

**Atomic**

**AMPLI-FIREBOX**



**POWERED BY STUDIODEVIL**

**USER MANUAL**

**V 1.0**

# AMPLI-FIREBOX



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# INTRODUCTION

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

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

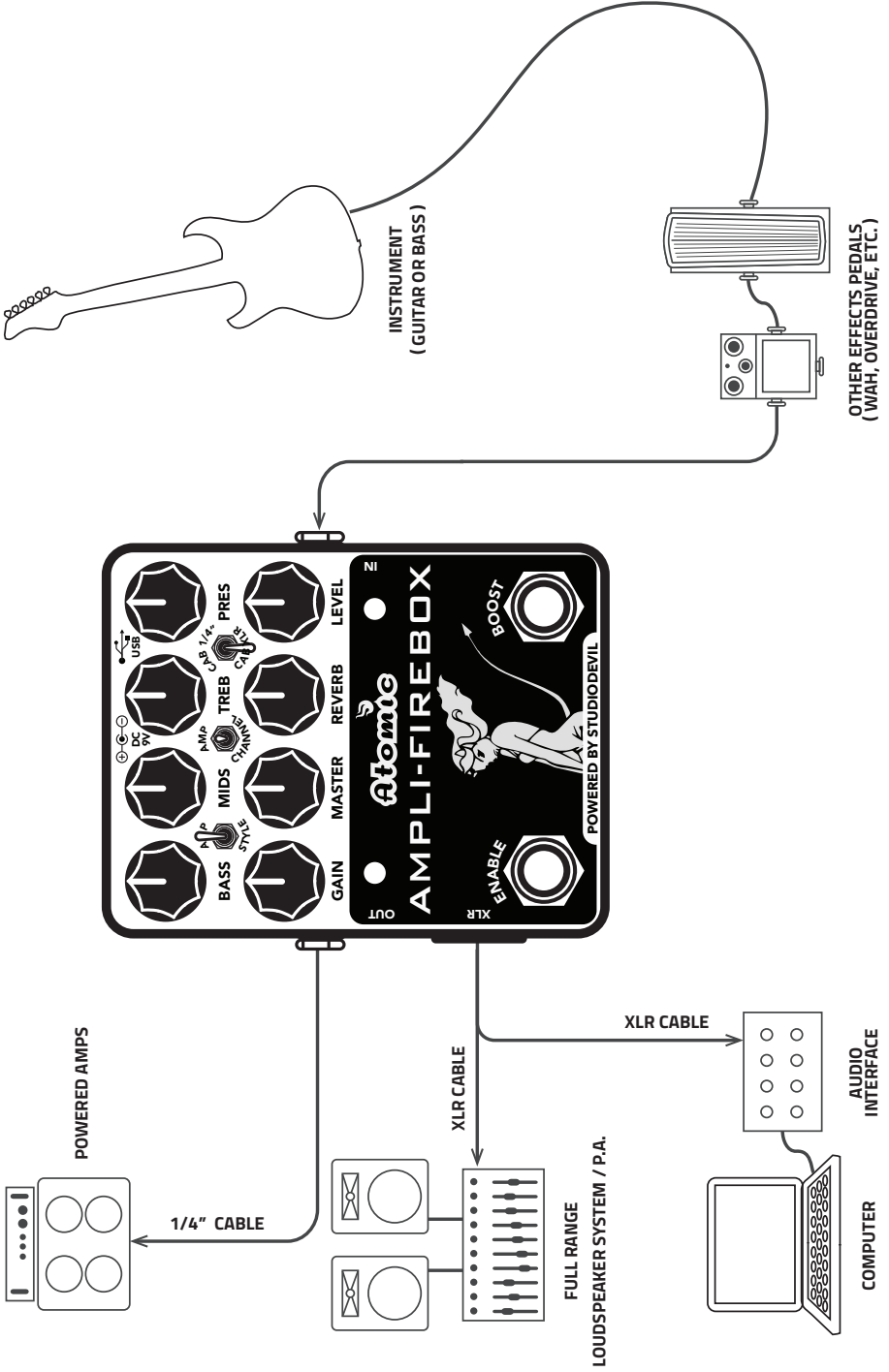
AMPLIFIRE-BOX is equally capable of being a replacement for a physical amplifier or part of a larger pedal board rig.

