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**Dear Guitar buddy,**

Many congratulations on your **AMP1™** purchase!

**AMP1™** is an extraordinary amplifier, and its back story is just as unusual...

**... I had a dream. This dream has come true, and you're holding it in your hand right now.**

I've always dreamed of an amp that can fulfil all my professional requirements onstage and in the studio, and that at the same time is so small and light I can always have it with me in my gigbag. The powerful tones of guitarists like Jimi Hendrix, Jeff Beck and Ritchie Blackmore have inspired and influenced me. As a professional guitarist, sound designer and co-developer of numerous guitar amps, I feel committed to continuing these powerful tonal traditions that are naturally assertive and full of character. As well as my own trademark sounds, my work requires me to have a wide tonal palette – from jazz to metal – and all in professional quality. My dream was to put the immense power and character of vintage tube amplifiers into one small package that would fit in your glove compartment or gigbag – without compromising on the tones. Sounds like Mission Impossible!

My dream amp should suit any guitarist, whether he or she plays country, blues or heavy metal. It should also suit everyone from purists to full-on sound geeks, without weighing them down with unnecessary features, but also leaving all the vital functions intact!

# TUBEAMP EVOLUTION

## 1950s and 60s

The main function of the first tube amps in the 50s was to get guitars heard over bands and orchestras. When distorted guitar tones were at last discovered in the 60s, this radical stylistic device paved the way for new genres like rock. In those days, before the birth of the PA system, the only source of sound for concert audiences came from the onstage amps themselves. Because of this, volume was the key feature of the 60s tube amp.

## 1970s and 80s

In the 70s and 80s, guitarists demanded more and more features from their amps. Multiple channels and an effects loop became the new amp standard. The newly emerging digital technology brought programmable amps into the marketplace for the first time. However, a massive flood of additional features meant that before long, hardly anyone was able to make good use of them.

## 1990s

Seeing as the first digital modelling amps offered a bunch of presets, but couldn't convince tonally, the 90s saw a return back to the true virtues of the tube amp. Traditional build types – like Plexi or Tweed – experienced a renaissance as players once again expressed the desire for more individual tones. Some classic amps were upgraded to multi-channel designs with MIDI interfaces to be more flexible.

## Since 2000

Since the turn of the century, a clear trend towards smaller, more portable amps has appeared – seeing as not every guitarist wants to have to take a van to the gig.

However, these so-called “Lunchbox Amps” are often limited to just one sound. Should a genuinely clean or heavy sound be desired, these small specialist amps are often lacking in headroom, dynamics, tone and assertiveness. While 30 watts may be enough for a living room, they quickly reach their limits when playing on big stages, at open air gigs, or even in the practice room. The sound becomes “muddy” and can't fill the space. Sometimes you just need the power reserves of a 100-watt amp; it's just that no one wants to lug these heavy boxes around nowadays.

## Powerful All-Tube Amps

Big amps want to be played loud, though, but in many situations, they're just too loud, and clog up the stage sound. Everyone – the crowd, the soundman, and the band – ends up being unhappy with the results. Despite this, many guitarists don't want to go without the fat, warm sound of a driven tube amp. They buy into the purist solution of a full-tube amp with PowerSoak. A PowerSoak enables the player to push the amp into saturation while limiting the volume to more tolerable levels. Unfortunately, due to flaws in the system, the PowerSoak also leads to a loss in sound quality. The power reduction doesn't just reduce the volume, but also the power amp's “Current Feedback”, which leads to a flatter, less lively tone. To combat this problem, it was necessary to develop a new power reduction system that doesn't compromise on sound quality.

Most of today's amps are still based on the philosophies of yesterday. In order to fully meet musicians' current needs, I have had to go down completely new technological and conceptual paths.

## Time For A New Standard 100 Watt Compact Tube Amp

### Pros

- good, individual tone
- few control buttons/features
- easy operation

### Cons

- not flexible
- normally only works in one situation



### Pros

- flexible
- versatile

### Cons

- compromises on sound
- complicated operation
- too many features

The New Standard:

AMP1™ - 100W TUBE TONE POWER

In 2014, **AMP1™** becomes the first ever guitar amp to bridge the previously insurmountable gap between the loud, characterful tube sound, and easy transportation, stress-free operation and professional features. **AMP1™** is the first of a new generation of amps: without compromise on sound quality and performance, suitable for any application, and always with you wherever you need it. As a guitarist, with **AMP1™**, you're ready for anything, anywhere. **AMP1™** heralds the start of a new tube amp era.

**AMP1™** is an amp with genuine character. You can play any style with it. **AMP1™**'s uniquely customisable sounds and features give you the freedom to realise, save and recall all your favourite tones at any time. Despite its versatility and its remarkable options for expansion, AMP1™ does not burden you with any unnecessary features, so you can concentrate on the most important thing: making music.

I wanted to create an amp that would deliver the perfect sound in ANY SITUATION: from 0.15 Watts at home to 100 Watts on big stages.



# INDIVIDUAL

During my career as a pro guitarist, I have had the chance to test nearly all the legendary guitar amps of the past five decades, and have tried countless FX units. Thanks to my experience, today I know what good tone depends on, and how to recognise what is unnecessary or even disruptive. To find your own tone, you need room to manoeuvre. But too many features are not the answer! **AMP1™** will make you stand out from the crowd. It offers you every possibility to find your own personal tone without having to get lost in a jungle of countless functions.

If you're a player who needs just a few basic sounds, then **AMP1™** is your perfect match. Should you want more sounds to play with, though, **REMOTE1™** offers a bunch of extra possibilities. Plus, if you want to integrate your favourite pedals into your **AMP1™** setup, use the **REMOTE1™** with the **LOOPERKIT™** to create a fully programmable switching system featuring four true bypass relay loops. You decide what you need.

My tip: less is often more! ;-)

# UNIQUE

Only with 'your tone' you will become one with your guitar. Find it, and you'll be truly happy. You'll hear and feel that it's not just **AMP1™**'s tones that inspire you, but that its playing feel will also draw you in – until you're hooked! **AMP1™**'s direct response, booming bass that never muddies, trebles that never get tinny and annoying, and almost unfathomable depth of tone allow you to become one with your guitar. With **AMP1™** you'll find your own tone!

# EVERYTHING YOU NEED – ALWAYS ON HAND



# VERSATILE AND LOUD

**AMP1™** is designed for professional use onstage and in the studio. The Nanotube 100-watt power amp delivers your own tonal palette with the best tube quality and enormous sound pressure levels.

**AMP1™** is incredibly LOUD! Four amazing, modifiable channels will take you on a stunning journey through the history of guitar amplification (from Clean to Vintage to Classic and Modern tones). **AMP1™** also features switchable and adjustable Boost and Reverb controls, three integrated footswitches, a truly outstanding Speaker Simulation mode for recording, and a headphone output, giving you all the options you would expect from a modern, boutique tube amp.

On the other hand, thanks to its lively overtones, **AMP1™** also sounds balanced and fat at living room volume. And with the **PowerSoak**, you can even do an authentic "Jimi" in your bedroom using just 0.15 watts of power.

# FLEXIBLE

You can take your **AMP1™** with you wherever you are – it fits right in your gigbag. It's incredibly compact and very light. Just to make everything that little bit quicker before and after the gig, **AMP1™** can be securely attached to (and then removed from) your pedalboard or amp cab in seconds thanks to **EASYLOCK™** – the magnetic attachment system from **BluGuitar®**. With the **REMOTE1™** floor control you can build **AMP1™** into a fully programmable amp system – including adjustable **PowerSoak**. **AMP1™** offers you the ultimate in practicality and tonal flexibility.





# MY DREAM CAME TRUE

**AMP 1**<sup>™</sup>  
NANOTUBE 100



For a very long time, it seemed to be impossible from a technical viewpoint – but I finally managed to achieve the unachievable by collaborating with a brilliant Russian engineer Andrey Polishchuk\*. By employing his unusual technical mix, we were able to keep a 100% analogue signal from the guitar to the loudspeaker, just like with a classic tube amp: **AMP1™** was born! All of **AMP1™**'s features draw on my 30-odd years of experience as a pro musician and developer.

To make my dream come true, I founded **BluGuitar®**. This brand stands for the complete and uncompromising implementation of my visions and product ideas. As a guitarist, I only want to develop products that are also fun for me to use and play with. For this reason, I hope I can offer really interesting products to every guitarist out there.

As well as my personal signature tones, **AMP1™** naturally offers the tones of numerous classic amps – from American clean to metal – all at professional quality. I have made this dream come true for every guitarist out there – and for me. The dream of a huge sound in your gig bag. From now on, **AMP1™** will be your companion wherever you are.

Have fun, and I wish you every success with it!

Thomas  
Blug

\* product concept by Thomas Blug & Andrey Polishchuk, electronic design by Andrey Polishchuk, sound design by Thomas Blug







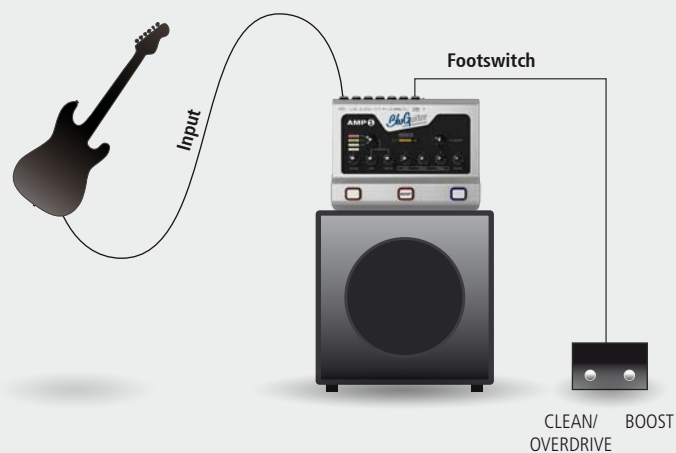
## AmpHead

**AMP1™** is a fully analogue guitar amp with four separate channels, amplified by a 100-watt Class D tube power amp. **AMP1™** features **ONE** Clean Channel and **THREE** Overdrive channels. Each of the four channels can be supplemented with an extra portion of gain via the built-in Boost control. **AMP1™** is perfect for use without a loudspeaker, just with headphones or for **"Silent Recording"** (see pages [79](#)). You can use **AMP1™** like an amp head on top of your cab, connect it up to your effects board and stompboxes, or simply have it on the floor in front of you.

The underside of **AMP1™** also features a handy recess that allows the system to sit safely on cabs that have carry handles on top.

Put your **AMP1™** on a guitar cab, and you can use a standard double footswitch to select between **CLEAN/OVERDRIVE** and **BOOST** On/Off settings. Your **AMP1™** is now a fully-fledged **100-watt amp head!**

**AMP1™** is equipped with numerous ports and features. With these, you can operate **AMP1™** as a single or multi-channel amp, or even as a completely programmable MIDI system.



## StompAmp

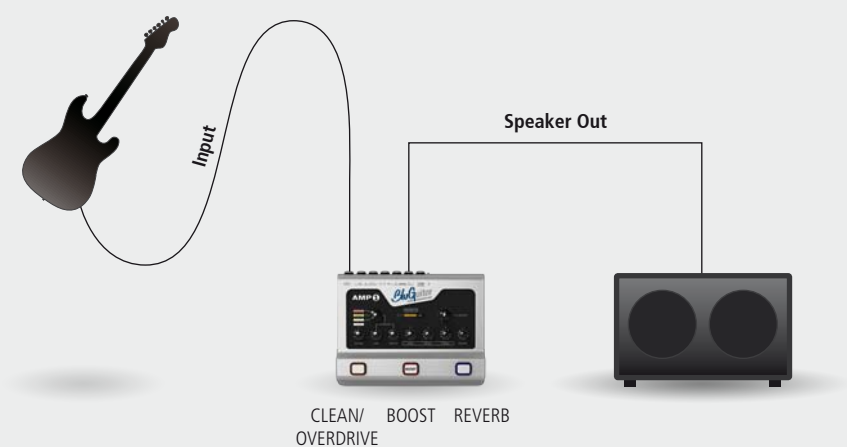
**AMP1™** is designed so that you can have it as a fully-fledged, standalone amp right on the floor in front of you. The illuminated footswitch **11** allows you to select between **Clean** and the desired **Overdrive Channel**. With **12**, you activate the **Boost**, and with **13** you can choose **Reverb**.

For this use, you will need a longer speaker cable to plug your amp cab in with, as you should always put the cab behind or next to you.

**REMOTE1™** has been developed for those of you who want direct access by footswitch to all **four channels**, the **FX loop**, **Reverb**, **Boost**, a **second Master Volume**, **PowerSoak** and programmable **Gain**. **REMOTE1™** connects to **AMP1™** simply via a normal guitar cable. The cable powers the unit, and at the same time transfers all the switching functions to **REMOTE1™**. For controlling **AMP1™** via other MIDI foot controllers, the **MIDI1™** Adapter is available (see page [89](#)).

For the optimal use of **AMP1™** as a StompAmp, you can program the three footswitches with individual sound settings (see page [91](#)).

