BLEVINS TONE CO.

AMPS

SEVEN AMPS AND YOUR OWN CAPTURES · SPRING REVERB · PEDALS · STUDIO · AU · VST3

User Manual



WELCOME

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SECTION 1

Introduction

Amps is every Blevins Tone Co. guitar amplifier in one plug-in. Choose an amp from the AMP menu on top of the head and it swaps in, with its own photographed front and rear panels, its own spring reverb and its own speakers. Every amp shares one studio world: a strobe tuner, a pedalboard with twenty-one pedals, the studio strip, an opto leveler, the SD-2 delay, the SV-1 reverb, BOZEMAN and Dual Amp. With Dual Amp you can run any two of them side by side.

Amp	In the style of	What it's for
Crumble	The great hand-built American boutique overdrive amps	Deep, sparkling cleans and a thick, singing, vocal lead.
Hot Toddy	A late-'90s American two-channel 40 W combo	Loud, punchy cleans with big headroom, and a Drive channel with a More Drive boost.
Boutique 20	A compact 20 W "overdrive special" combo with two EL84s	Glassy, touch-sensitive cleans and a relay-switched lead.
Tweed 59	A late-'50s narrow-panel tweed 1x12	Sweet and glassy turning fat, saggy and roaring as you turn it up.
Verb 65	A mid-'60s black-panel American 1x12 reverb combo	The classic clean: sparkle, spring reverb and vibrato, and a warm breakup when you push it.
Liverpool	An October 1963 British 2x12 "top boost" combo	Chime, jangle and a rich, compressed breakup from four EL84s.
Sonoma 100	A Northern California boutique single-channel reverb head, 100 / 50 W	Huge, three-dimensional cleans and a smooth, vocal drive.
Capture	Your own amp, captured	Plays neural amp model captures (.nam files) of any amp, through the same rig.

Modelled part by part

Tweed 59, Boutique 20, Verb 65, Liverpool and Sonoma 100 are component-level models. Every tube, resistor, capacitor, pot, switch and relay is solved as one circuit, sample by sample, together with the power supply, the output transformer and the speaker's own electrical load. That's why the channels interact, why the amps sag and bloom when you dig in, why they clean up with your guitar's volume, and why each speaker makes the amp itself respond differently. Crumble and Hot Toddy are carefully tuned behavioural models of their circuits; their reverb drivers and springs are modelled part by part like the others.

Inside Amps

- Seven amps and a Capture head, chosen from the AMP menu, each with its own photographed front and rear panel.
- The TANK page: physically modelled springs, four tanks, three decay times, and a choice of driver tube for every amp.
- Twenty speaker cabinets, every amp's own, usable behind any amp, plus your own impulse response, with five close-mic types, mic position and distance, and an OPEN / CLOSED back switch.
- Dual Amp: any two amps, each with its own cabinet, mic, pan and level.

- A pedalboard with a strobe tuner and twenty-one pedals in six slots.
- The studio strip, now with an output meter, and the full rack: Program EQ, opto leveler, SD-2 delay, SV-1 reverb and BOZEMAN.
- MIDI Learn on every control.
- Eighty-four factory presets, starting with Verb 65: Clean Machine.

New in version 1.1

- **New, leaner engines** for Tweed 59, Boutique 20, Verb 65, Liverpool and Sonoma 100. Each amp is the same part-by-part circuit, now solved by a faster engine that matches the full solve to well under a dB after the speaker, at roughly a third to a half of the CPU. These amps run at 2x oversampling (4x in HQ), which is all they need. Sessions sound the same.
- **Component-modelled drive pedals.** Lift, Minotaur, Midhump, Vermin and Sizzle are now built from the original pedals' schematics and solved part by part, and two new pedals join them: **Bobby**, a two-stage transparent overdrive, and **Fonkelope**, a transistor-ladder envelope filter. Twenty-one pedals in all. See *Pedal guide*.
- **Sonoma 100's MID switch** now works as the amp's does: it changes how the treble control feeds the rest of the tone stack. The old switch's OFF sounded like the new ON, so sessions saved before 1.1 open with MID on and sound as they did.
- **Sonoma Slow Dance** is re-voiced for the new MID switch, with a lighter spring.
- **Contour** now has a working footswitch, like every other pedal.
- **14-day trial.** The free trial is now 14 days.

SECTION 2

Installing Amps

Amps comes in the Blevins Tone Co. installer, a standard Mac installer. It installs three versions, so it works in almost any recording app, or with no recording app at all:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.
- **The Amps app**, a stand-alone Mac app in Applications › Blevins Tone Co.: plug in and play without a recording app.

What you need

- A Mac running macOS 11 or later (Apple silicon or Intel; it runs natively on both).
- A 64-bit AU or VST3 host.

Install

1	Quit your recording app.
2	Double-click **Install Blevins Tone Co.pkg** and follow the steps. Click **Customize** if you only want some of the plug-ins.
3	Open your recording app. If Amps doesn't appear, ask the app to rescan its plug-ins.
4	**Logic Pro:** on a guitar track's Audio FX slot, choose **Audio Units › Blevins Tone Co. › Amps**. **Other apps:** look in the VST3 list under Blevins Tone Co.

If something goes wrong

Problem	What to do
Amps doesn't appear in Logic	In Logic, open Settings › Plug-in Manager, find Amps, and click Reset & Rescan Selection.
Amps doesn't appear in another app	Make sure the app is scanning /Library/Audio/Plug-Ins/VST3, then rescan its plug-ins.

UNINSTALLING

Open Applications › Blevins Tone Co. › Blevins Tone Co. Uninstaller and choose what to remove. Keep your licences if you might reinstall. Presets you've saved are always kept.

SECTION 3

Trial and activation

Amps runs as a full, free 14-day trial on each computer: every feature works. When the trial ends, it goes quiet until you activate it with your licence from your Blevins Tone Co. purchase.