## HERE ARE SOME HIGHLIGHTS:

- All new, state-of-the-art amp modeling based on Studio Devil's highly acclaimed and patented technology
- Blazing DSP powered hardware allowing for complex and detailed algorithms
- 1024-point cabinet impulses (IRs) with ability to upload 3rd-party IRs
- Effects selection including gate, compression, boost, EQ and reverb
- Dedicated physical amp control knobs for intuitive tone adjustments
- A/B channel switching
- Pristine studio quality audio and ultra-low noise floor
- ¼" Hi-Z input with proprietary processing, separate ¼" and XLR outputs
- Rugged foot switches
- Easy to use as a pedal or desktop device
- PC/Mac editor
- 9 programmable presets
- Field upgradable firmware

**Enjoy!**

# CONNECTION DIAGRAM



# CONNECTORS – AMPLIFIRE BOX



# KNOBS

- 1 **GAIN KNOB** – Adjusts the gain control of the preamp of the virtual guitar amplifier model.
- 2 **MASTER KNOB** – Adjusts the master volume control of the virtual guitar amplifier model.
- 3 **REVERB KNOB** – Adjusts the amount of reverb effect added to the signal.
- 4 **LEVEL KNOB** – Sets the overall output level of the device. It can control both the XLR and 1/4" outputs. See the GLOBALS section of the editor for more info.
- 5 **BASS KNOB** – Adjusts the bass equalization control of the tone stack in the virtual guitar amplifier model.
- 6 **MIDS KNOB** – Adjusts the mids equalization control of the tone stack in the virtual guitar amplifier model.
- 7 **TREBLE KNOB** – Adjusts the treble equalization control of the tone stack in the virtual guitar amplifier model.
- 8 **PRESENCE KNOB** – Adjusts the presence control of the simulated power amp section of the virtual guitar amplifier model.

# CONNECTORS

- 9 **GUITAR INPUT** – Hi-Z input for connecting an electric guitar with a 1/4" phone jack.
- 10 **MAIN OUTPUT** – TS unbalanced 1/4" output jack for connecting to amplifiers, mixers, computer interfaces, or input channels of other audio devices.
- 11 **AUX OUTPUT XLR JACK** – Balanced XLR output jacks for connecting to external mixer or professional direct recording equipment.
- 12 **DC POWER JACK** – 9 volt, 200mA minimum, center negative polarity, 2.1mm coax plug.

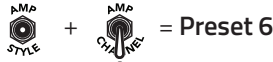
- 13 **USB CONNECTOR** – For connecting to a host PC. Allows for editing of presets and uploading custom user cabinet impulse data and firmware via host editing software.

# FOOT SWITCHES

- 14 **ENABLE** – This switch has two modes. The default is BYPASS mode. This simply allows you to activate or bypass the pedal. Holding down the switch for 3 seconds will put the pedal in A/B mode. In A/B mode, pressing the switch will toggle between two selectable presets. See the Foot Switches section of the editor parameters for more info.
- 15 **BOOST** – Programmable foot switch for turning the selected effects on/off. Custom programmable to control Boost, compressor, EQ, etc. See the Foot switches section of the editor parameters for more info.

# TOGGLE SWITCHES

- 16 **STYLE** and 17 **CHANNEL** – These two toggle switches work in conjunction to allow you access to nine different presets. Each toggle switch has three different positions.



# TOGGLE SWITCHES

CONTINUED...

Any preset can be loaded in to any of these nine positions. We've labeled the switches STYLE and CHANNEL to provide a logical organization. For example, you should think of STYLE positions as:



= Clean



= Crunch



= Lead

In the Clean STYLE position we've loaded these presets in the three CHANNEL positions:



= D Luxe



= Top Boost



In the Crunch STYLE position we've loaded these presets in the three CHANNEL positions:



= Kornfield



= Rumble Brite



= Hot Brit

In the Lead STYLE position we've loaded these presets in the three CHANNEL positions:



= 5051



= HBE



= Recto

See the Presets section of the manual for more info.

1B

**CAB 1/4"/CAB XLR** – This is also a three position toggle switch. The setting of this switch determines if the speaker cabinet impulse response is active on the 1/4" output, XLR output or both. For live playing, you may have the 1/4" output feeding a power amp and speaker cabinet for your own stage monitoring, while the XLR output would feed the P.A. system.

In this scenario, you would want this switch in position 3 so that the speaker cabinet impulse response is only active on the XLR output.



