

I D E A S T U R N M U S I C O N

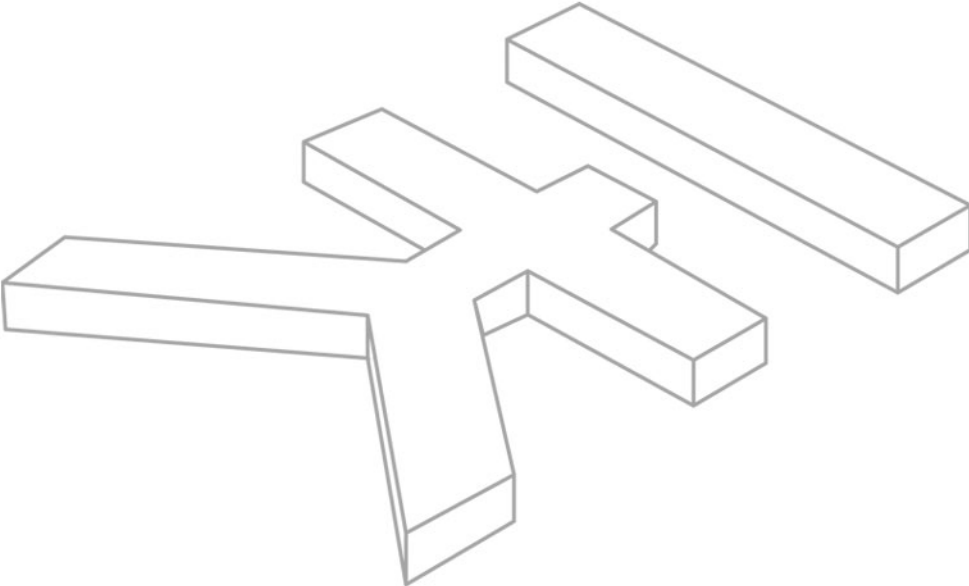


AmpliTubeTM LE

Guitar Amp & Fx Modeling Plug-In

- 3 Amps, 3 EQs and 3 Cabinets
- 4 Effects including Wah, Delay, Reverb and Overdrive
- Built-in Tuner

User Manual



AmpliTubeTM LE

Guitar Amp & FX modeling Plug-In

User Manual

AmpliTube™ LE

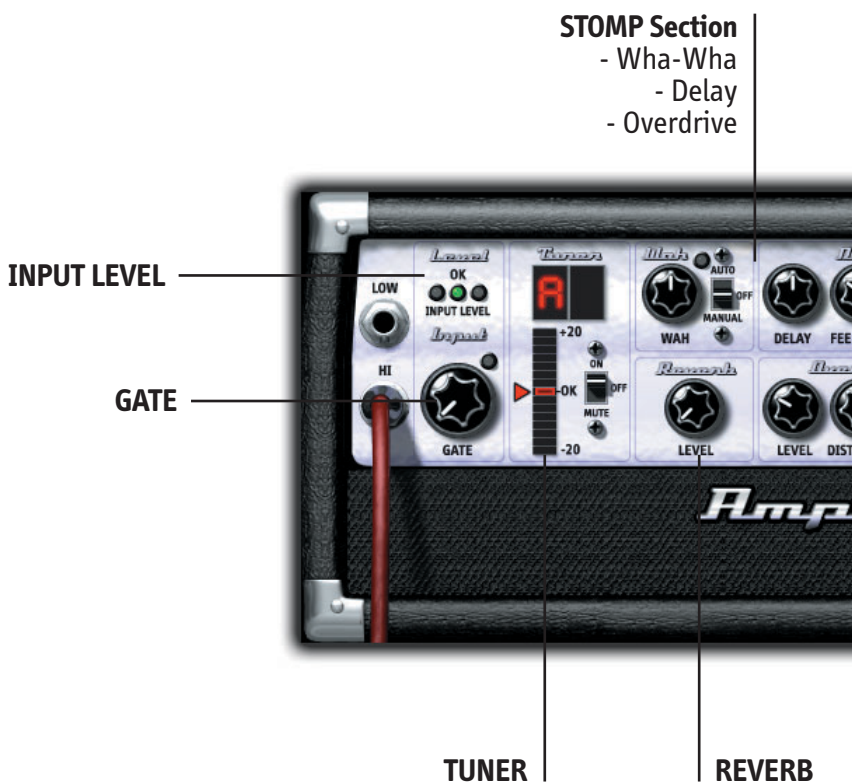
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AmpliTube™ LE