Start a trial or activate

- Open Amps in your recording app (or open the Amps app). The first time, the activation panel covers the window. Click **Activate online**.
- Your browser opens your Blevins Tone Co. account. Sign in, or create an account with your email. If you have bought Amps, your licence activates; if not, your 14-day trial starts. Go back to your recording app: Amps unlocks within a few seconds. There is no serial number to type.
- During the trial, a small Trial pill in the bottom-right corner shows the days left. Click Unlock on it to open the activation panel at any time.

Your licence and your computers

- Each licence works on up to 3 computers. Once activated, Amps keeps working without an internet connection.
- To move it to another computer, deactivate it from the licence panel on the old one, or sign in to your account and remove the old computer; then activate on the new one.
- Studio computer never online? Click **No internet? Activate offline** in the activation panel and follow the steps.

THE AMPS APP

The stand-alone Amps app comes with Amps: the same licence covers it. If its activation panel appears, activate it the same way as the plug-in.

SECTION 4

Quick start

1	**Plug in.** Connect your guitar to your interface's instrument (Hi-Z) input, create an audio track, turn on input monitoring and add Amps to the first effect slot.
2	**Check your level.** Strum hard and watch the LEVEL meter at the left end of the studio strip: aim for the green lamps. Set your interface's gain if needed and leave INPUT at 0 dB.
3	**Tune up.** Press PEDALS and click the strobe tuner's footswitch. Amps is silent while you tune.
4	**Start from Clean Machine.** Amps opens on Verb 65: Clean Machine, a sparkling black-panel clean. Open the preset menu at the right of the module buttons to hear the other amps' presets.
5	**Pick an amp.** Click the AMP menu on top of the head and choose an amp. It comes in with its own cabinet.
6	**Shape it.** Every amp's own knobs are on its front panel; its deeper options (tubes, mains, bias, hum and mods) are on the back. Click REAR PANEL to turn it around.
7	**Place it.** Choose a cabinet and mic on the studio strip, set MIC between the dust cap and the edge and DIST for how close it sits, and add a little Room Mix.
8	**Watch the output.** The LEVEL meter at the right end of the studio strip shows what Amps sends to your track. Keep your loudest playing out of the red; turn OUTPUT down if it lights.

PLAYING LIVE

Set your recording app's buffer to 64 or 128 samples and leave the quality switch on NORMAL or HQ BOUNCE while you play.

SECTION 5

The window



The studio strip at the top, the module buttons, and the amp.

The studio strip is always at the top. Under it is a row of lighted push buttons: PEDALS · TANK · AMP · COMP · DELAY · VERB · BOZEMAN. Press one and that module appears below; the window resizes to fit it. The preset box sits at the right end of the row. Amps remembers which module you had open, which side of the amp you were looking at, and the window size, with your project.

On top of the head

Control	What it does
AMP menu	Chooses the amp in this slot. Each amp keeps its own settings, so you can switch away and back without losing anything.
REAR PANEL / FRONT PANEL	Turns the amp around.
AMP BYPASS	Skips the whole amp. You hear the pedalboard and reverb going straight into the studio strip, so it's much quieter: that's your guitar's own level.
DUAL AMP	Adds a second amp under the first.

Bypass switches

- **BYPASS** on the studio strip takes out the input trim, gate, cabinet, room and output.
- Every reverb has its own IN / OUT toggle on the TANK page. The opto leveler has an IN / OUT switch, the SD-2, SV-1 and BOZEMAN each have a toggle switch on their panel, and the Program EQ has IN.

Resizing

Drag the bottom-right corner to make Amps any size you like. It keeps its proportions.

SECTION 6

The Amps app

Amps also comes as a stand-alone Mac app, so you can plug in and play without opening a recording app. It's the same amps, pedals and studio rack as the plug-in, in its own window, in Applications › Blevins Tone Co.

1	**Turn down first.** Turn your speakers down or put on headphones before you open the app.
2	**Plug in** your guitar to your interface's instrument (Hi-Z) input.
3	**Open Amps.** The first time, macOS asks whether Amps may use the microphone. Click OK: that's how macOS describes your interface's input.
4	**Plug in and strum.** The first time, a screen asks you to strum: the app finds the input your guitar is plugged into. The GUITAR IN menu at the top of the studio strip shows and changes it later.
5	**Choose a small buffer** (64 or 128 samples) under Options › Audio/MIDI Settings…. If a bar says *Audio input is muted to avoid feedback loop*, click Settings… and untick Mute audio input.
6	**Play.** The app remembers your audio settings and your last sound when you quit.

Tempo-synced delays follow 120 BPM in the app. To record what you play, use the plug-in in your recording app.

SECTION 7

Signal flow

Stage	What happens
Guitar, Input, Gate	The studio strip's input trim, LEVEL meter and noise gate.
Tuner and pedals	The strobe tuner (mutes when on), then six pedal slots in any order.
Reverb unit (Tweed 59, Liverpool and Capture)	A separate tube spring-reverb unit between the pedals and the amp's input jack, exactly where the original outboard units were plugged in.
The amp	The chosen amp's preamp, tone controls, built-in reverb (Crumble, Hot Toddy, Boutique 20, Verb 65, Sonoma 100), vibrato or tremolo, power amp and power supply.
Output transformer and speaker	The transformer drives the chosen speaker's electrical load; what you hear is the speaker cone.
Speaker cabinet and mic	The cabinet with its back open or closed and the close mic (type, position and distance), or your own IR.
Pan, level, room and studio rack	Pan and Dual Amp level, room (with its own low cut), opto leveler, SD-2, SV-1, BOZEMAN, Program EQ and Output.
Output meter	The very last thing: what Amps sends to your track.

Crumble and Hot Toddy run at 4x oversampling (16x in HQ), the part-by-part amps at 2x (4x in HQ), and the pedals at 4x (in HQ, at the higher rate of the amps in use). Everything after the speaker shapes what you hear but never changes how the amp responds to your playing.