=CAB on 1/4" output only



=CAB on both outputs



=CAB on XLR output only

## EFFECTS AND SIGNAL CHAIN

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

**NOISE GATE (GTE)**

**COMPRESSOR (CMP)**

**PRE EQ (PRE)**

**DISTORTION / SCREAMER / OVERDRIVE/ FUZZ / CLEAN BOOST (BST)**

**PARAMETRIC EQ / PROGRAMMABLE FILTER (PQ1/2/3)**

**REVERB (RVB)**

The order of these effects cannot be changed. The noise gate, compressor and boost effects come before the amp block and the reverb effect comes after the amp block. However, the EQ function has one band dedicated before the amp block and three other bands that can be assigned either pre or post amp block. For more info see the EQ section of the editor.



# DESCRIPTIONS

- **The GATE effect** provides a programmable NOISE SUPPRESSOR, EXPANDER, and GATE. NOISE GATE enable is programmed per preset, so that you can shut it off for particular presets, and leave it on for others. These options can be set in the GATE effect menu.
- **The COMP effect** models a compressor module for controlling the dynamics of your guitar input. The COMPRESSOR options can be set in the COMPRESSOR effect menu.
- **The BOOST effect** models classic stomp box distortion effects. It is placed toward the beginning of the signal chain to drive the front end of the amp model and tighten the tone.
- **The EQ block** is made up of one dedicated Pre EQ and three (3) PARAMETRIC EQ effect modules, each of which can be placed in the PRE or POST the amp block.
- **The RVB effect** models five different reverb types for adding ambience to your guitar tone. Three sizes of hall reverb and two different spring reverbs.

# CABINET MODELING

The CABINET section is where AMPLIFIRE-BOX applies Impulse Response (IR) modeling technology and filtering to simulate the sound of real-life speakers and guitar cabinets as recorded by specific microphones. Each of the amp models in AMPLIFIRE-BOX contain a specific IR cabinet, but you can upload any .wav IR file to your AMPLIFIRE-BOX preets via USB.

- The CABINET modeler lets you tweak the cab models with filters specially designed for adjusting microphone and loudspeaker cabinet tones.
- The CABINET modeler can be enabled or disabled on both the 1/4" and XLR outputs independently allowing you to use full range systems AND other real guitar cabinets simultaneously.

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

# EDITOR PARAMETER SETTINGS

The AMPLIFIRE-BOX is extremely powerful and easy to use right out of the box. Many users may never plug it in to a computer. For those who do, this simple editor application will give you access to many more features that you simply cannot access from the hardware.



## GATE / EXPANDER

**GTE:** Simply double click the GTE button to turn the gate on/off. Greyed out is off, while blue is on.

**THRESHOLD (dB):** The THRESHOLD of the GATE determines is the minimum level of the input signal that will open the GATE. Signals below the THRESHOLD are reduced in gain by an amount equal to the RATIO (see below). Set to higher values for a more aggressive gating effect.

**RATIO:** Determines how much gain reduction is applied to signals that are below the THRESHOLD. For example, a RATIO of 2 means that signals below the THRESHOLD will be reduced by 50%. The GATE is a true dynamic range expander. Set to higher values for a more aggressive gating effect.

**ATTACK (milliseconds):** Adjusts the attack time of the noise GATE. This controls how much time it takes for the GATE to open once the input signal has risen above the THRESHOLD.

**RELEASE (milliseconds):** Adjusts the release time of the noise GATE. This controls how much time it takes for the GATE to close after the input signal has fallen below the THRESHOLD. Set to lower values to allow the GATE to operate quickly. Be sure not to set too low or you could negatively affect the sustain and decay of your guitar.

## COMPRESSOR

**CMP:** Simply double click the CMP button to turn the compressor on/off. Greyed out is off, while blue is on.

**MODE (STUDIO/PEDAL):** Determines the source of the gain detector. In STUDIO mode, the gain reduction envelope comes from the input (feedforward). In PEDAL mode the gain reduction envelope comes from the output (feedback).

**THRESHOLD (dB):** The THRESHOLD determines the level at which the compressor begins to reduce the gain of the input signal. Signals above the threshold are reduced by an amount equal to the RATIO (see below).

**RATIO:** Determines how much gain reduction is applied to signals that are above the THRESHOLD. For example, when RATIO is set to 2 then signals above the THRESHOLD will be reduced by 50%. As RATIO approaches its maximum value the COMPRESSOR becomes closer to a LIMITER.