It's your choice whether you want to use **AMP1™** as a single, double or multi-channel system together with **REMOTE1™**.



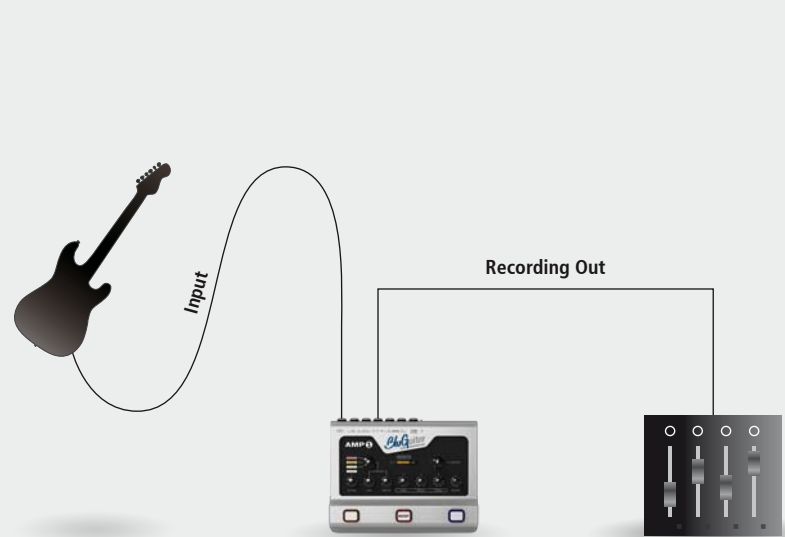


## Recording

You can also use **AMP1™** without loud speakers: just with headphones, or by connecting it to a mixing desk or a home stereo system. Even without load, the amp won't get damaged, whatever setting you select. The **Recording Out** delivers the very authentic signal of a miked-up guitar cab. That means you can make recordings at any time, or practice through headphones. In this context, the **Master Volume 3** then controls the volume of the Recording Out or headphones (see pages [78](#) and [79](#)).

### Attention!

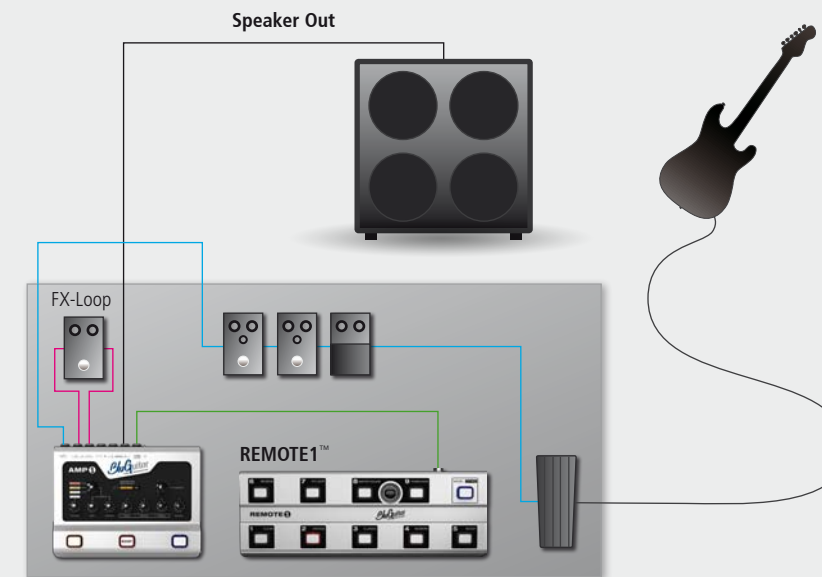
If you connect the Recording Out to your home stereo, make sure not to overload your hi-fi speakers. This kind of speaker does not provide the volume levels needed to play in a band. However, it should provide sufficient power to practice at moderate volumes in most cases. Compared with guitar amps, home stereo speakers are designed to produce a deep bass response, which makes them a lot more sensitive.



## Programmable Guitar System

With **AMP1™** it's possible to build a complete 100-watt guitar amp and effects setup on a single pedalboard for the first time ever. This will really help reduce the amount of cabling guitarists will need to use compared to a normal amp/FX/pedalboard setup. **AMP1™** is so light and compact that you can easily mount it to a pedalboard. With **EASYLOCK™** (see page [92](#)) – the magnetic attachment system for **AMP1™** – you can securely attach and then remove **AMP1™** to and from your pedalboard in one quick movement (no fiddly Velcro required!) to use it as a "standalone". With **REMOTE1™**, you can use all of **AMP1™**'s functions and create Presets too. With each Preset, **REMOTE1™** simultaneously sends a MIDI program change command that can be used to switch external MIDI-enabled effects equipment.

For those who wish to use their own MIDI board, there is an adapter available that transforms **AMP1™**'s Remote port into MIDI: **MIDI1™**. When plugged in, you can use your own MIDI board to operate all of **AMP1™**'s switching and control functions – just like you could with **REMOTE1™** (see page [90](#)).







## AMP1™ + REMOTE1™ + LOOPERKIT™ =

### A fully programmable professional guitar system

#### DIRECT ACCESS - MODE

This **REMOTE1™** mode enables the following convenient footswitch options:

**CLEAN, VINTAGE, CLASSIC, MODERN, BOOST, REVERB, FX-LOOP**, as well as **MasterVolume** and **PowerSoak**.

- **MasterVolume** expands your **AMP1™**'s functionality by adding a controllable and footswitch-selectable second Master Volume.
- **PowerSoak** expands your **AMP1™**'s functionality by adding a controllable and footswitch-selectable reduction in power.
- **LEVEL** controls the level of the previously selected function.

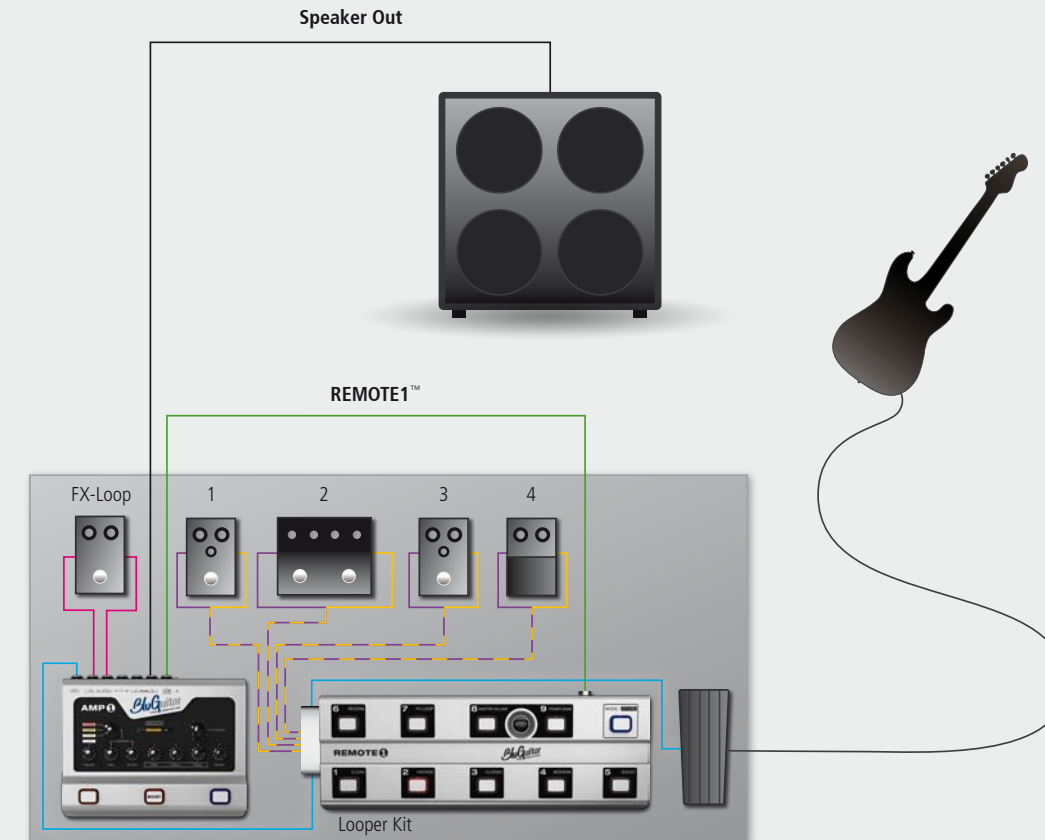
#### PRESET - MODE

In Direct Access Mode, every footswitch setting can be saved on one of the 36 Presets (which come in four banks of 9). Like this, you can save the same sound with different volumes and effects as rhythm and solo tones, for example. The Gain level is also controllable for each Preset, which opens up a lot of new sound nuances. With each Preset, a MIDI program change command is sent via the MIDI-OUT connector to switch external MIDI-enabled effects equipment. This way, you can control all of **AMP1™**'s functions with a simple stomp of your foot, and switch a MIDI FX unit to your chosen Preset at the same time.

#### LOOPERKIT

For players who want to integrate their favourite FX pedals into the **AMP1™** guitar system, the optional Looper Kit extension, which features four true bypass relay loops, is available. The switching status of the Loops is saved together with the Presets. With just one stomp of the foot, **REMOTE1™** controls **AMP1™**'s sound, the FX pedal in the FX Loop, and the four Loops simultaneously. This makes tap dancing on the pedalboard a thing of the past! Thanks to the four True Bypass Loops, the signal only passes through the FX units that are active within the specified Preset. This guarantees the shortest signal path, with as little sound loss as possible.

### The pedalboard of the future!



With **AMP1™** it's possible to build a complete, programmable guitar amp and effects setup on your pedalboard for the first time ever. This doesn't just save on weight and extra equipment, but also significantly reduces the amount of cabling, which not only benefits your tone, but saves you an awful lot of time with assembly and clear-up before and after the gig!





**1 Overdrive Channel**  
Selection between *Vintage*, *Classic* and *Modern*  
Pages [81-83](#)

**2 Nanotube™**  
Sub miniature tube. Page [76](#)

**3 MasterVolume**  
Controls the overall volume of the 100-watt power amp.  
Page [77](#)

**4 Clean Volume**  
Controls the Clean Channel's volume and drive. Page [80](#)

**5 Overdrive Gain**  
The GAIN knob controls the input sensitivity – and therefore the distortion – of the Vintage Classic and Modern Channels  
Pages [81-83](#)

**6 Overdrive Master**  
Controls the overall volume of all three Overdrive Channels (Vintage, Classic and Modern), Pages [81-83](#). To regulate volume and tone between the three Overdrive Channels, use the **CUSTOM CONTROL™** Classic Volume [27](#) and Classic Tone [28](#), as well as Modern Volume [25](#) and Modern Tone [26](#).

**AMP1™'s channels:**

**VOLUME** determines the **CLEAN** Channel's volume and drive. **GAIN 5** controls the distortion, and **MASTER 6** the volume of all three **OVERDRIVE** Channels. **MASTER** controls the overall volume of the power amp and therefore the volume of all the sounds.

**7-9 Sound Control**  
To regulate cabs, space etc. Sounds most balanced in central positions. If necessary, don't be afraid of extreme settings!  
Page [84](#)

**10 Reverb**  
Regulates the volume of the added reverb signal. The reverb is modelled on the warmth and musicality of a classic spring reverb.  
Page [85](#)

**11 Clean / Overdrive Channel**  
Here you switch between **CLEAN** and **OVERDRIVE**.

**12 Boost on/off**  
The Boost switches a 2-level tube-like control in front of **AMP1™**'s channels. You can control its intensity via [24](#). Page [85](#)

**13 Reverb on/off**  
Switches Reverb on and off.

You can allocate your favourite sounds and recall them directly with the three integrated footswitches [11](#), [12](#) and [13](#). Page [91](#)





#### 14 Input

Connect your guitar to AMP1 here. Please only use suitable, shielded guitar cables!

#### 15 FX-Loop Send

FX Loop between the preamp and the power amp. Connect this port to the input of your FX equipment. Also usable as a Line Out.

Page 86

#### 16 FX-Loop Return

FX Loop between the preamp and the power amp. Connect this port to the output of your FX equipment. Also usable as a Line In.

Page 86

#### 17 Rec Out

Output for headphones and mixers. For use exclusively with headphones, just don't connect a speaker. **MASTER 3** then determines headphone volume

Page 78

#### 18 Speaker Out 8 Ohm / 100W

Please use only one of the Speaker Out ports at a time, using the right impedance. Page 77

#### 19 Speaker Out 16 Ohm / 100W

Please use only one of the Speaker Out ports at a time, using the right impedance. Page 77

#### 20 FOOTSW. / MIDI1 / REMOTE

Multifunction port for connecting: standard footswitch (single and double footswitch) for switching Clean/Overdrive (Tip) and Boost (Ring). Page 88

#### REMOTE™ or MIDI1™ for switching:

- CLEAN
- VINTAGE
- CLASSIC
- MODERN
- BOOST
- REVERB
- LOOP
- MasterVolume
- POWERSOAK
- GAIN / CLEAN Volume

#### 21 On/off power switch

#### 22 Mains plug socket

A modern switching power supply constantly provides all the internally required operating voltages, regardless of network voltage. This enables **AMP1™** to provide the exact same sound and performance anywhere in the world – without the need for additional adjustment. All you need is a suitable power cord with the country-specific mains power plug.