Guitar Amp and FX modeling Plug-In



AmpliTube™ LE

AMP Section

- 3 Amp models
- 3 Cabinet models
- Overdrive



EQ

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AmpliTube™ LE



Chapter 1 What is AmpliTube™ LE?

1.1 Description

AmpliTube™ LE is the 'lite' version of the industry standard IK Multimedia's AmpliTube guitar rig emulation plug-in.

AmpliTube™ LE includes a selected choice of what was voted the world's best guitar amp and effects modeling software ever made by leading guitar and recording magazines. It offers the ability to create many powerful amp sounds, with beautiful, huge, vintage, tube, warm tones, without a heavy amp set up.

AmpliTube™ LE allows you to combine 3 different Pre-Amp models and related EQs with 3 accurately emulated cabinets to precisely craft a wide palette of guitar sounds ranging from clean, to crunch, to lead. A selected set of 4 classic effects are onboard, including Spring Reverb and 3 stomp-like effects including Wah-Wah, Delay and Overdrive, all modeled on acclaimed classic guitar effects.

And because it has been constructed as a 'no-brain' total solution for guitarists, AmpliTube™ LE sports a chromatic tuner which allows you to stay in tune under any conditions.

Chapter 2 Using AmpliTube™ LE

2.1 Connect your guitar to your computer

To achieve the best input signal when using AmpliTube™ LE be sure you have an "instruments input" on your audio interface. The "instrument input" needs a gain control and commonly is an high impedance input, this means that the pickups of your guitar will find an input that matches that found in guitar amplifiers.

NOTE: Normal +4 dB low impedance line input (i.e. the ones you would normally use for a synth or a keyboard) are not ideal for directly connecting the guitar because guitar pickups are not designed to deliver such an high level and on a low impedance load, in these conditions the guitar sound will be weak.

If your interface does not have a high impedance input, you will need to use a small mixer with a good high-Z line input to which the guitar can be connected. The best quality connection is obtained using a very good microphone preamplifier with the addition of a quality D.I. box to which the guitar will be connected. This setup will deliver the best possible sound because the signal from the pickups will be treated with extreme sensitivity by the D.I. box, as it is designed expressly for these requirements.

2.2 Input Level – optimal settings

For an optimal sound quality the signal that feeds into AmpliTube™ LE from your audio interface should be within a certain level range. AmpliTube™ LE shows the input signal level with a very simple three LED meter (**fig. 1**):



fig. 1

yellow	shows that a too little signal is present
green	indicates that the signal is OK
red	which should light only occasionally, shows that the input is close to overload.

AmpliTube™ LE does not have an "input level" control, because it's very important that the level is actually correct at the analog to digital converters of the audio interface.

During normal playing the green LED should be the one that lights most often. If the yellow one is the one that's more often lit then increase the gain of your preamplifier or audio card break box; if the red one is blinking then reduce it slightly.

2.3 Signal path and effects chaining

The signal path within AmpliTube™ LE is the following:

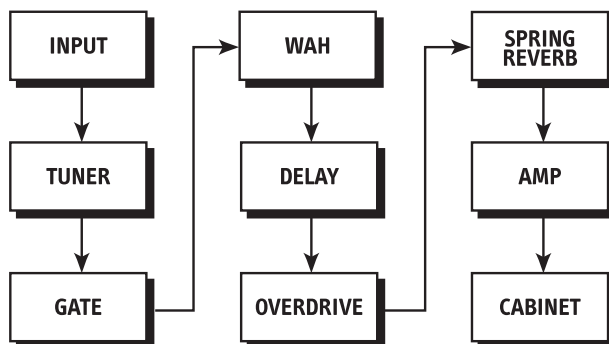


fig. 2

2.4 Tuner

Following after the input section AmpliTube LE sports a built-in chromatic Tuner (fig. 2). The tuner displays the note name and a LED scale with a +/- 20 cents range.

2.5 Stomp Section

The Stomp section (fig. 3) is equipped with 3 pedal processors:



fig. 3

1) **Vintage wah pedal**, with manual or auto wah options and, thanks to the modeling technology, a real-wah sound!

2) **Analog delay**, delivers that typical warm tone of the early stomp delay units, without the hiss!

3) **Analog solid-state overdrive stomp box**, this is the perfect unit for “driving” the first stage of all the AmpliTube™ preamps. A warm, rich and versatile overdrive pedal, that can saturate itself and overdrive the amp as well.

All the connections between the internal stages of AmpliTube™ LE (and also of course between these “pedals”) are 32 bit floating point for an unmatched audio resolution that’s essential for a realistic emulation of what happens in the analog domain.

AmpliTube™ LE

2.6 Amp Section

After passing through the stomp box section the signal goes into the heart of AmpliTube™ LE: the Amplifier emulation (**fig. 4**).



fig. 4

Here everything is physically modeled and the signal first feeds into the gain stage with 3 Amp Models to choose from:

- Clean** Modeled after the Vox® AC-30 top boost
- Crunch** Modeled after the Marshall® JCM-800
- Lead** Modeled after Fender® Solid State combos

The AmpliTube™ LE amps are directly taken from some of the best preamps ever made, and the tonal spectrum covered by all the AmpliTube™ LE preamps is exceptionally wide.



fig. 5

In the amp the signal feeds into the EQ stage (**fig. 5**), a “tone control” circuit that recreates the authentic response of the tone shaping section of the best amplifiers. Actually this is not a conventional digital EQ. It sound exactly like the typical “bass”, “mid” and “treble” knobs you would expect to find on the amplifier faceplate, and, best of all, its “sound” and character changes according to the Preamp type that’s been selected.



fig. 6

Just after the EQ stage we find the Spring Reverb (**fig. 6**). This reverb really sounds very close to a spring unit, with all the warmth they have together with that typically metallic and resonant vibe.



fig. 7

After being amplified, the signal is fed to the Cabinet Models (**fig. 7**). Here is where AmpliTube™ LE recreates, thanks to meticulous measurements with unprecedented precision, the magical tones of some of the best guitar speaker system ever made. The speaker frequency response is the most important stage of the guitar system because every subtle nuance of the cabinet frequency response is responsible for a particular tonal character, and the AmpliTube™ LE cabinet emulation is very precise.

3 Cabinet Models are offered into AmpliTube™ LE:

- Open back 1x12”** Modeled after Ampeg® AX-30 100W Tube Combo - 90’s
- British 2x12”** Modeled after Vox® top boost AC-30 - 60’s
- Vintage Closed 4x12”** Modeled after Marshall® vintage 4x12 cab – 70’s

For more versatility, the cabinet emulation can be switched off in order to obtain an amp direct-out signal.

2.7 Presets

The factory presets included with AmpliTube™ LE (**fig. 8**) are designed to accurately cover the widest possible range of classic and modern tones. Unlimited user presets can of course be saved and recalled.