**LEVEL (dB):** Adjusts the output level of the COMPRESSOR block. Higher values of compression can result in decreased overall volume. The level can be adjusted higher to compensate for this.

**AUTOGAIN (ON/OFF):** Enables or disables the automatic MAKEUP gain feature. MAKEUP gain will automatically boost the output level of the COMPRESSOR effect to compensate for the reduction in amplitude due to the compression effect. Can be used instead of (or in addition to) manual level compensation.

**ATTACK (milliseconds):** Adjusts the ATTACK time of the COMPRESSOR. This determines how quickly the gain reduction is applied to the signal after it passes above the THRESHOLD.

**RELEASE (milliseconds):** Adjusts the RELEASE time of the COMPRESSOR. This determines how quickly the gain reduction stops being applied after the input signal crosses below the THRESHOLD.

**DETECT (PEAK/RMS):** Determines the type of detector being used to DETECT the input level of the signal. In PEAK mode, the detector responds according to the peak input signal level. In RMS mode, the detector is taking a "root-mean-square" running average of the input signal. This means it will not respond quite as quickly to abrupt changes in signal amplitude.

**KNEE (dB):** The KNEE determines the width of the transition region between compression and non-compression. At 0dB, the THRESHOLD is an abrupt transition (picture two straight lines connecting at different angles). This is called a "hard-knee" compressor. As the KNEE is increased the transition becomes more gentle which can help create a smoother sound. This is called a "soft-knee" compressor. You can adjust this parameter between both types to suit your taste.

# EDITOR PARAMETER SETTINGS CONTINUED...

## BOOST

**BST:** Simply double click the BST button to turn the boost on/off. Greyed out is off, while yellow is on.

**MODE:** Select from the following BOOST modes:

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

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

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

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

**CLEAN BOOST:** Models a traditional clean boost drive pedal

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

**tone (0-100%):** Adjusts the variable tone of the boost effect from 0% to 100%. Set low for darker tones and higher for brighter tones.

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

## AMP

**MODEL:** There is a window that displays the currently selected amp model. Click on this window and a list of available amps will be displayed. Click on one to load it.

**AMP:** Simply double click the AMP button to turn the amp on/off. Greyed out is off, while red is on.

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

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

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

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

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

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

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

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

# AMPS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Power" Amps:** We provide authentic-sounding power amp sims for tube types; EL34, 6L6, KT88 and EL84 for use with your favorite preamp pedals. Each has a particular sonic character, so experiment for what works best.

# EDITOR PARAMETER SETTINGS CONTINUED...

## EQ-PRE TONE

**EQ:** Simply double click the EQ button to turn the EQ on/off. Greyed out is off, while red is on.

**TYPE:** There is a window that displays the currently selected EQ type. Click on this window and a list of available EQs will be displayed. Click on one to load it.

**NONE:** Disables the filter even when it is ACTIVE.

**GAIN ONLY:** Applies only gain (across all frequencies). In this mode, only the LEVEL parameter has effect.

**LOWPASS 1:** Applies a first-order low pass filter which passes bass (lows) and rolls off treble (highs). This filter begins to roll off (cut) high frequencies above the value set in the FREQUENCY parameter. It passes all low frequencies below the FREQUENCY parameter at the level set with the LEVEL parameter. This filter is not affected by the Q control.

**HIGHPASS 1:** Applies a first-order high pass filter which passes treble (highs) and rolls off bass (lows). This filter begins to roll off (cut) low frequencies below the value set in the FREQUENCY parameter. It passes all high frequencies above the FREQUENCY parameter at the level set with the LEVEL parameter. This filter is not affected by the Q control.

**LOW SHELF 1:** Applies a first-order low shelf filter which changes the level of the bass (lows) and leaves treble (highs) unaffected. This filter boosts (or cuts) low frequencies below the value set in the FREQUENCY parameter by the amount set with the LEVEL parameter. It leaves high frequencies above the FREQUENCY parameter unaffected. This filter is not affected by the Q control.

**HIGH SHELF 1:** Applies a first-order high shelf filter which changes the level of the treble (highs) and leaves bass (lows) unaffected. This filter boosts (or cuts) high frequencies above the value set in the FREQUENCY parameter by the amount set with the LEVEL parameter. It leaves low frequencies below the FREQUENCY parameter unaffected. This filter is not affected by the Q control.