#### 23 Fan

The regulated fans become are activated when **AMP1™** is used intensely. The openings must remain uncovered, to ensure that **AMP1™** can be properly cooled at all times.



## Custom Controls - Customize your AMP1™

All of AMP1™'s channels – with the exception of the pure Vintage Overdrive Channel – feature infinitely adjustable sound filters that enable you to tune each channel's character individually. On top of that, there is a control for the individual volume of each channel.

In general: turn down AMP1™'s tone control for more "fullness" on a singlecoil guitar, and turn the tone control up to experience more "bite and attack" on humbucker-equipped axes.

### 24 Boost Character

Gain Boost with tube character – left Clean with a subtle treble increase, right with light, inherent distortion for creamy lead sounds  
Page 85

### 25 Volume Modern

Volume adjustment for Modern to match with Classic and Vintage.  
Page 83

### 26 Tone Modern

From creamy, fat high gain to ultra modern metal.  
Page 83

### 27 Volume Classic

Volume adjustment for Classic to match with Modern and Vintage.  
Page 82

### 28 Tone Classic

From 70s British rock to modern "wall of sound".  
Page 82

### 29 Tone Clean

From classic California Vintage Clean to Modern Sparkling.  
Page 80

### 30 FX-Loop Switch

Serial/Parallel. Page 86

### 31 Noise-Gate Switch

Intelligent suppressor of unwanted excess noise. **SOFT** reduces noise, and **OFF** turns off the Noise Gate. Switching to **METAL** produces an ultra fast Noise Gate response with extreme damping, specifically for metal riffing with the Overdrive Channels.  
Page 85

All four channels can be easily controlled with just a 3-band EQ. As well as different tonal ideas, you can also adapt different types of guitar to your personal sound tastes.



## NANOTUBE™

For decades, tubes have been the “sound makers” in guitar amps. However, every type of tube used up to now has had weaknesses, such as heat build-up, sensitive mechanics, short lifespans and – from an electronics viewpoint – their bulky size. While American technicians settled on semiconductors, their Russian counterparts re-examined and optimised the proven tube technology instead, to develop a completely reliable, shock-resistant tube to use for their space travel programme. These **sub-miniature vacuum tube** tubes were reduced in terms of size and weight, and consequently were more mechanically stable and noticeably more resistant to microphonics.

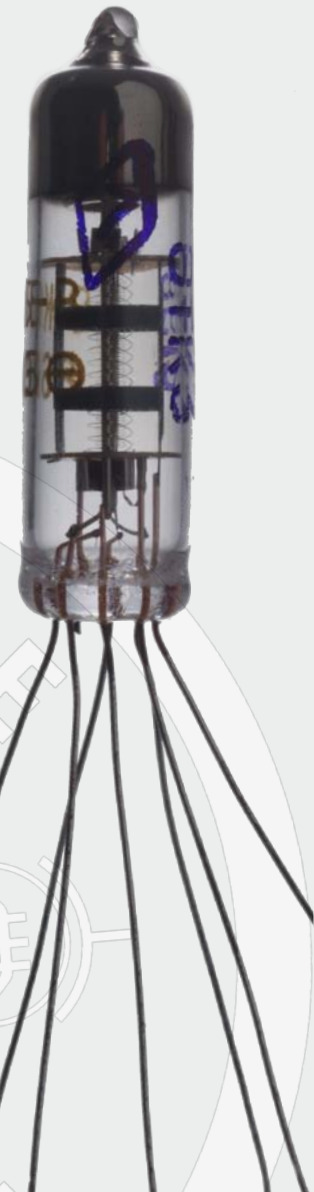
The **sub-miniature vacuum tube** is characterised by its lower noise levels at high input resistance and lower internal capacitance. This results in outstanding musical properties. It is clearly superior to conventional tubes in efficiency, energy consumption and reliability. Thanks to its mechanical strength, it can be constructed without a socket. It is firmly soldered in place, which eliminates any contact problems with the tube sockets. In comparison with classic tubes, **sub-miniature vacuum tubes** are almost “indestructible”, and require no maintenance. This tube is rock ‘n’ roll and is ideal for hard use in strongly vibrating loud speakers or stage floors. It is the most technically advanced tube technology on offer today. However, until now, the **sub-miniature vacuum tube** has never been used in guitar amps. When it came to market, the zeitgeist – the spirit of the age – was different, with huge 100-watt tube amps in fashion.

**BluGuitar®** relies on Nanotubes™. This means only using selected vacuum sub miniature tubes that fulfil our extremely high standards. The Nanotubes™ works in the power amp and gives **AMP1™ 100 Watts of character, punch** and the **assertiveness** you would normally only get from a large 100-watt full tube amp.

### The Nanotube lifespan:

The Nanotubes™ tube is a Russian creation, which – among other things – is used in the aerospace and aviation industries. The specification requires 97% of all Nanotubes™ tubes to have triple the lifespan of a standard ECC83 tube. In addition, **AMP1™** uses the Nanotubes™ at a slightly lower operating voltage, doubling the lifespan again.

This guarantees **NANOTUBE™** an extremely long lifespan, and for this reason is constructed without a socket. It should even outlive you!

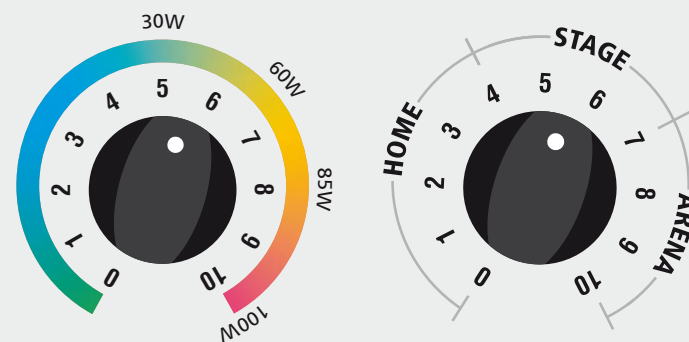


## MASTER 3

Controls the overall volume of the amp with 100 Watts of power. **AMP1™**'s power amp reacts just like a tube power amp. When it's pushed to the maximum, it will first go into saturation, and then into overdrive. Please make sure that the output power does not exceed the speaker's maximum power.

The output stage can be operated at full load without any problems. The fan will switch itself on automatically during periods of heavy usage to ensure that everything stays cool. The amp is also overload and short-circuit protected.

**Warning: High volume levels can cause hearing damage and can destroy speakers.**



MASTER: power range of the amp

## Connecting to a guitar amp cabinet

**AMP1™** provides separate outputs for the usual impedances of guitar cabs:

- 1 x 8 Ohm output 18
- 1 x 16 Ohm output 19

Only one speaker output must be used at a time!

Of course you can connect multiple speakers to one output simultaneously, even with different impedances.

Two 16-ohms cabinets:  
Put them in parallel, so you get a total load of 8 Ohms.  
Connect to **AMP1™** 8-Ohm output.

Two 8-ohms cabinets:  
Put them in serial, so you get a total load of 16 Ohms.  
Connect to **AMP1™** 16-Ohm output.

One 8-ohms and one 16-ohms cabinet: Put them in serial, so you get a total load of 24 Ohms. This setting you should connect to 16 Ohms speaker out. **AMP1™**'s poweramp will still produce about 80 Watts. With the extra volume from your speakers it will be louder.

The speaker impedance should not be lower than the output impedance on the amp, because **AMP1™**'s power amp would otherwise produce more power than desired. If used for prolonged periods over full load, the amp may switch itself off due to overheating.

## Recording Out

You can connect either headphones or mixing desks to this multifunctional port. An elaborate filter circuit simulates the sound of a guitar amp cabinet.

These days, there are lots of applications that require a good direct signal from a Recording Out. That's why **AMP1™** works with one of the most elaborate, fully analogue speaker simulations. A total of seven different filters simulate the tonal character of a guitar amp. The signal sounds open and fresh – without sounding scratchy – and delivers powerful bass, without “booming”.

With such a large frequency spectrum, you can even fine-tune the Recording Out signal for every application – because removing certain frequencies often sounds a lot more musical than adding frequencies. This way, you always get your perfect, consistent sound, directly into the PA or for recording.

(More tips on Pages [98-99](#)).

## In-ear quality

These days, in-ear monitors are often used on stage to improve a band's sound. For this, the Recording Out signal is sent to a mixing desk, where it is mixed with the other instruments. This mix is then sent to an in-ear system. By using this elaborate speaker emulation, you get an authentic and constant guitar sound in an in-ear monitor system, which – in contrast to a miked sound – never changes.



Kai Sommerheller

## Connecting headphones

Connect headphones with a 6.3mm stereo jack through output **17**. **AMP1™** automatically activates a headphone amplifier when loudspeaker ports **18** and **19** are not in use.

You regulate the headphone volume with the **MASTER 3** control.

It is advisable to use some reverb. If you do, the guitar will sound a lot more natural through the headphones, and you'll have more fun playing.

## Silent Recording

**AMP1™** provides a well-balanced recording signal for silent recording without a loudspeaker. Because **AMP1™**'s power amp reacts to the loudspeaker (current feedback), the recording sound changes if you use a loudspeaker. You can hear the difference even when using quieter Master settings. When you're connected to a loudspeaker, the sound has less mids and more bite.

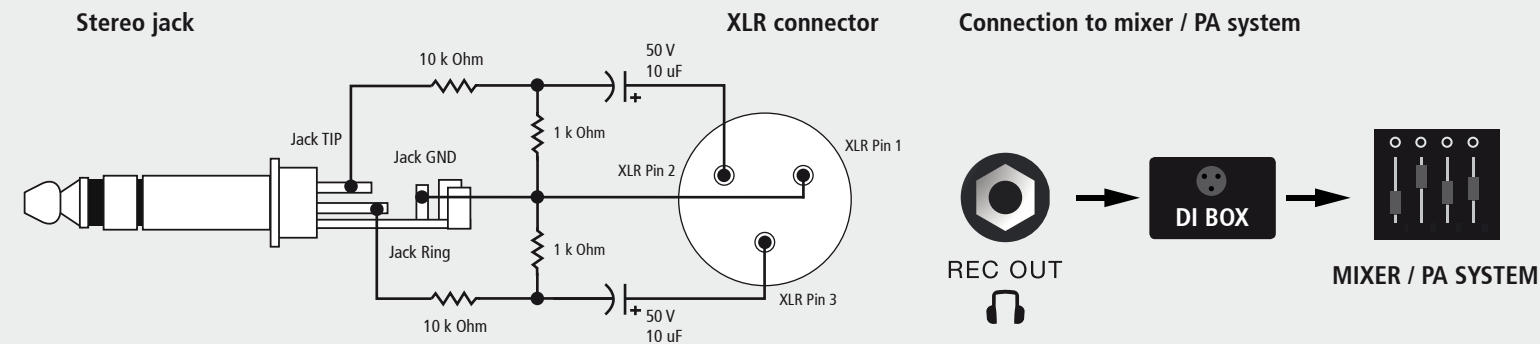


Fig. 1: Schematic for constructing an adapter to connect to a microphone input – with phantom power protection.

## Connecting to a mixing desk

Connect **RECORDING OUT 17** with a guitar cable or stereo jack cable with the mixing desk's Line In. The stereo jack provides a symmetrical signal, which delivers a better signal if you're using a cable longer than 10 metres. If you want to use your mixing desk's microphone input, you'll need to adjust the level with an adapter (see Fig. 1). On stage the best solution to connect to the PA system is a DI box. Using a DI box is the best solution to connect to a PA or recording device, since it avoids any possible hum (see Fig. 2).

The signal level is directly dependent on the **MASTER** and **PowerSoak** (if activated) settings.

Fig. 2: Order of connections



## CLEAN 1

The **Clean Channel** delivers a wide spectrum of crystal clear (**VOLUME** up to 5) to dynamically reacting, lightly overdriven tones. In principal, it works like a classic California Clean amp with a 'Bright' switch. The more the volume is turned down, the more transparent and HiFi-like the Clean Channel sounds. For my tastes, clean sounds are at their best just before you can hear the signal starting to break up. The output factor from single coil pickups to active humbuckers varies up to a factor of 10! Because of this, there is no perfect Clean Volume setting that works for all pickups. To find your own clean sound, first turn your clean volume to about 6 – depending on your pickups, you may already hear noticeable amounts of overdrive – and then turn it down until the tone becomes clean enough for your tastes (for single coils, this would normally be 5-6, for humbuckers 3-5).