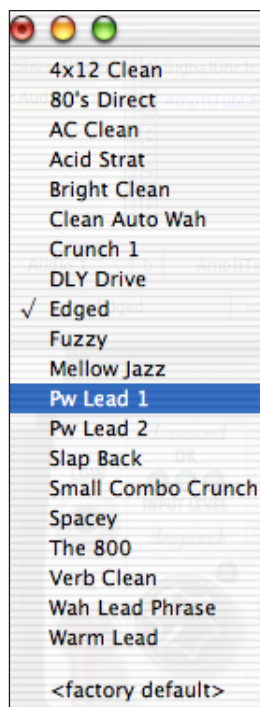


fig. 8

Chapter 3 Controlling AmpliTube™ LE

3.1 Input Level



fig. 9

The input signal level (**fig. 9**) is very important in AmpliTube™ LE because the preamplifier stages are physically modeled after real circuits, where the signal level affects the timbre that's being produced.

Always check the three LEDS labeled “Input Level” on the left top corner of the interface.

yellow	shows that a too little signal is present
green	indicates that the signal is OK
red	which should light only occasionally, showing that the input is close to overload.

AmpliTube™ LE does not have an “input level” knob, because it's very important that the level is actually good at the audio input of your computer.

If the level is too low, the input the A/D converters of your audio interface will work with a lower resolution and the sound will not be as good as it could be, if it is too high there will be clipping even with AmpliTube™ LE clean settings.

During normal playing the green LED should be the one that lights most often. If the yellow one lights most often then increase the gain of your preamplifier or audio interface; if the red one is blinking reduce it slightly.

3.2 Gate



fig. 10

The very first stage of AmpliTube™ LE is the noise gate (**fig. 10**).

It is an ultra-fast noise gate that is able to cut the input of AmpliTube™ LE when the signal is lower than a certain threshold. This eliminates the noise background typical of guitar pickups / preamps when an instrument is not playing.

It is very useful at high gain settings because, being placed before the amplifier, it can effectively clean up the signal during the silent parts of the performance.

Begin by setting the Gate knob fully counterclockwise. This completely bypasses the Gate, because the threshold is set at the minimum, which is a very low signal level.

You can check the Gate action by watching the red LED positioned near the Gate knob. When the Gate closes the LED lights. During normal play the LED should always be off, and should light only when the strings are not vibrating, showing that the gate is closed.

We suggest leaving the Gate OFF (fully counterclockwise) unless you notice high background noise from the guitar signal. In that case try to slightly increase the gate knob up to a point where the LED lights and the Gate cuts the input.

3.3 Tuner

AmpliTube™ LE sports a high precision automatic tuner that makes really easy to tune your guitar perfectly.

Being a chromatic auto tuner it will be able to detect any note you may play on your instrument, there's no need to select the note on the tuner before playing it.

The tuner mode switch (**fig 11**) determines the way the tuner works:

Off: In this mode the tuner is turned off and the guitar signal is routed directly to the amplifier. Nothing is displayed on the tuner indicators.

On: In this mode the tuner is turned on, and the signal is passed to both the tuner and the amplifier. The note display (**fig 12**) indicates which note the tuner has detected and the deviation LEDs (**fig 13**) indicate the tuning accuracy. When the correct tuning is reached the “OK” LED lights up (**fig 14**). The “OK” LED will light when the note is within a range of +/- 2 cents from the correct pitch. You can use this mode when you need to be able to check your tuning while you're playing.

Mute: In this mode the tuner turns on and the guitar signal is muted. The amplifier won't receive any signal from the guitar.



fig. 11



fig. 12



fig. 13



fig. 14

3.4 Wah-Wah

AmpliTube™ LE Wah (**fig. 15**) carefully recreates that typical mid-range funky sweep of the best vintage units. Click on the “Wah-Wah” switch button to engage the effect, putting it in the AUTO position. The red led shows that the unit is active.

The Wah knob sets the wah center frequency.

When the switch is in AUTO mode, this is the base frequency that will be modulated by the input signal envelope. When the switch is set to MANUAL this is the static center freq which can be changed with the Wah knob.



fig. 15

3.5 Delay



fig. 16

Click on the Delay switch and set it to ON to engage the effect. The red led shows that the unit is active (fig. 16).