**LOWPASS 2:** Applies a second-order low pass filter which passes bass (lows) and rolls off treble (highs). This filter begins to roll off (cut) high frequencies above the value set in the FREQUENCY parameter. It passes all low frequencies below the FREQUENCY parameter at the level set with the LEVEL parameter. This mode is similar to LOWPASS 1, but has a faster roll off and it is affected by the Q control. The Q control affects peaking before rolloff. Increase the Q to increase the peak that occurs just before rolloff. Reduce the Q to flatten the peak for a smoother rolloff.

**HIGHPASS 2:** Applies a second-order high pass filter which passes treble (highs) and rolls off bass (lows). This filter begins to roll off (cut) low frequencies below the value set in the FREQUENCY parameter. It passes all high frequencies above the FREQUENCY parameter at the level set with the LEVEL parameter. This mode is similar to HIGHPASS 1, but has a faster roll off and it is affected by the Q control. The Q control affects peaking before rolloff. Increase the Q to increase the peak that occurs just before rolloff. Reduce the Q to flatten the peak for a smoother rolloff.

**LOW SHELF 2:** Applies a second-order low shelf filter which changes the level of the bass (lows) and leaves treble (highs) unaffected. This filter boosts (or cuts) low frequencies below the value set in the FREQUENCY parameter by the amount set with the LEVEL parameter. It leaves high frequencies above the FREQUENCY parameter unaffected.

# PARAMETER SETTINGS CONTINUED...

**LOW SHELF 2 *continued...*** This mode is similar to LOW SHELF 1, but has a sharper transition from lows to highs and it is affected by the Q control. The Q control smoother transition affects peaking just around the transition between lows and highs. Increase the Q to increase the peak that occurs at the transition. Reduce the Q to flatten the peaks for a smoother transition.

**HIGH SHELF 2:** Applies a second-order high shelf filter which changes the level of the treble (highs) and leaves bass (lows) unaffected. This filter boosts (or cuts) high frequencies above the value set in the FREQUENCY parameter by the amount set with the LEVEL parameter. It leaves low frequencies below the FREQUENCY parameter unaffected. This mode is similar to HIGH SHELF 1, but has a sharper transition from highs to lows and it is affected by the Q control. The Q control affects peaking just around the transition between highs and lows. Increase the Q to increase the peak that occurs at the transition. Reduce the Q to flatten the peaks for a smoother transition.

**BANDPASS:** Applies a bandpass filter which allows only frequencies in a narrow band to pass and cuts all other frequencies outside this band. The center frequency of the band is determined by the FREQUENCY parameter and its level is controlled by the LEVEL parameter. The width of the band (amount of frequencies near the center frequency) is determined by the Q control. Increase the Q control for a NARROWER band, decrease the Q control for a WIDER band.

**NOTCH:** Applies a notch filter which cuts frequencies within a narrow band and lets all other frequencies outside this band pass at the level set by the LEVEL parameter. The center frequency of the band is determined by the FREQUENCY. The width of the band (amount of frequencies near the center frequency) is determined by the Q control. Increase the Q control for a NARROWER band, decrease the Q control for a WIDER band.

**PEAKING:** Applies a peaking filter which boosts or cuts the level of frequencies within a narrow band and leaves all other frequencies outside this band unaffected. The level of the peak is set by the LEVEL parameter. The center frequency of the peak is determined by the FREQUENCY parameter. The width of the peak (amount of frequencies near the center frequency) is determined by the Q control. Increase the Q control for a NARROWER peak, decrease the Q control for a WIDER peak.

**LEVEL:** Adjusts the output LEVEL (in dB) of the filter, typically the level of the pass band of frequencies for the filter (see filter types above for more detail).

**FREQUENCY:** Adjusts the corner frequency of the filter. This can be either the cutoff, transition, or center frequency depending on the type of filter (see filter types above for more detail).

**Q:** Adjusts the Q of the filter which controls the amount of peaking. This parameter has no effect on GAIN ONLY and first order filters (which do not have a Q control). Increase the Q for sharper peaks / narrower bands. Decrease the Q for smoother transitions / wider bands.

**LOW-CUT:** Adjusts the roll off frequency of a special low-cut filter, designed to allow customizing your tone by feeding less lows into the front end input of the guitar amp model. This parameter can be used to "mod" the amp models for a tighter and punchier tone.