SECTION 8

Quality: Normal, HQ and HQ Bounce

The three QUALITY buttons at the top right of the studio strip choose how much Amps oversamples the amps and pedals. Oversampling runs the distortion at a higher internal rate, so the harmonics it creates don't fold back as harsh, unrelated tones (aliasing).

Setting	What it does	When to use it
NORMAL	Pedals, Crumble and Hot Toddy at 4x; the part-by-part amps at 2x. Lowest CPU and latency.	Playing live and tracking
HQ	Crumble and Hot Toddy at 16x, the part-by-part amps at 4x, the pedals up to 16x: less aliasing on hard-driven high notes, about twice the CPU for the amp and pedals.	Mixing a part with lots of high, saturated lead lines
HQ BOUNCE	NORMAL while you play; HQ automatically when you bounce or export.	Best of both

CPU

The part-by-part amps solve the whole circuit for every sample, so they use more processing than Crumble or Hot Toddy. Dual Amp and HQ each roughly double it. If you hear crackles, raise your buffer one step or use HQ BOUNCE.

SECTION 9

Choosing an amp

Click the AMP menu on top of the head and choose one. The old amp fades out and the new one fades in, with the cabinet it's usually heard through. Each amp keeps its own settings while you're away from it, so switching back finds it exactly as you left it. A preset from the preset menu sets the amp and everything else at once.

The levels match

The amps are level-matched: at their default settings, and through their own cabinets, each one plays at about the same loudness, so you can compare them fairly. Like the real amps, turning one up makes it louder; the matching is for where they start.

Any cabinet behind any amp

Every amp's speakers are in the cabinet menu on the studio strip, and any of them can go behind any amp. The part-by-part amps drive the speaker you choose as a real amp would: its electrical load is part of the circuit, so a Liverpool through a 12-Hemp responds differently from a Liverpool through its own Cobalt 12s.

LOCK

Normally a new amp brings its own cabinet with it. Click LOCK under the cabinet menu to keep the cabinet you've chosen when you change amps.

SECTION 10

Crumble



Crumble.

In the tradition of the great hand-built American boutique overdrive amps: a thick, creamy, singing lead tone that stays clear and articulate, and a clean channel with real depth and sparkle.

Control	What it does
NORM / FET inputs	Click a jack to plug in. FET adds a clean JFET boost (about +6 dB, a little more sparkle) before the first tube.
Volume	First-stage volume: your main gain on the clean channel, and how hard the overdrive stages are hit.
Bright	Treble boost around the Volume control. Strongest at low Volume; fades out as Volume goes up.
Deep	Lets more low-mid body through to the tone stack. Thicker and warmer when on.
Rock / Jazz	Tone-stack voicing. Rock has a gentle mid scoop. Jazz is flatter and more open.
Treble, Middle, Bass	Passive tone stack. The controls interact like the real circuit: turning Middle down also makes Treble and Bass sound bigger.
P.A.B.	Pre-amp boost. Bypasses the tone stack completely for a flatter, hotter signal (Treble, Middle and Bass stop working while it's on).
Overdrive	Switches between the clean channel (off) and the overdrive channel (on).
Level	Drive into the two overdrive stages. Low settings are tighter and more upper-mid; higher settings get fuller, thicker and more compressed.
Ratio	Output level of the overdrive section. Use it to balance the lead against the clean channel.
Reverb	Spring reverb level: the same control as REVERB on the TANK page.
Master	Power-amp level. Higher settings bring in output-tube compression and sag.
Presence	Upper treble and bite from the power amp's feedback loop.

Control	What it does
Standby / Play	Standby mutes the amp and dims the power lamp.

BALANCING CLEAN AND LEAD

Set your clean sound first with Overdrive off. Then switch Overdrive on and use Ratio, not Master, to match or exceed the clean level. Master changes both channels. Keep Level moderate (4–6) and let your guitar's volume knob do the work: one setting can cover rhythm and lead.

SECTION 11

Hot Toddy



Hot Toddy.

In the style of a classic late-1990s American two-channel combo: 40 watts, two 6L6 power tubes and a spring reverb. Loud, punchy and full of headroom, with a big low end, a forward midrange and a Drive channel that goes from crunch to a thick, singing lead with one button. Knobs are numbered 1 to 12, like the originals; 1 is off.

Control	What it does
Inputs 1 / 2	Click a jack to plug in. Input 2 is 6 dB lower and a little darker, for hot pickups.
Bright	Treble boost for the Normal channel. Strongest at low Volume settings.
Volume	Normal channel level. Like the originals, it comes on fast: by 3 or 4 it's already loud, and past 6 it starts to break up.
Drive	Drive channel gain.
More Drive	Extra gain and body for the Drive channel. The LED below it is yellow for Drive, red for More Drive and dark on the Normal channel.
Treble / Bass / Middle	Shared passive tone stack, calculated from the original's component values.
Channel Select	Normal (out) or Drive (in).
Master	Drive channel level. The Normal channel is set by Volume alone.
Reverb	Spring reverb level for both channels. It comes in quickly, like the original's.
Presence	Upper treble from the power amp's feedback loop.
Standby / Play	Standby mutes the amp; the red power lamp goes dark.

SECTION 12

Boutique 20



Boutique 20.

The boutique "overdrive special" idea in its compact 20-watt combo form: two EL84 power tubes, a clean preamp with a passive tone stack, a relay-switched overdrive, a Preamp Boost and a spring reverb. Glassy, touch-sensitive cleans that turn into a smooth, singing lead at the flip of a switch. A component-level model, built from the schematic of Roger's own amp of this kind.

Control	What it does
Preamp Boost	Takes the tone stack out of the circuit: more level, mids and drive. Treble, Middle, Bass, Bright and Rock / Jazz do nothing while it's on; Mid Boost still works.
Bright	Sparkle across the Volume control, strongest with the volume low.
Mid Boost	A fuller, louder low-mid that pushes the overdrive harder; strongest with Treble up, and most obvious on Jazz.
Rock / Jazz	Rock (down): fatter mids and a deeper, spongier low end. Jazz (up): a tighter bottom and a more hi-fi midrange.
Volume	The preamp's level. It also sets how hard the overdrive is driven.
Treble, Middle, Bass	The passive tone stack. Like all passive stacks they interact: Middle, especially, changes how much the others do.
Overdrive	Up switches the overdrive section in by its relay, for the lead sound.
Level, Ratio	How hard the overdrive's gain stages are driven, and the overdrive's output level.
Reverb on / off, Reverb	The switch takes the spring reverb in or out; the knob sets how much.
Master	The power amp's level. The EL84s start to break up past about halfway.
Presence	Bite and air on top, set in the power amp's feedback loop.
Standby / Operate	Mutes the amp; the blue pilot light goes dark.

The rear panel



Click REAR PANEL to turn the amp around.

Control	What it does
Mains	The wall voltage, 100 to 128 V. Lower mains gives earlier breakup and more sag.
OD Trim	The overdrive's gain range. Set it once for your guitar, then use Level and Ratio on the front.
Bias	The power tubes' bias voltage. About 27 mA per tube is stock; 22–30 mA is safe. Hotter is fuller and breaks up sooner; colder is cleaner and grainier when pushed.
Hum	The power supply's hum. 0 is no hum at all; 3 is stock; toward 10 sounds like tired filter caps.
Impedance	The output transformer's 4, 8 or 16 ohm tap.
BIAS – mA PER TUBE	A live readout of each power tube's current.

SECTION 13

Tweed 59



Tweed 59.

A late-1950s narrow-panel tweed combo: about 15 watts, two 6V6s, one 12-inch speaker in an open-back pine cabinet, two channels and four input jacks. It turns from sweet and glassy to fat, saggy and roaring as you turn it up. The amp has three knobs, numbered 1 to 12 (1 is off); the fourth, REVERB, belongs to the separate reverb unit on the TANK page.

Control	What it does
Normal 1 / 2	The Normal channel. Jack 1 is the "high" input; jack 2 is about 6 dB lower, for hot pickups.
Bright 1 / 2	The Bright channel, which has a small treble capacitor across its volume control.
JUMPER	Patches a short cable between the channels (guitar in Bright 1, Bright 2 to Normal 1) so both play at once: Bright for cut, Normal for body.
Normal / Bright volume	Each channel's level. The channel you're not using still loads the other, so turning the unused volume down gives you more gain and grit.
Tone	One knob for both channels. Low is dark and smooth; turned up, it opens the top end, most of all on the Bright channel.
Reverb	The reverb unit's MIX, repeated here so you don't have to change pages.
Standby	Mutes the amp; the pilot jewel dims.

The rear panel: chassis



Click REAR PANEL to turn the amp around.

Control	What it does
PREAMP switch	12AY7 (stock: softer and cleaner) or 12AX7 (more gain, earlier breakup).
RECTIFIER switch	5Y3GT (stock: the most sag), 5U4GB (firmer) or GZ34 (tightest and loudest).
MAINS	The wall voltage, 100 to 128 V. Low mains is the old "brown sound" trick: lower plate voltages, earlier breakup, more sag.
BIAS	The power tubes' cathode resistor, 180 to 470 ohms (stock 250). Lower is hotter; higher is colder, cleaner and grainier when cranked.
HUM	The power supply's 120 Hz hum. 3 sounds like a stock one; 0 is no hum at all.

CAVE-IN, IT'S NOT A BUG

Cranked hard (volumes past about 9, or jumpered), these amps "cave in": hit a big chord and the sound collapses for a moment, then swells back. The coupling caps charge up and the tube rectifier sags. For less of it: turn the volume down a little, use the GZ34, raise the mains voltage, or play a bit lighter.

SECTION 14

Verb 65



Verb 65.

A mid-1960s black-panel American reverb combo: about 22 watts from two 6V6s, one 12-inch speaker, two channels, a tube-driven spring reverb and a bias-wiggle vibrato. The classic clean, with sparkle and depth, and a warm, chewy breakup when you push it. Its knobs read 1 to 10 like the real amp (1 is off).

Control	What it does
Normal 1 / 2, Vibrato 1 / 2	Click a jack to plug in. Input 2 is 6 dB quieter, for hot pickups.
JUMPER	The guitar in Vibrato 1 and a short cable from Vibrato 2 to Normal 1, so both channels play: blend them with the two VOLUMEs.
Normal: Volume, Treble, Bass	The Normal channel: no reverb, no vibrato.
Vibrato: Volume, Treble, Bass	The Vibrato channel. With a single-coil guitar it starts to break up around 5.
Reverb	How much of the springs comes back into the amp. The tank itself is on the TANK page.
Speed, Intensity	The vibrato's rate and depth.
REVERB / VIBRATO switches	The footswitch's two buttons: reverb on or off, vibrato on or off.

The rear panel



Click REAR PANEL to turn the amp around.

Control	What it does
POWER, STANDBY	Power off: the amp is silent and the tubes cool down. Standby (down): silent, the tubes stay warm.
BRIGHT CAP	The 47 pF across the Vibrato channel's Volume (stock: on). Off is the common mod for a smoother top at low volume.
PULL V1	The Normal channel's first tube taken out: less load on the shared stage, a little more Vibrato channel gain.
TREM LOAD	The vibrato circuit loading the signal even when it's off (stock: on). Off is the common mod for a little more level and sparkle.
RAW	The tone stack lifted (treble and bass as if all the way up, the mid fixed): more gain and a more open sound.
FIRM CAPS	A bigger first filter capacitor (48 µF instead of 32 µF): a firmer low end, less sag.
SLOW VIB	Bigger oscillator caps for a slower vibrato range.
FEEDBACK	STOCK (down): 820 ohms, clean and tight. 1K5 (middle): lighter feedback, thicker and more gradual breakup. OFF (up): none, raw and loose.
MAINS	The wall voltage, 100 to 128 V. Lower is softer and browner; higher is louder and tighter.
BIAS	The power tubes' bias. Higher runs the 6V6s hotter: fuller and earlier breakup. 5 is the usual setting.
HUM	Power-supply hum. 3 is a healthy amp; 0 is none.
MID	The fixed mid resistor in the tone stack made variable (a common mod). 5 is stock.

Control	What it does
The tubes	Click a tube to swap it: rectifier GZ34 (stock) or 5U4GB (more sag); power tubes 6V6GT (stock) or 6L6GC (more headroom, a bigger, tighter low end); phase inverter 12AT7 (stock) or 12AX7 (earlier breakup); the Vibrato channel's preamp tube 7025 (stock), 12AY7 or 12AT7 (less gain, more headroom).

SPEAKERS

Verb 65 comes with three 12-inch speakers: the stock light ceramic Ox 12K, the heavier 12-N with more headroom and a tighter low end, and the 12-Hemp, a 50 W hemp-cone ceramic speaker with a warm, smooth, woody top.

SECTION 15

Liverpool



Liverpool.

An October 1963 British "top boost" 2x12 combo: about 30 watts from four EL84s in a cathode-biased power amp with no negative feedback, a GZ34 rectifier and three channels, Vib-Trem, Normal and Brilliant, each with a high and a low input. The Brilliant channel's top-boost stage, with its own TREBLE and BASS, is the classic chime.

Control	What it does
Jacks	Two per channel. The top row are the high inputs; the bottom row are the low inputs, which go through a divider of two 68k resistors: about 6 dB less and a lower input impedance, for hot pickups.
JUMPER	A short cable from one channel's low input to the next channel's high input, so two channels play at once. Click once for Normal + Brilliant, again for Brilliant + Vib-Trem, again to take it out.
Speed	The Vib-Trem rate.
Switch	Vibrato (the pitch wavers) or tremolo (the volume pulses). The effect is switched on with the VIB-TREM footswitch on the back.
Volume: Vib-Trem, Normal, Brilliant	Each channel's level. Normal is one plain, warm gain stage; Brilliant adds the top-boost stage.
Treble, Bass	The Brilliant channel's tone controls.
Tone	The cut control: a treble cut after the preamp, for all three channels. Turned up, it takes the edge off.

Control	What it does
MAINS, SELECTOR	Mains on or off. The SELECTOR is the transformer tap the 240 V mains goes to: 245 is a touch cool, 225 hot, 205 very hot. 160 and 115 are for other mains: on 240 V they blow the fuse, as on the real amp, until you move it back.

The rear panel



Click REAR PANEL to turn the amp around.

Control	What it does
VIB-TREM footswitch	Vib-Trem on or off.
TOP BOOST HOT / COOL	COOL (stock) grounds the far end of the BASS pot, as the real amp does; HOT lifts it. It only matters on the Brilliant channel with BASS well up (past about 7): there HOT fills in the mid scoop and brings back the top.
NORMAL BRIGHT	A 220 pF across the Normal channel's volume, as on later amps: more sparkle at lower volume.
TOP BOOST HT	The supply to the top-boost stage. 230 V (stock here) is the 1961–63 factory drawing's: less headroom, so it adds grit sooner. 320 V is the 1965 drawing's: a little cleaner and punchier when you dig in.
TREM VOICE	Which side of the vib-trem bridge the switch grounds. LATE (1964 on) keeps the fuller side; EARLY is thinner and choppier.
RECTIFIER	GZ34 (stock: a little sag and bloom) or SILICON (no sag: tighter, louder, more punch).
VOICING	The early-'60s capacitor sets: NORMAL (stock), BASS (warmer) or TREBLE (brighter and leaner).
CATHODE	The power tubes' shared resistor: 50 ohms (stock, 1963 on: hotter, more output and grind), 68, or 82 (the earlier amps: cooler, cleaner, more headroom).

Control	What it does
HUM	Power-supply hum. 3 is a healthy amp; 0 is none.
VIB DEPTH	The real amp's internal preset: how far the pitch swings on VIBRATO.
RIPPLE	How much of the power supply's 120 Hz ripple reaches the power tubes. Played hard, it rides on every note as a growl just above and below it. 2 (the default) is almost none; 10 is all of it.

IT BREAKS UP EARLY, ON PURPOSE

With no negative feedback and four cathode-biased EL84s, this amp compresses and breaks up early, and the Vib-Trem channel, with its extra valve, is a little quieter and grittier than the other two, as on the real amp. For more headroom: CATHODE 82, the SILICON rectifier and TOP BOOST HT 320 V. Liverpool has no reverb of its own; switch the reverb unit IN on the TANK page for one in front of it.

SECTION 16

Sonoma 100



Sonoma 100.

A Northern California boutique single-channel reverb head: 100 or 50 watts from four 6L6s, with its ported 2x12. Huge, three-dimensional cleans with a lot of headroom, and a smooth, vocal drive when you bring up GAIN and MASTER.

Control	What it does
FET, FET GAIN	The FET booster in front of the first tube. Noon is unity; below noon it cuts level and lows, above it pushes the preamp harder.
BRIGHT, TREBLE	More sparkle, strongest with GAIN low; and the treble control.
MID, MIDDLE	A fuller, louder midrange (MID changes how the treble control feeds the tone stack, as on the amp); and the middle control.
DEEP, BASS	More low end; and the bass control.
EQ1 / EQ2	EQ1 (down): lower gain, more headroom, a leaner low end. EQ2 (up): more gain, still plenty of clean headroom, a full, balanced response. Most players use EQ2.
GAIN	The preamp's drive into the second stage.
GAIN STRUCTURE	CLASSIC (up): the amp's classic voicing. HOT (middle): the most gain. VINTAGE (down): a little less gain, older and rounder.
MASTER	The four 6L6s start to work past about halfway.
BYPASS	Takes the tone controls out, for a little more gain and a more open sound. BRIGHT, MID and DEEP still work.
SEND, RETURN	How hard the amp drives its reverb tank, and how much comes back.

Control	What it does
CONTOUR	A wide sweep, flat at noon. Counter-clockwise is darker and fuller; clockwise leaner and brighter.
STANDBY	Silent, and the ON lamp goes out.

The rear panel



Click REAR PANEL to turn the amp around.

Control	What it does
50 / 100 W	100 W: all four 6L6s. 50 W: two of them, earlier breakup and a looser feel.
MAINS	The wall voltage, 100 to 128 V.
BIAS	Higher runs the 6L6s hotter: fuller and earlier breakup. 5 is stock.
HUM	Power-supply hum. 3 is stock; 0 is none.

SECTION 17

The Capture head



The Capture head.

The Capture head plays neural amp model captures: .nam files, made with the free, open-source Neural Amp Modeler and shared by players and studios in their thousands. Load a capture of any amp, or of your own, and it plays through the same pedals, TANK, cabinets and studio rack as the other amps.

Control	What it does
LOAD, CLEAR	Load a .nam file, or remove it. The capture is saved inside your project and presets, so it opens on another computer too.
FULL / LITE	FULL plays the capture as it was made. LITE runs a lighter version of it, for less CPU (only captures made to offer both have it).
Input	The level into the capture, -18 to +18 dB. Captures react to how hard they're hit, like the amp they came from.
Bass, Middle, Treble, Presence	A passive-style EQ after the capture.
Reverb	The reverb unit's MIX, as on Tweed 59. Switch the unit IN on the TANK page.
Output	The capture's level, -24 to +12 dB. Captures that store their loudness are all brought to the same level when they load.

CABINET

Most captures people share are a whole rig, cabinet and mic included, so the Capture head starts with NO CABINET. If your capture is the amp alone, choose a cabinet on the studio strip.

WHERE CAPTURES COME FROM

Captures are the work of whoever made them, and are shared under their own terms. Check those before you use one in a commercial release.

SECTION 18

The TANK page: spring reverb



Press TANK: Verb 65's reverb.

Every amp's spring reverb lives on the TANK page, as the same panel. On Crumble, Hot Toddy, Boutique 20, Verb 65 and Sonoma 100 it's the amp's own built-in reverb. On Tweed 59, Liverpool and Capture it's a separate early-'60s three-tube reverb unit sitting between your pedals and the amp's input, exactly as people used them; it adds MIX, and the amp's front-panel REVERB knob (where it has one) is the same control. The springs are modelled as physical objects, so they ring, splash and drip like real ones, and every tank and decay time has its own sound.

Control	What it does
Dwell	How hard the springs are driven. Low is a soft halo; high is a dripping, splashy surf reverb. Near the top the driver itself breaks up.
Mix / Reverb	How much reverb you hear.
Tone	Brightness of the reverb (not the dry signal).
Drip	How strongly each pick attack sets the springs chirping. 3.5 is the tank as it is; lower smooths attacks into the wash, higher makes every attack drip.
Spring type	LONG 2 (the classic 16" tank, two springs: the longest, splashiest decay), LONG 3 (denser and smoother), SHORT 2 (a 9" tank: tighter, quicker echoes) and SHORT 3 (compact and dense).
Decay	SHORT (about 1.6 s), MEDIUM (about 2.4 s) or LONG (about 3.4 s).
Driver	OP-AMP (a solid-state driver: clean and even until Dwell runs it out of headroom), 6K6, 6V6 or 12AT7. Each amp starts on its own driver.
KICK	Bumps the tank, as if you'd knocked the cabinet.
IN / OUT	Takes the reverb out without moving your settings.

Switching drivers fades the reverb out and back in, and every driver is level-matched to the amp's own at moderate Dwell, so you can compare them fairly. With Dual Amp on, each amp's reverb has its own panel, one under the other.

SECTION 19

Dual Amp



Two amps, each with its own reverb, cabinet, mic, pan and level.

Press DUAL AMP to add a second, completely independent amp, stacked under the first and labelled AMP 2. It can be any amp: a Liverpool on the left and a Verb 65 on the right, or two different captures. The pedalboard feeds both.

- On the studio strip, the cabinet section splits into one per amp, each with its own cabinet, back, LOCK, MIC, DIST, mic type, PAN and LEVEL.
- LEVEL (-24 to +6 dB) balances the two amps without changing how either one breaks up.
- Every control on Amp 2, front and rear, is independent of Amp 1.
- When both amps are on, each is turned down 3 dB, so switching the second amp in doesn't jump in level.
- Dual Amp uses about twice the processing of one amp.

SECTION 20

The studio strip



The studio strip, with the input meter on the left and the output meter on the right.

Control	Range	What it does
QUALITY	Normal, HQ, HQ Bounce	How much the amps and pedals are oversampled.
LEVEL meter (left)		How hard your guitar is hitting the pedals and amp. Play your hardest and aim for the green lamps; the top lamp warns when your interface itself is clipping.
Input	-12 to +12 dB	Trims your guitar level before the pedals and amp.
Gate	Off, -90 to -30 dB	Noise gate before the amp.
Cabinet	20 cabinets + User IR + No Cabinet	The menu: every amp's cabinets, grouped by amp.
OPEN / CLOSED BACK		The cabinet's back. Closed is fuller, with tighter lows and a box resonance.
LOCK		Keeps this cabinet when you change amps.
Mic	Cap to edge	Where the close mic points: brightest at the dust cap, darker and smoother toward the edge.
Dist	0.5" to 24"	How far the mic sits from the grille.
Mic type	DYN 1, DYN 2, DYN 3, RIBBON, LD COND	Which microphone is on the speaker.
Pan	Left to right	Where each amp sits in the stereo field.
Level	-24 to +6 dB	Dual Amp only: each amp's level.
Room Size / Room Mix	0–100%	A room around the amp, from a small booth to a big live room.
Room Cut	Off, 21–600 Hz	A low cut on the room sound only; the close-miked amp isn't touched.
Output	-24 to +12 dB	Final level into your recording app.
LEVEL meter (right)		What Amps sends to your track: the very last thing in the chain. See below.
BYPASS	on / off	Takes the input trim, gate, cabinet, room and output out of the chain.

Control	Range	What it does
EQ	open / close	Opens the Program EQ.

The output meter

The LEVEL meter at the right end of the strip shows the peak level of exactly what Amps sends to your recording app, after OUTPUT, the Program EQ, BOZEMAN and everything else.

Lamps	Level (peak)	Meaning
Warm white	below -24 dBFS	Quiet.
Green	-24 to -9 dBFS	A healthy level for recording and mixing.
Yellow	-6, -3, -1 dBFS	Loud: fine for peaks, but you're close to the top.
Red	-0.1 dBFS	The channel is about to clip. It holds for 2 seconds so you can't miss it. Turn OUTPUT down.

MATCHING AMPS

Different amps and settings can be very different in loudness, just like real ones. When you switch amps or presets, glance at the output meter and use OUTPUT, not the amp's own volume, to keep your track out of the red.

SECTION 21

Cabinets, mics and your own impulse responses

Each speaker is a physical model. Its electrical load (its resonance, voice-coil inductance, and the way it heats up and compresses when driven hard) is part of the amp's circuit, so the amp itself reacts differently to each one. Past its clean travel, the cone's motor loses grip, so big low notes compress at high volume as on a real speaker. Its cone break-up, voiced from the makers' published response curves, and the cabinet come after it.

Group	Cabinets
Crumble & Hot Toddy	1x12 Open, 1x12 Combo, 2x12 Open (12L), 2x12 Open (65W), 4x12 Closed
Boutique 20	Type-A 50, Classic 65, Black Label 12
Tweed 59	Alnico 12-R, Alnico 12-Q, Cobalt 12
Sonoma 100	2x12 Ported
Verb 65	Ox 12K 1x12, 12-N 1x12, 12-Hemp 1x12
Liverpool	Cobalt 12 2x12, Silver 12 2x12, Ceramic 25 2x12
Your own	User IR, No Cabinet

The close mic

Mic type	In the style of	Sound
DYN 1	The all-round close dynamic	Balanced and direct.
DYN 2	The classic small-grille stage dynamic	Lean lows, a forward presence peak around 5–6 kHz, falling off past 9 kHz.
DYN 3	The large-diaphragm broadcast dynamic	Fuller low mids, a broad presence lift around 4–5 kHz, a smoother top.
RIBBON	A figure-8 studio ribbon	Big close-up bass, warm mids, a soft top that rolls off gently from about 5 kHz.
LD COND	The large-diaphragm studio condenser	Flat and open, a gentle lift around 8–10 kHz, the most top end.

Each type is level-matched at 1 kHz, so switching mics changes the tone, not the volume. At 1 inch (the default) the mic is where the amps were voiced. Pull it back and you lose the close-up bass a directional mic picks up near the cone: at 6 inches the lows around 80–100 Hz drop about 3 dB, at 12 inches about 8–9 dB. On open-back cabinets the sound from the back of the speaker also comes round the box and thins the lows a little more.

Loading an impulse response

1	Choose USER IR from the cabinet menu. A LOAD IR… button appears.
2	Click it and choose a WAV or AIFF cabinet impulse response (up to 1 second long).
3	The file name appears on the panel. Click the clear button next to it to unload the file.

- Impulse responses are level-matched and add no delay, and are saved inside your project and presets.
- The amp sends its true speaker-terminal signal to your IR. With no file loaded, USER IR passes the raw amp signal with no cabinet, for your own loader after Amps.

SECTION 22

The Program EQ



Click EQ on the studio strip to open the Program EQ.

A broad, musical equaliser in the style of the classic passive tube program equalisers, near the very end of the chain. Click EQ on the studio strip to open it and IN to switch it on.

Section	Control	Range (default)	What it does
Low	Low Freq	20, 30, 60, 100 Hz (30)	The low frequency for both Boost and Atten.
	Boost	0–10 (0)	A broad shelf boost of the lows, up to about 13.5 dB.
	Atten	0–10 (0)	A cut just above the boost, up to about 17.5 dB, as on the original hardware.
High boost	High Freq	3–16 kHz (10 kHz)	Centre of the high boost.
	Boost / Bandwidth	0–10 (0 / 5)	How much the highs are lifted, and how broadly.
High atten	Atten Sel / Atten	5, 10, 20 kHz / 0–10	Frequency and depth of the high shelf cut.

THE CLASSIC LOW-END TRICK

Turn up Boost and Atten together at 60 or 100 Hz: the boost lifts the deep lows while the cut just above clears out mud.

SECTION 23

The pedalboard



The pedalboard: the strobe tuner and six pedal slots.

Six pedal slots sit between the tuner and the amp (or its reverb unit), wired left to right. Any pedal can go in any slot. Click a pedal's footswitch to switch it on; its LED lights. Drag a knob to turn it, and double-click to reset it.

The strobe tuner

Always first on the board. Click its footswitch to tune; the output is muted while it's on. The strobe stripes drift left when you're flat, right when you're sharp, and stand still (and turn green) when you're in tune. CAL sets the reference from A = 430 to 450 Hz.

Choosing and moving pedals

Click the menu under a slot and pick a pedal; the menu is grouped by type with a short description of each. Drag a pedal by its body to move it; it keeps its settings. Echoes and Spool have a SYNC button that locks their time to your project's tempo.

SECTION 24

Pedal guide

Knob values are 0–10 like the real pedals.