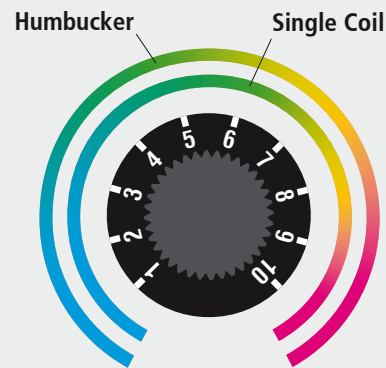
CLEAN

**CLEAN-TONE 29** allows silky warm (backed off) and brilliant, glittery high (turned up) cleans for single coils and humbuckers. The Clean Channel can also be overdriven, which means it can deliver perfect sounds from blues to classic rock. The Clean Channel is also ideal for combining with FX pedals like boosts, overdrives and compressors.

By switching on the internal **BOOST**, you can enormously expand on the tonal spectrum of the Clean Channel. If you have the Boost on at the minimum level, you'll get fine, shimmering highs. This can really freshen up humbuckers, or produce those ultra-clean "straight into the mixing desk" single coil tones.



If you turn the Boost up more, the tube-like boost circuit will go into overdrive. This way, you can use the Boost to switch between clean and lightly distorted sounds. If Boost and Volume are both fully turned up, this Channel will also deliver dynamic vintage lead sounds. For experts, there's an additional trick: the possibility to drive the power amp into saturation or overdrive, and using the **PowerSoak** (which you can only activate via **REMOTE1™** or MIDI) to turn the volume down to suitable levels. This gives you the possibility to create very special sounds, like we know from the Guitar Heroes of the 60's and flower power era. This way you can do exactly what those artists did: they turned their clean amps up until the power amp was compressed or distorted.



Tonal colour and overdrive of the Clean Channel.

## VINTAGE 1

Classic British overdrive. This Channel covers the versatile sonic spectrum between almost clean and distorted sounds, ideally suited to anything from blues to AC/DC. Full gain with boost is my trademark sound. I personally control my gain with the volume pot on my guitar.

This purist Overdrive Channel, with its fat and dynamic distorted character, cannot be edited by **AMP1™**'s **CUSTOM CONTROL™**, as it would lose its character. The 3-band EQ should be enough to adapt this sound to your speaker and the room. In contrast to the **Classic Channel**, Vintage features some compression, as you know from those classic cranked amps. If you want to increase the effect even more, use the **PowerSoak**.

Combined with **BOOST**, you get expressive, creamy rhythm and lead sounds. If you turn down the **CUSTOM CONTROL™ Boost**, you'll get "woody" lead sounds; turn it up, and the lead tone is "creamier".

The Vintage Channel delivers the good old honest **TONE** of rock 'n' roll. Vintage responds to every playing nuance. It reveals the differences between every pickup and guitar, and also lets you control the sound with your volume pot.

*Tip: For lightly distorted riffs, I recommend settings between 5 and 7 for single coil pickups. If using high output pickups – like humbuckers or active pickups – you should test settings between 3 and 5. If you push the gain control way up past 7, you can produce beautifully fat "power crunch chords" and classic lead sounds.*

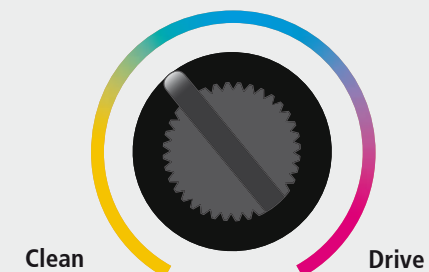


Fig. 1: Boost Custom Control

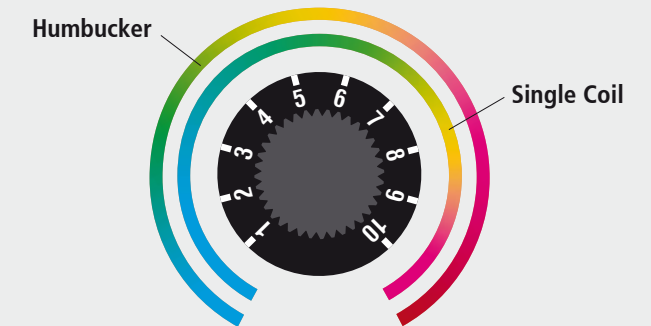


Fig. 2: optimal gain in the Vintage Channel.

## CLASSIC 1

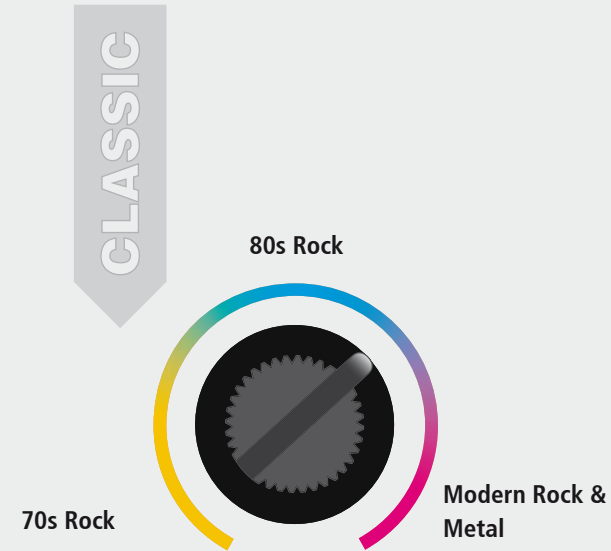
This “Brown Sound” is punchy, dynamic, elegant, clear and balanced in all frequencies, and has all the necessary tight power and aggression for all kinds of rock riffs. The sound cuts through the band without getting annoying or grating. Even with single coil pickups, there’s plenty enough Gain on tap for creamy solo sounds and rock riffs.

You can also use the **BOOST** to increase the Gain. The extra overtones provided by the Boost give the **CLASSIC** Channel a rich, singing tone. With the **PowerSoak (REMOTE™)**, you’ll get more compression and soft overtones. In this way, you can fine-tune **AMP1™’s CLASSIC** Channel to sound like a “vintage” guitar amp.

The **CUSTOM CONTROL™ CLASSIC TONE 28** shapes the character of the channel’s overtones and basses. Turned down, it creates woody, creamy 70s sounds, and turned up, it results in hard, cutting, modern tones with more bite. With **CLASSIC VOLUME 27**, you can match the volume level to the Vintage Channel.

In combination with the Boost, you can also get musical high gain sounds from this Channel. This makes legato and tapping playing techniques possible on any guitar. At low gain settings, the Channel also provides open, well-rounded crunch sounds. Use more Gain to get a “hot-rodged” sound (or Brown Sound), just like you know from boutique amps.

**Tip:** Use your guitar’s volume control to coax out cleaner sounds (backed off) and rich, overdriven tones (turned up) from this Channel.



Using **CLASSIC TONE**, you can dial in this Channel to your personal taste to anything between the woody, rough sounding tones of the 70s and the rich, modern sounds of a hot-rodged amp.

## MODERN 1

This Channel delivers American high-gain sounds with tight basses and gripping highs, thanks to its thick and rich overtone spectrum. The primary focus of Modern is quick response and a very precise tonal resolution at high gain levels.

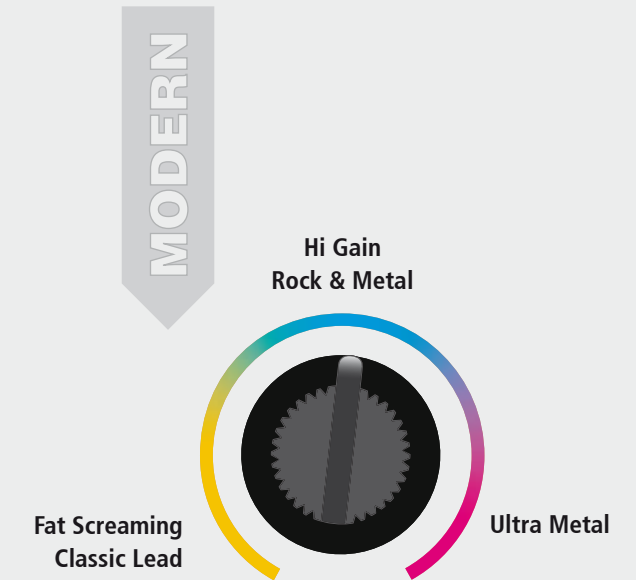
The **MODERN Channel** delivers a merciless performance not just suited to aggressive metal riffs (**MODERN TONE** turned up). Thanks to the direct response, drop tunings become a great experience without going all muddy. This Channel is also an interesting alternative for guitarists who are looking for ultra-rich, creamy lead sounds. All this is possible thanks to **MODERN TONE's 26** (turned all the way down) flexibility. Using **MODERN VOLUME 25**, you can match the volume to the volume of the other Overdrive Channels.

Tight basses, combined with rich gain, are a basic requirement for modern rock and metal riffing. Classic amps fail in this regard, because their response is often too slow and muddy.

**AMP1™’s** newly developed circuit design delivers a dry, direct tone without altering the guitar’s basic sound. This revolutionary concept is the foundation for sounds that can also cut through the mix in a band context. The new circuit, which features “tight and fat” gain stacking, is even capable of conjuring up extra tight sounds from classic single-coil guitars. A metal guitar will sound like metal guitar, and a classic vintage guitar will also be recognisable.

**Tips:** To get even tighter aggressive metal riffs, the **Gate 31** should be set to Metal. Then, when you dampen the strings while using the Modern Channel, all unwanted noise will be removed through the fast-acting Noisegate. This will make the riffs super hard and dry.

When **MODERN TONE 26** is turned all the way down, Modern even provides creamy tones for fans of classic overdrive sounds.



The **CUSTOM CONTROL™** tone selection offers a broad spectrum, from rock and metal to doom.



## BASS <sup>7</sup> MIDDLE <sup>8</sup> TREBLE <sup>9</sup>

For **AMP1™**, we have developed a special set of tone controls that allow all four Channels to be used to optimum levels with a shared EQ. The effects of the tone controls have been precisely tuned to the Channels, making a wide range of tonal nuances possible. Within each Channel, the tone controls access specific frequency ranges that are characteristic to the selected Channel.

In contrast to more conventional tone controls, **AMP1™**'s controls do not influence each other. **That means that boosting the highs does not result in a cut in the mids – and vice versa.** This makes tailoring your own perfect sounds considerably easier. Setting the controls to the centre position provides – depending on the speaker, room and your tonal tastes – a balanced frequency mix that you can start from before refining your sound.

If you want to fundamentally change the tonal character of a channel, use the relevant **CUSTOM CONTROL™** on the side of **AMP1™**, which was specifically developed for this purpose. This will help you a lot when playing – because if you change something on the tone control, for example if you want some more mids, you'll end up with more mids on all of the channels. I put a lot of time and practical testing into fine-tuning the channels, to make sure everything fits together naturally. (Also see Academy of Tone, pages [94-99](#))

*Tip: To get to know the amp and its basic sounds, I recommend that you start off with all the tone controls in the centre position. Settings where all the knobs are similarly positioned, like 7-7-7 or 9-9-9, also result in more balanced tones. The higher you turn the controls, the more open and more modern the resulting sounds.*

**ATTENTION: The controls' working ranges are designed to be very effective. When all the controls are set to 0, there won't be any sound!**

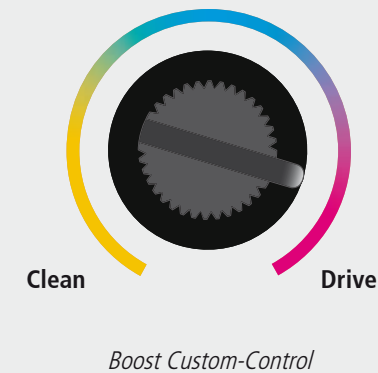


## BOOST <sup>12</sup>

The Boost activates a 2-level tube simulation in front of **AMP1™**'s channels. With the boost control **24**, you can regulate the tonal character from transparent to creamy with "inherent distortion". Depending on the channel, this makes more transparent, creamy or even aggressive tones possible.

*Tip: For stronger pickups with higher outputs, you'll get light overdrive with the Boost turned to halfway, which will make the tone in OVERDRIVE singing and creamy. On the other hand, if you want ultra-brilliant and pure clean sounds, it's advisable to keep the control turned less than halfway up.*

*You can activate the Boost with switch **12** or with a double footswitch (ring), and also via MIDI or **REMOTE1™**.*



## NOISE GATE <sup>31</sup>

The integrated **NOISE GATE** is an intelligent suppressor of unwanted excess noise. Compared to external noise gates, **AMP1™**'s evaluates the signal at several points in the circuit simultaneously, in order to react as sensitively as possible.

This way, the **NOISE GATE** automatically and intelligently adapts to the channels and their gain settings, so that as little signal as possible is lost.

Switch **31** offers three possibilities:

**SOFT** - for all classic guitar sounds. On this setting, the signal is kept intact as much as possible, with unwanted noise only being removed when you're not playing.

**OFF** - this deactivates the gate.

**METAL** - ultra-fast and hard gate responsiveness, with extreme damping. This setting is ideal for high-gain metal riffing.