# PARAMETER SETTINGS CONTINUED...

## REVERB

**REV:** Simply double click the RVB button to turn the reverb on/off. Greyed out is off, while green is on.

**TYPE:** Select from the following REVERB modes / styles:

**SMALL:** simulates the reverb of a small room.

**MEDIUM:** simulates the reverb of a medium-sized club or small hall.

**LARGE:** simulates the reverb of a large sized venue or large concert hall.

**SPRING:** simulates the reverb of a spring reverb tank.

**SPRING2:** simulates the reverb of a classic "D'Luxe"-type amp.

**REVERB (Hardware knob):** Controls the level of the reverb effect only. Adjust to blend the right amount of reverb with your dry (unaffected) signal.

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

**DECAY (0-100%):** Controls the decay time (size) of the reverb from 0% (minimum size) to 100% (maximum size).

**LOW-FREQUENCY DAMPING (0-100%):** Controls the amount of dampening of low-frequency (bass) in the simulated room acoustics from 0% (most amount of bass) to 100% (least amount of bass).

**HIGH-FREQUENCY DAMPING (0-100%):** Controls the amount of dampening of high-frequency (treble) in the simulated room acoustics from 0% (least amount of treble) to 100% (full amount of treble).

**DIFFUSION (0-100%):** Controls the amount of stereo diffusion of the reverb from 0% to 100%.

**PREDELAY (milliseconds):** Controls the amount of PREDELAY feeding into the reverb unit. Used to simulate very large spaces where the first echo splash from the reverb occurs only after a predelay time. Adjust from 0 to 100 milliseconds.

# PARAMETER SETTINGS CONTINUED...

## CABINET

**CAB:** Simply double click the CAB button to turn the cabinet model on/off. Greyed out is off, while orange is on.

**UPLOADING CAB IR FILES:** There is a window that displays the cabinet type used in the current preset. Click on this window and you can select an IR file from your personal library that you have purchased or created. The newly loaded IR file will automatically be saved with your preset.

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

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

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

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

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

# PARAMETER SETTINGS CONTINUED...

## FOOT SWITCHES

**BOOST-** This switch can be assigned to turn certain functions of the AMPLIFIRE-BOX on and off when pressed. These assignments must be made in the editor application. At the top of the editor, click FOOTSWITCHES and all of the assignable functions will be displayed. All of the functions have three possible assignments:

- 1 Not Assigned - That functions button will be black That function will not be changed when the BOOST foot switch is ON.
- 2 Assigned - That functions button will be a solid color This function will be turned ON when the BOOST foot switch is ON
- 3 Inverted - That functions button will be outlined with a color This function will be turned OFF when the BOOST foot switch is ON

Simply keep clicking on the function button to toggle between the three different assignments.

For example, with the proper assignments you could turn ON the Compressor and the Reverb and turn OFF the EQ by simply turning ON the BOOST foot switch.

**ENABLE** – This switch has two modes. The default is BYPASS mode. This simply allows you to activate or bypass the pedal. When the LED above the switch is red the pedal is on. Pressing the switch will put the pedal in bypass and the LED will go out.

Holding down the switch for 3 seconds will put the pedal in A/B mode. The LED above the switch will turn yellow and blink to let you know you are in A/B mode on channel A. Pressing the switch again will turn the blinking LED red and select channel B. Pressing the switch will toggle between channel A/B. From the Factory preset A is a clean amp and preset B is an overdriven amp. This is just like switching between your clean channel and your overdrive channel on a standard guitar amp.

While on channel A and B you can use the toggle switches to select any of the loaded 9 presets. You can tweak the knobs and Amplifire-Box will save the different knob settings for channel A and B. (Be aware that the physical knobs will remain in the position that you last set them, so they will not accurately represent the actual settings. If you use the editor you will see the knob settings you selected for channel A and B.)

Holding down the switch for 3 seconds will put the pedal back in BYPASS mode.

# PARAMETER SETTINGS CONTINUED...

## FOOT SWITCHES CONTINUED...

Foot Switches editor - screenshot



# GLOBAL SETTINGS

**1/4" LEVEL (dB):** Sets the output level of the 1/4" output jack. This is a relative level in dB for a full scale digital output.

**XLR LEVEL (dB):** Sets the output level of the XLR output jack. This is a relative level in dB for a full scale digital output.

**LEVEL KNOB:** Clicking the window to the right of LEVEL KNOB or clicking the left and right tab buttons in the window allow you to select which outputs the LEVEL KNOB on the AMPLIFIRE-BOX will affect. The choices are NONE, 1/4", XLR or BOTH.

