Blackstar
AMPLIFICATION

200
SERIES ONE

Owner's Manual

the sound in your head

Designed and Engineered by
Blackstar Amplification UK

IMPORTANT SAFETY INSTRUCTIONS

1. Read these instructions.
2. Keep these instructions
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings.
   Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

“TO COMPLETELY DISCONNECT THIS APPARATUS FROM THE AC MAINS, DISCONNECT THE POWER SUPPLY CORD PLUG FROM THE AC RECEPTACLE”.

“WARNING: TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE AND OBJECTS FILLED WITH LIQUIDS, SUCH AS VASES, SHOULD NOT BE PLACED ON THIS APPARATUS”.

This symbol is intended to alert the user to the presence of important operation and maintenance (servicing) instructions in the literature accompanying the appliance.

This symbol is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

Warning!

Important safety information!

READ THE FOLLOWING INFORMATION CAREFULLY. SAVE ALL INSTRUCTIONS FOR FUTURE REFERENCE!

Follow all warnings and instructions marked on the product!

Danger! High internal operating voltages

Do not open the equipment case. There are no user serviceable parts in this equipment. Refer all servicing to qualified service personnel.

Clean only with a dry cloth.

Condensation can form on the inside of an amplifier if it is moved from a cold environment to a warmer location. Before switching the unit on, it is recommended that that the unit me allowed to reach room temperature.

Unauthorised modification of this equipment is expressly forbidden by Blackstar Amplification Ltd.

Never push objects of any kind into ventilation slots on the equipment casing.

Do not expose this apparatus to rain, liquids or moisture of any type.

Follow all warnings and instructions marked on the product!

Do not place this product on an unstable trolley, stand or table. The product may fall, causing serious damage to the product or to persons!

Do not cover or block ventilation slots or openings.

This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.

Use only the supplied power cord which is compatible with the mains voltage supply in your area.

Power supply cords should always be handled carefully and should be replaced if damaged in any way.

Never break off the earth (ground) pin on the power supply cord.

The power supply cord should be unplugged when the unit is to be unused for long periods of time.

Before the unit is switched on, the loudspeaker should be connected as described in the handbook using the lead recommended by the manufacturer.

Always replace damaged fuses with the correct rating and type.

Never disconnect the protective mains earth connection.

High loudspeaker levels can cause permanent hearing damage. You should therefore avoid the direct vicinity of loudspeakers operating at high levels. Wear hearing protection if continuously exposed to high levels.

If the product does not operate normally, when the operating instructions are followed, then refer the product to a qualified service engineer.

The U.S. Government´s Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures:

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1½	102
1	105
½	110
¼ or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plug protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

All electrical and electronic products should be disposed of separately from the municipal waste stream via designated collection facilities appointed by the government or the local authorities.

CE

N16549

Introduction

Thank you for purchasing this Blackstar Series One amplifier. Like all our products, this amp is the result of countless hours of painstaking Research and Development by our world-class design team. Based in Northampton (UK), the Blackstar team are all experienced musicians themselves and the sole aim of the development process is to provide guitarists with products which are the ultimate tools for self expression.

All Blackstar products are subjected to extensive laboratory and road testing to ensure that they are truly uncompromising in terms of reliability, quality and above all TONE.

The S1-200's highly flexible four channel design features the unique DPR (Dynamic Power Reduction) and ISF (Infinite Shape Feature) controls and although it has a comprehensive control set, it is still simple and intuitive to use. Please read through this handbook carefully to ensure you get the maximum benefit from your new Blackstar product.

If you like what you hear and want to find out more about the Blackstar range of products please visit our website at www.blackstaramps.com.

Thanks!

The Blackstar Team

Features

The S1-200 sees the distillation of decades of guitar amplifier design experience into the ultimate 200W valve head. Every control has been honed for maximum sonic benefit through hundreds of hours of listening.

The S1-200 Clean Channel sets the precedent for no-compromise design, by featuring the unique Bright / Warm switch. This modestly named control actually reconfigures the pre-amplifier voicing and power amplifier damping to reproduce either ringing Class A performance in the Bright mode, or crunchy Class AB tones in the Warm setting.

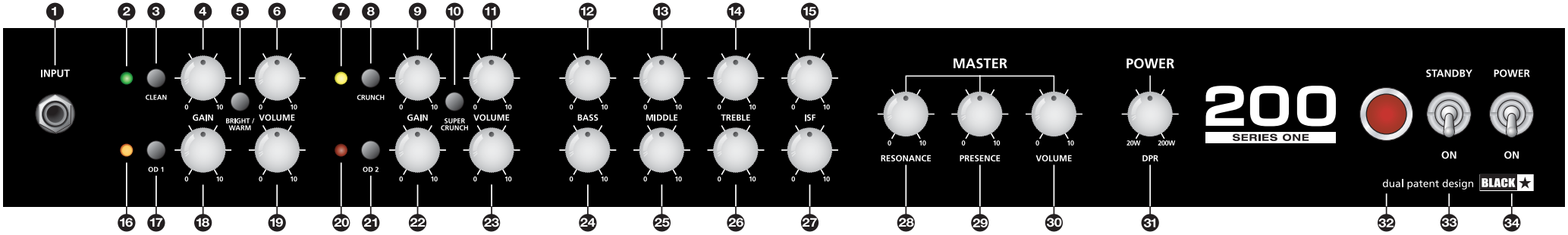
Careful attention was paid to the levels of overdrive available when designing the S1-200 Crunch Channel. We thought it important to cover the widest range of crunch gain levels from just on the edge clean break-up, to crushing modern rhythm tones. To this end the Crunch / Super Crunch switch alters both gain levels and tonal shaping for maximum crunch flexibility.

The overdrive channels are characterised by a tone which is high in gain, but lacks any of the detached top-end often found in many similar designs. This is a result of unique preamplifier and power amplifier shaping techniques, which also benefit the player in the way the overdrives clean up beautifully as the guitar volume is reduced. Even at the most extreme settings, the overdrive channels remain natural sounding.

The Patent-Applied-For ISF control is unique to Blackstar Amplification and represents a major step forward in tone shaping flexibility. The ISF control shifts the response of the three control tone stack between at one end a US response and at the other a UK response. Importantly, an infinite number of alternative tone choices lies in between that would be otherwise unavailable.

Completing the tonal feature set is another unique Patent-Applied-For Blackstar innovation – the DPR (Dynamic Power Reduction) system. DPR reduces the power of the output stage from full power (200W) down to 10% (20W) and any power output in between. This means that the full tonal depth of the KT88 power amplifier can be enjoyed at any volume, making the S1-200 ideal for recording, smaller gigs and even home practice use. Working in conjunction with the power amplifier voltages, this method of power reduction suffers none of the loss in tone of other power reduction systems.

The tonal flexibility of the S1-200 is augmented by full MIDI implementation of the main channel switching functions. Used in conjunction with outboard gear such as multi-effects units, MIDI allows a whole new level of creative performance to be explored.



Front Panel

www.americanmusical.com

1. Input

Plug your guitar in here. Always use a good quality screened guitar lead.

Clean Channel

2. Clean Indicator

When the green LED is on the Clean Channel is selected.

3. Clean Select

Press this switch to select the Clean Channel.

4. Clean Gain

The Clean Gain control adjusts the amount of the Clean Channel's overdrive or distortion. Low settings, counter clockwise, will deliver a clean sound. As the Clean Gain control is increased clockwise the sound will begin to break-up, delivering a subtle overdrive.

5. Bright / Warm Switch

The Bright / Warm Switch reconfigures both preamplifier and power amplifier circuits to deliver Class A or Class AB style tones.

The table below describes the operation of the two modes:

Mode	Preamp Character	Power Amp Damping	Use For
Bright	Tighter bass, chiming mids and highs	Low (greater emphasis on lows and highs)	Ringing clean and jangly rhythm
Warm	Looser bass, glassy highs	Medium (tighter bottom-end for crunch)	Warm cleans and crunchy rhythms

6. Clean Volume

This controls the volume of the Clean Channel. Turning it clockwise increases the volume.

Crunch Channel

7. Crunch Indicator

When the yellow LED is on the Crunch Channel is selected.

8. Crunch Select

Press this switch to select the Crunch Channel.

9. Crunch Gain

The Crunch Gain control adjusts the amount of the Crunch Channel's overdrive or distortion. Low settings, counter clockwise, will deliver a clean sound on the edge of break-up. As the Crunch Gain control is increased clockwise the sound will become more overdriven, moving through beautiful crunch tones.

10. Super Crunch Switch

The Super Crunch switch allows the selection between a lower gain crunch with a looser bass response (Super Crunch – out) and a higher gain crunch setting (Super Crunch – in), which has a tighter bottom-end for modern rhythm playing.

11. Crunch Volume

This controls the volume of the Crunch Channel. Turning it clockwise increases the volume.

Clean and Crunch Channel EQ

12. Bass

The Bass control adjusts the amount of low-end frequencies in your tone. This amp has an advanced tone shaping circuit which allows the tone to be tight and cutting, counter clockwise, to warm and thumping, clockwise.

13. Middle

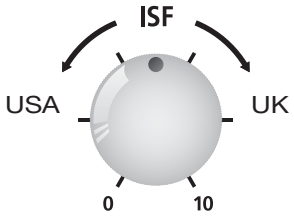
The Middle control adjusts the amount of middle frequencies in your tone. The middle frequencies are particularly important in setting the amount of 'body' your tone has. With the Middle control set to its minimum position (fully counter clockwise) the sound will be aggressive and scooped, a tone ideal for aggressive rhythm playing.

As the Middle control is increased (clockwise) the amount of 'body' is increased, which is more suitable for sustained lead guitar tones.

14. Treble

The Treble control allows exact adjustment of the treble frequencies within the sound. At low settings (counter clockwise) the sound will be warm and darker in character. As the Treble control is increased (clockwise) the sound will become brighter. At the maximum settings the sound will be aggressive and cutting.

15. ISF (Infinite Shape Feature)



The ISF control works in conjunction with the Bass, Middle and Treble controls. It allows you to choose the exact tonal signature you prefer. Fully counter clockwise has a more American characteristic with a tight bottom-end and more aggressive middle, and fully clockwise has a British characteristic which is more 'woody' and less aggressive.

Unlike conventional 'contour' controls and parametric equalisation systems, the Bass, Middle and Treble controls remain interactive with each other just like in a traditional guitar amplifier tone stack. This leads to a very familiar, musical response.

Overdrive 1 Channel

16. Overdrive 1 Channel Indicator

When the orange LED is on, the Overdrive 1 Channel is selected.

17. Overdrive 1 Select

Press this switch to select the Overdrive 1 Channel.

18. Overdrive 1 Gain

The Overdrive 1 Gain control adjusts the amount of the Overdrive 1 Channel's overdrive or distortion. Low settings, counter clockwise, will deliver a clean sound on the edge of break-up. As the Gain control is increased clockwise the sound will become more overdriven, moving through crunch tones until, at its maximum position, a full distorted tone is arrived at.

19. Overdrive 1 Volume

This controls the volume of the Overdrive 1 Channel. Turning it clockwise increases the volume.

Overdrive 2 Channel

20. Overdrive 2 Indicator

When the red LED is on, the Overdrive 2 Channel is selected.

21. Overdrive 2 Select

Press this switch to select the Overdrive 2 Channel.

22. Overdrive 2 Gain

The Overdrive 2 Gain control adjusts the amount of the Overdrive 2 Channel's overdrive or distortion. Low settings, counter clockwise, will deliver a clean sound on the edge of break-up. As the Gain control is increased clockwise the sound will become more overdriven moving through crunch tones until, at its maximum position, there is a full distorted lead tone.

23. Overdrive 2 Volume

This controls the volume of the Overdrive 2 Channel. Turning it clockwise increases the volume.

Overdrive 1 and Overdrive 2 Channel EQ

24. Bass

The Bass control adjusts the amount of low-end frequencies in your tone. This amp has an advanced tone shaping circuit which allows the tone to be tight and cutting, counter clockwise, to warm and thumping, clockwise.

25. Middle

The Middle control adjusts the amount of middle frequencies in your tone. The middle frequencies are particularly important in setting the amount of 'body' your tone has.

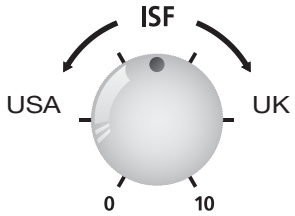
With the Middle control set to its minimum position (fully counter clockwise) the sound will be aggressive and scooped, a tone ideal for aggressive rhythm playing. As the Middle control is increased (clockwise) the amount of 'body' is increased, which is more suitable for sustained lead guitar tones.

26. Treble

The Treble control allows exact adjustment of the treble frequencies within the sound. At low settings (counter clockwise) the sound will be warm and darker in character.

As the Treble control is increased (clockwise) the sound will become brighter. At the maximum settings the sound will be aggressive and cutting.

27. ISF (Infinite Shape Feature)



The ISF control works in conjunction with the Bass, Middle and Treble controls. It allows you to choose the exact tonal signature you prefer. Fully counter clockwise has a more American characteristic with a tight bottom-end and more aggressive middle, and fully clockwise has a British characteristic which is more 'woody' and less aggressive.

Unlike conventional 'contour' controls and parametric equalisation systems, the Bass, Middle and Treble controls remain interactive with each other just like in a traditional guitar amplifier tone stack. This leads to a very familiar, musical response.

Master

28. Resonance

The Resonance control sets the overall bass response of the S1-200. At lower settings the cleans will be tight and funky and overdrives will be focussed in their bass response. At increased settings the clean sounds will be become full and warm, whilst the crunch and overdrive tones will be more bass heavy and resonant.

29. Presence

The Presence control sets the overall treble response of the S1-200. Percussive high-end can be accentuated on clean sounds and the amount of aggressive treble controlled with crunch and overdrive settings.

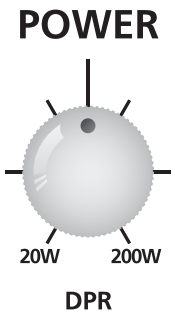
30. Volume

This controls the overall volume of your amplifier. Turning it clockwise increases the volume.

31. DPR (Dynamic Power Reduction)

The DPR control allows the output power of the S1-200 to be reduced anywhere from 200W (100%) down to 20W (10%) of the rated power.

DPR works by controlling the power supply voltages to the KT88 output valves and also the level of drive signal into the power amplifier stage. Importantly, there are no components placed in between the output valves, the output transformer and the loudspeaker – a relationship which is essential in the delivery of valve tone.



In addition to reducing the output power of the S1-200, the DPR system actually controls the amount of power amplifier compression too. Power amplifier compression is a key ingredient in the characteristics of low powered valve amplifier tone and gives a very playable 'feel' to the S1-200 at reduced power settings.

We would recommend experimenting with the channel Gain and Volume, Master Volume and DPR Control to achieve various combinations of preamplifier and power amplifier distortion / compression.

Note: Generally speaking the more DPR is applied (i.e. power is reduced) the more dynamic compression and power amp clipping will be experienced at any given volume.

Clean DPR Operation

The DPR control is extremely powerful in fine-tuning the exact dynamic compression characteristics of the power amplifier.

Channel	Channel Gain	Channel Volume	Master Volume	DPR	Description/ Sound Character
Clean	Low	Mid	Mid	High	Maximum pre and power amplifier headroom yields extremely dynamic clean sounds.
Clean	Low	High	High	Low	Increasing drive to the power amplifier and reducing output power gives a compressed clean sound rich in power amplifier induced harmonics.
Clean	High	High	High	Low	Higher channel gain further increases the power amplifier drive producing a 'full stack' crunch tone at only 20W output power.

Crunch DPR Operation

The DPR control allows you to pin-point exactly how much valve overdrive you want to come from the preamplifier section and how much is coming from the KT88s in the power amplifier section.

Channel	Channel Gain	Channel Volume	Master Volume	DPR	Description/ Sound Character
Crunch	Low/Mid	Mid	Mid	High	Lower gain settings provide a dynamic crunch utilising the full 200W of available headroom.
Crunch	Mid	High	High	Mid	At these settings there is a blend of the distortion and compression generated in the preamplifier and power amplifier valves. We recommend that you experiment to find your 'sweet-spot'.
Crunch	High	Mid	Mid	Low	Here maximum preamplifier gain is combined with the lowest power amplifier output for maximum valve saturation.

Overdrive DPR Operation

The DPR control allows you to add power amplifier compression to your high gain lead and rhythm tones. This is superb for encouraging really fluid lead playing rich in power amplifier sustain and feel.

Channel	Channel Gain	Channel Volume	Master Volume	DPR	Description/ Sound Character
Overdrive	Mid	Mid	Mid	High	The maximum headroom from the KT88 power amplifier will yield incredibly tight and dynamic overdrive at extreme volume settings.
Overdrive	High	Mid	Mid	Low	With maximum overdrive gain there is loads of sustain from the preamplifier which is augmented by the increased power amplifier compression as the DPR is set to minimum. Again, we recommend that you experiment to find your 'sweet-spot'.

32. Power Indicator Light

The power indicator will light when the amplifier is switched on.

33. Standby

This switch enables the output stage. Always turn this switch on at least 30 seconds after the Power switch (34). During short breaks in playing use just this switch to turn 'off' and 'on' the amplifier's output.

34. Power

This switch is used to turn the amplifier on and off. You should always turn this switch on before turning on the Standby switch (33).

MIDI Channel Switching

The Series One offers the ability to control channel selection via MIDI Program Change messages and interfacing with most MIDI controllers is a straight forward process. The Series One can be placed in a MIDI chain allowing you to simultaneously select a channel on the amplifier and change the patch on a MIDI effects processor connected to the effects loop. There are 128 available Program Changes, giving you the possibility to access a vast number of tonal combinations.

To set-up MIDI channel switching, simply connect the MIDI controller's MIDI Out socket to the MIDI In socket on the rear of the amplifier. The controller should be set to transmit Program Change messages (this is usually the case). From new, a Series One amplifier is set to OMNI mode and responds to Program Change messages on all MIDI channels. Changing 'patches' on the controller will change the selected channel on the amp. The default settings for each Program Change number are shown in the table below:

Program Change	Channel						
1	CLEAN	33	CLEAN	65	CLEAN	97	CLEAN
2	CRUNCH	34	CRUNCH	66	CRUNCH	98	CRUNCH
3	OVERDRIVE 1	35	OVERDRIVE 1	67	OVERDRIVE 1	99	OVERDRIVE 1
4	OVERDRIVE 2	36	OVERDRIVE 2	68	OVERDRIVE 2	100	OVERDRIVE 2
5	CLEAN	37	CLEAN	69	CLEAN	101	CLEAN
6	CRUNCH	38	CRUNCH	70	CRUNCH	102	CRUNCH
7	OVERDRIVE 1	39	OVERDRIVE 1	71	OVERDRIVE 1	103	OVERDRIVE 1
8	OVERDRIVE 2	40	OVERDRIVE 2	72	OVERDRIVE 2	104	OVERDRIVE 2
9	CLEAN	41	CLEAN	73	CLEAN	105	CLEAN
10	CRUNCH	42	CRUNCH	74	CRUNCH	106	CRUNCH
11	OVERDRIVE 1	43	OVERDRIVE 1	75	OVERDRIVE 1	107	OVERDRIVE 1
12	OVERDRIVE 2	44	OVERDRIVE 2	76	OVERDRIVE 2	108	OVERDRIVE 2
13	CLEAN	45	CLEAN	77	CLEAN	109	CLEAN
14	CRUNCH	46	CRUNCH	78	CRUNCH	110	CRUNCH
15	OVERDRIVE 1	47	OVERDRIVE 1	79	OVERDRIVE 1	111	OVERDRIVE 1
16	OVERDRIVE 2	48	OVERDRIVE 2	80	OVERDRIVE 2	112	OVERDRIVE 2
17	CLEAN	49	CLEAN	81	CLEAN	113	CLEAN
18	CRUNCH	50	CRUNCH	82	CRUNCH	114	CRUNCH
19	OVERDRIVE 1	51	OVERDRIVE 1	83	OVERDRIVE 1	115	OVERDRIVE 1
20	OVERDRIVE 2	52	OVERDRIVE 2	84	OVERDRIVE 2	116	OVERDRIVE 2
21	CLEAN	53	CLEAN	85	CLEAN	117	CLEAN
22	CRUNCH	54	CRUNCH	86	CRUNCH	118	CRUNCH
23	OVERDRIVE 1	55	OVERDRIVE 1	87	OVERDRIVE 1	119	OVERDRIVE 1
24	OVERDRIVE 2	56	OVERDRIVE 2	88	OVERDRIVE 2	120	OVERDRIVE 2
25	CLEAN	57	CLEAN	89	CLEAN	121	CLEAN
26	CRUNCH	58	CRUNCH	90	CRUNCH	122	CRUNCH
27	OVERDRIVE 1	59	OVERDRIVE 1	91	OVERDRIVE 1	123	OVERDRIVE 1
28	OVERDRIVE 2	60	OVERDRIVE 2	92	OVERDRIVE 2	124	OVERDRIVE 2
29	CLEAN	61	CLEAN	93	CLEAN	125	CLEAN
30	CRUNCH	62	CRUNCH	94	CRUNCH	126	CRUNCH
31	OVERDRIVE 1	63	OVERDRIVE 1	95	OVERDRIVE 1	127	OVERDRIVE 1
32	OVERDRIVE 2	64	OVERDRIVE 2	96	OVERDRIVE 2	128	OVERDRIVE 2

Program Change Assignment

To change the default assignments and set the amp up to respond to a different set of Program Changes:

1. The amp must be powered on with either the Standby switch set to on, a jack in the Input socket, or both.
2. Send the appropriate Program Change message to the amp.
3. Press and hold in the appropriate front panel Channel Select switch for 2 seconds.

The corresponding channel will be selected and its LED will flash three times in quick succession to indicate it has been assigned to the last received Program Change. The amplifier will now remember the selection. Repeat the operation until all your Program Changes have the desired amp channel assigned to them.

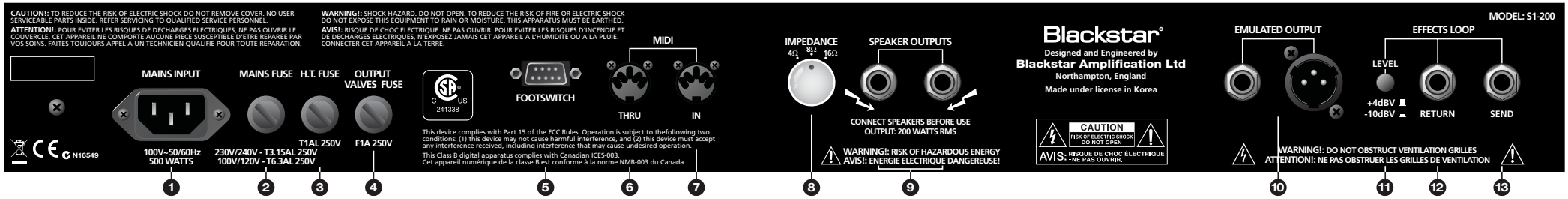
MIDI Receive Channel Selection

As mentioned previously, the default mode is set to OMNI and the amplifier will respond to MIDI Program Changes on all MIDI channels. You may wish to set the amplifier to respond to Program Changes on just a single MIDI channel. The Series One can be set to respond in this way for any of the first seven MIDI channels as follows:

1. The unit must be in standby (Power (34) on and Standby (33) off), and no lead connected to the Input jack.
2. Simultaneously press and hold the Clean (3) and OD1 (17) Select switches.
3. After 2 seconds the LED for OD2 (20) will begin to flash continuously (2 flashes per second) to indicate that the unit is in MIDI Receive Channel Program Mode.
4. Release the Clean (3) and OD1 (17) Select switches and select the required MIDI channel by using the Channel Select switches as shown in the table below:

Clean	Crunch	OD1	MIDI CHANNEL
OFF	OFF	OFF	OMNI
ON	OFF	OFF	1
OFF	ON	OFF	2
ON	ON	OFF	3
OFF	OFF	ON	4
ON	OFF	ON	5
OFF	ON	ON	6
ON	ON	ON	7

   The corresponding Channel Select LEDs will illuminate to show the selection and each press of the Channel Select switches will toggle the state of its associated LED.
5. To store the desired selection press the OD2 (21) Select switch. The OD2 (20) Select LED will flash quickly four times when the operation is complete. The unit will then revert to normal operation, and will respond only to Program Changes on the newly selected MIDI Channel.



MIDI Dump Out

You may wish to back up the MIDI channel select settings so you can transfer them to another amplifier, for example. To do this you will need a MIDI Sysex librarian, which is usually a piece of software running on a PC or MAC with a suitable MIDI interface.

1. The unit must be in standby (Power (34) on and Standby (33) off), with no lead connected to the Input jack and the MIDI Thru on the rear of the amplifier connected to the MIDI In of the recording device.
2. Simultaneously press and hold the Crunch (8) and OD2 (21) Select switches. After 2 seconds the LED for OD1 (16) will flash continuously to indicate that the unit is in MIDI Dump Mode.
3. Prepare the receiving equipment for the transfer. For example, if using a MIDI Sysex librarian this must be put into file receive mode.
4. Start the file transfer by pressing and quickly releasing the OD1 (17) Select switch. During the file transfer the OD1 (16) Select LED will flash quickly. When the flashing stops the transfer operation is complete and the amplifier will revert to normal operation. The file should be saved as a MIDI System Exclusive file.

MIDI Dump In

To load in previously saved Program Change assignments:

1. Connect the MIDI Out of the MIDI recording device to the MIDI In on the rear of the amplifier and use the MIDI Sysex librarian to send the previously stored MIDI System Exclusive file.

The amplifier overwrites the current Program Change assignments with the new ones. If the operation completes successfully all four channel LEDs flash quickly four times. If the dump is unsuccessful or incomplete the four LEDs will flash slowly in an alternating pattern and then the unit will revert to normal operation.

Note: During reception of the System Exclusive file the amplifier will temporarily cease to pass data to the MIDI Thru socket.

Restoring Factory Settings

To return the amplifier to its factory default state:

1. With the amplifier Power off, press and hold in the Crunch (8) and OD2 (21) Select switches.
2. While holding in the switches turn on the amplifier. After 2 seconds all channel select LEDs flash once to confirm the factory defaults have been restored.

Rear Panel

1. Mains Input

The supplied detachable mains lead is connected here. The lead should only be connected to a power outlet that is compatible with the voltage, power and frequency requirements stated on the rear panel. If in doubt get advice from a qualified technician.

2. Mains Fuse

The value of the Mains Fuse is specified on the rear panel. Never use a fuse of the incorrect value or attempt to bypass it.

3. H.T. Fuse

The value of the H.T. Fuse is specified on the rear panel. Never use a fuse of the incorrect value or attempt to bypass it.

4. Output Valves Fuse

The value of the Output Valves Fuse is specified on the rear panel. Never use a fuse of the incorrect value or attempt to bypass it.

5. Footswitch

The supplied footswitch is connected here. The footswitch enables you to switch between the Clean, Crunch, Overdrive 1 and Overdrive 2 channels.

6. MIDI Thru

Any MIDI data received at the MIDI In socket is passed out of the MIDI Thru socket so that other MIDI devices can be placed in a chain. The MIDI Thru socket also serves as a way of dumping Channel Select/Program Change data to a suitable MIDI storage device. Refer to the MIDI Channel Switching section for more details. Always use a good quality MIDI lead.

7. MIDI In

If channel switching using MIDI is required, connect the MIDI device here. Refer to the MIDI Channel Switching section for more details. Always use a good quality MIDI lead.

8. Impedance Selector

This control matches the amplifier's impedance to that of the connected speakers. Always ensure that the selected impedance matches that of the speaker cabinets connected. See table below.

Cabinets Connected	Impedance Selected
1 x 16 Ohm cabinet	16 Ohms
2 x 16 Ohm cabinets	8 Ohms
1 x 8 Ohm cabinet	8 Ohms
2 x 8 Ohm cabinets	4 Ohms
1 x 4 Ohm cabinet	4 Ohms

A speaker cabinet of less than 4 Ohms, or 2 x 4 Ohm cabinets, should not be used together with this amplifier.

WARNING: The amplifier must always be completely powered down before adjusting the setting of the Impedance Selector. Failure to do this, or to correctly match the impedance of the amplifier and speakers, will damage the amplifier.

9. Speaker Outputs

There are two parallel speaker outputs for connecting external speaker cabinets. When connecting speakers always ensure that the Impedance Selector (8) is set correctly.

10. Speaker Emulated Output

This output emulates the tonal characteristics of a guitar speaker cabinet and provides a natural valve overdrive tone for connection to a recording device or mixing desk. Always use a good quality screened lead. There is both a jack and a balanced XLR output.

NOTE: To 'silently' record, turn the amp to standby mode. You may also record from this output while in standby mode without a loudspeaker connected, but ensure that no loudspeaker leads are connected to either of the loudspeaker output jack sockets of the amplifier, as this will defeat the load protection circuit and cause damage to the amplifier.

11. Effects Loop Level

The Effects Loop Level switch sets the effects loop to either +4dBV/-10dBV, which enables you to use it with either professional equipment (+4dBV setting), or with guitar level effects such as effects pedals (-10dBV setting).

12. Effects Loop Return

Connect the (mono) output of an external effects unit here.

13. Effects Loop Send

Connect the (mono) input of an external effects unit here.

Technical Specification

Power (RMS): 200 Watts

Valves: 4 x KT88, 4 x ECC83, 1 x ECC82

Weight (kg): 27.2

Dimensions (mm): 705 x 285 x 278.5

Footswitch: FS-3 supplied

Manufacturer: Blackstar Amplification — Date: 18-03-09
Model: Series One — Version: 1.0

Function ...	Transmitted	Recognized	Remarks
Basic Channel — Default	-	Omni	
Basic Channel — Changed		01-07	
Mode — Default			
Mode — Messages			
Mode — Altered			
Note Number — True Voice	-		
Velocity — Note On	-	-	
Velocity — Note Off	-		
Touch — Keys Chans	-	-	
Pitch Bender	-	-	
Control Change			
Program Change — True#		0-127	
System Exclusive	File Dump	File Dump	
System Common — Song Pos.			
System Common — Song Sel.			
System Common — Tune			
System Real Time Messages — Clock			
AUX — Local Control			
AUX — All Notes Off			
AUX — Active Sense			
AUX — Reset			
Notes			

English
Deutsch
Français
Español
Japanese

HBK-1017 01/09

Blackstar Amplification Ltd, Beckett House, 14 Billing Road, Northampton, NN1 5AW, UK

For the latest information go to: www.blackstaramps.com