## REVERB

**AMP1™**'s digital reverb was modelled on a classic spring reverb. Using Volume **10**, the reverb level is added to the dry signal. It is especially suitable for traditional clean sounds. It's also advisable to use a bit of reverb when practicing, especially if you're using headphones.

## FX Loop

The FX Loop can be used in serial or parallel mode (Pic. 1) **30**. In serial mode, the signal passes completely through the FX unit. In parallel mode, the FX signal is mixed with the direct signal. Modulation effects, equalizers and compressors must be used in series in order to function properly. Of course, the sound quality depends on the quality of the effects unit(s) themselves.

There are some FX units, like Delays, with which you can control the ratio of the effect level and the dry level yourself. These effects should then only provide the pure effect sound, and be used in **PARALLEL 30**. This way, **AMP1™**'s analogue tube sound will not be interrupted at any point, resulting in optimal sound quality.

You can switch between serial and parallel modes by using the **CUSTOM CONTROL™ 30**.

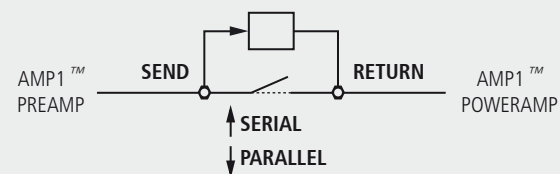


Fig. 1: Serial and parallel mode.

## FX Loop Level

On **AMP1™**'s underside you will find a recess with a small pressure switch, which enables you to switch the sensitivity between -10dB (for vintage foot pedals) and +4dB (for modern pedals and studio FX).

## FX SEND 15

Effects Loop between the preamp and power amp. Connect the input of your FX unit to this port.

## FX RETURN 16

Connect the output of your FX unit to this port.

The FX Loop can be activated or deactivated (bypass) via **REMOTE1™** or **MIDI1™**.

### Tip:

*The FX Loop can be switched on and off, and presets can be saved, via **REMOTE1™** or **MIDI** in. This way, you can activate the desired channel and the FX Loop simultaneously.*

*If you are using a MIDI-enabled FX unit, you can change your effects program via **MIDI** at the same time. For example, you can save a **CLEAN** sound with chorus and reverb as a preset, or a dry, **CLASSIC** rhythm sound without any FX, or a **MODERN** solo sound with delay, and each can be directly recalled with one simple tap of the foot switch.*

More on programming presets on page **89**



Fig. 2: Recess with FX Loop level switch

## What else you can do with the FX Loop...

If no effects device is looped into the FX Loop, you can use the FX Loop for different, unconventional things:

### **AMP1™** as a preamp

The Send port can also be used as a Line Out. Here you could, for example, connect another power amp.

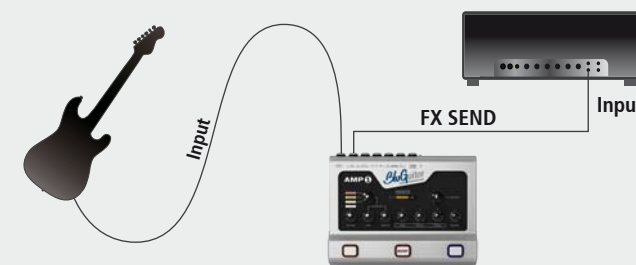
### **AMP1™** as a power amp

The Return port also doubles as a Line In. Here, you can connect a preamp. The input sensitivity can be switched from 200mV to 1 Volt by using the **FX Loop level switch** on the bottom.

The power amp behaves like a tube amp, because the signal passes through the tube. If using **REMOTE1™**, you can also use the **PowerSoak** function.

### **AMP1™** as a boutique distortion pedal

You can go directly into a guitar amp from the **SEND** port. It is advisable to set the amp to clean. You should also reduce **AMP1™**'s Treble and Overdrive volume, because the **SEND** signal has a very high output level (Pic 2.) So you don't overdrive the input, the **FX Loop level** on the underside of **AMP1™** should be set to -10dB.



### **AMP1™** with a volume pedal

If you place an analogue volume pedal between **SEND** and **RETURN**, you can use it to conveniently control **AMP1™**'s overall volume without changing the basic sound. This is a very handy feature, especially when playing live onstage (Pic 3.).

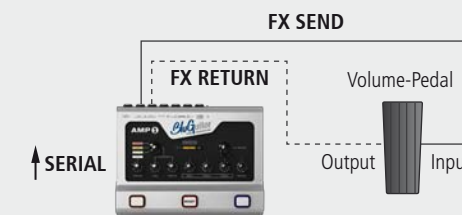


Fig. 3: Volume pedal as Master Volume

### **AMP1™** with additional audio sources

A second instrument or audio source (for example an MP3 player) can be connected to the **RETURN** port in parallel mode (Pic 4.).



Fig. 4: MP3 player in parallel mode.



## FOOTSWITCH / MIDI1 / REMOTE <sup>20</sup>

Port for both conventional single or double footswitches, and also for **REMOTE1™** – the foot controller that was specially designed to go with **AMP1™** – and the MIDI IN adapter **MIDI1™**. **AMP1™** automatically detects which kind of footswitch or interface is connected! With a single footswitch, you can switch between Clean mode and the Overdrive channel, which is available via the Overdrive selector switch **1**.

With a double footswitch, the boost is also switchable.

When **REMOTE1™** and **MIDI1™** are connected, this jack port automatically becomes a serial data input that controls all of **AMP1™**'s switching and control functions.

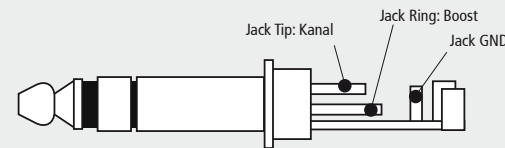
**REMOTE1™** or **MIDI1™** enable you (in conjunction with a MIDI controller) to switch the functions **CLEAN, VINTAGE, CLASSIC, MODERN, BOOST, REVERB, FX-LOOP**, and additionally to control **MasterVolume** and **PowerSoak**, as well as **CLEAN VOLUME** and **GAIN**. To connect **AMP1™** with **REMOTE1™**, simply use a standard mono jack cable (for example a guitar cable or speaker cable).

**NOTE:** Apart from (passive) standard footswitches (with\* and without LED display), you may exclusively connect the BluGuitar® **REMOTE1™** foot controller or BluGuitar® **MIDI1™** adapters to this 6.3mm stereo jack port. Connection to another foot controller may cause defects to this controller and/or to **AMP1™**'s internal electronics.

\* Footswitches without LEDs always work. A footswitch with an LED that has no series resistor should also work. Please check in advance.

**ATTENTION:** The connecting cable should generally only be plugged in/removed when the amp is switched off, in order to prevent faulty switching on the amp.

### Configuration of the Remote stereo jack port



## MIDI1

If you want to build an individual programmable guitar system using the MIDI controller of your choice, you can control **AMP1™** using the BluGuitar® **MIDI1™** adapter interface.

This turns **AMP1™**'s remote port into a MIDI In port. It allows you to recall all of **AMP1™**'s switching functions (**CLEAN - OVERDRIVE, BOOST, REVERB** and the overdrive channel selector switch) via MIDI **program change commands**. Additionally, **control change commands** CC 007 (**2nd MasterVolume**), CC 020 (**Gain**) and CC 030 (**PowerSoak**) are also received for level controls, CC 040 (**FX-LOOP**), CC 050 (**REVERB**) and CC 060 (**BOOST**) for switching on/off. You put **MIDI1™** adapter interface port into **AMP1™**'s **REMOTE** port: on the opposite end is a 5-pin DIN socket for the **MIDI IN**. The interface electronics are powered by **AMP1™**, meaning that no extra power supply or cables are required.

Every available switching possibility on **AMP1™** can be recalled via MIDI program change commands, when the corresponding command is sent from **MIDI Channel 1**. You can create up to 128 presets by "MIDI-Learn" assigning.

**MIDI-Learn - Select the combination of Channel, Boost and Reverb you want to store.**

Press the **BOOST** switch until the **REVERB** switch starts blinking. Release the Boost switch. You are now in "MIDI-Learn" mode.

Send your MIDI Program Change command to **AMP1™** within 10 seconds. Your patch is stored when the **REVERB** switch stops blinking.

### MIDI RECEIVE CHANNEL: 1

128 Programm Change commands  
MIDI Programm Change numbers: 000 - 127

EQ and the Custom Control are analog controls and not programmable.

### MIDI CONTROL-CHANGE:

2nd Master:	CC 007 (Range -10dB)
Gain / Clean Volume:	CC 020 (1-10)
PowerSoak:	CC 030 (0, 15 - 2 W; 7 - 100 W)
FX-LOOP:	CC 040 (on/off)
REVERB:	CC 050 (on/off)
BOOST:	CC 060 (on/off)





## REMOTE1™ - the programmable footswitch with MIDI

**REMOTE1™** The incredibly convenient remote control for your **AMP1™**. A standard jack cable (guitar or speaker cable) connects **AMP1™** and **REMOTE1™** and powers the system.

**“Direct Access Mode”** (Mode Switch is not lit)

Every switch on the foot controller is assigned to one of **AMP1™**'s functions. Now you can directly select the **CLEAN**, **VINTAGE**, **CLASSIC** and **MODERN** Channels as well as switching **BOOST**, **REVERB** and the **FX-LOOP**. In addition, **REMOTE1™** expands the functions of your **AMP1™**, with a second controllable **Master Volume** and a controllable and switchable **PowerSoak**. A standard jack cable (guitar or speaker cable) connects **AMP1™** and **REMOTE1™** and powers the system. In this mode you can set individual **GAIN** and store it for each preset.

**“Preset Mode”** (Mode Switch lights up blue)

*A fully programmable guitar system*

**REMOTE1™** offers 4 banks, each with 9 memory locations, on which you can save your own, preferred sound settings. Each channel can be freely combined with or without **BOOST**, **REVERB**, **FX-LOOP** and any desired **MasterVolume**, **GAIN** and **PowerSoak** level, which can then be stored to one of the presets. This allows you to save the same sound e.g. as rhythm and solo sounds with different volume levels.

Preset	1	2	3	4	5	6	7	8	9
Bank 1	01	02	03	04	05	06	07	08	09
Bank 2	10	11	12	13	14	15	16	17	18
Bank 3	19	20	21	22	23	24	25	26	27
Bank 4	28	29	30	31	32	33	34	35	36

**LOOPERKIT™** (optional extension module for connecting effects pedals)

Those who want to program their favourite guitar pedals with **REMOTE1™** to avoid pedalboard tap dancing should use the **LOOPERKIT™**, which features four true bypass relay mono loops. The True Bypass wiring ensures optimum signal quality. The four Loops can be individually assigned to each preset, thereby combining the connected effects with the amp settings.

The Looperkit is fixed to the side of **REMOTE1™** with a screw. External pedals are wired through a breakout box.

For each switching state, **REMOTE1™** simultaneously sends a program change command for switching external MIDI effect devices via its MIDI out port. This turns **AMP1™** into a programmable MIDI guitar system. As each of **AMP1™**'s switching states is assigned a MIDI program change command (see Table), you have to assign each switching state its own Preset at the FX unit. In order to make assigning these more comfortable, almost all FX devices have built-in MIDI Mapping. Please also note that some MIDI devices switch, for example, Program 1 via the program change command 0. Via MIDI Mapping in your FX device, you have to then add a 1 to this Table, in order to activate the desired program.

## Assign your favourite sounds to the footswitches

You can use **AMP1™**'s integrated footswitches in two different modes: Standard- or Preset Mode.

**Standard-Mode:**

In Standard Mode, the left footswitch always switches between **CLEAN** and **OVERDRIVE**. The middle switch switches the **BOOST**, and the right switch the **REVERB**.

**AMP1™ Preset-Mode with three Presets:**

In addition, you can freely assign three of your most loved sound settings from **CLEAN**, **VINTAGE**, **CLASSIC** and **MODERN** – including **BOOST** and **REVERB** – to your **AMP1™**'s footswitches. The settings are stored, and will even remain available if you turn the power off. The **Preset-Mode** is exceptionally handy when you prefer to play with only three different sounds, or if you want to work without **REMOTE1™** or an additional MIDI board.

The factory default setting is programmed as follows:



**Programming your own Presets:**

The three sounds are programmed in as presets using the **normal mode**. Once the device is switched on with the **REVERB** button pressed the three sounds are then available in **Preset-Mode**.

If you wish to change the default factory programmed sounds in **Preset-Mode**, first select your desired sound, e.g. **VINTAGE** with **BOOST** and **REVERB**. Then hold down the **REVERB** footswitch for three seconds. The **REVERB** footswitch will start flashing. Now, by pressing down on one of the three footswitches, you can store your sound to that footswitch. In this way, you can add two more sounds to the two remaining footswitches.

**Activating the Preset-Mode:**

Switch off your **AMP1™**. Then switch it on again while pressing down the **REVERB** footswitch. Now you are in **Preset-Mode**. Previously saved settings are assigned to the three footswitches. Note that the footswitches' LEDs now show the active sound functions, not which footswitch is active. To change back to Standard Mode, switch off your **AMP1™** and then switch it on again while pressing down the **REVERB** footswitch.


**BONUS: Four Channels and switchable Boost**

In addition, in **Preset-Mode** you can also use a standard double footswitch to switch between **CLEAN** and **OVERDRIVE**, giving you an additional **CLEAN** channel when the three internal footswitches are assigned with **VINTAGE**, **CLASSIC** and **MODERN**.

The second button on a double footswitch turns the **BOOST** off if it was originally selected in the Preset, or on if it wasn't. In this way, I have all four Channels in my mini setup directly available!







**2ND MASTER**

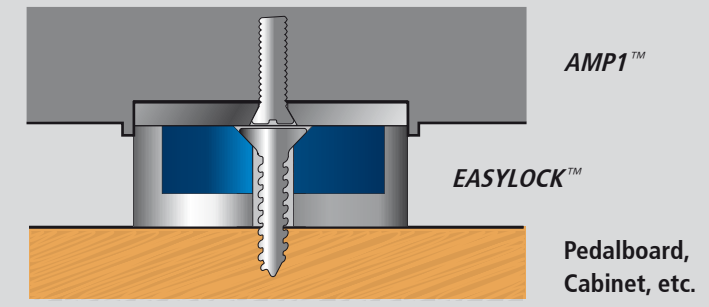
In connection with **REMOTE1™**, a 2nd Master Volume is available. You can activate this via a footswitch, and control it within a 10dB range. This will let you use all your different sounds at two different volumes. Classically speaking, that would be rhythm and solo volumes!

For this, you activate the **"MasterVolume"** button on **REMOTE1™**, and the knob directly next to the button will become active. Then, using this knob, you can control the MasterVolume. Pressing the **REMOTE1™** **"MasterVolume"** button again will take you back to the first **MasterVolume**.



**REMOTE1™** can also save all of your settings to one of its nine Presets. This way, you have the possibility to save any of your sounds' volumes in Preset Mode.


**EASYLOCK™**

For fixing your **AMP1™** to a pedalboard. The set consists of two magnets, which are screwed on to the board, and two magnetic counterparts that you screw to your **AMP1™**. In this way, you can take **AMP1™** off your pedalboard at any time and easily transport it in your gigbag at those times when you don't want to lug around the whole shebang.



Fixing EASYLOCK™ via a woodscrew.

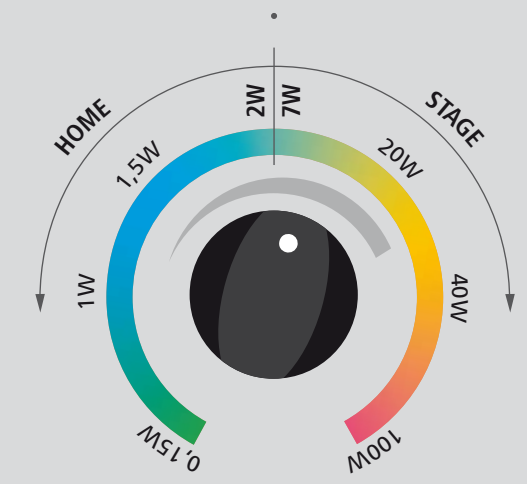
 →  **PowerSoak**

In connection with **REMOTE1™**, a 2-stage **PowerSoak** is available

The **PowerSoak** was invented so that the sound of a fully saturated tube amp could be reduced to tolerable levels. The "lively" sound of a tube power amp set to maximum gain and overdrive is very popular. Most **PowerSoaks** use thick power resistors to convert the high power at the speaker output into heat. With classic **PowerSoaks**, the sound gets more deadened, the more you decrease the volume.

**AMP1™**'s **PowerSoak** works in a completely new, very sound neutral way, and without any power resistors. When **PowerSoak** is activated, the **LEVEL** control reduces the power amp's power rating smoothly. For this, the standard routing has been divided into two ranges, the 100% sound neutral **"STAGE"**, and the somewhat milder sounding **"HOME"**. After the centre position on the **LEVEL** control is reached, the **PowerSoak** switches automatically from **"HOME"** to **"STAGE"**.

In order to make the **PowerSoak** responsive, the power of the power amp at the Master must obviously be higher than the chosen power reduction of the power amp. That is: crank the Master and reduce it again with the **PowerSoak**!



Power ranges with PowerSoak

**AMP1™**'s **PowerSoak** works in two ranges:

- Home from 150m Watts to 2 Watts
- Stage from 7-100 Watts



## Your tone in the band

I want to use these pages to give you some tips on how to sound better – and more at home – in your band. In short, how you arrive at ‘your’ tone. A tone that sounds great in your living room at low volumes will generally not work in a band context. Why?

Well, it’s because many instruments are being used simultaneously in the band. Their frequencies all overlap, and only the distinctive parts of the sonic spectrum will come through.

Indeed, there are loads of different roles in bands, so the “frequency soup” differs depending on the group.

That said, most bands don’t just have bass and drums, but more common features that we have to take into consideration in order to master any situation.

For me, AC/DC is a great example of how a band’s sound works. With two guitars, bass, drums and vocals, you get the feeling that this is a band whose guitars always sound amazing.

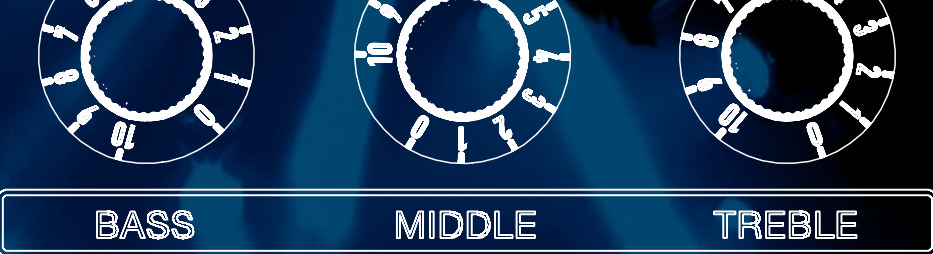
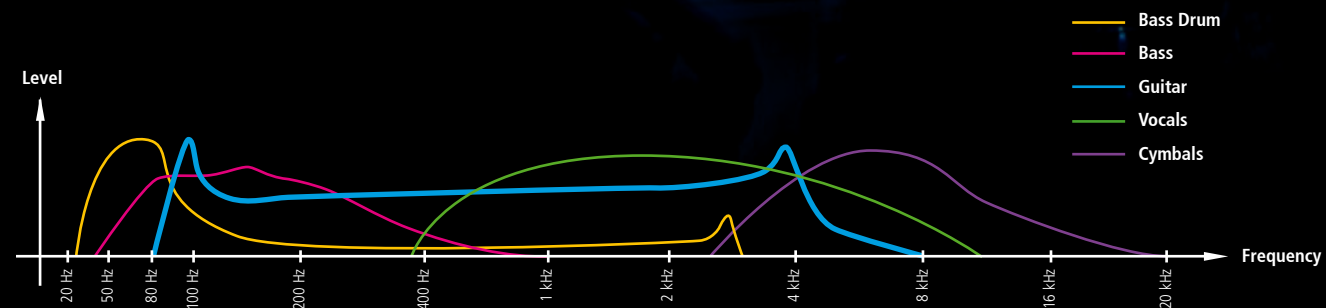
The reason for that is simple: the two guitars have plenty of space because all the other instruments are secondary to them and give them plenty of room, frequency-wise, in the mix. AC/DC’s sound was probably created and refined through trial and error in the rehearsal room. So you can see that every great sounding group has developed their own recipe for their own band sound, and you’ll find that in every genre – from jazz to metal.

### Not enough Mids

Sounds that you’ve created at home (i.e. on your own, without fellow musicians) just don’t cut the mustard in a band context. Tones that sounded fat, bold and aggressive when you were playing at home use exactly the same frequencies as the bass and drums, and so won’t stand out at all.

#### Tip:

Use less Bass. Turn the Mids up, and even decrease the Highs to experience a different sort of High with **AMP1™’s CUSTOM CONTROL™**.



*You’ll still need to make sure these agree with the other instruments in the band, though.*

**Hint:** The classic EQs on guitar amps make the Mids disappear when you turn the Highs up, and add Mids when you decrease the Highs.

*In contrast, the controls on **AMP1™’s** 3-band EQ do not influence each other. This makes searching for the best sound settings much easier. The EQ should be used for adjusting to speakers and space, and for setting the basic character of the channels, it is better to use the Custom Controls. Once you’ve found a great tone, you can remember the settings like a numerical code. My code is 5-5-5 (Bass-Middle-Treble).*

### Chiming Highs:

In a band context, clean tones often sound too thin. Because of the overlap of Mids from the other instruments, the only Highs we hear are piercing. Here, it can often help simply to turn up the Mids or backing off the Highs. For **AMP1™’s CLEAN** Channel, I designed a special Character Control that allows you to enjoy the stable Mids you know from classic guitar combo amps. To access it, just turn the **Clean Tone 29 CUSTOM CONTROL™** anticlockwise – depending on your speakers, of course, you might want to turn it up a bit more. The Middle control should not be at less than 5.

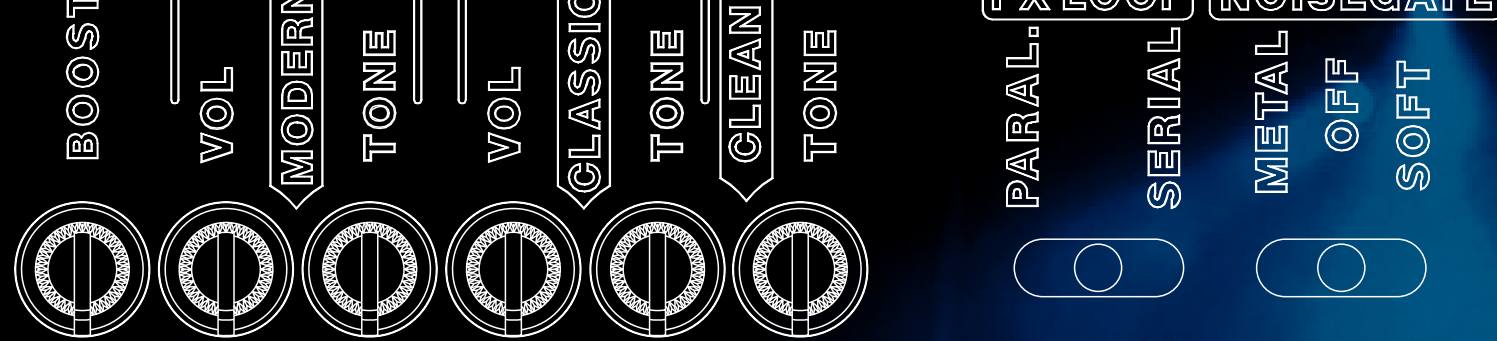
### Thumping bass vs. smaller tones

It often happens that the bass and guitars are using similar frequencies. This can lead to rumbling and throbbing sounds. Test things out a bit, and try turning your Bass control up and down in a band context. If nothing’s rumbling, then you can play with plenty of bass. This’ll make the guitar sound bigger. . .

If your bassist allows it, try turning his 120Hz control down. Any rumbling should disappear completely, and you’ll have a super fat tone! To get a better feeling of frequencies and how they overlap, you can also try playing your guitar along to a backing track. You should set your amp up so that it sounds good with the backing track and cuts through the mix.

When the backing track stops, you might be surprised at how your dry tone sounds. It should be noted that the recorded signal – in comparison with a live band, whether onstage or in the practice room – will have been thinned out, and the frequencies processed, at the mixing stage. It’s worth experimenting with the tone controls on occasion, until you find your perfect sound for your situation (be that in the band or recording at home).





## Mastering different sounds

Modern amps often let you save a range of different sounds that can then be accessed by footswitch. When the need arises, and with skilful use, this variety can really enrich a band's sound. Right now, such a wealth of sounds is in demand with guitar players in cover bands, who need to be able to accurately reproduce the widest variety of music styles authentically. From personal experience, I can say that a small but perfectly functioning set of sounds is usually better than an elaborate tap dance on the pedalboard. On top of that, each sound requires a different playing style, and each of these has to be mastered first. It takes a long time for a player to really get to know the varied playing styles, and to be "in control" of the numerous sounds and playing techniques. Because of that, you shouldn't get too stressed – you want to focus on actually playing the guitar, and not on chasing as many sounds as possible.

While watching some live bands I've noticed how the guitars simply disappear when the rest of the band starts playing too, even though the players on stage can still hear their own sound loud and clear. In particular, the channel switch between Overdrive and Clean – which is something virtually every player uses – seems to cause problems. The reason for this is very simple: the frequency spectrum varies too much. While the Clean sound works, the Overdrive sound disappears – in this case, lots of the Mids are normally missing. If the Overdrive sounds full and fat, but clean tones are thin, then there's too many Highs and, at the same time, too few Mids. Tones that sound amazing when the guitarist plays unaccompanied often sound thin and lack substance in a full-band context.

Stompboxes and overdrive pedals have never been more popular. The main reason for this is that they actually work! If you run a pedal through a clean or slightly overdriven amp, then the frequency settings you've chosen on the amp will remain largely and noticeably intact and audible. The main reason for this is that you don't need to change the tonal settings on the amp at all. The sound changes from the pedal stay within the acceptable range, without changing the frequency spectrum of the amp.

**AMP1™**'s four channels were constructed separately and were optimally matched to each other in terms of frequency. With the effective 3-band EQ, the overall sound can be quickly and easily adapted to suit your amp cab and your band's sound. The biggest advantage of this is when playing live, where you would otherwise have to adjust four tonal settings. Using the **CUSTOM CONTROL™**, you can add nuanced timbres to each individual sound. For me, **AMP1™**'s Vintage Channel is the reference point to which I adjust all my other sounds. You can also achieve beautiful clean sounds through this channel by backing off the volume pot on your guitar. To make the sounds match perfectly, I first select the **VINTAGE** Channel, and then switch to the **CLEAN** Channel. Then I use **CUSTOM CONTROL™** Clean Tone to adjust the sounds to each other.

### **AMP1™ CUSTOM CONTROL™ TONE:**

When you turn the **CLEAN TONE** anticlockwise, you'll get the typical "Californian" clean sounds for country and funk, with plenty of fullness in the Mids. This works particularly well with single coil pickups. If your guitar has humbuckers and you want pearly clean tones, use it in

"split coil" mode or turn the **CUSTOM CONTROL™** clockwise. With the Clean Tone turned all the way down, most humbuckers will deliver balanced, warm, rounded jazz tones.

If you turn the **Classic Tone** control anticlockwise, you'll get classic sounds, while turning it clockwise will result in more modern tones. I would advise you to turn these down slightly if you're using single coils, or up a bit if you're using humbuckers. **MODERN TONE** is a totally extreme control, which will give you two completely different – and seemingly incompatible – tonal options. Turned down, you get creamy, warm, singing Classic Lead Sounds that don't grate at all – in the style of Gary Moore or Eric Johnson. Turning it up gives you the exact opposite: the world of metal, featuring ultra-modern metal sounds with extreme amounts of bite and dry bass that'll make classic rock fans' hair stand on end, but will bring a massive smile to the faces of metalheads. Here, you must show your own colours!



## Home & Recording

### Home

Having a powerful and lively guitar sound at domestic volumes without upsetting the neighbours is a guitarist's dream. All you need to get it is the **AMP1™** with a 1X12 cab (**NANOCAB™** / **FATCAB™**). If you are looking for more punch and the singing harmonics of a valve amp at full tilt, you are going to need a **power soak** to tame the volume level. **AMP1™** has an integrated **POWERSOAK** which in Home Mode can be progressively regulated by the **REMOTE1™** control board from 150mW to 2W. Using the Recording Out connection you can also connect **AMP1™** to headphones, or go straight into your stereo system, without needing a cab. **But be careful with those volume levels.**

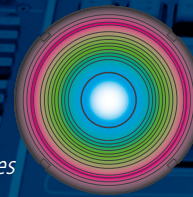
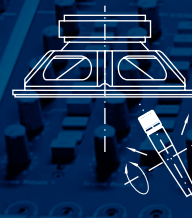
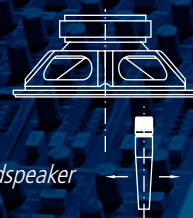
### Recording

**AMP1™** covers a wide range of recording variations. Starting with the Recording Out, a dry and present delivery tweaked with effects gives you an airy, spatial tone in the mix. Recording out has a complex 7 stage analogue filter simulating a speaker cab. With the addition of the speaker, the Recording Out gets a shot of adrenalin from the "current feedback", created in the connection and takes on a whole new level of vibrancy and punch even at domestic volume levels. This additional current comes from the power amp and the speaker working in tandem. By miking up the speaker **AND** using the Recording Out your options take another leap forward. While this approach requires correction from the recording software to cover for time lag between the sources and bring the signals into phase, you can now combine the two signals with each other as you require. The sound quality available with **AMP1™** is the best the analogue world has to offer. A bespoke self-resonating filter is also built in to refocus resonances in the signal and deliver a totally dry but juicy bass drive, even with PA solutions where the subwoofers tend to get boomy.

### Miking up - a true art!

Anyone who has tried to mike up a guitar amp has been confronted with the uncomfortable truth that the signal from the microphone simply does not sound the same what you are hearing from the speaker cab. So how do you go about miking up properly? My experience of many years has taught me that "close miking" - putting the microphone directly in front of the speaker - is the best starting point. Placing the mic further away from the speaker leads to a loss of drive and presence. Using several mic's in a larger room is also a possibility, but leads to phase shift due to differing distances of the various the microphones to the speaker. With modern recording software this can be easily corrected with the sound engineer showing his skills. Close miking without reflected sounds is the established norm for most studio and live work. The mixing desk has all it needs to key in spacial effects. In live situations the miked guitar signal is fed through the PA which puts it out into a larger resonating room. Close miking is also the right solution here. The deciding factor is the quality of the signal it provides.

The miked up guitar is obviously the most authentic solution. Placing the mic in the right place is the true art. The most minute change of position can alter the sound dramatically. This does not make the search for your "holy grail" sound any easier. I have spent hours and hours moving mic's backwards and forward, altering the angle and marking any changes, just to find my individual sweet spot. But getting the sound right is only half of the game; unlocking the true "feeling" is the key. The sound has to be powerful and have drive to capture that emotion.



### AMP1™ and BluBOX™ - The Perfect Pairing for Direct Recording



**AMP1™** delivers the dynamic drive and vitality of valve amplification. The **BluBOX™** brings 16 legendary speaker cabs into the equation; all their characteristics were captured with the best mic's and then converted using the game changing Convolution Technology. A true plus for **AMP1™** users is the fact that the **BluBOX™** can be connected to the speaker output of the **AMP1™** without any need for a speaker or a load-box.

The unique innovative power amp in the **AMP1™** is ideally suited to deliver its full range of sounds, including max. power and full saturation, without needing a speaker or a load-box.

**AMP1™** and **BluBOX™** are the perfect match offering sound solutions of world-beating quality for any direct recording activity.

— Sharp highs  
— Cold frequencies  
— Middle frequencies  
— Warm, muffled frequencies

### Mixing

Whether going direct from Recording Out or taking the indirect miked signal, a tiny almost inaudible addition of reflexion ambience using reverb, EQ and compression will give your sound the definitive kick and lift your result to a professional level. I use 3 types of reverb: Plate - good old plate reverb has been around some time and can be heard on the earlier Van Halen albums. It simulates the sound of larger rooms like sports halls. I can define the depth of the room and place the guitar in that within the mix. Using reverberation between 1.5 - 3.5 seconds usually works for me. Room - defining a small room works well to broaden the effect the guitar takes on. You can also achieve this by using short delays. I now favour convolution reverb. In the 80s the Eventide Chorus was a favourite.

I use spacial effects to not only give the sound depth but also height. Mixing Recording Out and miked signals can also lead to interesting results. Differing volume levels of the various effects create addition potential. I often work with small doses of 2 effects, the one being more prominent than the other. With only one effect the result would fall short. EQing and compressing both the guitar and the reverb signal enhances the result. Every instrument needs space in the mix to express itself and everything that can be left out leaves more space for other instruments.

The rule is: keep it as trim as possible, making sure the tone of the instrument and its character do not go missing.



## Troubleshooting

### What to do as standard when looking for the cause of a fault

Check if all cables (guitar, FX, and speaker cables) have been correctly plugged in and are in full working order. Take out all FX devices and test **AMP1™** first without any peripheral devices.

### **AMP1™** won't switch on

There is no power. Ensure you've connected the cable to the mains correctly.

### **AMP1™** is correctly cabled up and switched on, but I still don't hear anything

- The VOLUME control on the guitar is turned down.
- **AMP1™**'s MASTER and/or VOLUME controls are turned down.
- All sound controls are set to 0.
- The FX path is activated, and is set to SERIAL, but the connected FX device is not working.

### The CLEAN Channel sounds overdriven

Turn the Boost off, and turn down control **24**. Turn the **CLEAN Volume** down to 3. From 5, standard guitar pickups will start to overdrive. Powerful pickups can fully saturate when the Clean Channel is only at 3. So don't worry – if the Volume can't be turned up much, this is deliberate! The best clean amps don't have a Master. For this reason, turn up the Master! Now you can slowly turn up the **CLEAN Volume** up to the point that the sound starts to go into overdrive. After that, you can also reactivate the Boost and carefully turn up its control **24**, until you get a sound you like.

### The footswitches don't show my selected function

**AMP1™** is in Preset Mode **91**.

To return to Normal Mode, switch **AMP1™** on while holding down the Reverb button.

### Why don't all of the footswitches with LEDs work?

Footswitches without LEDs always work.

A footswitch with an LED that has no series resistor should always work.

Voltage on the AMP1 is measured on the REMOTE connector jack.

If the pre-resistance is too high, the reduced voltage prevents the switching process.

### The amp is not reacting to external control commands from the **REMOTE1™** foot controller

- Is **REMOTE1™** connected to the Remote port?
- Is the jack cable you're using in full working order?
- When the switches on the Remote light up, there is a connection.

### When using FX units, the sound is undefined and "muddy" or low level

The FX unit provides a direct signal that is mixed with the original signal in the parallel FX path. Depending on the FX you're using, the phase length of the direct signal when mixed in parallel with **AMP1™** can lead to phase cancellation. This is particularly the case with digital FX devices, because by changing from analogue into digital and back, latency naturally occurs. This changes the phase length.

To prevent this from happening, you should turn down the direct signal in the FX device. If that's not possible, switch the FX path to **SERIAL**.

### Can I use the AMP1 without a speaker cabinet, or will that damage the AMP1?

Yes, the **AMP1™** can be used without harm, even with no speaker attached. You can use the RecOut to connect your PA, stereo system or headphones, with no speaker cabinet necessary.

Even the **BluGuitar® BluBOX™** (Speaker Emulator IR) can be connected to the speaker output of **AMP1™** without any load.

### How do I connect cabinets correctly?

The **AMP1™** produces 100W, and if incorrectly set, can damage the speaker at high volume. The Master control knob is set up so that position 5 is approx. 25 watts, position 6 approx. 40 watts, position 8 approx. 70 watts, and position 10 is approx. 100 watts.

If you have two 16-ohms cabinets :

Put them in parallel, so you get a total load of 8 Ohms. This setting you should connect to 8 Ohms speaker out on **AMP1™**.

If you have two 8-ohms cabinets :

Put them in serial, so you get a total load of 16 Ohms. This setting you should connect to 16 Ohms speaker out on **AMP1™**.

If you have one 8-ohms and one 16-ohms cabinet:

Put them in serial, so you get a total load of 24 Ohms. This setting you should connect to 16 Ohms speaker out on **AMP1™**.

### Sound cuts at very high volume

Speaker impedance is too low! Make sure your speaker(s) are connected in an way that the their impedance does not deceedes the value of **AMP1™** output. Page **77**.

### Software reset for MIDI or switching issues

- switch **AMP1™** to normal mode (Page **91**)
- switch off **AMP1™**
- hold all 3 footswitches for 2 sec. while switching on, release -> reset done

### Humming noises. This topic is very complex, and there are different causes!

- The shielding of the jack cable you are using is damaged at the input or the effects path. Test this by exchanging the cable.
- Network grounding is not working correctly or is missing completely: exchange power cord, try a different power socket.
- Strong external magnetic fields are affecting the pickup, cable connections or even the amplifier. Check whether **AMP1™** and connected cables are situated near power transformers and/or electric motors, and make sure to keep a sufficient distance from these.

### "Bright humming noises" / "whirring"

(These noises often occur on stage near dimmer packs)

- Change electrical circuit. Keep a sufficient distance. Switch the lighting system to full power and leave it there.
- Ground loop: is there a connection (for example via a shielded cable) between **AMP1™** and other equipment, which is also connected to network grounding via its own power plug?

You can find further advice at: [www.bluguitar.com/english/faq](http://www.bluguitar.com/english/faq)

**If you do not have the skills or knowledge required, please consult an authorised service workshop or a service professional.**

## Important Safety Instructions! Please read before connecting!

This product has been built in accordance with IEC 60065 and left the factory in safe working order. In order to maintain this condition and ensure safe operation, the user must follow the advice and warnings in the operating manual.

The device conforms to Protection Class 1 (protectively earthed). If this product is used in vehicles, ships or aircraft or at altitudes exceeding 2000m above sea level, make sure to follow the appropriate safety regulations, which may exceed the IEC 60065 requirements.

**WARNING:** To avoid the risk of fire and electric shock, do not expose the device to moisture or rain. Do not open the housing – no user serviceable parts are contained inside. Must only be serviced by qualified service personnel.



This symbol, wherever it appears, alerts you to the presence of dangerous, uninsulated dangerous voltage inside the enclosure – voltage that may be sufficient to constitute a risk of electric shock.



This symbol, wherever it appears, alerts you to the presence of externally accessible dangerous voltage. External wiring connected to any terminal marked with this symbol must be a pre-assembled cable

complying with the manufacturers' recommendations, or must be wiring installed by qualified personnel only.



This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.



This symbol, wherever it appears, alerts you: Take care! Hot surface! To prevent burns, do not touch.



The CE mark is a conformity marking that confirms compliance with the valid EMC directive (2004/108/EG). The standards EN 61000-6-1, EN 61000-6-3 and the Low Voltage Directive (2006/95/EG) with standard EN 60335-1 are also complied with.



This device complies with directive (2002/96/EG) WEEE. Appliance must not be disposed of with household waste, but must be recycled at the appropriate collection points for electrical and electronic equipment/waste.

- Please read these instructions.
- Keep these instructions.

- The specification plate and technical data can be found on the underside of the device.
- Follow all warnings marked on the product and follow all instructions in this manual.
- Do not use this product near water. Do not place the product near water, bathtubs, washbasins, kitchen sinks, wet areas, swimming pools or damp rooms.
- Do not place objects that contain liquid on the product (such as vases, glasses, bottles, etc.)
- Clean only with a dry cloth.
- Do not remove any covers or sections of the housing.
- To avoid the risk of electric shock, the grounding of this product must always be maintained. Use only the supplied power cable, and always maintain the function of the lateral grounded contacts of the mains connection. Do not attempt to bypass the safety purpose of the grounded plug.
- Protect the power cable from being walked on or squeezed, particularly near plugs, electrical sockets, and the point where they exit the device! Power supply cables should always be handled with care. Check power cables for cuts and signs of wear and tear at regular intervals, especially around the plug and the point where the cable exits the device.
- Never use a damaged power cable.
- Unplug the device during thunderstorms or when unused for long periods of time.
- Refer all servicing to qualified service personnel. Servicing is required when the unit has been damaged in any way, such as:
  - When the power cable or plug is damaged or frayed.
  - If liquid has been spilled or objects have fallen into the device.
  - If the device has been exposed to rain or moisture.
  - If the device does not operate normally when the operating instructions are followed.
  - If the device has been dropped or the housing has been damaged.
- Do not connect external speakers to this product with an impedance lower than the minimum impedance given on the product or in this manual. Use only cables with an adequate cross section in accordance with the local safety regulations.
- Never expose the device to direct sunlight.
- Do not install the device near heat sources such as radiators, heat exchangers, ovens or other devices that produce heat.
- Do not block the ventilation openings. Install the device in accordance with manufacturer's instructions. The device must not be incorporated into a built-in installation, for example a rack, unless proper ventilation is provided.
- Allow the device to rest for at least one hour after it has been moved from cold to warm surroundings. Risk of condensation water inside the unit.
- Never use the device near open fire.
- The device must be placed at least 20cm away from walls, must not be covered, and it must be ensured that at least 50cm of free air space is left above the device.

**CAUTION: When in Lead mode, extremely high gain and volume levels can cause strong feedback. Avoid this at all costs, as this may cause hearing loss, and speakers may be damaged! For this reason, when operating at higher volumes, reduce the Gain, Treble and Presence settings!**



- The device may only be used with stands or brackets specified by the manufacturer or sold with the product.
- Use only accessories recommended by the manufacturer. This applies to all kinds of accessories, for example protective covers, transport bags, stands or mounting equipment. When attaching any kind of accessories to the product, always follow the instructions provided by the manufacturer. Only use the fixing points on the product as specified by the manufacturer.
- The device is NOT suitable to be used by any person or individuals (including children) with reduced physical, sensory or mental ability, or by individuals with insufficient experience and/or knowledge to operate such an appliance. Children under four years of age must be kept away from the device at all times.
- Never push objects of any kind into the device through housing slots as they might touch dangerous voltage points or cause short outs. This could result in the risk of fire or electric shock.
- The device is capable of producing sound pressure levels in excess of 90dB. This could lead to permanent hearing damage! Exposure to extremely high noise levels may cause permanent hearing loss. If continuously exposed to such high volume levels, hearing protection should be worn.
- The manufacturer only guarantees the safety, reliability and performance of this device under the following conditions:
  - Installation, extension, re-adjustment, modifications or repairs are carried out by the manufacturer or by authorised personnel.
  - The electrical installation of the relevant part complies with the requirements of IEC (ANSI) specifications.
  - The device is used in accordance with the operating instructions.
  - The electrical safety of the device is regularly checked and tested by a qualified technician.

## Maintenance and Service

### How can I extend the lifespan of my *AMP1™*?

- Avoid extreme shaking
- Always make sure ventilation slots are uncovered, for an undisturbed air circulation
- Never expose *AMP1™* to extreme heat or cold.
- Prevent dust and moisture from entering the device.
- Never connect devices with excessively high output levels to *AMP1™*'s input ports.
- No "do it yourself" repairs! The replacement of internal fuses also should be done by an experienced technician.
- No "do it yourself" replacing of tubes! The tubes used in *AMP1™* are characterised by exemplary build quality and an extremely long lifespan. It's extremely unlikely that you'll have change tubes as would be the case with typical tube amps.

## Technical Data / Technische Daten:

**Input:** unbalanced jack  
**Sensitivity:** 0V-15V P2P maximum  
**Input impedance:** 2 M $\Omega$   
**Power output:** about 100 watts

**Speaker connections**  
 Input jacks: 1 x 8  $\Omega$ , 1 x 16  $\Omega$

**FX Send/Return:** unbalanced jack

### Tone control

Lo shelve 180hz  
 Mid 600hz  
 Hi shelve 1500hz

FX Send-Output and FX-Return Input levels dependent on switching  
 LOW: -10dBu +/-1dB or 0.7V P2P  
 HI: +4dBu +/-1dB or 3.46V P2P  
 FX Send-Output impedance: < 1.3k $\Omega$   
 FX Return-Input impedance: > 18k $\Omega$

**Mains voltage range:** 100-240V +/- 10 % 50-60 Hz

We reserve the right to perform technical modifications without prior notice.

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**Power consumption:** max. 150 watts  
**Fuses: internal:** 3.15 SB

**Ambient operating temperature range:**  
 0 °C to + 35 °C

**Logic MIDI control system:**  
 STM 8 S

**System interfaces:**  
 Upgradeable with external programming device  
 BluGuitar® specific, asynchronous data protocol.

**Dimensions:**  
 Width: 245 mm  
 Height: 68 mm  
 Depth: 192 mm

**Weight:** 1.2 kg

**BluGuitar GmbH**  
 Bismarckstraße 67  
 D - 66121 Saarbrücken

Phone: +49 (0) 681 98902797  
 E-Mail: mail@bluguitar.com  
 www.bluguitar.com





# AMP1 FAMILY

## FEATURES



### AMP1

100 WATT POWER, CLEAN, VINTAGE, CLASSIC, MODERN, BOOST, REVERB, CUSTOM CONTROL™, FX-LOOP (serial - parallel), PHONES, RECORDING OUT



### MIDI1

MIDI IN-ADAPTER for AMP1  
access to all AMP1 switching functions by MIDI Program Change



### REMOTE1

2ND MASTERVOLUME, POWERSOAK, MIDI OUT  
programmable GAIN for all 4 Channels  
36 Presets in 4 Banks à 9 Sounds



### LOOPER KIT

4 TRUE-BYPASS-RELAIS-LOOPS

## SWITCHING

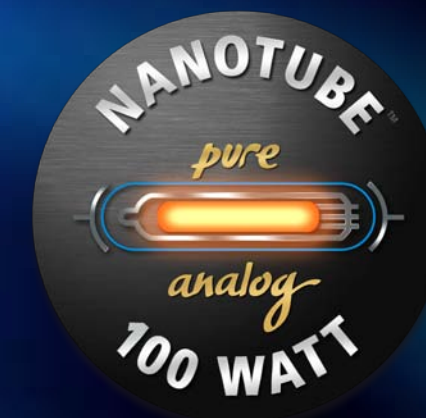
CLEAN - OVERDRIVE, BOOST, REVERB  
Your 3 favourite sounds as Presets on internal Footswitches

CLEAN, VINTAGE, CLASSIC, MODERN, BOOST, REVERB, FX-LOOP,  
128 PRESETS\*, 2ND MASTER\*\*, POWERSOAK\*\*, access to 2ND MASTER,  
POWERSOAK LEVEL and GAIN for all 4 Channels by MIDI Control Change

\* REQUIRES STANDARD MIDI PEDAL \*\* REQUIRES MIDI PEDAL WITH CONTROLLER

CLEAN, VINTAGE, CLASSIC, MODERN, BOOST,  
REVERB, FX-LOOP, 2ND-MASTER, POWERSOAK  
PRESETMODE: 4 BANKS à 9 PROGRAMMABLE PRESETS

programmable with REMOTE1



PERFECT FOR

HOME & STUDIO



Recording Out

CLUB



NANOCAB

STAGE



FATCAB

OPEN AIR



TWINCAB

ARENA



4x12 Box

Best sound with **BluGuitar®**  
**NANOCAB™** and **FATCAB™**

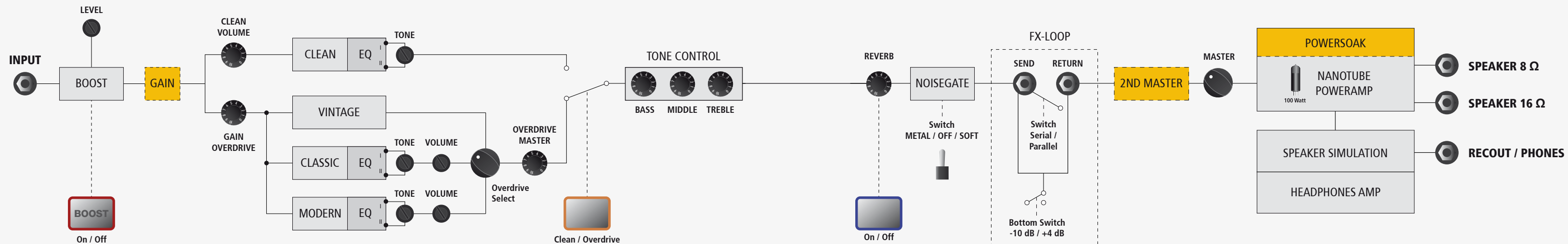
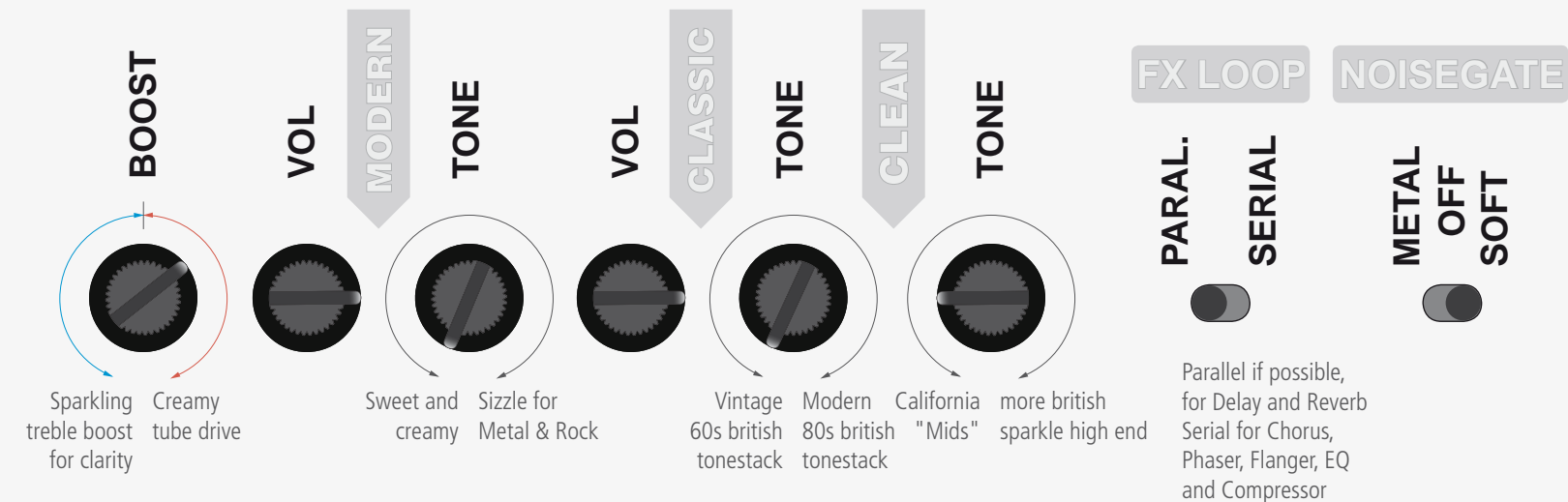
We recommend classic british style speakers like Greenback or Vintage 30

Make sure impedance matches

Super clean: 1-5, vintage saturation at higher settings



## CUSTOM CONTROL







BluGuitar.com