The default setting is BOTH. If you're using the AMPLIFIRE-BOX on stage you might consider a selection of NONE for this parameter. In This scenario you would set the levels with the virtual knobs 1/4" LEVEL ad XLR LEVEL in the editor. This way the levels are set properly and you cannot accidentally move the LEVEL KNOB and affect the signal going to your guitar amp of the P.A. System.

## CLIP WARNING

AMPLIFIRE-BOX features a digital clip warning system to alert you whenever your output signal is driven above the maximum digital levels.

If your signal clips one of the two (2) sets of outputs (1/4" or XLR), AMPLIFIRE-BOX will display a CLIP WARNING by turning the normally yellow BOOST LED to red for 2 seconds.

The CLIP WARNING will remain displayed for as long as digital clips continue to occur. The CLIP WARNING will automatically disappear after two seconds of no digital clipping.

**To help control digital clips, you can do one of the following:**

- Reduce the LEVEL knob to lower levels.
- Reduce an amplifire and/or cab LEVEL within your preset which may be causing excessive output.
- Adjust the EQ settings of your preset to lower excessive bass or treble frequencies.
- Set the individual 1/4" or XLR global settings to help reduce the output level of each output.

# PRESETS

The AMPLIFIRE-BOX can load any preset created for the Atomic Amplifire or Amplifire12. However it can only load parameters for the feature set it contains. AMPLIFIRE-BOX does NOT feature the following:

Wah, Flanger, Phaser, Tremolo, Chorus, Echo or Graphic EQ.

AMPLIFIRE-BOX also does not feature an Effects Loop.

Any settings for those features in a preset will simply be discarded when loaded in to the AMPLIFIRE-BOX. None of the knob settings will be loaded either.

These include Bass, Middle, Treble, Presence, Gain, Master, Reverb and Level.

The only knob settings that are recalled are the ones you set in A/B mode for Channels A & B. The knob settings used to create all the factory presets in the AMPLIFIRE-BOX are listed below. You certainly don't have to use them, but at least you'll know what we had in mind when the presets were created.

1. This preset is dialed in as an "edge of breakup" style American tone. Thanks to the compressor settings, even a bridge humbucker won't push this too hard. Engaging the boost will provide a low/mid gain tone.

Boost used: OVERDRIVE Cab used: '59 Bman

## KNOB SETTINGS:



2. This preset is dialed in as an "edge of breakup" style British tone. Thanks to the compressor settings, even a bridge humbucker won't push this too hard. Engaging the boost will provide a low/mid gain tone.

Boost used: SCREAMER Cab used: D Luxe

## KNOB SETTINGS:



3. This preset is dialed in as a clean style American tweed tone. Thanks to the compressor settings, even a bridge humbucker won't push this too hard. Engaging the boost will provide an "edge of breakup" tone.

Boost used: CLEAN BOOST Cab used: '59 Bman

## KNOB SETTINGS:



4. This preset is dialed in as a bright, mid gain, boutique British tone. Engaging the boost will provide a bit more gain and volume.

Boost used: CLEAN BOOST Cab used: Kornfield

## KNOB SETTINGS:



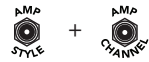
# PRESETS

CONTINUED...

5. This preset is dialed in as a mid gain, smooth, touch sensitive boutique tone. Engaging the boost will provide an 80's rock tone.

Boost used: SCREAMER Cab used: Marc IV Lead

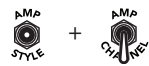
## KNOB SETTINGS:



6. This preset is dialed in as a 70's rock style British tone. Engaging the boost will provide an early 80's metal tone.

Boost used: SCREAMER Cab used: Brit 800

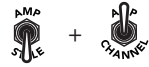
## KNOB SETTINGS:



7. This preset is dialed in as a 90's metal tone. Engaging the boost will provide a bit more gain and tighten up the tone.

Boost used: SCREAMER Cab used: Brit 800

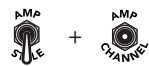
## KNOB SETTINGS:



8. This preset is dialed in as a the most sought after, boutique, high gain, British tone of the modern era. Engaging the boost will provide a bit more gain and tighten up the tone.

Boost used: SCREAMER Cab used: Freedman HBE

## KNOB SETTINGS:



9. This preset is dialed in as the most aggressive, high gain, diamond plated tone of the last 20 years . Engaging the boost will provide a bit more gain and tighten up the tone.

Boost used: SCREAMER Cab used: MesaRectifierV3

## KNOB SETTINGS:

