

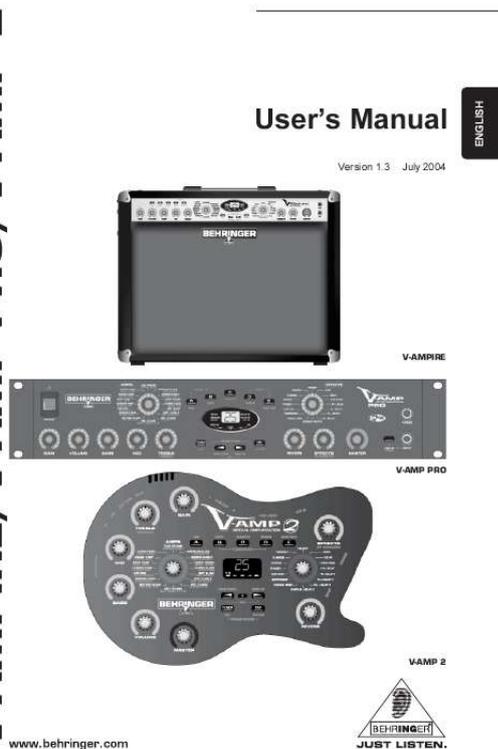


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You can read the recommendations in the user guide, the technical guide or the installation guide for BEHRINGER V-AMPIRE. You'll find the answers to all your questions on the BEHRINGER V-AMPIRE in the user manual (information, specifications, safety advice, size, accessories, etc.). Detailed instructions for use are in the User's Guide.

User manual BEHRINGER V-AMPIRE
User guide BEHRINGER V-AMPIRE
Operating instructions BEHRINGER V-AMPIRE
Instructions for use BEHRINGER V-AMPIRE
Instruction manual BEHRINGER V-AMPIRE

V-AMPIRE/V-AMP PRO/V-AMP 2



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Manual abstract:

3) Heed all warnings. 4) Follow all instructions. @@@@5) Do not use this apparatus near water. 6) Clean only with dry cloth. 7) Do not block any ventilation openings. Install in accordance with the manufacturers instructions. @@9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety.

If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet. 10) Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus. 11) Only use attachments/accessories specified by the manufacturer. 12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on the apparatus. This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure voltage that may be sufficient to constitute a risk of shock. This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.

13) Unplug this apparatus during lightning storms or when unused for long periods of time. 14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped. 15) CAUTION - These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions unless you are qualified to do so. 2 V-AMPIRE/V-AMP PRO/V-AMP 2 Ultra-flexible virtual guitar amps with tube simulation and digital multi-effects processor s 32 authentic virtual amp simulations, 15 speaker cabinets and preamp bypass s Dedicated selectors for amp model, speaker cabinet and digital effects V-AMPIRE/V-AMP PRO/V-AMP 2 s Amps selector allows you to directly select popular guitar amp simulations ranging from classic clean to crunch and modern Hi Gain sounds with the original tube amp character s Effects selector selects first-class effects such as chorus, flanger, phaser, rotary, auto wah, echo, delay, compressor and various effects combinations can be used without amp simulation! s Dedicated reverb control adds 1 of 9 different reverb types s 125 memory locations divided into 25 banks for easy editing s Extensive MIDI implementation allows complete real-time remote control and automation, data transfer and access to additional parameters s Five globally selectable configurations for various studio and live applications, some with additional 3-band live-EQ s Built-in chromatic tuner for connection of your guitar or other electronic instruments s V-AMPIRE: 2 x 60 Watt guitar combo with 1 x 12" JENSEN /BUGERATM loudspeaker s V-AMPIRE: Two additional outputs for connection of external loudspeakers s V-AMPIRE/V-AMP PRO: Balanced stereo XLR DI Out with ground lift and switchable ULTRA-G speaker simulation s V-AMPIRE/V-AMP 2: Adjustable stereo aux input for line-level signals (CD, drum computer, sound card etc.) s V-AMPIRE/V-AMP PRO: Pre DSP send/return loop for dry recording and wet monitoring or as serial effects loop s V-AMP PRO: AES/EBU and S/PDIF connectors allow usage as universal A/D converter with high-impedance input, 24-bit/96 kHz resolution and 100 dB dynamic range s V-AMP PRO: BNC wordclock input for external sample rate synchronization up to 96 kHz s V-AMP PRO: Post DSP stereo inserts for connection of external effects devices s V-AMP 2: Gig bag and footswitch for preset selection and tuner control included s Conceived and designed by BEHRINGER Germany. Made in China V-AMPIRE/ V-AMP PRO/V-AMP 2 3 V-AMPIRE/V-AMP PRO/V-AMP 2 FOREWORD Dear Customer, welcome to the team of BEHRINGER users, and thank you very much for expressing your confidence in us by purchasing this virtual guitar amplifier. Writing this foreword for you gives me great pleasure, because it represents the culmination of many months of hard work delivered by our engineering team to achieve a very ambitious goal: to develop three outstanding devices, that give you maximum flexibility and performance with their unique sound character and broad range of functions. The task of designing these new products certainly meant a great deal of responsibility, which we assumed by focusing on you, the discerning user and musician.

Meeting your expectations also meant a lot of work and night shifts. But it was fun, too. Developing a product usually brings a lot of people together, and what a great feeling it is when all who participated in such a project can be proud of what they've achieved. It is our philosophy to share our enjoyment with you, because you are the most important member of the BEHRINGER team. With your highly competent suggestions for new products you've made a significant contribution to shaping our company and making it successful. In return, we guarantee you uncompromising quality as well as excellent technical and audio properties at an extremely reasonable price. All of this will enable you to give free rein to your creativity without being hampered by budget constraints. We are often asked how we manage to produce such high-quality devices at such unbelievably low prices. The answer is quite simple: it's you, our customers! Many satisfied customers means large sales volumes, enabling us to get better purchasing terms for components, etc. Isn't it only fair to pass this benefit on to you? Because we know that your success is our success too! I would like to thank all of you who have made the V-AMPIRE/V-AMP PRO/V-AMP 2 possible.

You have all made your own personal contributions, from the developers to the many other employees at this company, and to you, the BEHRINGER user.

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..... 19 Uli Behringer + CAUTION! Please note that high volume levels may cause permanent damage to your hearing and/or your headphones.

Turn all LEVEL controls to the left before you switch on the unit. Be sure to keep the volume at an appropriate level. 4 V-AMPIRE/V-AMP PRO/V-AMP 2 1. INTRODUCTION Congratulations! With the V-AMPIRE, V-AMP PRO and V-AMP 2 you have acquired an up-to-date guitar amp of the newest generation. Each one offers you a range of sonic possibilities as wide as your own imagination. With the V-AMPIRE you own the new combo version of our famous V-AMP 2. Its an allrounder with so many features that you hardly need any other equipment. The V-AMP PRO is the big brother of the V-AMP 2. Besides the V-AMP 2 features, the PRO version offers digital output signals and you can even select the output format. External synchronization of your V-AMP PRO is possible via wordclock.

The V-AMP 2 is the revised and furtherly developed wellknown V-AMP model. With this modern virtual guitar amp we have set a new standard. The V-AMP 2 offers 32 authentic amp and even special loudspeaker cabinet sounds without the usual transportation problems. But enough of this talk: Nothing will convince you more than what you hear and feel when you test your virtual amp for the first time. But .

.. 2. CONTROL ELEMENTS On the added view sheet you will find the corresponding illustrations for all control elements. The numbering of most of the control elements is the same for all three products.

Because of the different design and some varying elements, the numbering is not always consistent. We therefore marked those differences adding a V-AMPIRE only, V-AMP PRO only or V-AMP 2 only. 2.1 Front panel/surface Use the POWER switch to put the V-AMPIRE (rear) and the V-AMP PRO (front) into operation. The POWER switch. CONTROL ELEMENTS 5 V-AMPIRE/V-AMP PRO/V-AMP 2 s A: Accesses the MIDI functions. Use the arrow keys to set the MIDI channels (1 through 16) for transmitting and receiving MIDI data. If you use key A in EDIT mode to select the MIDI function and then press the TAP key, the MIDI OUT connector is set to act as a MIDI THRU. In this setting (the TAP LED is lit) no MIDI data is sent, but the device passes on the signal received at the MIDI IN connection. s B: Selects the DRIVE function.

This noticeably raises distortion and volume. Use the arrow keys to switch DRIVE on and off. The DRIVE function is wired pre GAIN control. While editing the DRIVE function, you can also activate and adjust the Wah-Wah effect by turning the EFFECTS control. The LEDs surrounding the EFFECTS control indicate the position of the pedal. If none of the LEDs lights up, the Wah-Wah is not activated. C: This key activates the CABINETS mode. Use the arrow keys to select the type of speaker or combination of speakers you want. You can also switch off the speaker simulation completely (-). For further details, please refer to chapter 5.

2. D: Use this key to select the REVERB function. The arrow keys can be used to select one of nine different types of reverb in addition to the multi-effects processor. For further details see chapter 6.3.

E: Here you can activate the NOISE GATE function. Use the arrow keys to adjust the noise reduction threshold. After preset editing, please press TUNER/EXIT to quit (the EDIT MODE LED dies out). DIGITAL OUT: The digital output (V-AMP PRO only) can be configured if keys A and B are pressed simultaneously. The display reads either SP for S/PDIF or AE for AES/EBU.

Switch between these two formats using the TAP key. The LEDs in the display show whether you have chosen internal synchronization (with 44.1, 48 or 96 kHz sample rate) or external synchronization via word clock (see tab. 2.1 in this users manual). Use the arrow keys to select the appropriate sample rate with respect to the receiving device. The TUNER/EXIT key allows you to quit the DIGITAL OUT configuration. CONFIGURATION: If you press the D and E keys simultaneously (B and D on the V-AMP 2), you can select the general operating mode of your device allowing adjustments to different studio and live situations (see chapter 3). Press TUNER/EXIT to quit configuration. The TUNER button is for switching on the tuner.

In addition, this button can be used to quit EDIT mode (Exit). Use the two arrow keys to select a different bank (BANK DOWN and BANK UP). You can skip banks by holding each of the keys down. To activate the EDIT mode, press both keys simultaneously. If you press one of the keys A-E() in that mode, the arrow keys can be used for setting parameters. The TAP button performs seven functions: s Tap: Tap the rhythm of a piece of music on the TAP button and the selected effect automatically adapts to the tempo of the music. Presence: While holding down the TAP button, you can use the TREBLE control to change the PRESENCE setting of the amp model youve selected. 2nd parameter: You also can access the second effects parameter set by using the EFFECT control while holding down the TAP button. s s s Amp models 17 - 32: Keep the TAP button pressed down and select an amp model using the AMPS control. MIDI Thru: The MIDI OUT connector can be set to act as A).

MIDI THRU (see Drive: Using the TAP button and the EFFECT control changes the sound of the Wah-Wah effect. Input Gain: By pressing the TAP button in the configuration menu (see) you change the value (please refer to chapter 3.1 for further information). + s Fig. 2.

1: V-AMP PRO display s s Tab. 2.1: Output formats and display LED assignments The DISPLAY shows you which preset bank you have selected and gives you information on parameter changes when you are editing. In TUNER mode the DISPLAY shows the pitch of the instrument connected to the unit. If one of the amplifier simulations 17 - 32 has been selected, the LED in the bottom left-hand corner of the DISPLAY lights up.

Additionally, the DISPLAY reads the digital format output and the sample rate (V-AMP PRO only) and illustrates whenever the V-AMP PRO is synchronized by an external word clock signal (EXT.). Applied signals are indicated by the green SIGNAL LED, overload signals by the red CLIP LED (V-AMPIRE and V-AMP PRO only).



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This control is for selecting an effect or a combination of effects. This encoder-type rotary control is also surrounded by a ring of 16 LEDs. Each LED corresponds to one specific effects preset. Using the REVERB control, you can add the reverb content of your choice to your overall sound. By turning it to the left until all the LEDs are off, you deactivate the reverb. To fade out the original signal, turn the control to the right until only the last LED lights up. If an effect has been selected via , its part of the overall sound can be set using this EFFECTS control.

If you select the Compressor effect, you can use the EFFECTS control to adjust the compression intensity. Turning the control to the left until all the LEDs are off disables the effect. This is known as an effects bypass. By pressing the TAP key, you can set a second effects parameter using the EFFECTS control (see tab 6.1). The MASTER control determines the overall volume of your device. This is, besides the AUX LEVEL control of the V-AMP 2, the only conventional and nonprogrammable control. All the other controls are encoder-type rotary controls whose settings can be stored in a preset. The INPUT socket is the 1/4" connector for your guitar. Please use a standard 1/4" TS connector.

++++s62. CONTROL ELEMENTS V-AMPIRE/V-AMP PRO/V-AMP 2 The LINE IN (V-AMP PRO only) switch determines which signal source is processed by the V-AMP PRO, either (switch not pressed) the signal applied at the highimpedance INPUT connector, for example, your guitar, or (switch pressed) the line signal connected to the PRE DSP INSERT (LINE IN,). The stereo PHONES connector allows you to monitor the audio signal with standard headphones (e.g. BEHRINGER HP series).

Your V-AMPIRE/V-AMP PRO/V-AMP 2 automatically activates studio mode 1 (S1) when connecting headphones. In this mode the digital speaker simulations are activated. With the headphones plugged in, you are able to select any other configuration, e.g. for monitoring purposes (see also chapter 3).

If you did not choose a speaker simulation with the current setting and connect headphones, the device will automatically switch to a speaker simulation. This will increase the listeners sound impression. Please refer to table 5.2 for detailed information on the various speaker/amp combinations. However, you can intentionally change or deactivate the simulation when using headphones by selecting - in the CABINETS mode (see C). The POST DSP SEND (OUT) stereo output (V-AMP PRO only) allows you to connect the inputs of an external stereo effects device. The signal provided here is the same as the signal present at the digital outputs. Unlike the SEND/ this signal is post-DSP. If the two LINE OUT output corresponding RETURN (IN) connectors are not used, provide an identical signal. the ANALOG LINE OUTPUTS The S/PDIF output provides the digital output signal of your V-AMP PRO.

The AES/EBU output (XLR connector) delivers the digital signal of your V-AMP PRO in an AES/EBU format, provided that AES/EBU has been selected as digital output format (please refer to the 2nd note under E). The coax-type S/PDIF and balanced AES/EBU output are using the same output transformer and must therefore not be used at the same time. To change between the S/PDIF and AES/EBU formats please select the digital out menu (see). The WORDCLOCK BNC connector is used to connect equipment for the external synchronization of your V-AMP PRO. This high-impedance connector has no internal terminating resistor (75 Ohms). This is the MIDI OUT/THRU connector. It is configured as MIDI OUT but can be set to act as a MIDI THRU connector (see A). Use the MIDI IN to connect a foot controller, for example, the BEHRINGER MIDI FOOT CONTROLLER FCB1010 (see chapter 8.3 for details). SERIAL NUMBER.

Please take the time to fill in and return the warranty card within 14 days after the date of purchase, so as to benefit from our extended warranty. Or register online at (www.behringer.com). You find the serial number of the V-AMP 2 on the base of the casing.

FUSE HOLDER/VOLTAGE SELECTOR (V-AMPIRE/ V-AMP PRO only). Before connecting the unit to the mains, make sure that the voltage setting matches your local voltage. A blown fuse should only be replaced by a fuse of the same type and rating. On some units, the fuse holder can be switched to one of two positions, i.e.

230 V and 120 V. When operating the unit outside Europe at 120 V, a higher fuse rating is required (see chapter 8 INSTALLATION). The mains connection is on an IEC receptacle (V-AMPIRE/ V-AMP PRO only). An appropriate power cord is included. V-AMP 2: Connect the enclosed power supply unit via the AC IN socket. If it is connected to the mains, your V-AMP 2 will switch on automatically. Connect the stereo connector of your FS112V footswitch (included) to the FOOTSWITCH socket (V-AMPIRE/V-AMP 2 only). This will enable you to recall the presets from one bank. To switch on the tuner, hold down the DOWN button on the footswitch for more than two seconds. You can also switch the tuner off again using the same button.

The AUX IN connector socket (V-AMPIRE and V-AMP 2 only) enables you to feed in additional stereo signals on the V-AMP 2, to play with a drum computer or playback etc. The AUX LEVEL control (V-AMPIRE and V-AMP 2 only) is used for determining the volume of the signal received at the AUX IN input.

These outputs (V-AMPIRE only) are for connecting two external loudspeakers. Without external loudspeakers the internal speaker runs at 70 Watts mono. The left output (the internal speaker automatically shuts off) allows to connect + + + 2.2 Rear panel/side Both V-AMPIRE and V-AMP PRO feature a serial insert path for external effects, such as a Wah-Wah pedal. Connect the SEND/LINE OUT connector to the input of your effects device. The SEND/LINE OUT output is taken directly pre-digital processor (PRE DSP), which means you can use this connector also to record a dry direct signal without any effect added. Connect the RETURN/LINE IN connector to the output of your external effects device. When using the serial insert path, please do not set the effects device to 100% effects signal (wet); otherwise, the direct signal will be missing.

Press the LINE IN key to route the signal applied at the RETURN/LINE IN to the V-AMP PRO. This function is useful, for example, to monitor a dry guitar signal with the V-AMP PRO before adding any effects. As soon as the VAMPIREs LINE IN (Return) is connected, the signal is automatically routed to the DSP. The input signal from the front will then be interrupted. The ANALOG LINE OUTPUTS provide the stereo signal without analog speaker simulation applied (V-AMPIRE and V-AMP PRO only).

Use these connectors, for example, to connect an external amp on stage. The balanced LINE OUTs of the V-AMP 2 provide a stereo signal, e.g. for recording applications. You may use balanced or unbalanced plugs with the LINE OUTs.

Connect the POST DSP INSERT RETURN (IN) pair of stereo 1/4" connectors to the outputs of your external stereo effects device and use this path to return the signal sent out from the POST DSP SEND (OUT) outputs .



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The **GROUND LIFT** switch disconnects (switch pressed) the ground connection at the **DI OUT** outputs to effectively eliminate hum noise resulting from ground loops. The **DI OUT** output provides the balanced stereo signal of your **V-AMPIRE/V-AMP PRO**. Connect this output to two balanced microphone inputs on your mixing console. With configuration modes **L1** and **L2** the maximum level reduction is -10 dBu so that you can directly connect them to the mic inputs of your mixing console. + + + + + 2. **CONTROL ELEMENTS** 7 **V-AMPIRE/V-AMP PRO/V-AMP 2** a loudspeaker with 4 W of impedance and 120 Watts power. At the right output you may connect an 8 W/60 Watts speaker that runs together with the internal speaker. Two speakers with 8 W/60 Watts each can be connected to the outputs (the internal speaker automatically shuts off). Our **ULTRASTACK BG412** series suits this application ideally.

Using studio mode 2 (**S2**) at home can be a good idea when it comes to recording an amp sound without effects (dry) but monitoring it with effects (wet). Working this way, you are able to choose the effects you want later during mixdown. In this case you would route the left output to the soundcard of your computer and monitor the right output via your mixing console. 3.2.1 **V-AMPIRE** 3. **OPERATING MODES AND APPLICATIONS** One outstanding feature of our **V-AMP** products is that you can choose yourself which parts of the signal you want to route to the outputs. To adapt your device perfectly to the various studio and live applications you can choose between 5 different operating modes (**CONFIGURATIONS**). Independent of the settings stored in the presets, these operating modes determine where the signal for the line outs and headphones comes from so that both left and right output signal can be used for different purposes. The choice of your most suitable operating mode depends on where you use it.

We have described some typical applications, distinguishing between particular features of the **V-AMPIRE**, **V-AMP PRO** and **V-AMP 2** (see view sheet for details). Figure 1.3 on the view sheet shows a typical home application. We recommend modes **S1**, **L1** or **L2**. **S1** comprises all amp, speaker and effects simulations.

The same applies to mode **L1** which also includes the 3-band **EQ** for additional sound adaption. Mode **L2** works similarly but here the digital speaker simulation is switched off and our analog **ULTRA-G** simulation is enabled on the **XLR** or phones outputs. + When connecting headphones, the amp signal is automatically muted. Thus, if you unplug the headphones we strongly recommend to turn the **MASTER** control to the very left. The **XLR** output is independent of the **MASTER** control setting.

This allows to take out a line signal for recording purposes while the **MASTER** control is set to minimum. + With the headphones plugged, the device automatically switches into studio 1 (**S1**) operating mode. As with the **V-AMP 2** the stereo **AUX** input enables you to play back line signals like CDs, drum computer etc. 3.2.2 **V-AMP PRO** In the studio, monitoring will be performed at the mixing console, and for this reason there is no need for an aux input on the **V-AMP PRO**. Figure 2.4 of the view sheet shows how to connect the **V-AMP PRO** to the digital input of a PC in a recording application. Possible digital inputs on the PC are balanced **AES/EBU** or coaxtype **S/PDIF** inputs. When the **V-AMP PROs** digital output is set to 44.

1, 48 or 96 kHz, the PC has to synchronize with the **V-AMP PRO**, i.e. in clock slave mode. If the PC or any other device is intended to work as clock master, the **V-AMP PRO** has to be synchronized externally via the wordclock input. The sample rate depends on the wordclock signal but must range between 32 to 96 kHz. In addition, figure 2.4 shows an effects device connected to the **Pre DSP INSERT** in order to edit the input signal before any digital simulations. To do this, the **LINE IN** button has to be pressed. Depending on your application, we recommend studio mode **S1** or **S2**. Mode **S1** includes all amp and speaker simulations with effects in stereo while **S2** has the effects at the right output only allowing you to record this track dry and add effects later at mixdown.

3.1 Selecting an operating mode in **CONFIGURATION** mode The settings of the configurations are made in the configuration menu by pressing the buttons **D** and **E** (**B** and **D** for the **V-AMP 2**). The display shows the current configuration. Use the arrow keys to select another configuration. Please refer to table 3.

I for information on the corresponding output signals. + By pressing the **TAP** key and adjusting the **GAIN** control you can additionally adapt the input amplification to particularly loud pick ups. In the configuration menu you can adapt the input gain to different pick up types. To do this, keep the **TAP** key pressed and the surrounding **GAIN** control **LEDs** show the current setting. Turning the **GAIN** control from its center position to the left you will reduce the input amplification which probably is recommendable with very loud pick up types.

GAIN settings in clockwise direction are only recommended with very weak pick up types. Quit the configuration menu by pressing **TUNER/EXIT**. 3.2.3 **V-AMP 2** 3.2 Rehearsal or recording at home When using headphones, all three **V-AMP** models will switch into studio mode 1 (**S1**). This mode is particularly suitable for rehearsals or when recording/monitoring a stereo signal. You could also use live mode 1 (**L1**) which applies an additional 3-band **EQ**. One advantage of rehearsing at home is that there is often a computer available which allows you to design, edit, send, receive and archive new presets comfortably and effectively. Download our **V-AMP DESIGN** software free of charge at www.v-amp.com.

You can create your own presets even with minimum system requirements (Windows PC with **MIDI** interface or gameport **MIDI** adapter). On the **V-AMP** homepage you also find an online preset database (**ULI**, user library interface) with plenty of presets created by other **V-AMP** users and famous artists. Here, you can upload your own favourite presets and make them accessible for other users. While rehearsing with your **V-AMP 2**, you are able to connect any kind of playback or a metronome in the **AUX** stereo input and adjust its level with the **AUX LEVEL** control (see fig. 3.3 on the view sheet). For monitoring you can take the line outputs to an amplifier, like our **EUROPOWER** series, or to a stereo, or you can use headphones connected to the phones output. Fig.

3.4 on the view sheet shows the previously mentioned arrangement for **S2**. 3.3 Live on stage or in a rehearsal room Since neither the **V-AMP PRO** nor the **V-AMP 2** are fitted with speakers, some additional gear will be needed to hear the sound. If you are using a sound reinforcement system, it is a good idea to make sure that either the analog **ULTRA-G** or one of the programmable digital speaker simulations is active.

8 3. **OPERATING MODES AND APPLICATIONS** **V-AMPIRE/V-AMP PRO/V-AMP 2** 3.3.1 **V-AMPIRE** Not only does the **V-AMPIRE** has its own built-in speaker, which means you can plug in and play without further equipment, the **V-AMPIRE** also allows to connect a second external loudspeaker.



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Using the left speaker output mutes the internal speaker, diverting the full 120 W to the external 4 speaker (see fig.

1.4). This makes sense particularly if the external speaker has a specific sound which cannot be recreated using the internal speaker. You can also connect to an external stereo speaker arrangement, e.g. our BG412S. In this configuration the V-AMPIRE develops 2 x 60 W into 8 per side. This lets you take full advantage of the V-AMPIREs stereo effects (fig. 1.5).

Alternatively, an external 8 speaker may be connected to the right speaker output. This also represents a stereo configuration, because the internal speaker is not muted, as shown in fig. 1.6. The starting configuration for this application would be L2, i.e., a stereo signal with all effects, amp simulation and live EQ but no speaker simulation. The ULTRA-G speaker simulation is available at the XLR output and thus connectable to a sound reinforcement system. Here, the MASTER control only influences the stage volume but not the XLR output. If you want to listen to a digital speaker simulation using an amplifier, select L1.

3.4 Recording For this applications we assume that at least a mixing console and a recording device is available. 3.4.1 V-AMPIRE As with rehearsals at home or anywhere else, the V-AMPIRE can be connected directly to a mixing console or recording device via its XLR outputs.

In addition, you can use the pre DSP insert send to record the same direct guitar signal without needing another DI-box for impedance adaption. Since the usual volume problem does not exist in studio environments, the V-AMPIRE has more to offer than those features described in chapter 3.2.1. In the studio you can raise the volume to take full advantage of the V-AMPIREs own sound.

If you have a particular speaker cabinet with its own sonic character you can drive it via the speaker output. You will need to use a microphone to capture this special sound. If you want to create intentional feedbacks from the speaker, you can still feed the XLR output into the console to be recorded. We recommend mode L2, with 3-band EQ but without digital speaker simulation (see fig. 1.4). 3.4.2 V-AMP PRO For studio applications we recommend modes S1, S2 or S3. S1 reproduces all amp and speaker simulations with effects in stereo (as with the V-AMP 2) while with S2, the effects are applied to the right channel only.

In mode S3, the digital speaker simulation is shut off for the case that the speaker sound is to be determined later during mixdown. Therefore, in S3 mode the proven ULTRA-G speaker simulation is switched to the XLR and headphones outputs. When recording in S3 mode, the monitoring should thus be done at the analog XLR and headphones outputs and not at the digital outs. If you want to record the original guitar signal you could use the setup shown in fig. 2.3.

Press the LINE INPUT switch if you want to monitor the recorded signal via the V-AMP PRO. We recommend to use modes S1 or L1. Mode S2 is an alternative if you want to adjust the effect ratio on the mixing console. 3.

3.2 V-AMP PRO Because of its additional outputs and the analog ULTRA-G speaker simulation the V-AMP PRO is even more flexible on stage. Figure 2.5 shows a stereo application with active stage monitors which are connected to the unbalanced line outs. Use the MASTER control to set the volume of the monitor speakers while the XLR output signal is sent at full volume to a sound reinforcement system.

The appropriate modes are S1 or L1 depending on whether the 3-band EQ is needed or not. Since the receiver of the wireless system is connected to the rear line input, the line input switch on the front has to be pressed. Use this switch also to mute the signal while you change your guitar. Figure 2.6 displays a very similar application: The monitor amp in this case is a guitar amp so that mode L2 (no speaker simulation) is recommendable.

+ Please note that the ULTRA-G speaker simulation in modes S3 and L2 only affects the XLR and headphones outputs and does not have any influence on the digital outputs. 3.3.3 V-AMP 2 Figure 3.5 on the view sheet shows the V-AMP 2 connected from its line out to the line input of the guitar amp or head. Using the instrument input would not be the best idea since the signal is passed through the whole pre amplifier stage. BEHRINGER offers a wide range of guitar amps which are equipped with an aux input and thus are perfect for this application. Since a guitar amp already has its own sound, a digital speaker simulation is not needed. We therefore recommend mode L2. Figure 3.

6 describes another speciality of the V-AMP 2 in mode L3: A guitar amp is used as monitor speaker on stage while simultaneously a second signal is sent to a sound reinforcement system. By doing so, you can completely eliminate the need for miking the amp. A special feature of the L3 mode is that the signal to the guitar amp has no speaker simulation, instead it has an additional 3-band EQ which allows you to tailor your on-stage sound. The signal for the sound reinforcement system remains unaffected by the 3-band EQ, but it does include the speaker simulation. This simulation is necessary to reproduce the character of a guitar cabinet sound using the speakers of the sound reinforcement system. 3.4.3 V-AMP 2 To record a stereo signal with all effects, amp and speaker simulations, select modes S1 or L1 (with 3-band EQ) and connect the balanced line outs with the mixing console or recording device. This advantage is a disadvantage at the same time: You hear the sound exactly the way you record it. So if you decide to make a change, you will need to record the whole track again.

With studio mode S2 all effects are therefore put out through the right channel only, while on the left channel you will find the amp and speaker simulations. This enables you to record the dry amp signal and determine the effects later on during mixdown (see fig. 3.4). If you want to go the safe way, we recommend to split up the input signal with a high-quality active DI-box, e.

g. the BEHRINGER G1100. To do this, connect the guitar to the G1100 input, the direct link to the input of your V-AMP 2 and the XLR output to the recording device. In that manner, you can record the direct guitar signal with the amp simulation on one channel each and listen to the complete signal with all effects on your headphones (see fig. 3.

4). 3. OPERATING MODES AND APPLICATIONS 9 V-AMPIRE/V-AMP PRO/V-AMP 2 8svthv Studio 1 (S1) W6HQDS@W6HQQSP PVUQVUTG PVUQVUTS Trrrhvwith effects, amp and speaker simulation Amp and speaker simulation, dry vu effects Amp simulation, dry vu effects Amp and speaker simulation vu effects Amp simulation vu effects PVUQVUTG W6HQ! PVUQVUTS Trrrhvwith effects, amp and speaker simulation Amp and speaker simulation, dry vu effects Amp and speaker simulation vu effects Studio 2 (S2) Studio 3 (S3) QurYGS with analog ULTRA-G speaker simulation Trrrhv: Speaker and amp simulation, 3-band EQ + effects Live 1 (L1) Trrrhv: Speaker and amp simulation, 3-band EQ + effects UST Trrrhv)Xvu speaker simulation but Live 2 (L2) with 3-band EQ, amp simulation and effects UST Trrrhv)Xvu speaker simulation but with 3-band EQ, amp simulations + effects QurYGS with analog ULTRA-G speaker simulation Live 3 (L3) Amp simulation with 3-band EQ and effects but vu speaker simulations Amp-, speaker simulation and effects but vu 3-band EQ Tab.



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3.1: Configurations 4. PRESETS Your device features 125 overwriteable presets divided into 25 banks. In other words, there are five presets available per bank. Each preset consists of a maximum of five ingredients: s s s s amp simulation (including GAIN, EQ and VOLUME settings) cabinet simulation pre-amp effect, such as noise gate, compressor, auto wah and wah-wah post-amp multi-effect, such as delay, modulation effect, or a combination of both reverb effect 4.2 Editing presets Editing presets is fast and simple. One option is to call up a preset you like and then start editing it.

Select an amp model by means of the AMPS encoder. The LED on the preset button flashes (e.g. D) and signals that you have made a change to the preset.

@@@@@@@@@ To quit EDIT mode, briefly press the TUNER button. @@@@@@@@@@ The display always shows which bank has been selected. @@@@@@@@@@ two seconds. @@@@@@@@@@ Simply select another preset. @@@@@@@@@@ two seconds. @@@@ It is modelled on the Matchless Chieftain, a very expensive, hand-made amp.

CUSTOM CLASS A: The model for this simulation is the Budda Twinmaster. This Class A amp is renowned for its warm sound combined with irresistible tube distortion. Although the original amp does not have a mid control, we have given the capability of suiting the mid range to your taste. TWEED COMBO: This was Jeff Beck's favorite when he recorded the albums Blow by Blow and Wired. This amp was not actually designed for heavy distortion, but due to its low power, it is ideal for uncompromising overdrive sound.

SMALL COMBO: This model is based on the 1960 Tweed Champ. The main attraction of this amp simulation is when the DRIVE function is used a lot. Although this amp was actually designed for beginners on the guitar, it soon became a favorite amp of many guitar aficionados. The reason for that was that it produced an amazingly distorted sound even at low volume. The Tweed Champ had a volume control, but no EQ control.

If you want to get the most authentic sound out of this amp, keep the sound control on your V-AMPIRE/V-AMP PRO/V-AMP 2 in the mid position. CLASSIC

CLEAN: Back in the 80s, the Roland JC-120 was the preferred sound of Buzzy Feiten (guitarist with the Dave Weckl Band). The unique quality of this transistor amps sound is the way its brilliance cuts through any mix. It is ideal for the New Wave sound of the 80s that is making a come-back today. By the way, the JC-120 was also popular among Fender Rhodes pianists. BLACK TWIN: This simulation was modeled on a Fender Blackface Twin from 1965. In the 60s this amp was used by jazz, country and even rock guitarists. What was unique about it was that it was exceptionally loud and was therefore mainly used for live performances. The secret of the Blackface Twin was that although you could play it extremely loud, the distortion remained relatively low. BRIT BLUES: Modeled on the JTM 45, the first Marshall amp ever.

This, by the way, was Eric Clapton's favorite amp when he was with Cream. The JTM 45 was the forerunner of many of Marshalls later amps with their distinctive, powerful sound. Extreme gain settings produce a highly compressed and really dirty sounding distortion. Combined with a 2 x 12" speaker simulation it produces impressive Bluesbreaker sounds. AND CUSTOM: This simulation is based on a 1965 Marshall JTM 45 Bluesbreaker but has more flexibility of sound control. Turn the GAIN control to the left and this simulation sounds like a Marshall; turn it to the right and it is more reminiscent of the

Budda. BRIT CLASS A: This simulation is modeled on the Vox AC 30. This amp was originally designed in the 60s when guitarists wanted amps with enhanced brilliance, a feature that Vox successfully implemented by means of revolutionary bass and treble controls. Brian May and U2's The Edge are probably the best-known users of this sound. NON TOP BOOST: This is a Vox AC 30 as used by Bryan Adams in the recording studio.

Unlike the well-known AC 30 with treble boost, the former amp version did not have this feature. This simulation copies the original amps normal channel. BRIT CLASSIC: Based on a 1959 Marshall Plexi 100 Watt, this amp is ideal for producing clean sounds. It was used by Jimi Hendrix, Eric Clapton and Jeff Beck. CLASSIC 50 W: This is also a Plexi, but we have extensively widened its sound range.

The sound controls on the original Marshall Plexi 50 Watt hardly had any effect on the sound if distortion was high. 4.5 Restoring all factory presets All factory presets can be restored as follows: Hold down buttons D and E and then switch on the device. CL appears in the display. Now release the two buttons and press the two arrow keys simultaneously.

This erases all the edited presets you have stored and restores the factory presets. Please refer to chapter 8.3.1 if you need information on how to save your settings via MIDI. 5. AMP/SPEAKER SIMULATION The very heart of the V-AMP sound is its amp/speaker simulation. The 32 simulation models can make work in a home recording studio very much easier because it isn't necessary to mike up the guitar amp. With the V-AMPIRE/V-AMP PRO/V-AMP 2 it is child's play for you to choose one of the legendary guitar amps, be it for Brit Pop, Blues, Heavy Metal or whatever. In addition, you can tailor the sound of the respective amp to suit your ideas and then connect it virtually to one of 15 speaker simulations (cabinets). On top of all that, you can even choose digital effect and reverb types for your virtual amp.

See chapter 6 EFFECTS PROCESSOR for more details. When you switch on the device, it automatically loads the last preset selected. The LED ring around the AMPS control shows which amp has been selected. The corresponding LED lights up. To select another amp simply turn the control. Use the VOLUME, BASS, MID, TREBLE and GAIN controls to modify the basic sound of the amp. Hold down the TAP button and turn the TREBLE control to raise or lower an additional high-frequency PRESENCE filter (see). As a rule, you will want to select an amp first, then a cabinet and finally an effect. See chapter 4 for how to store your modifications. To give you a better overview of the extensive range of amp simulations, we have compiled the following descriptions of the different types of amp.

+ When you select an amp simulation, an appropriate speaker simulation is activated automatically (see tab. 5.2). Otherwise, the authenticity of the sound could be affected by an unsuitable cabinet especially if you are using headphones. Naturally, you can combine the amp simulations with other cabinets according to taste.

5.1 Amp descriptions AMERICAN BLUES: This virtual amp is modelled on the Fender Bassman 4 x 10 Combo. Originally designed as a bass amp, it soon became a standard amp of blues legends such as Steve Ray Vaughan or Billy Gibbons due to its characteristic distortion. As you would expect, it packs a solid punch in the bass range, but is still flexible enough in the mid and treble ranges. AND DELUXE: A synthesis of a 1960 Fender Blackface Deluxe and a 50s Fender Bassman.



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The result is a crystal-clear sound that still simulates the edge of the vintage amps. The sound control gives you even greater scope than the EQ controls on the originals. 5. AMP/SPEAKER SIMULATION 11 V-AMPIRE/V-AMP PRO/V-AMP 2 BRIT HI GAIN: Compare this model with a Marshall JCM 800. Although the original was renowned mainly for its distorted sounds, this amp also sounds very good with low gain settings. Its good at reproducing Steve Ray Vaughans and Michael Landaus sounds. In distortion mode it sounds like Gary Moore in his early days, but its also good for heavy metal. BRITISH CLASS A 15 W: Another Vox model, based on the first channel of an AC 15 from 1960. Unlike the AC 30 this amp had only one 12" speaker, instead of two, and produced a warmer sound. Tip: to make this simulation sound as authentically as possible, leave the BASS and MID controls in mid-travel position and vary the TREBLE control only.

RECTIFIED HI GAIN: This model is based on a 1994 Mesa Boogie Dual Rectifier Trem-O-Verb featuring a modern, highgain sound that also comes over well in a band context. The tone control is post-gain, which allows you to tailor distorted sounds to great effect. This amp is perfect for heavy metal, but also for Steve Lukather sounds. The best-known user of this amp is Dream Theaters guitarist John Petrucci. RECTIFIED HEAD: This simulation is modeled on a Mesa Boogie Dual Rectifier top. Unlike the Trem-O-Verb, this amp produces a more modern high-gain sound. The tone control is most effective at high gain settings. MODERN HI GAIN: Here, too, the tone control is post-gain, allowing the extremely distorted sound to cut through the mix. The MODERN HI GAIN sound is ideal for playing Grunge, but is also used by guitarists such as Steve Vai and Joe Satriani. Among others, Steve Lukather, Nuno Bettencourt and Steve Vai have all popularized the Soldano sound.

If youre playing a Gibson Les Paul, MODERN HI GAIN sounds best when you turn down the volume control on the guitar a little. SAVAGE BEAST: Engl is well-known for amps that really cut through. The Savage 120 in particular has built up a large following among guitarists. For some time now Ritchie Blackmore has been a major endorser of this German company, and Randy Hanson, the best Hendrix since Jimi, also swears by this amp. The unique feature of the Savage is its extreme power and is therefore highly popular with heavy metal guitarists.

Silent Force/Sinner guitarist Alex Beyrodt has been an enthusiastic Engl user for years. An amp for making yourself heard! FUZZ BOX: This sound is not actually based on any one amp, but on a particular fuzz box. Jimi Hendrix was one of the first guitarists to recognize the potential in this legendary broadband transistor distortion. The humming distortion sound of the FUZZ BOX has returned to popularity with Alternative Rock and Grunge. CUSTOM HI GAIN: This sound goes back to a 1969 50-Watt Marshall Plexi modified by Jose Arrendondo.

Arrendondo was none other than Eddie Van Halens guitar technician. The unique features of this amp are its fine mid-range sounds and its ability to produce the ultimate in gain without making the sound muddy. Warning: highly addictive! ULTIMATE V-AMP: From clean to brutal hi-gain, this brute covers the entire range. The ULTIMATE V-AMP is basically a souped-up rectifier amp. ULTIMATE PLUS: Those who find the ULTIMATE V-AMP too tame will find enough gain here for an overdose. DRIVE V-AMP: This simulation is based on a more modern high-gain lead amp producing a soft but precise sound with plenty of drive, making it ideal for lead guitar work. The DRIVE V-AMP is modeled on the Mesa Boogie Mark III. CALIFORNIA DRIVE: Based on the Mesa Boogie Mark II c, this is purely a simulation of its drive channel definitely the right choice for Santana songs. CRUNCH V-AMP: This amp is ideal for modern blues or jazz. Its sound is not too subtle, but not in-your-face either its crunchy, thats all.

CUSTOM DRIVE: This simulates the Dumble Overdrive Specialan amp that was at the top of many guitarists wish-list but beyond their financial means. Dumble amps are hand-made and can be custom-built for the individual guitarist. What weve done here is simulate the drive channel of one of these rare Dumble amps. CLEAN V-AMP: Here we have managed to simulate the sound of a Roland JC-120 and comine it with our BRIT CLASSIC model. The result is the brilliance of a transistor amp which, however, features the cutting power of a Marshall Plexi. Turn the GAIN control clockwise and the Marshall comes in. CALIFORNIA CLEAN: This model is based on the clean channel of the Mesa Boogie Mark II c. It sounds a little like a Fender, but has more of a punch in the mid-range. TUBE PREAMP: Sound engineers were quick to recognize the appeal of tubes. They used tube amps to add warmth to all kinds of sounds. This amp model is not only for refining guitar sounds. Try putting a vocal track through the V-AMPIRE/V-AMP PRO/V-AMP 2 and give it the finishing touch with TUBE PREAMP. CUSTOM CLEAN: This simulation is of the clean channel on our Dumble amp. A clean sound that really cuts through, especially when used with compressor attack settings around 2 ms. PREAMP BYPASS: In this setting, no amp simulation is selected.

This makes it possible, for example, to play through an external guitar preamp and only use the effects or the speaker simulation. To activate the PREAMP BYPASS, press TAP and TUNER. Fender, Vox, Marshall, Mesa Boogie, Gibson, Soldano, Matchless, Dumble, Budda, Tweed, Engl, Roland and the names of musicians and groups are registered trademarks belonging to the respective owners and are in no way associated with BEHRINGER. 5.2 Speaker descriptions The sound of any guitar combo depends largely on the type and combination of speakers used.

In the past 50 years there has been widespread experimentation to find out what type of speaker is best suited to any one specific guitar sound and in what way the sound is modified when a certain speaker is combined with others. + When you select an amp simulation, an appropriate speaker simulation is activated automatically (see tab. 5.2). Otherwise, the authenticity of the sound could be affected by an unsuitable cabinet especially if you are using headphones. Naturally, you can combine the amp simulations with other cabinets according to taste. The character of a loudspeaker is a combination of its power rating, impedance, sound pressure and size, as well as the material it is made of. 8", 10" and 12" speakers have established themselves as the best sizes for electric guitar amplification. The following table shows a list of all speaker cabinets on the V-AMPIRE/V-AMP PRO/V-AMP 2. 12 5.

AMP/SPEAKER SIMULATION & DELQHWV 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 V-AMPIRE/V-AMP PRO/V-AMP 2 6. EFFECTS PROCESSOR A special feature of your V-AMPIRE/V-AMP PRO/V-AMP 2 is its built-in multi-effects processor module offering 16 different groups of first-class effects such as chorus, flanger, delay, auto wah as well as various effects combinations.



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The appendix gives an overview of all MIDI data transmitted and received by your device. BYPASS (NO SPEAKER SIMULATION) 1 x 8" VINTAGE TWEED 4 x 10" VINTAGE BASS 4 x 10" V-AMP CUSTOM 1 x 12" MID COMBO 1 x 12" BLACKFACE 1 x 12" BRIT '60 1 x 12" DELUXE '52 2 x 12" TWIN COMBO 2 x 12" US CLASS A 2 x 12" V-AMP CUSTOM 2 x 12" BRIT '67 4 x 12" VINTAGE 30 4 x 12" STANDARD '78 4 x 12" OFF AXIS 4 x 12" V-AMP CUSTOM + The standard operating mode of the multi-effects processor is stereo, so you can use stereo effects for recording purposes via the LINE OUT or play in stereo using a second amplifier. Tab. 5.1: V-AMPIRE/V-AMP PRO/V-AMP 2 cabinets You can adjust up to 3 effects parameters on the V-AMPIRE/ V-AMP PRO/V-AMP 2 by turning the EFFECTS control; by turning the EFFECTS control holding down the TAP button, and simply by pressing the TAP button while in time to the music. 6 % AMERICAN BLUES MODERN CLASS A TWEED COMBO CLASSIC CLEAN BRIT. BLUES BRIT. CLASS A BRIT.

CLASSIC BRIT. HI GAIN RECTIFIED HI GAIN MODERN HI GAIN FUZZ BOX ULTIMATE V-AMP DRIVE V-AMP CRUNCH V-AMP CLEAN V-AMP TUBE PREAMP Gqrhxrvyhv + I p r s s @ ! # WDIU6B@76TT (! !VT8G6TT6 'WDIU6B@UX@'9 ' ! !UXDI8PH7P ! # !WDIU6B@' ! !7SDU%& ! # !WDIU6B@' ! # !WDIU6B@' \$ # !W6HQ8VTUPH \$ # !W6HQ8VTUPH # # !PAA6YDT \$ # !W6HQ8VTUPH \$ # !W6HQ8VTUPH \$ # !W6HQ8VTUPH \$ # !W6HQ8VTUPH Iphivrvyhv srvuhy To match speed-based effects to the tempo of the music, press the TAP button at least twice in time to the music. @ssrp @AA@8UT @AA@8UT pyvu py U6Qxr q Mix CC49, val 1 CC54 U6Qxr Delay Time CC50+51 1 ECHO 2 DELAY CC49, val 0 Feedback CC53 Mix CC54 Feedback CC53 Delay Time CC50+51 3 PING PONG CC49, val 2 Mix CC54 Feedback CC53 Delay Time CC50+51 4 PHASER/DELAY CC55, val 1 + CC49, val 0 Delay Mix CC54 Mod. Mix CC59 Delay Time CC50+51 5 FLANGER/DELAY 1 CC55, val 5 + CC49, val 0 Delay Mix CC54 Mod. Mix CC59 Delay Time CC50+51 6 FLANGER/DELAY 2 CC55, val 5 + CC49, val 2 Delay Mix CC54 Mod.

Mix CC59 Delay Time CC50+51 7 CHORUS/DELAY 1 CC55, val 3 + CC49, val 0 Delay Mix CC54 Mod. Mix CC59 Delay Time CC50+51 8 CHORUS/DELAY 2 CC55, val 3 + CC49, val 2 Delay Mix CC54 Mod. Mix CC59 Delay Time CC50+51 6 & " ! AND DELUXE CUSTOM CLASS A SMALL COMBO BLACK TWIN AND CUSTOM NON TOP BOOST CLASSIC 50 W BRIT. CLASS A 15 W RECTIFIED HEAD SAVAGE BEAST CUSTOM HI GAIN ULTIMATE PLUS CALIF. DRIVE CUSTOM DRIVE CALIF.

CLEAN CUSTOM CLEAN Gqrhxrvyhv 9 CHORUS/COMPRESSOR CC55, val 4 + CC44, val 1 Sense CC45 Mod. Mix CC59 Modulation Speed CC58 ! # WDIU6B@76TT (! !VT8G6TT6 'WDIU6B@UX@'9 ' ! !UXDI8PH7P ! # !WDIU6B@' ! !7SDU%& " # !TU6I96S9&' % !7SDU% \$ # !W6HQ8VTUPH " # !TU6I96S9&' \$ # !W6HQ8VTUPH \$ # !W6HQ8VTUPH # !HD98PH7P \$!7G68FA68@ # !HD98PH7P \$!7G68FA68@ 10 COMPRESSOR CC44, val 1 Sense CC45 Attack CC46 Modulation Speed CC56 11 AUTO WAH CC44, val 2 Depth CC45 Speed CC46 12 PHASER CC55, val 1 Mix CC59 Feedback CC58 13 CHORUS CC55, val 4 Mix CC59 Depth CC57 Modulation Speed CC56 14 FLANGER CC55, val 6 Mix CC59 Feedback CC58 Modulation Speed CC56 15 TREMOLO CC55, val 2 Mix CC59 Depth CC57 Modulation Speed CC56 16 ROTARY CC55, val 0 Mix CC59 Modulation Speed CC56 Tab. 6.1:

Effects and MIDI controllers + Tab. 5.2: Loudspeaker/amp simulation default settings Table 6.1 shows the MIDI controllers for the corresponding parameters. The settings are made via MIDI. A detailed list of all controllable MIDI parameters will be available free of charge on the BEHRINGER internet site: www.behringer.com.

com. 6.1 Wah Wah The MIDI function enables you to use an additional Wah Wah effect. The optimum control of this effect is achieved by using a MIDI foot controller with expression pedal, e.g. our BEHRINGER MIDI FOOT CONTROLLER FCB1010. + Adjust the filter characteristic and grade in the DRIVE menu by simultaneously pressing TAP and turning the EFFECTS control (see also B). 6. EFFECTS PROCESSOR 13 V-AMPIRE/V-AMP PRO/V-AMP 2 6.2 Effect descriptions The following section contains short descriptions of the effects that can be produced using the multi-effects processor.

6.2.4 Special effects COMPRESSOR: A compressor limits the dynamic range of the audio material, thus producing audible and creative sound effects. Pronounced use of the compressor (using the EFFECTS control) allows you to compress the overall dynamic range of the material. AUTO WAH: The legendary wah-wah effect owes its fame mainly to Jimi Hendrix.

Describing it is certainly more difficult than simply listening to Hendrix using it on Voodoo Chile. In American funk music of the 70s you can hear auto-wah effects used in a variety of applications. The auto-wah alters its filter frequency automatically depending on the signals magnitude, rather than being controlled by the position of a pedal. TREMOLO: Simulates the classic Fender Tremolo. It has returned to popularity with trip-hop.

ROTARY: This is the quintessential simulation of the classic organ effect normally produced by speakers rotating at slow or fast speed in an extremely heavy speaker cabinet. This effect uses the physical principle of the Doppler effect to modulate the sound. NOISE GATE: Noise gates are used to remove or reduce noise or other interference. Guitar signals in particular are very sensitive to interference. Not only do guitarists often use highgain settings but guitar pickups can amplify unwanted interference. This can be painfully apparent during breaks in the music. And how does a noise gate work? It simply mutes the signal during breaks, eliminating any interference at the same time. 6.2.1 Reverb and delay algorithms REVERB: Reverb is still the most important effect for mixing or live performance.

That's why we at BEHRINGER make a point of giving you as many as nine different reverb programs so that you can use the most suitable reverb program for any situation. The reverb effect can be added separately to all the other effects (see chapter 6.2). ECHO: Echo is similar to the stereo delay effect in that it is a delayed repetition of the input signal. The main difference is that the high-frequency content of the repeated signals steadily decreases. This simulates a tape delay used in the pre-digital era, producing a vintage sound. In addition, the reflections are routed in turn to the left and right channels, creating a quasistereo effect. DELAY: This algorithm delays the input signal, with different tempo settings producing interesting delay effects. U2s The Edge has impressively demonstrated the potential of this effect. PING PONG: A delay effect that changes position in the stereo image. 6.2.2 Modulation effects PHASER: The principle behind the phaser is that a second, phase-shifted signal is added to the audio signal.



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This makes the sound richer and, above all, livelier. This effect is popular among guitarists and keyboard players alike, but was also used extensively in the 70s with other instruments, such as electric pianos.

Depending on how you set it, the phaser can be used to produce slightly modulating or strongly alienating effects. FLANGER: This effect is self-explanatory.

Originally, the flanger effect was produced by running two synchronized tape recorders at the same time. The same signals (e.g. a guitar solo) were recorded on both machines. Putting a finger on the left reel of one of the machines caused it and the speed of the playback to slow. The resulting delay produced phase shifts of the signals. CHORUS: This effect adds a slightly modulated off-key element to the original signal, thus creating a pleasant floating effect through variations in pitch. 6.3 The separate reverb effect The reverb effect is independent of the multi-effects processor and can be added to the mix signal at any time. To edit the REVERB function, press button D in EDIT mode (pressing the two arrow keys simultaneously) and use the two arrow keys to select one of the nine different reverb types available: 1 2 3 4 5 6 7 8 9 I i SrriUr r r S Rhyv Classic room simulation featuring various room sizes from bathroom to cathedral. Special effect transforming guitar signals into heavenly pad sounds. Simulations of typical spring reverbs. Simulates the early reflections of a reverberant room.

Tiny Room Small Room Medium Room Large Room Ultra Room Small Spring Medium Spring Short Ambience Long Ambience Tab. 6.2: The different reverb effects 6.2.3 Combinations of effect algorithms (multi-effects programs) PHASER & DELAY: Phaser and delay combined. FLANGER & DELAY: Here the input signal is delayed and processed with a pronounced wave-like effect. It is particularly effective for highlighting single notes, but can also be used to make solos more interesting. CHORUS & DELAY: This algorithm combines signal delay with the popular chorus effect. CHORUS & COMP: Incredible sustain effects can be produced with the compressor. This is especially useful for sustaining individual guitar notes.

Combined with chorus, it can make the audio signal extremely dense. 7. TUNER Press the TUNER button to activate the built-in tuner. 7.1 Tuning your guitar The chromatic tuner automatically recognizes the frequencies of all the standard guitar notes.

For the A-string this means a frequency of 220 Hz. When you plug your guitar into the device and play an open string, the tuner will recognize and display the note. Since the tuner uses an auto-chromatic scale, it can also recognize semi-tones, which are shown with a b in the display. 14 7. TUNER V-AMPIRE/V-AMP PRO/V-AMP 2 It may happen, however, that a note is displayed as A but is actually slightly out of tune.

This is shown by at least one of the four LEDs at the foot of the display lighting up. In certain cases even two of the LEDs may light up, which indicates that the pitch of the note played lies between the pitches represented by the two LEDs. When the circular tuner LED in the middle lights up, this means the note played is in tune. 8.2 Audio connections The inputs of your BEHRINGER V-AMPIRE/V-AMP PRO/ V-AMP 2 come as mono 1/4" connectors. All line out, line in and headphones outputs are configured as 1/4" stereo connectors. The line outputs work with both balanced and unbalanced connections. The DI OUT outputs of your V-AMPIRE/V-AMP PRO are on XLR connectors. 7.2 Setting reference pitch A To give you maximum freedom for tuning your guitar, you can change the preset reference pitch A.

For clarity's sake, let's look at this in more detail. The so-called concert pitch A has been raised steadily over time. For example, the tuning forks used by Bach, Hndel or Mozart were 415, 420 or 421 Hz (oscillations per second). Today's orchestras tune to A at 444 Hz, and the Berlin Philharmonic Orchestra lead the field with their own concert pitch A at 447 Hz. The reference A on your V-AMPIRE/V-AMP PRO/V-AMP 2 has been factory-programmed at 440 Hz. If you are going to play with a big orchestra tuning their instruments to a reference pitch of 444 Hz, you will need a function that allows you to change your reference pitch. To activate this function, switch on the tuner by pressing the TUNER button and switch to EDIT mode by pressing the two arrow keys simultaneously. The display will show 40, which means 440 Hz. Use the arrow keys to raise or lower the reference pitch by up to 15 Hz. The display always shows the last two digits as the first digit is always 4.

For example, if you start with a reference pitch of 440 Hz and press the right-hand arrow three times, the display will read 43, i.e. 443 Hz. To quit EDIT mode, press either the TUNER or the TAP button. Any changes will be stored automatically.

The tones for the other strings on your guitar will automatically be adjusted to the new reference pitch. Fig. 8.1: XLR connectors 8. INSTALLATION 8.1 Mains voltage Before you connect the unit to the mains, please make sure that the voltage setting on the unit matches the local voltage! The fuse holder at the AC power connector has 3 triangular markings (V-AMPIRE/V-AMP PRO only). Two of these three triangles are aligned with one another. The unit is set to the voltage shown next to these markings and can be switched over by turning the fuse holder by 180. IMPORTANT: This does not apply to export models designed exclusively for 120 V operation! Fig. 8.2: 1/4" TS connector + + If you set the unit to a different mains voltage, be sure to use a fuse of the correct type and rating. Please refer to chapter 10 SPECIFICATIONS for details. Blown fuses must be replaced by fuses of the same type and rating! Please refer to chapter 10 SPECIFICATIONS for details. Fig. 8.

3: 1/4" TRS connector V-AMPIRE/V-AMP PRO: The mains connection is made using the enclosed power cord and a standard IEC receptacle. It meets all of the international safety certification requirements. V-AMP 2: the mains connection is made using the enclosed power supply. + Please make sure that all units have a proper ground connection. For your own safety, never remove or disable the ground conductor from the unit or of the AC power cord. The unit shall always be connected to the mains socket outlet with a protective earthing connection. 8. INSTALLATION 15 V-AMPIRE/V-AMP PRO/V-AMP 2 8.4 AES/EBU and S/PDIF standards In principle, there are two standards for digital signal processing. AES/EBU is the professional, balanced connection via XLR connectors.

This interface is based on two identical protocols published in November 1985 (EBU Tech. 3250-E) by the European Broadcast Union and in December 1985 by the Audio Engineering Society (AES3-1985). Sony and Philips oriented themselves to this standard and developed a further interface with unbalanced signal routing and a few other major differences, predominantly related to the assignment of the channel status bits.



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