGER & PHASER as listed in the chart below.

MODULATION TYPE	SPEED	DEPTH
Chorus	Speed	Depth
Flanger	Speed	Feedback
Phaser	Speed	Feedback
Tremolo	Speed	Depth
Rotary	Speed	Depth

HINT: If you add a MODULATION effect to a program and you can’t hear the effect, make sure the BYPASS BUTTON (8) isn’t engaged. If it is, the ORIGINAL VALUE LED directly above it will be on and this means that everything in the “virtual FX loop” (Modulation, Delay & Reverb) is, er, bypassed. So, in order to, er, “bypass the bypass,” press the BYPASS BUTTON, the LED will go out and all will be good in “virtual FX loop” land!

ii) EXTERNAL CONTROL OF MODULATION SPEED

EX CON (External Control) Button

As already hinted, when this button is activated (the LED above it will light up when it is), you can adjust the Speed of your chosen MODULATION effect using the pedal on the optional VC-4 VOX Foot Controller. Told you this pedal was cool...so what are you waiting for, man? Drop everything and buy one NOW!!

iii) PROGRAMMABLE NOISE REDUCTION (NR)

NR (Noise Reduction) Button

Want to add noise reduction (NR) to a program? No problem, amigo! Merely, press the EX CTL button and, while you’re holding it down, rotate the SPEED knob. The NR will increase the further clockwise you turn the knob. Simple stuff...just don’t forget to keep the EX CTL button pressed down while you’re setting the amount of NR you want with the SPEED knob. If you let go of the button, you’ll mess with the speed setting of whatever Modulation effect you have on the program you’re editing.

NOTE: When using high Gain settings on amp types such as RECTO or US HIGAIN, NR is highly recommended! Why? Because high gain = noise (hiss)! Just like on the originals!

6. DELAY SECTION

Here you can insert one of three (3) distinctly different delay effects in the “virtual FX loop” of your Valvetronix amp. In all three cases, the maximum delay time possible is two (yes, 2!) seconds.

TYPE Button

This button enables you to select the Delay type you’d like to use. When a particular Delay type is chosen, the red LED to its left will light up. If a Delay type isn’t selected (i.e. none of the three LEDs are on), the Delay Section is bypassed (turned off).

The three Delays you can choose from are:

DELAY: When this high quality digital delay effect is employed, the tone of each repeat is so good it is indistinguishable from the original note(s).

TAPE ECHO: This is an incredibly accurate model of one of the most respected analogue tape echo machines ever made. In the original the “echo” is produced by a playback head and the exact “delay time” is set by varying the motor speed. Many professionals prefer these “lo-fi” units because of the warm, dark echoes they produce.

MULTI HEAD: This is a model of a tape echo unit boasting two playback heads and both are being used. Furthermore, each of the two resulting “echoes” (one from each head) has its own feedback loop. The result? A complex and warm “multi-tap” echo effect.

TAP Button

This button enables you to set the delay time by merely tapping your finger on it at the desired tempo (speed). Hitting the TAP button twice or more will set the delay time.

HINT: To set a precise delay time that matches a song’s tempo, tap your finger on the TAP button in time with the song’s beat.

STEP ON IT! The optional VC-4 Foot Controller allows you to set the delay tempo by merely tapping your foot.

FEEDBACK Control

This control determines the number of times each echoed note or chord is repeated. The further clockwise you turn this knob, the more repeats you’ll hear.

WARNING! WARNING! If you crank up the FEEDBACK knob too much, an uncontrollable, cascading “runaway” of echoes will occur. So, use your ears and your common sense when setting this bad boy!

DEPTH Control

This allows you to adjust the depth (relative volume) of the delay effect.

REPEATED HINT: If you add a DELAY to a program and you can't hear the effect, make sure the BYPASS BUTTON (8) isn't engaged. If it is, the ORIGINAL VALUE LED directly above it will be on and this means that everything in the "virtual FX loop" (Modulation, Delay & Reverb) is, er, bypassed. So, in order to "bypass the bypass," press the BYPASS BUTTON, the LED will go out and all will be good in "virtual FX loop" land!

7. REVERB SECTION

This allows you to use one of three (3) different reverb types.

TYPE Button

This enables you select one of the three Reverbs or bypass this section completely. The trio of Reverb types on offer here are:

SPRING: A model of the most popular spring reverb system used in guitar amps.

ROOM: Emulates the natural reverberation that takes place in a medium sized room/small hall.

PLATE: An unerringly accurate model of the plate reverb used in countless, professional recording studios

DEPTH Control

This knob enables you to adjust the depth (level) of the chosen Reverb - from subtle to cavernous!

REPEATED HINT...FOR THE THIRD AND LAST TIME! If you add REVERB to a program and you can't hear the effect, make sure the BYPASS BUTTON (8) isn't engaged. If it is, the ORIGINAL VALUE LED directly above it will be on and this means that everything in the "virtual FX loop" (Modulation, Delay & Reverb) is, er, bypassed. So, in order to "bypass the bypass," press the BYPASS BUTTON, the LED will go out and all will be good in "virtual FX loop" land!

8. BYPASS & ORIGINAL VALUE SECTION

BYPASS Button

Engaging this button will bypass the entire "virtual FX loop." *How can I tell when it's on, do I hear you ask?* Easy. The ORIGINAL VALUE LED directly above it will light up, and stay lit up. Why is this a useful function? Well, if you're editing a program that is using MODULATION and/or DELAY and/or REVERB, and you want to hear what it sounds like "dry"...all you do is hit this button. Man, that's a whole lot easier and quicker than trying to switch one or more of those three Sections off and then back on again! Try it if you don't believe me...

VERY IMPORTANT NOTE: The BYPASS Button is NOT programmable.

ORIGINAL VALUE LED

When the position of any one of the programmable knobs or switches matches the values stored in a channel's program, this LED will let you know by either lighting up or turning off for a second. It will do so by lighting up if the BYPASS Button immediately below it isn't activated. If, however, the BYPASS Button is "on" (which is indicated by the LED in question being lit up), the LED will switch off for a second whenever a knob or switch matches an "original value" in the program being used.

9. BANK/MANUAL/WRITE/TUNER/CHANNEL SECTION

Phew, the "Bank/Manual/Write/Tuner/Channel Section?" What a mouthful! Don't stress though - just because this area houses a few different things doesn't mean it is complicated. In fact, as you're about to discover, it's both logical and simple...honest!

BANK Display

This display indicates either a bank number (1, 2, 3, 4, 1., 2., 3., 4.) or a note name during tuning. (See page 30 for more details on tuning)

▲ (UP) and ▼ (DOWN) Buttons

Use these buttons to select one of the eight (8) program banks.

MANUAL Mode

Press both ▲ (UP) and ▼ (DOWN) buttons simultaneously to enter Manual Mode. (See page 28 for specific details of this highly useful mode)

WRITE Button

This button is used when you want to store a new program. FYI, storing a new program is a **two-step** process - see page 23 for specific details.

TUNER/CANCEL Button

This button has two (2) functions:

1. It turns the built-in, chromatic tuner on and off. (See page 30)

COOL FEATURE ALERT: If you hold down this button for more than one second, the amp's sound will be muted. This is very useful during a live show when you wish to tune your guitar "in silence!"

2. This button is also used to cancel "storing a program" (see page 22) or to get the amp out of "mute mode" (see "Cool Feature Alert" above)

CHANNEL Select Buttons (1 - 4)

Pressing these buttons selects a channel. And, if the number in the BANK Display is flashing (an indication that you intend to change Banks - see page 23), it selects the chosen bank too.

Also, if you are using the built-in tuner (see page 30), the CHANNEL Select LEDs are used in the tuning process.

10. POWER SWITCH

As amazing as it may seem, this switch turns the power to the unit on or off! And, get this - when the power switch is “on,” the indicator above the switch lights up!! Providing the amp’s power cord is plugged into a working outlet, of course...

B. The Rear Panel

1. AC POWER CONNECTOR

Yes, you've guessed it; this is where you connect the included power cord.

2. EXTERNAL SPEAKER OUT Jack(s)

This is where you can hook up external speaker cabinet(s) if you'd like to. The AD60VT has one (1) EXTERNAL SPEAKER OUT jack, while the AD120VT has two (2). Why does it have two? Because the AD120VT is a stereo amp!

IMPORTANT NOTE: The internal speaker(s) in your Valvetronix combo remain connected when external speakers are connected. For optimum performance we strongly advise the following:

1. Only use extension speaker cabinets of 8 Ohms impedance or less (e.g. 4 Ohms) with these combos. And, if you're using a stereo cabinet with the AD120VT make sure each side (Left & Right) has an impedance of 8 Ohms or less.

ANOTHER IMPORTANT NOTE: The VOX AD-212 2x12 stereo extension cabinet is available and matches the AD120VT perfectly in both looks and sound.

2. Do NOT use a speaker cabinet with a Wattage rating that is less than 60 Watts, or less than the output power you've selected with the POWER SELECT Control (5). If you ignore this warning, you could end up blowing a speaker - and that's not recommended!
3. ALWAYS use speaker cables (unshielded) to connect external speakers - NEVER use a guitar (shielded) cable.

WARNING: If a cabinet with an impedance higher than 8 Ohms - like a 16 Ohm one for instance - is used in conjunction with your Valvetronix amp, the amp will suffer from an audible drop in output power, due to the nature of the external speaker jack circuit.

3. POWER SELECT Control

This incredibly cool feature enables you to choose from four (4) different output Wattages. The selections are:

AD60VT: 60 Watts (W), 30W, 15W and 1W.

AD120VT: 60W + 60W (60 Watts per side), 30W + 30W, 15W + 15W, 1W + 1W.

This means you can get that highly desirable, fat, warm sound of the Valvetronix power stage being driven hard (a common trait of all great valve power amps), at various levels - very loud, not quite so loud, reasonable and relatively quiet! This

will enable you to play a small room without deafening your audience or compromising your all-important tone. It will also allow you to add even more realism to the smaller output amps we modeled - like the AC15 (15 Watts) or the Tweed 1x12 (18 Watts) for example.

4. LOOP Jacks

These allow you to hook up an external effects processor to your amp's Series Effects Loop. The AD60VT has a Mono loop while the AD120VT has a Stereo one with Left (L) and Right (R) SENDS and L and R RETURNS.

SEND Jack(s)

Connect the input(s) of an external effect processor here.

RETURN Jack(s)

Connect the output(s) of an external effect processor here.

VERY IMPORTANT NOTE: If have an external effects processor that only has a single, Mono input and you want to use it in the LOOP of the AD120VT, please use the amp's Left (L) SEND *not* the Right (R) one.

5. LEVEL Control

This enables you to adjust the output level (volume) of the PHONE OUT jack (6) and the LINE OUT jack(s) (7)

6. PHONE OUT Jack

Connect your headphones here. The output is Mono on the AD60VT and Stereo on the AD120VT.

IMPORTANT NOTE: Connecting the headphones here mutes the internal speaker(s).

7. LINE OUT Jack(s)

This Output carries a cabinet simulated signal for connection to a soundboard or recording console. The AD60VT has as a single, Mono LINE OUT jack while the stereo AD120VT boasts a pair - Left (L) and Right (R).

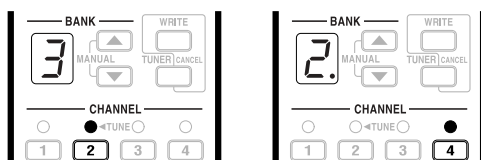
8. FOOT CONTROLLER Jack

For connecting the optional VC-4 VOX Foot Controller pedal...a must have item, as you'll soon discover!

Storing Stuff, Writing Stuff & More...

As mentioned earlier, your Valvetronix combo can store and instantly recall 32 programs. These 32 programs are stored in 8 Banks, each of which contains 4 channels (8 x 4 = 32!). The bank numbers (shown in the BANK display...clever stuff, huh!?) are **1, 2, 3, 4, 1.** (“1” with a DOT after it), **2.** (“2” with a DOT after it, etc.), **3.** and **4.** The 4 channels (each of which has its own CHANNEL Select Button and “I’m selected” LED indicator - remember?) are cunningly numbered 1 to 4.




NOTE: Whenever we refer to a program in this *Guitarist’s Guide* we do so as follows: “bank number - channel number.” For example: 3 - 2 means the program stored in bank 3, channel 2. Likewise, 2. - 4 refers to the program located in Bank 2., channel 4. Geddit?






Although your unit comes with 32 preset programs already stored in it (see page 34), each and every one of ‘em can either be totally rewritten or “custom tweaked” to your heart’s content. And, once you’ve done that, if you ever want to recall the original 32, that’s easy to do...in fact, we already did that in the QUICK START section (see also page 4).

In this section we’re gonna get into recalling programs, switching between programs and even writing your own. And, don’t worry, it’s all so simple even your drummer could do it! So, let’s get to it...

PROGRAM SELECT MODE

Providing you aren’t using the built-in tuner (page 30), in Manual Mode (page 28) or half-way through either recalling (see below) or writing a program (page 25), then your Valvetronix amp will be in “Program Select Mode.” How can you tell if it is? Simple, amigo – just look at the BANK Display. If it doesn’t show “” (meaning it’s in “Manual Mode”), “” (meaning it’s in “Tuner Mode”), “” (meaning it’s in “Silent Tuner Mode”) or is flashing a number (meaning you’re either halfway through recalling or writing a program), it’s in “Program Select Mode.” Let’s assume it isn’t in “Program Select Mode” for a second...

GETTING TO “PROGRAM SELECT MODE.”

So, your BANK Display is either flashing or displaying either “”, “” or “” and you wanna be in “Program Select Mode,” huh? Well, to get there all you do is one of the following:

1. If the BANK Display is flashing a number, merely hit the TUNER/CANCEL button and you’ll be back in “Program Select Mode.” How do you know?

'Cos the BANK display will now be displaying a bank number (1 – 4, 1. – 4.) and it won't be flashing!

2. If your amp is in either "Tuner Mode" (BANK Display shows "□") or "Silent Tuner Mode" (BANK Display shows "□"), hitting the TUNER/CANCEL button will get you back into whatever mode you were in before you started tuning – namely, "Manual Mode" (BANK Display shows "□") or "Program Select Mode" (BANK display will show a bank number (1 – 4, 1. – 4.) and it won't be flashing).

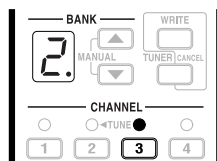
To get from "Manual Mode" to "Program Select Mode" merely press the ▲ (UP) and ▼ (DOWN) Buttons at the same time.

IMPORTANT NOTE: A one-step, foolproof way of getting back to "Program Select Mode" is to merely press any CHANNEL Button (1, 2, 3 or 4).

WARNING: By doing pressing any CHANNEL Button though, you might not go back to the Program you were using before entering "Program Write," "Program Recall," "Tuner Mode" or "Manual Mode" – this will only happen if you can remember the channel number of the program you were previously using and press that CHANNEL button. If you can't remember the channel number, the only way can you ensure you return to the program you were using is by following steps 1 & 2, above.

RECALLING A PROGRAM

The easiest way to do this is by running through an example together. So let's recall Program 2. - 3 (the program stored in bank 2., channel 3).



STEP 1: Make sure the amp is in Program Select Mode (i.e. a bank number appears in the BANK Display and isn't flashing).

STEP 2: Use the ▲ (UP) and ▼ (DOWN) buttons to the right of the BANK Display to scroll to Bank 2.. At this point 2. will be flashing in the display.

STEP 3: Hit the CHANNEL 3 select button and, as soon as you do, program 2. - 3 will be instantly recalled.

See, I told you it was a breeze!

STEP ON IT! If you've got the optional VC-4 Foot Controller, you can recall a program with your foot.

SWITCHING BETWEEN PROGRAMS

You're not going to believe this but to do this, you simply follow the 3 simple steps we've just gone through.

COOL PLAYING HINT: When you're halfway through switching programs (i.e. you've selected the Bank but not the Channel), the program you're about to change is still selected and will remain this way until you select the channel. So, if you're playing live and your next program change requires you to switch to a different bank, you can select that bank ahead of time, ensuring a timely change.

STEP ON IT! If you've got the optional VC-4 Foot Controller you can switch between programs with your foot...told you it was a "must have" item.

WRITING AND STORING YOUR OWN PROGRAM

This is a cakewalk, honest! There are two ways you can go about doing this - by "tweaking an existing program" or by "starting from scratch." Let's tweak an existing program first.

TWEAKING AN EXISTING PROGRAM

Lets say that you really like the crunchy, modern rhythm sound of preset 1-3 ("Breakin' Stuff") and you'd like to write a complimentary lead sound that is louder, has a tad more gain, more mids, Chorus and Tape Echo. Here's what you do:

STEP 1: Turn the MASTER VOLUME down and then switch the amp on...duh!

STEP 2: Plug your guitar into the amp...bigger duh!

STEP 3: Use the TYPE Button in the MODULATION Section to select CHORUS and then set the SPEED and DEPTH controls to taste.

STEP 4: Use the TYPE Button in the DELAY Section to select TAPE ECHO. Tap on the TAP button to set the delay time you want and then set the FEEDBACK and DEPTH controls to taste.

STEP 5: Hit the WRITE Button once - this puts you into "where do you want to store your new program?" mode which is indicated by the number in the BANK Display flashing.

"ABORT MISSION" NOTE: If you get as far as "where do you want to store your new program?" mode and then decide your "tweaked" program sucks, all you've gotta do is hit the TUNER/CANCEL Button and you're outta "write mode"...phew!

STEP 6: Use the ▲ (UP) and ▼ (DOWN) Buttons to select the bank you want to use and the CHANNEL Select Buttons to select the channel.

STEP 7: Hit WRITE again and you're done!

STARTING FROM SCRATCH

Why the heck not, huh!? Lets go:

STEP 1: Set the amp's MASTER Volume at a minimum level. Then plug your guitar into the amp...duh!

STEP 2: Switch the amp on...bigger duh!

STEP 3: Set the amp's MASTER Volume at a reasonable level.

STEP 4: Select any program (see page 21) - it doesn't matter which once 'cos we're starting from scratch.

STEP 5: Switch the PEDAL Selector Switch to "OFF" - if you wanna use a pedal, we'll add that sucker last.

STEP 6: Hit the BYPASS Button so MODULATION, DELAY and REVERB are bypassed (the ORIGINAL VALUE LED above it will light up) - we'll add that stuff after we've dialed in our amp model.

STEP 7: Using the AMP TYPE Selector Switch, choose the amp you wanna use.

STEP 8: Dial in the GAIN, VOLUME, TREBLE, MIDDLE, BASS and PRESENCE controls to taste.

STEP 9: If you want to add any MODULATION, DELAY and/or REVERB, hit the BYPASS switch again (so the ORIGINAL VALUE LED above it goes off) and then select and dial in the effect(s) you want.

REMINDER: to switch off MODULATION, DELAY or REVERB, simply keep hitting the appropriate TYPE Button until the "effect selected" LED is switched off.

STEP 10: If you want to use a pedal, select it using the PEDAL Selector Switch and then dial it in using the DRIVE and LEVEL controls.

PROGRAMMING HINT: You might find it easier to dial in a PEDAL without hearing any MODULATION, DELAY or REVERB effects you may have already added in. If so, simply hit the BYPASS button (so the ORIGINAL VALUE LED goes on) to bypass them all. Just don't forget to hit the BYPASS button again (so the LED goes off) when you're done!

STEP 11: Happy? Good, let's store this bad boy. Hit the WRITE Button once - this puts you into "where do you want to store your new program?" mode which is indicated by the number in the BANK Display flashing.

"ABORT MISSION" NOTE: If you get as far as "where do you want to store your new program?" mode and then decide your "tweaked" program sucks, all you've gotta do is hit the TUNER/CANCEL Button and you're outta "write mode".....phew!

STEP 12: Use the ▲ (UP) and ▼ (DOWN) Buttons to select the bank you want to use and the CHANNEL Select Buttons to select the channel.

STEP 13: Hit WRITE again and you're done! Hey, who decided 13 was an unlucky number anyway? It wasn't me...

ORIGINAL VALUE LED: *What's being used here, man?*

So, you're flipping through the programs on your new Valvetronix combo, you come across one you really dig and you decide you wanna know exactly how the amp is dialed in to get such a killer tone. Sounds like a reasonable plan but how on earth do you do it? Prepare to meet your saviour, the incredibly useful ORIGINAL VALUE LED. Yes sir, with the aid of this little red light you're gonna be able to find out exactly what Pedal and Amp models are being used and where each and every one of the 15 programmable knobs on the Top Panel is set - which is all of the front panel ones with the exception of the MASTER.

"Hold on a minute, what about the MODULATION, DELAY and REVERB models being used? You talked about the 15 programmable knobs but you didn't say anything about how to tell if any of these effects are being used," do I hear you ask? Good question, bro. Here's your answer: the amp will tell you! What do I mean by this? Well, whenever you call up a program y'see, you can tell if it's using a MODULATION, DELAY &/or REVERB by simply looking at the pretty lights in each section and seeing if they're on or off. For example, program 2 - 1, "Clean Edge," uses CHORUS, MULTI and PLATE. And as soon as you call it up, the LEDs for CHORUS, MULTI and PLATE will automatically light up. Can you say "user friendly?"

We'll get into finding out exactly how the controls for any MODULATION, DELAY & REVERB effects being used are dialed in shortly. Detour over; let's get back to the wondrous workings of the ORIGINAL VALUE LED...

As mentioned earlier when we were going through the Top Panel of your amp, the ORIGINAL VALUE LED also acts as the indicator for the BYPASS Button which, when engaged, bypasses the MODULATION, DELAY and REVERB sections of the amp. So, as you'd expect, when the BYPASS Button is activated, the ORIGINAL VALUE LED lights up, and stays lit until the BYPASS is switched off again. So, the ORIGINAL VALUE LED is either "off" or "on." If it's "off" it will light up for a second when an original value is found. Likewise, if it's "on" it will turn off for a second when an original value is found. Logical enough, right? Good, now that's loud 'n' clear, lets get on to the business of finding out exactly what's dialed in on a particular program.

To make life easier, let's start at the far left of the Top Panel and work our way through it. First up is the PEDAL Section...

STEP 1: Look at the LED in the top left hand corner of the PEDAL Section. Is it lit up? If it is it means a pedal is being used so go to STEP 2. If it isn't lit up, skip to **STEP 5**.

STEP 2: So, the PEDAL LED is on, meaning a pedal is being used - let's find out which one. Simply keep your eye on the ORIGINAL VALUE LED and slowly click through the 10 pedal model choices. When you reach the one that's being used the ORIGINAL VALUE light will either go on or off for a second, depending on whether the BYPASS button is engaged or not. Like I said, simple stuff...

- STEP 3:** Now that we've found which PEDAL is being used, let's find where the DRIVE Control for it is set. So, watch the ORIGINAL VALUE LED and slowly but surely sweep the DRIVE Control through its full range of motion. When you reach the setting, the ORIGINAL VALUE LED will tell you.
- STEP 4:** Do the same thing with the LEVEL Control in the PEDAL Section.
- STEP 5:** The AMP SECTION is next. Let's find out what model's being used by slowly clicking the AMP TYPE Selector Switch through the 16 choices while keeping an eye on the ORIGINAL VALUE LED. When you reach the one that's being used the ORIGINAL VALUE light will either go on or off for a second, depending on whether the BYPASS button is engaged or not. Wow, easier than falling off a log isn't it? And far less painful too!
- STEP 6:** Right, we've found the amp model, now let's figure out where each of the programmable amp controls are set - namely, GAIN, VOLUME, TREBLE, MIDDLE, BASS and PRESENCE. Let's start with GAIN and move right, one knob at a time...and you already know what to do, right? Yes, you've got it - slowly but surely rotate the GAIN control through its full range of movement while keeping an eagle eye on our helpful pal, the ORIGINAL VALUE LED. When you reach the setting, the ORIGINAL VALUE LED will let you know.
- STEP 7:** Do exactly the same for the VOLUME, TREBLE, MIDDLE, BASS and PRESENCE controls...duh!
- STEP 8:** So, we've already done the Pedal and Amp Sections, now all that's left are the three sections in our "virtual effects loop" - MODULATION, DELAY and REVERB. Let's start with MODULATION - ignoring the EX CTL LED, is an LED lit up in this section? If an LED is "on" it means the effect it's next to is being used so we need to find out where the SPEED and DEPTH controls are set for the effect in question. And you know what to do by now when it comes to finding the "original setting" for a control knob don't you!? So start twisting a way on that fine pair of knobs and keep your eye on the ORIGINAL VALUE LED...
- STEP 9:** Repeat STEP 8 with the DELAY and REVERB sections.
- STEP 10:** There isn't one. You're done pal! Congratulations - you now know exactly how the program you were interested in was set up.

MANUAL MODE: *What You See Is What You Get!*

When your Valvetronix amp is put into MANUAL MODE it “forgets” whatever program it was on and behaves like a “regular” amp - meaning that the sound you hear is a direct reflection of *all* the knob settings on the top panel, including the PEDAL and AMP TYPE selector switches. Yes sir, “what you see is what you get” in MANUAL MODE - just like on a “normal” guitar amp.


The only things MANUAL MODE “remembers” (stores) are:

1. Any changes you make regarding the type of MODULATION, DELAY and/or REVERB being used. For example: if you’re in MANUAL MODE and you select CHORUS, TAPE ECHO and SPRING, they will be remembered and recalled the next time you call up MANUAL MODE.

IMPORTANT NOTE: MANUAL MODE does NOT remember any control knob settings in the MODULATION, DELAY and REVERB section. As far as they go “what you see is what you get,” remember?

2. The delay time you set up for the DELAY - providing you tap one in, of course!
3. Whether or not EX CTL is selected in the MODULATION section.
4. Any NOISE REDUCTION (NR) changes you make.

SWITCHING TO MANUAL MODE

To get to MANUAL MODE from either Program Select Mode or Tuner Mode, simply press the ▲ (UP) and ▼ (DOWN) buttons in the BANK section simultaneously (at the same time). The BANK display will show “” to let you know the amp is in MANUAL MODE.

STORING YOUR MANUAL MODE SETTINGS

If you create a tone in MANUAL MODE that you’d like to keep, you can save it in the same exact way as you would do any program edit - namely hit the WRITE Button; select a bank with the ▲ (UP) and ▼ (DOWN) buttons; select a channel with the CHANNEL SELECT Button and then hit WRITE again. Doing this stores the MANUAL MODE setting you’ve just created in the program you selected and then returns the amp to Program Select Mode.

GETTING OUT OF MANUAL MODE

There are two ways of doing this...

1. Press either the ▲ (UP) and or the ▼ (DOWN) button. Doing this will automatically take you back to the last program you were using.

or

2. Hit any one of the CHANNEL SELECT Buttons - this will take you to the last bank you were using and whatever channel number you press to get out of MANUAL MODE.

...take your choice!

Tuner Mode

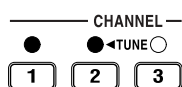
TUNING YOUR AXE WITH YOUR AMP!

For your convenience, your Valvetronix combo houses a built-in auto chromatic tuner that can be calibrated between 438Hz and 445Hz. To access the tuner, simply press the TUNER/CANCEL button and “□” will appear in the BANK Display to let you know that the tuner is activated and ready to go.

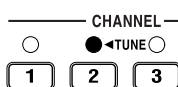
When you play a note, the pitch it is nearest to will be shown in the BANK Display. And if the note being played is a sharp (e.g. C#), a “□” will appear at the bottom right of the letter shown in the BANK Display. For example, “F.” means F#. Because your built-in tuner is chromatic it recognizes all 12 notes and indicates them as shown below.

Note Name	BANK Display	Note Name	BANK Display
C	C	F#	F.
C#	C.	G	G
D	d	G#	G.
D#	d.	A	A
E	E	A#	A.
F	F	B	b

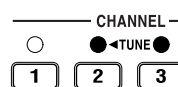
How close the note you are playing is to the exact pitch of the note name that appears in the BANK Display is indicated by the LEDs for CHANNEL 1, CHANNEL 2 and CHANNEL 3. These three LEDs act as the built-in tuner’s “needle” When the note you’re playing is exactly in tune with the note name indicated in the BANK Display, the CHANNEL 2 LED is the *only* one that lights up. If it is slightly flat, the CHANNEL 1 LED will light up to tell you. Likewise, if the note you are playing is slightly sharp, the CHANNEL 3 LED lights up to tell you. Obviously, the goal here is to fine-tune the string in question until the note name in the BANK Display is the one that you want to be tuned to and the CHANNEL 2 LED is the only one that is “on.”



Pitch is flat



Correct tuning



Pitch is sharp

GETTING OUT OF TUNER MODE

When you’re happy that your guitar is in tune, simply press the TUNER/CANCEL Button again and you’ll be back to where you were before you entered Tuner Mode.

SILENT TUNING MODE

If you want to tune in silence (and if you're checking your tuning halfway through a gig, you're definitely gonna want to do that), simply hold down the TUNER/CANCEL button for more than a second and it will mute the amp's output. To let you know that "silent tuning mode" has been activated a "🔇" will appear in the BANK display.

GETTING OUT OF SILENT TUNING MODE

When you're happy that your guitar is in tune, simply press the TUNER/CANCEL Button again and you'll be back to where you were before you entered Silent Tuning Mode.

CALIBRATING THE TUNER

The built-in tuner is automatically calibrated to A = 440Hz (a.k.a. "concert pitch") every time you switch your Valvetronix combo on. If desired, you can recalibrate the tuner in the range of A = 438Hz to A = 445Hz. Here's how you do it:

Activate the Tuner and then, while holding down the TUNER/CANCEL button, use the ▲ (UP) and ▼ (DOWN) buttons in the BANK section to scroll through the recalibration options. The lowest digit of the "A =" frequency will appear in the BANK display as shown below

BANK Display	Calibration Frequency
8	438Hz
9	439Hz
0	440Hz
1	441Hz
2	442Hz
3	443Hz
4	444Hz
5	445Hz

When the BANK display indicates the Calibration frequency you require, let go of the TUNER/CANCEL button and you're ready to tune using your amp's recalibrated tuner.

IMPORTANT NOTE: When you turn on the amp's power, the tuner automatically calibrates itself to A = 440Hz. So, if you've recalibrated the tuner please remember that your recalibration will be "lost" as soon as you switch the amp off.

Factory Preset Programs

Welcome to our menu of tasty tonal morsels - a veritable sonic smorgasbord of chef-prepared delicacies. Each one is a satisfying meal in its own right but we heartily recommend that you try all 32, as doing so will give you a good idea of the vast variety of wholesome, satisfying tones you can prepare in the comfort of your own home. And, the only extra items you need in addition to your Valvetronix amp, is your guitar, a guitar cord and, of course, your ears, fingers and taste buds!

So, what are you waiting for? Dive in. This sort of gluttony is definitely not bad for your health! Bon appetite...

IMPORTANT “TASTE TEST” NOTE: When working on these 32 presets we used a bunch of different guitars, loaded with a wide variety of pickups - from the hottest humbucker to the tamest single-coil. This all said, only one player will ever sound exactly like you and that is you - which is a good thing (hey, if we all sounded exactly the same, what would be the point!?). So, if you feel a program needs tweaking then go ahead and tweak the sucker! After all, it's your amp, right? In short: USE YOUR EARS!!!!

WHAT'S ON THE FACTORY PRESET PROGRAM MENU?

HEALTHY PLAYING NOTE: *None of the below dishes contain any cheese!*

BANK 1

- | | |
|------------------------|--|
| 1 - 1 “Flying High” | Screaming lead tone that's bound to cause eruptions! |
| 1 - 2 “Def Tone” | Nice ‘n’ clean. Perfect for AOR, “power ballad” hysteria. |
| 1 - 3 “Breakin’ Stuff” | Mayhem, modern, “rip yer face off” crunch. |
| 1 - 4 “Tie Mama Down” | A regal sounding, classic AC30 crunch. |

BANK 2

- | | |
|--------------------------|--|
| 2 - 1 “Clean Edge” | An AC30 clean that'll make you think it's a beautiful day. |
| 2 - 2 “Crunchy Trem” | A bluesy AC15 crunch, tastefully garnished with Tremolo. |
| 2 - 3 “Paperback Author” | You don't have to be from Liverpool to appreciate this one! |
| 2 - 4 “Keep Alive” | AC30 crunch + flange will definitely rock you. |

BANK 3

- | | |
|-----------------------|---|
| 3 - 1 “Puppet Master” | Mid-scooped aggression that launched a million mosh pits. |
| 3 - 2 “Angus Beef” | Dust off your old school uniform, strap on an SG and let's go! |
| 3 - 3 “Viable” | Shreddingly good tone, spiced up with Auto Wah. |
| 3 - 4 “British Steel” | This classic metal tone will make you scream for vengeance. |

BANK 4

- | | |
|-----------------------------|--|
| 4 - 1 “Finger Pickin’ Good” | Been to Nashville lately? |
| 4 - 2 “Sand Castles” | An upside down Strat might prove useful on this U-Vibed beauty. |

- 4 - 3 "Crossfire Crunch" **Texas tinged rhythm 'n' blues.**
4 - 4 "Clean Trem" **Er, a clean tone with a touch o' tremolo - believe it or not!**

BANK 1.

1. - 1 "Dirt" **In reverence to some chained-up guys called "Alice"...**
1. - 2 "Mr. Clean" **They don't come any cleaner or more chorused than this.**
1. - 3 "Unchain" **Flanged 'n' brown - a drop-D, chuggers delight.**
1. - 4 "Sweet Child" **Flip to your neck humbucker, put on your top hat 'n' wail!**

BANK 2.

2. - 1 "Alabama's Home" **Compressed, clean and free as a bird.**
2. - 2 "Large Led Balloon" **An essential tone for heartbreaking rock riffage.**
2. - 3 "Vulgar" **To get any closer you'll need a purple goatee. Hostile...**
2. - 4 "Dirty Ol' Man" **Filthy...but cleans up nicely when you turn your axe down.**

BANK 3.

3. - 1 "Tasty Flange" **Clean, compressed 'n' flanged.**
3. - 2 "Cream Badge" **A tried 'n' tested Rotary recipe, topped with a creamy sauce.**
3. - 3 "Nativity in Black" **The metal tone that started it all. None more black...**
3. - 4 "Super Natural" **A spicy, Latin dish - overdriven to the max, yet tasty.**

BANK 4.

4. - 1 "Funked Up" **Clean and, oh so chic!**
4. - 2 "Mista Scary" **A high gain lead tone so fat and fluid, it almost plays itself..**
4. - 3 "Jimi's Fuzz Chile" **Think the first Woodstock...what an unforgettable experience.**
4. - 4 "Unplugged" **Will make your electric think it's got a hollow body!**

Preset Program Recipes

PROGRAM	PEDAL	AMP TYPE	MODULATION	DELAY	REVERB
1 - 1 "Flying High"		UK MODERN	CHORUS	TAPE	ROOM
1 - 2 "Def Tone"	COMP	BLACK 2x12	FLANGER	TAPE	ROOM
1 - 3 "Breakin' Stuff"		RECTO			SPRING
1 - 4 "Tie Mama Down"	TREBLE B.	AC30	CHORUS		
2 - 1 "Clean Edge"	COMP	AC30	CHORUS	MULTI	PLATE
2 - 2 "Crunchy Trem"	TREBLE B.	AC15	TREMOLO		SPRING
2 - 3 "Paperback Author"		AC30TB		TAPE	
2 - 4 "Keep Alive"	TREBLE B.	AC30	FLANGER		ROOM
3 - 1 "Puppet Master"		UK MODERN			
3 - 2 "Angus Beef"		UK BLUES			ROOM
3 - 3 "Viable"	AUTOWAH	UK '90S		TAPE	SPRING
3 - 4 "British Steel"		UK '80S			ROOM
4 - 1 "Finger Pickin' Good"	COMP	TWEED 1x12		DELAY	PLATE
4 - 2 "Sand Castles"	U-VIBE	BLACK 2x12			SPRING
4 - 3 "Crossfire Crunch"	TUBE OD	TWEED 4 x10		TAPE	SPRING
4 - 4 "Clean Trem"		BLACK 2 x12	TREMOLO		SPRING

PROGRAM	PEDAL	AMP TYPE	MODULATION	DELAY	REVERB
1. - 1 "Dirt"		RECTO			
1. - 2 "Mr. Clean"		BOUTIQ CL	CHORUS		SPRING
1. - 3 "Unchain"		US HIGAIN	FLANGER	TAPE	ROOM
1. - 4 "Sweet Child"	TUBE OD	BOUTIQ OD		TAPE	ROOM
2. - 1 "Alabama's Home"	COMP	TWEED 1x12	PHASER		SPRING
2. - 2 "Large Led Balloon"		UK '70S			ROOM
2. - 3 "Vulgar"	TREBLE B.	US HIGAIN	CHORUS		
2. - 4 "Dirty Ol' Man"		BOUTIQ OD	CHORUS		PLATE
3. - 1 "Tasty Flange"	COMP	TWEED 4x10	FLANGER		PLATE
3. - 2 "Creamy Badge"		UK '70S	ROTARY		SPRING
3. - 3 "Nativity in Black"	TREBLE B.	US HIGAIN			
3. - 4 "Super Natural"	TUBE OD.	RECTO	CHORUS		ROOM
4. - 1 "Funked Up!"	COMP	BLACK 2x12	PHASER	TAPE	PLATE
4. - 2 "Mista Scary"		US HIGAIN		MULTI	ROOM
4. - 3 "Jimi's Fuzz Chile"	FUZZ	UK '70S	PHASER		PLATE
4. - 4 "Unplugged"	ACOUSTIC	BLACK 2x12			ROOM

Model Behaviour: *What's What? And What Does What?*

In this section we're gonna take a quick look at the 16 great sounding amps and 10 stompbox models your Valvetronix amp has to offer. Let's start on the floor by looking at what's on offer in the PEDAL section.

NOTE: On any pedal where the DRIVE and/or LEVEL controls don't literally control "drive" and "level," their function will be described in CONTROL QUIRKS.

A. PEDAL POINTS

1. COMP (Compressor)

Gotta play a clean passage that needs to be nice, smooth and even? Need a hair more sustain on a lead line? Then, look no further; COMP is the pedal for you. Modeled on a compressor pedal that is hugely popular due to the percussive clean sound it can produce - making it perfect for '80S and '90S pop and funk rhythm work. It can also add a singing, mellow sustain to lead lines - clean or dirty.

CONTROL QUIRKS

DRIVE: Adjusts the sensitivity of the compressor (i.e. when its "smoothing" effect kicks in). The amount of compression/sustain will increase the more you turn this control up.

2. ACOUSTIC (Acoustic Simulator)

Wanna go "unplugged" without the hassle of switching guitars and amps? Enter the acoustic guitar simulator - a clever effect that magically converts an electric guitar's sound into that of an acoustic. It works best with a single coil (read: low output) pickup in the neck position, especially when paired with the BLACK 2x12 amp model.

CONTROL QUIRKS

DRIVE: Adjusts **treble**.

LEVEL: Adjusts **bass**.

WARNING: If you plug a guitar that has high output pickups into the HIGH input and you select the ACOUSTIC Pedal, unless you turn your guitar down, you could well end up with some nasty, unwanted, high frequency distortion - especially if you've got the DRIVE (treble) control of the Pedal Section cranked. This is NOT an indication that your Valvetronix amp is faulty - it is

merely telling you that you're driving the Pedal too darned hard! And just so you know, all "acoustic simulation" pedals and "acoustic emulation" channels will do the same thing if (ab)used in this way. Why? To make an electric guitar sound like an acoustic you have to boost the high frequencies by ridiculous amounts and so, if you slam such a device too hard, unwanted distortion can result. Geddit?! Good...

3. VOX WAH

This effect is modeled on the legendary VOX Wah pedal, the V847. Thanks to its unique "throaty" tone, the V847 is the only Wah pedal many professionals will consider stepping on. When used wisely, this pedal that can either make your guitar cry like a baby or howl like a man possessed!

CONTROL QUIRKS

DRIVE: Mimics the "sweep" of the V847's pedal - from open to closed.

LEVEL: Set this one wherever you wish 'cos it does **absolutely nothing!**

USEFUL TONE HINT: A great tonal trick that's employed by many guitarists, including some who are household names, is to find a "sweet spot" within the range of their Wah pedal and then leave it there. This is often called *stuck-Wah* (imagine that!) and, when used tastefully, can be very effective as it produces a very distinctive sound that will cut through any mix. You can dial in a stuck-Wah "sweet spot" with your DRIVE control in a heartbeat. Try it, it's cool...

STEP ON IT! Reason to buy a VC-4 number 174! Yep, you've guessed it - you can use the "pedal" part of the VC-4 to control VOX WAH. So get one...now!

4. AUTO WAH

The lazy man's Wah pedal! Only kidding...this quirky but useful effect allows you to create an automatic "Wah" effect that varies with your picking dynamics (i.e. how hard or soft you hit the strings).

CONTROL QUIRKS

DRIVE: Adjusts the Auto Wah's **response speed**.

LEVEL: Adjusts the **sensitivity** of the effect.

5. U-VIBE (Uni-Vibe)

Modeled on the famous Univox Uni-Vibe - a phase/vibrato effect that was designed to simulate a rotating speaker and produces a wonderfully seductive and "watery" tone. Interestingly enough, the guy responsible for this great pedal is also responsible for the birth of the remarkable *Valve Reactor Technology* used in the power amp of your Valvetronix combo.

CONTROL QUIRKS

DRIVE: Adjusts the **speed** of the Uni-Vibe effect.

LEVEL: Adjusts the **depth** of the Uni-Vibe effect.

STEP ON IT! With the optional VC-4 Foot Controller (you've bought one by now, right!?) you can control the speed of the Uni-Vibe model. The result? It's groovy baby!!

6. OCTAVE

This effect generates a note one octave lower than the one you're playing, adding thickness and "weight" to single note lines.

CONTROL QUIRKS

DRIVE: Adjusts the **level of the original note**.

LEVEL: Adjusts the **level of the octave note**.

WARNING! Like all pedals of this type, OCTAVE *only* works with single notes...chords confuse the heck out of it! NOT a fault - that's just the way these pedals are...deal with it, dude!

7. TREBLE BOOST

This pedal effect is modeled after a treble booster that was designed with the VOX AC30 specifically in mind. It is a great way of adding "teeth" to an overdriven sound - check out presets 1-3 ("Tie Mama Down": classic rock) 3.-3 ("Nativity in Black": old school metal) & 2.-2 ("Vulgar": modern, hi-gain fueled brutality) if you don't believe me.

8. TUBE OD

This model is based on an overdrive pedal that's housed in a garish, "seasick green" box and is considered an all-time classic due to the wonderfully warm tones it produces.

9. FAT OD

Based on a pedal named after one of the most disliked rodents to ever walk the planet! The result is a smooth distortion rich in harmonics...nasty but nice.

10. FUZZ

Retro, rude 'n' raw...get the picture!? The name says it all.

B. Amp Models

Which amps did we painstakingly model for our seductive selection of 16? Believe me when I say it wasn't easy 'cos, as I'm sure you know, there's a plethora of great sounding amps out there. After countless hours of soul searching, earnest discussions (not to mention the occasional friendly argument!), calls to tone-wise friends (some professional players, some not...but all blessed with great ears) plus, of course, listening and playing, a top 16 list was finally drawn up. As you're about to discover, the ones we went with are not only the cream of the crop but also offer up the widest possible array of the greatest guitar tones known to man - from pristine clean to outrageous overdrive and all points in-between. First though, some stuff you should know...

CONTROLLING FACTORS

As already touched on in this manual "Guitarist's Guide," although the top panel of your Valvetronix amp houses controls for GAIN, VOLUME, TREBLE, MIDDLE, BASS, PRESENCE and MASTER, not all of the amps we've modeled have as many controls. In such cases, rather than leave you with knobs that do nothing (what on earth would be the point of that!?), we've made full use of all six (6) Valvetronix amp controls *without* compromising the accuracy of any of our models. This means you'll be able to mimic the full tonal spectrum of each and every one of the originals we've modeled...and then some, thanks to the extra flexibility and additional control the six Valvetronix amp controls give you.

For example, if an original doesn't have a Gain Control (AC15, AC15TB, AC30, AC30TB, UK BLUES, UK '70S, BLACK 2x12, TWEED 1x12 and TWEED 4x10), the Valvetronix's GAIN control will mimic the original's Volume control. This, of course leaves you with two "extra" volume controls - VOLUME and MASTER. As you already know, the MASTER is a universal, non-programmable control that allows you to set the overall volume of the amp. So, the programmable VOLUME control (the knob right next to GAIN) effectively acts as a second "Master Volume," allowing you to ensure that the volume of each of your programs compliments the rest. Cool stuff, I'm sure you'll agree...

Also, if an original amp doesn't have a complete 3 band EQ network then we'll set up the "missing" tone controls on our model to be "neutral" (i.e. as the original) when set at 12 o'clock - thus giving you extra tonal flexibility in those EQ areas, if you so wish. Just so you know, the amps we modeled that don't have individual controls for Treble, Middle and Bass are:

AMP	ORIGINAL TONE CONTROLS
AC15/AC30 (channel 2)	Top Cut only
AC15TB	Treble & Bass
AC30TB	Treble, Bass and Cut
TWEED 1x12	Just one, called Tone!

Also, as you'd probably expect, we do the same exact thing with the Valvetronix's PRESENCE control too - namely, if one isn't present (bad pun, not intended!) on the original then PRESENCE will be an added control on our model. This time though, the "neutral" position is when the control is all the way off (turned fully counterclockwise). The two models this applies to are BLACK 2x12 and Tweed 1x12.

IMPORTANT NOTE: As you'll discover when you read their descriptions, in the case of the AC15, AC15TBX, AC30 and AC30TB models, we've utilized the PRESENCE control to mimic the TOP CUT control - whether it was present on the original or not.

Lastly, if an original amp features a unique switch or control we make sure that we cover it! Such things will be revealed in the model descriptions that follow shortly...

TUBE TALK

Us Brits call 'em valves while our US cousins call 'em tubes...as the saying goes: England and America are merely two countries divided by a common language! Anyway, call 'em what you will, these wondrous glass bottles lie at the tonal heart of each of our 16 models. As all the amps we've modeled hail from one of the two countries just mentioned, in honour of their heritage, the descriptions of all English amps will employ the words "valve" and "valves", while the American ones will be tubular!

QUESTION: What's the difference between an ECC83 preamp valve and a 12AX7 preamp tube?

ANSWER: Nothing! They're the same exact thing – namely the most popular preamp tube in ampland. ECC83 is the British name, 12AX7 (a.k.a. 7025) is the American. See, I told you we were two countries divided by a common language!

POWER AMP ACCURACY

As already touched on a couple of times, what happens in the power stage of any good tube amp is of *paramount importance* to the way the amp sounds, feels and behaves. The way the power amp operates (Class A or Class A/B), the power tubes used (EL84s, EL34s, 6L6s, 6V6s), the exact nature of the negative feedback loop circuitry (if one even exists) and how the power stage interacts (a relationship called damping) with the speaker(s) it is driving - all these things play a vital role in the creation of *tone*. And, thanks to our patented in USA Valve Reactor Technology all these important bases are faithfully and accurately covered. For example: if you choose amp model AC30TB - an amp with a Class A power stage, EL84 output tubes and no negative feedback, that's exactly what your *Valve Reactor* power amp reconfigures itself to emulate.

And, as an added bonus, thanks to our rear panel POWER SELECTION switch you can adjust the output power (Wattage) to best suit the model in question (e.g. the original AC15 is 15 Watts, the TWEED 1x12 is 18 Watts and the AC30TB is 30 Watts) or the size of the room you're playing in.

TURN IT UP!

All truly great, all-valve amps have one thing in common - they invariably sound at their best when they're cranked to the max! It's got nothing to do with eardrum shattering decibels either, it's just that when the power valves are driven hard, they definitely impart a unique tone and width to the overall sound. Thanks to the awesome accuracy of our *Valve Reactor* power amp, the same is also true of your Valvetronix combo. For this reason, we heartily recommend that you crank the sucker up as often as possible. And, as I've literally just pointed out, thanks to our unique POWER SELECT control, you have a choice of output Wattages that'll suit every occasion - from bedroom, to garage, to gig...and all points in-between. So, what are you waiting for - select, crank 'n' enjoy!

This all said, let's take a look at each of our amp models...

1. AC15

This is modeled on Channel 2 of an amazing sounding 1962 VOX AC15, which is part of our vast amp collection. This 1x12", 15 Watt, valve driven, dual channel combo was unleashed on the market in 1958 and was the first ever VOX amplifier. The reason for it being named the AC15 is simple: AC stands for Amplifier Combination while 15 indicates the Wattage. Thanks to its compactness, power, built in tremolo/vibrato effects (on Channel 1 only) and tremendous tone, this combo was a huge hit with the popular British guitar bands of the time, including several chart topping acts, the majority of whom were only too happy to endorse Vox.

One of the biggest reasons for the unique, signature tone of this amp is the fact that it employs EL84 output valves in a Class A circuit with no negative feedback. This is also true of the other three VOX amps, we've modeled - the AC15TB, AC30 and AC30TB. In a nutshell, the result of this design is more power and more distortion - the latter of which gets thick with second and third harmonics that become more and more prevalent as the amp is cranked. Thanks to our unique

Valve Reactor Technology the power stage of your Valvetronix amp is automatically switched to its “EL84s in a Class A circuit with no feedback” emulation whenever AC15, or any of the other three Vox models, is chosen.

Like most amps of its era, the AC15 is the very essence of simplicity. In fact, the Channel we modeled, Channel 2 (remember!?), only has two controls - Volume and Top Cut. When you select AC15, the Valvetronix’s GAIN control mimics the original’s Volume control, while the PRESENCE control acts as the Top Cut.* FYI, the AC15’s Top Cut control affects the high frequencies in a very different way than a “regular” Treble control. Deft use of it will help you dial in the exact amount of that instantly recognizable, world-famous VOX “sparkle.”

As for what the “extra” TREBLE, MIDDLE and BASS controls on our AC15 model do: as already mentioned earlier, they’re exactly that - “extra!” Set them at 12 o’clock and they’re “neutral” (i.e. they mimic the exact tone of the original) or tweak them for extra tonal flexibility.

***CONTROL NOTE:** The original AC15’s Top Cut control works in the opposite way you’d expect - it “cuts” when you turn it up! You’ll be glad to read that our model of the Top Cut control (the PRESENCE knob) works in a much more logical fashion - turn it up for more “sparkle”, turn it down for less.

Original’s valve compliment: 1 x EF86, 3 x ECC83s, 1 x ECC82 in preamp, 1 x EZ81 rectifier, 2 x EL84s in power amp.

2. AC15TB

While the AC15 was born in the late ’50S, the AC15TB is a modern-day child of the ’90S which combines the sweet ‘n’ desirable tonal characteristics of the AC15’s low Wattage power stage, with the increased tonal flexibility that the Top Boost (TB) channel of an AC30 has to offer. Then, to sweeten the pot even further, a 12” Celestion “Blue” speaker (what else?), Reverb and a Master Volume control were thrown in too. The result is a highly flexible 15 Watt, all-valve, 1x12 combo that successfully marries the pureness of great vintage VOX tone with modern features.

The original has two tone controls - Treble and Bass. So, as is the norm, the Valvetronix’s TREBLE and BASS controls mimic their namesakes while the MIDDLE (“neutral” at 12 o’clock) and PRESENCE add further tonal flexibility...should you want it. To ensure maximum “Voxiness,” we’ve made sure that the PRESENCE control behaves exactly like the “Top Cut” on the original AC15 - except in reverse (“off” = cut) to make it more logical, just like on our AC15 model.

In trademark VOX fashion, our AC15TBX model oozes clean tones that “jangle” and “chime,” while its overdrives are smooth yet pulsating with desirable harmonic overtones. Enjoy!

Original’s valve compliment: 5 x ECC83s in the preamp, 1 x 5Y3GT rectifier, 2 x EL84s in power amp.

3. AC30

As already stated, the VOX AC15 was a huge hit with the British guitar bands of the late '50S. However, as the popularity of the AC15 using bands grew, so did their need for a more powerful amp. Sure, the AC15 was loud for a 15 Watt amp - darned loud in fact - but it was no match for 1,000 + screaming fans! Remember folks, back in the late 50S/early '60S, guitar amps weren't being fed through the PA - that was reserved purely for vocals, the band's backline had to do the rest. Clearly VOX needed to come up with a louder amp and the company was only too happy to rise to the challenge...

The fruit of VOX's labour was unveiled to the world in 1959 - the 30 Watt, 2x12, AC30. Several top British bands graduated up to the AC30 instantly and, within months, one of them had scored a number one single with a stirring guitar instrumental. Not surprisingly, pretty much every other UK act worth its salt immediately followed suit and the AC30 became the *amp* behind the so-called "Beat Boom" of the time. More importantly, it also became *the* driving force behind the now legendary "British Invasion" - the name given to the huge wave of success that several English bands enjoyed in America during the '60S. This charge was led by a quartet hailing from Liverpool who quickly became Vox's most famous ambassadors ever.

We've modeled the sterling sounds of the AC30's Normal channel as they definitely encapsulate those classic tones that defined the aforementioned British invasion. Just like its smaller brother, the AC15, the AC30's Normal channel boasts the bare minimum of knobs - Volume and Top Cut (modeled by GAIN and PRESENCE* respectively). Although the AC30 can be considered an AC15 on steroids, the additional sonic characteristics and *spread* a pair of Celestion, 12" "Blue" speakers bring to the table cannot and should not be ignored. Rest assured, we did everything but ignore the all-important role these speakers play and spent countless hours ensuring we captured said magic in our AC30 model.

***CONTROL NOTE:** Once again, our PRESENCE control models the "Top Cut" on the original AC30 exactly - except in reverse ("off" = cut) to make it more logical, just like on our AC15 model.

Original's valve compliment: 4 x ECC83s, 1 x ECC82 in the preamp, 1 x GZ34 rectifier, 4 x EL84s in power amp.

4. AC30TB

Even though the AC30 was a runaway success, several artists expressed a desire for the amp to have more tonal flexibility and a pinch of extra gain too. VOX reacted quickly and came up with some clever extra tone circuitry which featured an additional ECC83 valve and was called “Top Boost.”* When “Top Boost” was added to an AC30 it increased the gain of the combo’s Brilliant channel, and added two extra EQ controls, giving the amp three tone controls -Treble, Bass and Cut. To say it was an instant hit with the guitar playing public would be a gross understatement! In fact, its gutsy tone became an instantly recognisable signature sound of many major groups in the mid '60S.

NERDY HISTORICAL NOTE: VOX initially called this their “Brilliance Unit” but it quickly became known as “Top Boost.” When Top Boost was first introduced it was only available as a retrofit assembly. Even though this modification was not particularly difficult to add, it was beyond most folk (hey, I dunno about you, but messing around with electricity is hardly my idea of fun!). Consequently, in 1964, Top Boost was fitted to the AC30 as standard.

Once again, the PRESENCE control of our model acts as the original’s Cut (but in reverse: “off” = cut) while the GAIN, TREBLE and BASS mimic the original’s Volume, Treble and Bass controls. The MIDDLE is an “extra” with 12 o’clock being its “neutral” position.

Our AC30TB model produces clean sounds that are rich and jangly with a smooth yet detailed top end, and overdrives that have a glorious, throaty bark - just like those classic, “Class A” tones that have made the original a “must have” in any serious player’s amp collection.

Original’s valve compliment: 5 x ECC83s & 1 x ECC82 in preamp, 1 x GZ34 rectifier, 4 x EL84s in power amp.

5. UK BLUES

Our UK BLUES model is based on the “High Treble” channel of an extremely rare, handwired head made in jolly old England in the early '60S. Although the TWEED 4x10 circuit was used as a basic template for this amp, several fundamental changes (e.g. different tubes, different transformers, a higher output impedance and vastly different speakers in a closed-back cab), give UK BLUES its own unique and highly desirable character. Indeed, when cranked-up* this 30 Watt baby produces a crunch that forever changed the sound of rock ‘n’ roll - which is why it is still highly revered to this very day.

Original’s valve compliment: 3 x ECC83s in preamp, 1 x GZ34 rectifier, 2 x KT66 in power amp.

6. UK '70S

This is based on the “High Treble” channel of a 1969, 100 Watt, all-valve head, boasting a Plexiglas front panel and four (4) inputs. The no-nonsense original doesn't feature a Master Volume control so the best and, arguably, only way to set it up is to max out the volume and let rip! And, that's exactly what everyone did - and still does!

As great as the original sounds when cranked wide open, it is so deafening loud that it can peel paint off a wall at 100 paces! This means it is hardly the ideal amp for small gigs, let alone late-night practice sessions in your bedroom! This however, is not a problem with the UK '70S model that lurks in your Valvetronix amp. Thanks to it having programmable controls for GAIN (which models the original's “High Treble” Volume control) and VOLUME plus an overall MASTER, the glorious “cranked “ tone of the original can be achieved at a volume level that matches your other programs - and, more importantly, won't cause premature deafness or force your “friendly” neighbours to call the cops! And let's not forget that incredibly useful POWER SELECTION switch that resides on the rear panel either...

So, wind the GAIN control all the way up and immerse yourself in an instantly recognizable, organic overdrive that responds beautifully to the subtle dynamics of your playing and dominates “classic rock.” Rolling back your guitar's volume control results in a unique and highly useable clean sound.

Original's valve compliment: 3 x ECC83s in preamp, 4 x EL34s in power amp.

7. UK '80S

This is modeled on a 1983, all tube, single channel 100 Watt head that boasts a Master Volume control - a wonderful feature that allows the user to dial in a decent crunch tone without having to max out the amp's volume.* Invariably played with it's (preamp) Gain control cranked to the max, this amp was responsible for the fat, roaring sound that dominated '80S hard rock and heavy metal. Yes sir, from spandex clad Europeans who rocked like hurricanes, to American speed freaks who rode the lightning and reigned in blood, UK '80S was the *only* amp of choice...and, for many, still is!

Although UK '80S became famous for it's distinctive, cranium-crushing crunch, it isn't merely a “one trick pony” and neither is our model - just like the original, when you roll back your guitar's volume knob you'll get a bright, clean sound that's perfect for chord work and will cut through any mix like a hot knife through butter.

Original's valve compliment: 3 x ECC83s in preamp, 4 x EL34s in power amp.

8. UK '90S

This model is based on the “lead” channel of a 100 Watt, dual channel head that is capable of so much preamp distortion it houses a Gain control that goes all the way up to a Nigel Tufnel approved “20, dunnit!” This amp replaced UK '80S and was developed to satisfy the ever-evolving rock guitarists’ insatiable lust for more gain, features and flexibility. Was this amp popular? Judging by the fact it quickly became the “industry standard” for the decade in question, the answer is a resounding “yes!”

Original’s valve compliment: 4 x ECC83s in preamp, 4 x EL34s in power amp.

9. UK MODERN

This is modeled on the High Gain channel of a modern, all-tube 100 Watter that is effectively a hybrid of the UK '80S and UK '90S amps. It combines the toneful, high gain preamp stage and modern features of UK '90S with the unmistakable, “snarling” punch and girth the UK '80S power stage had to offer. The result is a highly aggressive, tone-breathing monster capable of mondo-gain while retaining individual note definition. With the GAIN control on full, UK MODERN allows lead lines to soar into soulful feedback, while its low-end “chunk” remains tight and punchy. Wimps beware!

Original’s valve compliment: 4 x ECC83s in preamp, 4 x EL34s in power amp.

10. RECTO

This bad boy is based on the “Modern High Gain” channel of a brutal, 150 Watt, armour-plated beast hailing from California. Its deep, dark, loose low-end, somewhat “fizzy” top and Godzilla-like gain has made this all-tuber a mainstay for many modern, metal acts who either tune their guitars down as low as they can possibly go, or wield 7-string axes.

At low GAIN settings, RECTO produces a distinctive, bright clean sound bolstered by some rich, upper harmonics that add fullness and dimension. This said, RECTO is definitely not recommended for Country ‘n’ Western picking. But, if you play slamming, “nu-metal” that’s tuned lower than whale droppings, then RECTO could well be the only way to go!

Original’s tube compliment: 5 x 12AX7s in preamp, 3 x 5U4G rectifier tubes, 6 x 6L6s in power amp.

11. US HIGAIN

This is modeled on the Overdrive Channel of an all-tube, 100 Watt head built in 1991 and covered in snakeskin! This high gain, power house was designed by a guy who also builds and drives Hot Rod cars so it should come as no surprise that the original's controls all go to eleven - after all, "that's one louder innit!" (© Nigel Tufnel!)

US HIGAIN is capable of a powerful, heavily saturated sound that combines an open low-end with compressed mids and highs. The result is a tone that remains focused and well defined at even the most extreme gain settings. These attributes have made this head a favorite with several of the world's leading players, and its versatility make it ideal for a wide variety of purposes and styles.

Original's tube compliment: 4 x 12AX7s in preamp, 4 x 6L6s in power amp.

12. BOUTIQUE OD

For this one we modeled the Overdrive channel of a very rare, very expensive and very respected 100 Watt head named the Overdrive Special. This custom-order, handwired beauty has a spectacular overdriven sound that's perfect for sax-like, legato soloing. With its GAIN control wide-open, BOUTIQUE OD produces a stunning sustain which is very smooth and very soulful - can you say "woman tone!?"

Original's tube compliment: 3 x 12AX7s in preamp, 4 x EL34s in power amp.

13. BOUTIQUE CL

For this amp type, we modeled the Clean channel of another very expensive, handwired, custom amp made by the same boutique builder as BOUTIQUE OD. We auditioned several top-shelf boutique amps for this model but this amp was the clear winner. Even though its garish, fuzzy red covering wasn't to everyone's taste, it's beautiful clean sound was! Its beautifully rounded low-end, delightfully transient mid-range attack and sweet treble make it the perfect partner for single-coil pickups. It is also incredibly responsive and extremely sensitive to picking styles and pickup selection. And, as an added bonus, strummed chords just ring out and blossom.

Original's tube compliment: 3 x 12AX7s in preamp, 4 x 6L6s in power amp.

14. BLACK 2x12

The dual channel, blackfaced beauty we modeled here is considered a “must-have” 2x12 combo for country and blues players, and rightfully so - after all, its celebrated clean sound is very tight ‘n’ twangy, with a deep, taut, piano-like bass.

Pristine clean tones aside, BLACK 2x12 is also capable of producing that classic Chicago blues tone - especially with single coil pickups. In keeping with the original, when pushed hard the bass on our model tends to crumble. So, to emulate this classic, BLACK 2x12 overdrive, here’s what you dial in on your Valvetronix: full GAIN, no BASS, full MIDDLE and set TREBLE to taste. Because the EQ network of BLACK 2x12 lies before the main gain stage of its preamp y’see, pushing the mids in this way emphasizes the distortion in that frequency range and the result is a lovely, singing blues tone.

As already mentioned elsewhere, the original amp doesn’t have a Presence control but does have a **Bright Switch**. The PRESENCE control on your AD60VT/AD120VT emulates this switch when “off” and “on,” plus all points in-between!

Original’s tube compliment: 4 x 12AX7s & 2 x 12AT7 (a.k.a. ECC81) in preamp, 4 x 6L6s in power amp.

TONAL HINT: BLACK 2x12 is the perfect partner for ACOUSTIC (Acoustic Guitar Simulator) in the Pedal section.

15. TWEED 1x12

The original we modeled here was born in Fullerton, California, in 1958, and clad in “tweed” - hence its name! Just like the AC15, this 18 Watt, 1x12, all-tube combo is the very essence of simplicity. Aside from the obligatory Volume knob, it only housed one other knob - a single Tone control creatively named (wait for it!) Tone! This Tone control is merely a treble cut and boost, and its behaviour can be mimicked by using the Valvetronix’s TREBLE, MIDDLE and BASS EQ network as follows:

Original Tone control turned all the way down (off) = BASS on full; TREBLE and MIDDLE at 9 o’clock (PRESENCE “off”).

Original Tone control turned up “full” (on 10) = TREBLE on full; MIDDLE and BASS at 9 o’clock (PRESENCE “off”).

NOTE: As the original doesn’t have a Presence control, PRESENCE is “neutral” when “off,” but can be used to add “extra” sparkle and cut to the model if you so wish.

In keeping with the original, the TWEED 1x12 produces an open, relatively uncoloured sound when clean, but starts to “snarl” beautifully when pushed into overdrive. Its highly desirable “snarl” is rich with harmonic content and cranking this puppy up will produce those classic, old rockabilly and rock ‘n’ roll sounds of the ‘50S and ‘60S, at the drop of a 10 gallon hat - especially when a single coil pickup is used.

TONAL HINT: To duplicate this “big sounding” little amp even more accurately, turn the POWER SELECT to 15W on the AD60VT and 15W x 2 on the AD120VT.

Original’s tube compliment: 1 x 12AY7, 2 x 12AX7s in preamp, 1 x 5Y3GT rectifier, 2 x 6V6s in power amp.

16. TWEED 4x10

The 4x10 combo we modeled here was built in 1959 and originally intended for bass guitar. This said, six-stringers were quick to embrace its smooth-yet-cutting overdrive which is perfect for R&B (rhythm ‘n’ blues) guitar. TWEED 4x10 is also very sensitive and responsive to both picking strength and the volume setting on your guitar. This means that by backing-off your axe’s volume when the amp is cranked, you can produce a beautifully clean and full tone. It also means that dynamic picking control allows you to make notes or chords more distorted or clean than others, depending on how hard or how soft you pick ‘em.

Another cool tonal quirk of TWEED 4x10 is the classic, vintage tube amp *sag* its GZ34 rectifier tube adds to your notes whenever the amp is driven really hard. “What is *sag*?” Do I hear you ask? Well, crank the Gain control on this model, dig in hard with your pick and you’ll soon find out! Can you hear how the note literally “sags” when you first hit it and then it opens up? That’s *sag*, geddit?

TONAL NOTE: Just like on the original, the Middle and Treble control of TWEED 4x10 are highly interactive and high settings of the Middle control automatically add treble to your sound. As a result, you may want to turn down the Treble control as a counter measure. Conversely, low Middle settings reduce treble so you might wanna crank the Treble a little more in such instances.

Original’s tube compliment: 1 x 12AY7, 2 x 12AX7s in preamp, 1x GZ34 rectifier, 2 x 5881s in power amp.

Troubleshooting

1. The amp isn't powering up when the POWER switch is "on"

- Is the power cable plugged into the AC POWER CONNECTOR on the rear panel of the amp?
- Is the power cable plugged into an AC outlet?
- Is the AC outlet switched on?
- Does the AC outlet being used actually work?
- Does the power cable work?

2. There's no sound coming from the amp

- Is your guitar turned up?
- Are both ends of your guitar cable plugged into where they should be?
- Is your guitar cable working?
- Is the amp's MASTER volume turned up?
- Do you have headphones or anything else plugged into the amp's PHONE OUT jack? If "yes," unplug!
- Is the amp in "Silent Tuning Mode" (this is indicated by "□" in the BANK Display)? If "yes," get out of it by hitting the TUNER/CANCEL button.
- Using the ORIGINAL VALUE LED, check the settings of the GAIN, VOLUME, TREBLE, MIDDLE and BASS (on certain AMP TYPES, if the EQ controls are all turned down, there will be little or no sound coming from the amp due to the way the circuit of the original works). And, if a PEDAL is being used, check the DRIVE and LEVEL settings.
- Are you in MANUAL MODE (this is indicated by "⊞" in the BANK Display)? If yes, turn the following controls above their minimum setting: PEDAL DRIVE & PEDAL LEVEL, GAIN, VOLUME, TREBLE, MIDDLE, BASS & MASTER.

3. The amp doesn't seem very loud

- Is your guitar turned up?
- Is the amp's MASTER volume turned down low?
- How is the POWER SELECT knob on the rear panel set?
- Have you connected a high impedance (eg: 16 Ohms) speaker cabinet to the EXTERNAL SPEAKER OUT(s)?
- Using the ORIGINAL VALUE LED, check the settings of the GAIN, VOLUME, TREBLE, MIDDLE and BASS controls (on certain AMP TYPES, if the EQ controls are all turned down, there will be little or no sound coming from the amp due to the way the circuit of the original works). And, if PEDAL is being used, check the DRIVE and LEVEL settings.

- Are you in MANUAL MODE (this is indicated by “M” in the BANK Display)? If yes, make sure the following controls aren’t turned down low: GAIN, VOLUME, TREBLE, MIDDLE, BASS & MASTER. And, if a PEDAL is selected also check the PEDAL DRIVE & PEDAL LEVEL knobs.

4. *There’s no sound heard from the LINE OUT or PHONE OUT jacks when you use them.*

- Check that the LEVEL control knob that adjusts their output isn’t turned all the way down.
- Make sure sound is coming from the amp (IMPORTANT NOTE: you have to unplug your headphones from the PHONE OUT to do this as plugging something into it automatically mutes the amp’s speakers). If it isn’t, go to question 2. If it is, check the headphones/cables you are hooking up to these jacks.

5. *You can’t hear any MODULATION, DELAY or REVERB effects even though they’re dialed in...*

- Check that the BYPASS button isn’t engaged (indicated by the ORIGINAL VALUE LED remaining on). If it is, disengage it by pressing it again so that the ORIGINAL VALUE LED goes off.

6. *You’re using the optional VC-4 Foot Controller and you can’t hear the PEDAL, MODULATION, DELAY and/or REVERB effects you’ve got dialed in...*

- Make sure the VC-4 isn’t in “Individual Mode” which means it can switch off any (or all) of the above.

7. *You’re using the ACOUSTIC pedal setting and you’re getting some nasty, high frequency distortion happening.*

- This is NOT a fault! It just means that you’re driving this pedal model too darned hard! To cure this problem try turning down your guitar, turning down the DRIVE (treble) control of the Pedal Section &/or plugging into the LOW input of the amp. As already stated in the “PEDAL POINTS” Section (page 36), to make an electric guitar sound like an acoustic you have to boost the high frequencies by ridiculous amounts. As a result, if you drive such a circuit too hard, unwanted distortion in the high frequencies can and will result. Like I’ve already said, this is NOT a fault - it’s just the nature of the beast!

If your problem persists after going through all the above suggested solutions, please contact your authorized VOX dealer for further assistance, or visit www.voxamps.co.uk.

NOTICE: VOX products are manufactured under strict specifications and voltages as required by each country. These products are warranted by the VOX distributor in the country where they are purchased. Any VOX product not sold with a warranty card or carrying a serial number disqualifies that product sold from the manufacturer's / distributor's warranty and liability. This requirement is for your own protection and safety.

Techno Talk (yawn!):

General Valvetronix Specifications

NUMBER OF AMP TYPES: 16

NUMBER OF EFFECTS:

DRIVE TYPES 10
MODULATION TYPES 5
DELAY TYPES 3
REVERB TYPES 3
NOISE REDUCTION 1

NUMBER OF PROGRAMS: 32 (8 BANKS x 4 CHANNELS)

NUMBER OF INPUTS:

TOP PANEL 2 (HIGH & LOW)

REAR PANEL AD60VT 1 x LOOP RETURN
1 x FOOT CONTROLLER JACK

REAR PANEL AD120VT 2 x LOOP RETURN (L & R)
1 x FOOT CONTROLLER JACK

NUMBER OF OUTPUTS:

REAR PANEL AD60VT 1 x LOOP SEND
1 x PHONE OUT
1 x LINE OUT
1 x EXTERNAL SPEAKER OUT

REAR PANEL AD120VT 2 x LOOP SEND (L & R)
1 x PHONE OUT
2 x LINE OUT (L & R)
2 x EXTERNAL SPEAKER OUT (L & R)

POWER OUTPUT:

AD60VT 60 Watts RMS @ 8 ohm
AD120VT 2 x 60 Watts RMS @ 8 ohm

SPEAKERS:

AD60VT 1 x VOX Original 12-inch, 8ohm (made by Celestion)
AD120VT 2 x VOX Original 12-inch, 8ohm (made by Celestion)

TUNING RANGE: A0-C7 (27.5HZ-2093HZ)

TUNER CALIBRATION: A = 438HZ - 445HZ

SIGNAL PROCESSING:

A/D conversion	20bit
D/A conversion	20bit
Sampling frequency	48KHz

POWER SUPPLY REQUIREMENTS: AC, Local Voltage

POWER CONSUMPTION:

AD60VT	73W
AD120VT	135W

DIMENSIONS:

AD60VT (W X D X H)	530 x 267 x 559 (mm)/ 20.87 x 10.51 x 22.00 (inches)
AD120VT (W X D X H)	699 x 267 x 559 (mm)/ 27.52 x 10.51 x 22.00 (inches)

WEIGHT:

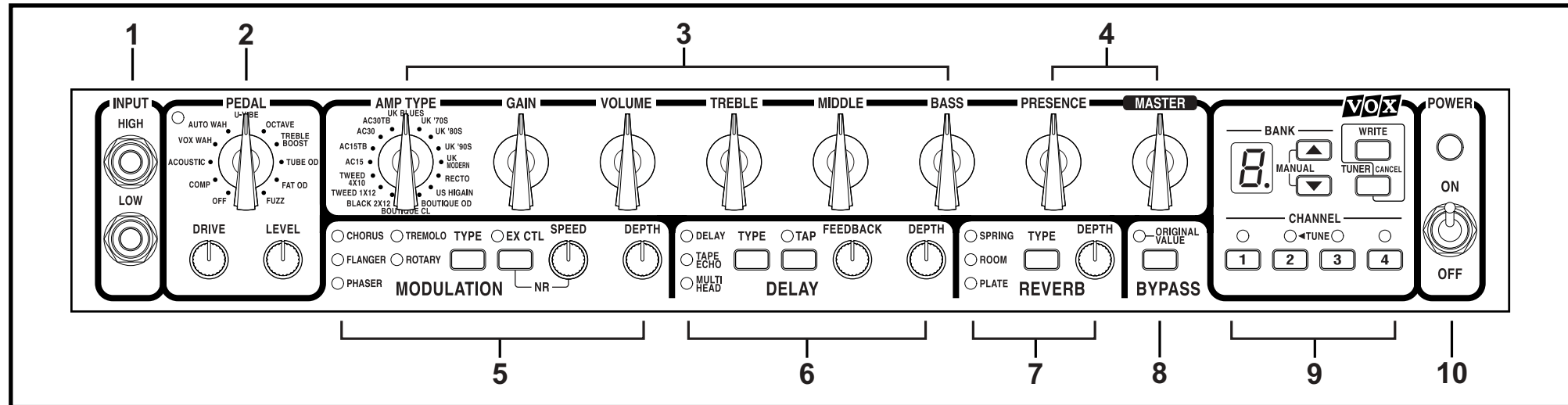
AD60VT	19.6 Kg
AD120VT	26.2 Kg

ACCESSORIES:

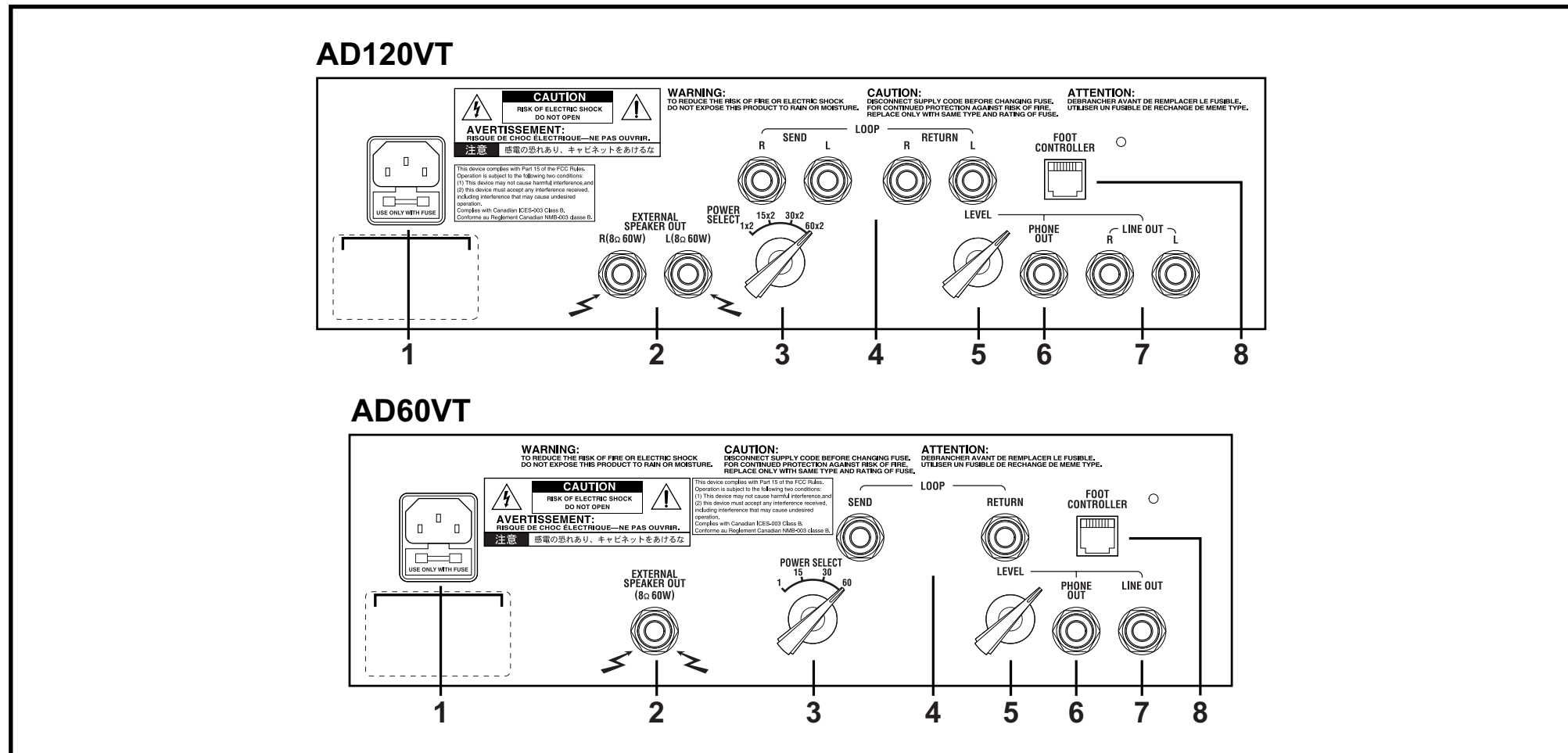
INCLUDED	Power cable
OPTIONAL	VC-4 VOX Foot Controller

* Appearance and specifications of this product are subject to change without notice.

TOP PANEL:



REAR PANEL:



Programmer's Cheat Sheet

Wanna remember how you set up your favourite programs? Well this is the place to do it! Simply do as follows:

1. Indicate where all the knobs are set by drawing a line in the empty circles.
2. Indicate which MODULATION, DELAY & REVERB effects are being used by colouring in the relevant LED (including EX CON)
3. Don't forget to make notes on NR, TAP TEMPO and POWER SELECTION in the areas indicated!

WORD TO THE WISE: There's only four panels you can fill out here so do yourself a favor by photocopying it and then keep a blank master so you can make more copies whenever you like

PROGRAM NAME: _____

NOISE REDUCTION (NR): TAP TEMPO: _____ POWER SELECTION Switch Setting: _____

PROGRAM NOTES: _____

PROGRAM NAME: _____

NOISE REDUCTION (NR): TAP TEMPO: _____ POWER SELECTION Switch Setting: _____

PROGRAM NOTES: _____

PROGRAM NAME: _____

NOISE REDUCTION (NR): TAP TEMPO: _____ POWER SELECTION Switch Setting: _____

PROGRAM NOTES: _____

PROGRAM NAME: _____

NOISE REDUCTION (NR): TAP TEMPO: _____ POWER SELECTION Switch Setting: _____

PROGRAM NOTES: _____

A Guitarist's Guide

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