Level: determines the amount of the delay. Fully counterclockwise is dry, no effect, fully clockwise is only delay.

Delay: sets the delay time. From 2 mS to one second.

Feedback: determines the number of repetitions. Being an analog delay the sound bandwidth will decrease on each repetition. Fully clockwise gives a sustaining effect.

3.6 Overdrive



fig. 17

This is modeled after one of the most acclaimed overdrive stomp box ever made. When used with crunch or lead amps it delivers a very high gain, and when used with clean amps it can drive them to produce a rich, warm and thick crunch sound (fig. 17).

Click on the Overdrive switch button and set it to ON to engage the effect. The red led shows that the unit is active.

Distortion: determines the amount of distortion that occurs inside the overdrive pedal. High settings of this control will produce a more solid-state sounding kind of distortion because the distortion occurs within the circuitry of the overdrive pedal.

Level: sets the output level of the overdrive pedal. By turning this up the amplifier that follows will be overdriven. To get a more amp driven sound use low distortion settings with a high output level.

Tone: Controls the timbre of the overdrive pedal. From extra warm at the full counterclockwise position to extra bright and sharp at the fully clockwise position.

3.7 Spring reverb



fig. 18

There are no digital reverbs that can deliver this tone. For many years the guitar amplifier's reverb unit was a double metallic spring to which the sound was applied at one side and received at the other. It's a very strange kind of reverb, nothing to do with real rooms or digital devices; it's a rough resonant sound that is thought to be unbeatable for certain kinds of, mostly, clean sounds. AmpliTube™ LE spring reverb (fig. 18) is patched between the amplifier's stages, like in the real things and the sound is really close to the very particular one of the spring, use it especially on clean non sustained sounds.

3.8 Amp section



fig. 19

The amp section of AmpliTube™ LE (fig. 19) provides everything needed to precisely craft a huge amp sound ranging from clean to lead.

The AMP MODEL switch allows to select among three different kind of Amp models:

- **Clean** Modeled after the Vox® AC-30 top boost

This is modeled after a Top Boost version of the Vox® AC-30 preamplifier. It has the best presence and definition in the mids and highs. It is very sensitive to the tone of the guitar and perfect for all pop/rock electric accompaniments and can be easily driven with the Overdrive Stomp to produce crunchy and creamy tones.

- **Crunch** Modeled after the Marshall® JCM-800

This is modeled after a Marshall® JCM800 super lead. This is a single channel head, where the GAIN control has a dramatic range of control over the sounds - and we provide exactly the same control here. It is bright and “lite” at very low gain settings, with only a little crunch when the input signal is increased; but when increasing the gain knob the sound becomes more driven AND fatter, up to a quite high gain- useful for lead too but always warm. The higher the gain the warmer is the sound. Astonishingly similar to the real thing! Also useful at low gains for arpeggios in pop music, for slightly crunchy but light rhythms while at high gain it becomes the most typical British crunch/lead sound.

- **Lead** Modeled after Fender® Solid State combos

This can't be clean! A lot of gain is provided to deliver all those typical American extra high gain timbres. It's very good for really high gain leads because it is so precise and stable. Furthermore its extra power at the low end makes it very good for all hard rock sounds. It can also be usefully played at low gain settings.



fig. 20

The CABINET MODEL (fig. 20) is activated when the speaker switch is set to ON (and the red LED lights). A guitar amplifier can sound authentic only with its appropriate speaker system. The frequency response of guitar speaker systems is very specific and is far from being flat, because guitar amplifiers use typically full range large single way speakers that cannot exhibit flat frequency response.

AmpliTube™ LE uses a very high resolution system to capture and reproduce the tone of a guitar speaker system, for example the frequency response of all the AmpliTube™ LE cabinets are sampled at very high frequency, this delivers an ultra-accurate reproduction of all the small but so important irregularities in the frequency response, even at the high end.

AmpliTube™ LE

Three kind of cabinets are provided in AmpliTube™ LE:

Open back 1x12" modeled after Ampeg® AX-30 100W Tube Combo - 90's
British 2x12" modeled after Vox® top boost AC-30 - 60's
Vintage Closed 4x12" modeled after Marshall® vintage 4x12 cab – 70's

If the speaker switch is in the OFF position the cabinet is bypassed and the sound obtained is a direct-amp out.

3.9 Presets

Mac version:

The Presets are installed as "factory presets" in the ProTools™ standard Plug-Ins Settings folder.

To select and load the presets click on the "factory presets" field in the upper standard plug-in bar (**fig. 21 and 22**).

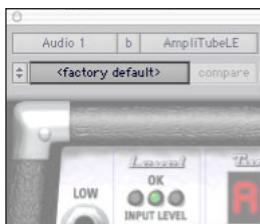


fig. 21

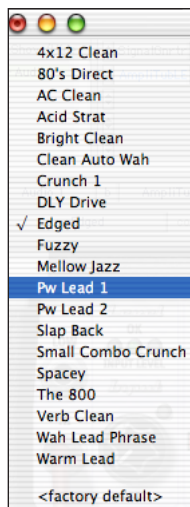


fig. 22

The user can save new presets following the standard ProTools™ plug-ins presets managing system.

AmpliTube™ LE

Windows version:

The Presets are managed directly within the plugin. Factory presets can be listed and selected clicking on the “Defaults” popup menu (**fig. 23**).



fig. 23

To save a newly created preset or to overwrite a modified one click on the “Save” button.

If you need to save a modified preset with another name click on “Save as..” button.

Chapter 4 Support

4.1 Support

For any question you may have please refer to the FAQ at:
<http://www.AmpliTube.com/FAQ.html>
where you'll find answers to the most common questions.

For free support write at:
support@AmpliTube.com

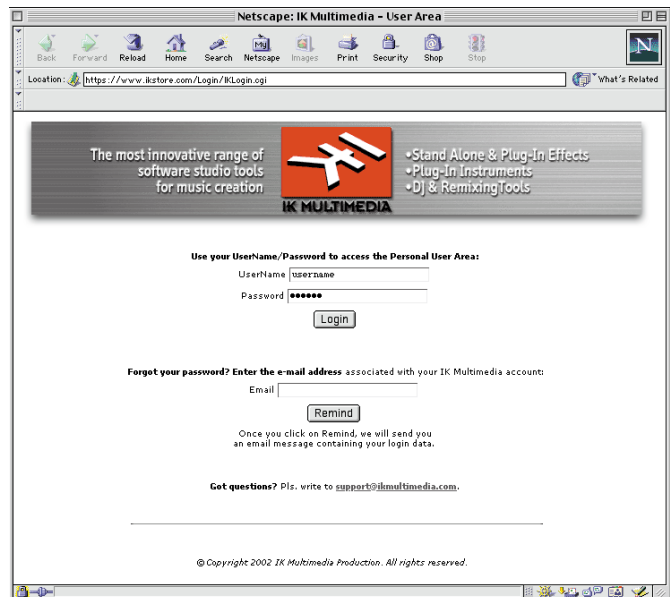
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The personal user area is an advanced online service provided to you by IK Multimedia. It allows you to download patches and updates or to generate new authorization codes in the event that you accidentally lose the previous ones.

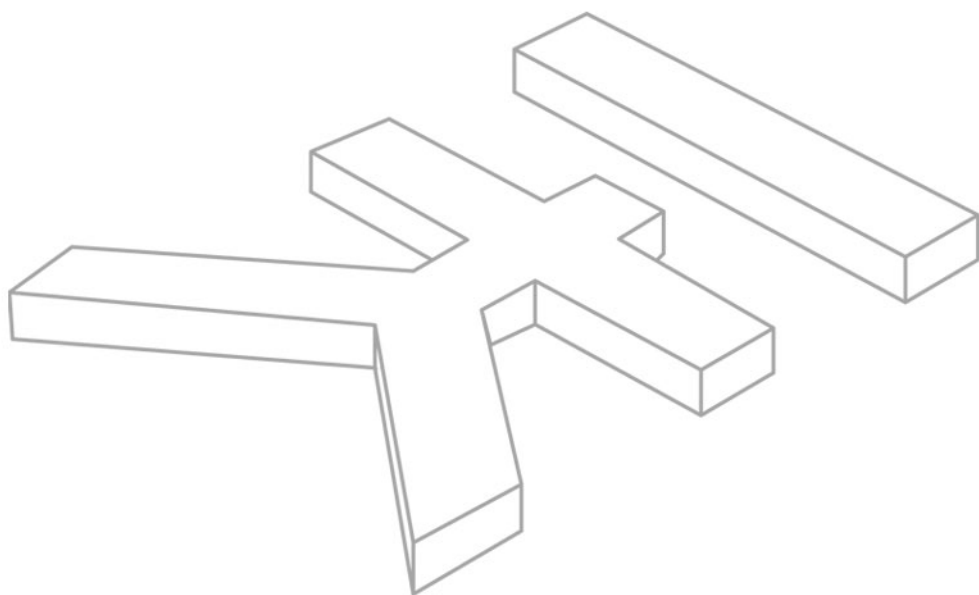
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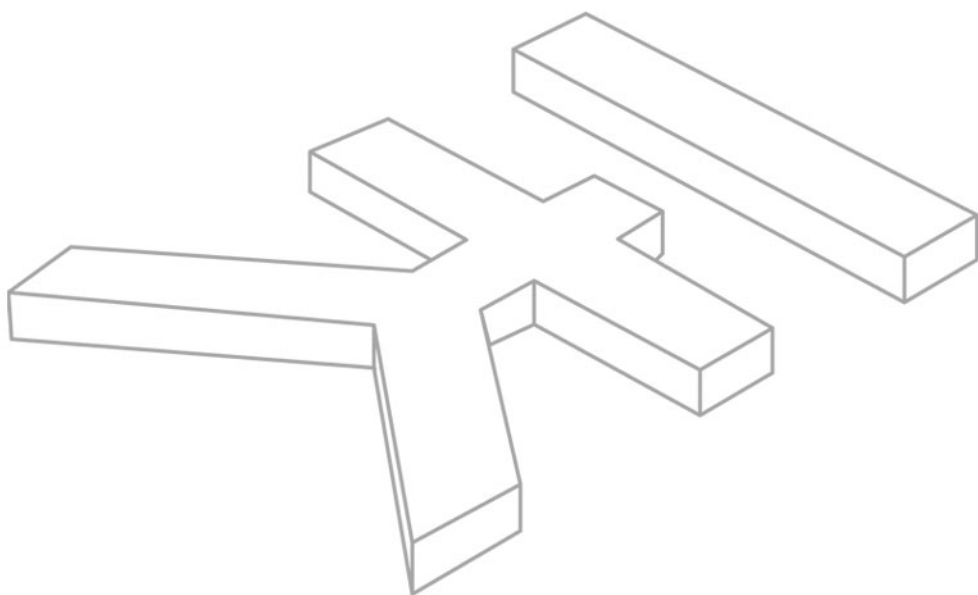


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- 1) Request a new authorization code**
This is useful for users who need to reinstall their applications with a new authorization code. The codes are supplied immediately with no need to wait before receiving them.
- 2) Submit a support request**
Support requests received using this form will follow a preferential line and will be answered first within our standard 24 hours lead time (business hours).
- 3) Edit your personal and product data**
Here you can manage all your personal and product data and recall your serial numbers easily.
- 4) Download software updates and free contents**
According to the products you've registered, here you'll find the latest patches/updates and free contents to download.
- 5) Customize your Username/Password**
Here you can change your Username/Password in order to remember them easily.



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