Pedal	Style	Controls	What it's for
Lift	Clean boost in the style of a tape-echo preamp, component-modelled	Boost, STOCK / UNITY / VINTAGE	Pushes the amp harder and adds a little sparkle. STOCK is the factory setting; UNITY turns it down to unity at minimum; VINTAGE also rolls off the extra treble.
Halo	Transparent overdrive	Gain, Treble, Output	Fat clean boost to smooth, open overdrive.
Bobby	Two-stage transparent overdrive, component-modelled	Volume, Gain, Bass, Treble, ASYM / SYM / COMP	Open, amp-like drive that keeps your guitar's voice. Bass and Treble cut as you turn them up, as on the original. New.
Minotaur	Germanium-diode overdrive in the style of the gold boutique classic, component-modelled	Gain, Treble, Output	Warm, mid-forward drive with some clean always underneath.
Midhump	Mid-hump overdrive in the style of the green '80s classic, component-modelled	Drive, Tone, Level	In front of a driven amp: Drive low, Level high.
Bayou	Blues overdrive in the style of the blue amp-in-a-box pedals	Level, Tone, Gain	Amp-like breakup that cleans up with your guitar's volume.
Vermin	Op-amp distortion in the style of the black '80s classic, component-modelled	Dist, Filter, Volume	Gritty to thick, compressed distortion.
Sizzle	Two-transistor fuzz in the style of the round '60s fuzz, component-modelled	Fuzz, Volume, SILICON	Splattery to thick, saturated sustain. Germanium transistors, or silicon with SILICON on.
Squeeze	Optical compressor	Squeeze, Gain, Mix, LIMIT	Even out picking, add sustain.
Cluck	Squash compressor	Output, Sens	Snappy attack, then the squish and long sustain.
Bloom	Auto volume swell	Sens, Attack, Mix	Fades each note in like a volume pedal.
Sweep	Envelope filter	Cutoff, Reso, Env, Drive, 4-POLE	Quack, auto-wah and synth tones.
Fonkelope	Transistor-ladder lowpass envelope filter in the style of the classic synth-maker's pedal, component-modelled	Drive, Cutoff, Reso, Amount, Mix, 4-POLE, FAST / SMOOTH	Deep, rubbery envelope filtering. Set Drive so your playing lights the LEVEL light yellow. New.
Contour	10-band graphic EQ	Ten faders (±12 dB), Level	Shape the guitar before the amp.

Pedal	Style	Controls	What it's for
Shimmy	Analog-style chorus	Rate, Depth, Mix	Shimmering cleans, wide leads.
Swirl	Four-stage phaser	Speed, SCRIPT	The swirling swoosh on cleans and funk.
Throb	Photocell vibe	Speed, Intens, Volume, VIBRATO	The lopsided, throbbing pulse.
Wobble	Tremolo	Rate, Depth, Shape	Vintage pulse to stuttering chop.
Oktave	Polyphonic octave down	Direct, Oct 1, Oct 2	One and two octaves below, tracking chords.
Echoes	Delay with darkening repeats	Time, Repeats, Mix, Filter, SYNC	Slapback, rhythmic delays, ambient trails.
Spool	Tape echo	Time, Repeats, Mix, Wow, SYNC	Warm, smeared repeats; self-oscillates near the top.

COMPONENT-MODELLED PEDALS

Lift, Bobby, Minotaur, Midhump, Vermin, Sizzle and Fonkelope are built from the original pedals' schematics and parts lists and solved part by part: every resistor, capacitor, diode, transistor and op-amp. They clean up with your guitar's volume and react to your pick the way the real ones do. Sessions that used the earlier Lift, Minotaur, Midhump, Vermin or Sizzle open with these in their place; give them a listen, as they sound closer to the originals than before.

SECTION 25

The opto leveler



Press COMP: the opto leveler.

A leveling amplifier in the style of the vintage optical tube compressors. Press COMP to see it. It's out by default.

Control	What it does
IN / OUT	The toggle at the left switches the leveler in.
METER	GR shows gain reduction; OUT shows output level.
Peak Reduction	How much compression.
Gain	Make-up gain through the tube output stage (-12 to +24 dB).
LIMIT / COMP	Comp is gentle, roughly 3:1. Limit is firmer, about 12:1.
HF Emphasis	Makes the leveler react more to treble, taming bright pick attack.
Mix	Blends compressed and uncompressed sound (parallel compression).

About 10 ms attack, a quick first release, then a slow, program-dependent tail: the more it works, the longer it takes to let go.

SECTION 26

The SD-2 studio delay



Press DELAY: the SD-2.

A stereo delay in a rack unit, after the opto leveler. Press DELAY to see it.

Control	What it does
IN / OUT	The toggle at the left switches the SD-2 in.
Style	Digital, Tape, Analog or Diffuse.
Routing	Stereo, Ping-Pong or Dual.
Time L / Time R	1 ms to 2 s each, or note values with SYNC.
Feedback	Number of repeats, up to near-infinite.
Low Cut / High Cut	Filters inside the feedback loop.
Mod Rate / Mod Depth	Gentle pitch movement on the repeats.
Drive	Saturates the repeats.
Duck	Turns the repeats down while you play.
Width / Mix	Stereo width, and dry/delay blend.

SECTION 27

The SV-1 studio reverb



Press VERB: the SV-1.

A stereo studio reverb for big, lush spaces, after the SD-2. Press VERB to see it. It starts switched out.

Control	What it does
Pre-Delay, Size, Decay	Gap before the reverb, size of the space (0.2–20 s decay).
Diffusion, Damping	Density, and how fast the highs die away.
Low Cut, High Cut	Keep the reverb out of the low end; warm the top.
Mod Rate, Mod Depth	Gentle movement inside the tail.
Width, Mix	Stereo width; dry/reverb balance.
IN / OUT	The toggle at the left switches the SV-1 in.
Algorithm	Hall, Plate, Chamber or Shimmer (an octave-up halo, its tail capped at about 7 s).

SECTION 28

BOZEMAN dual reverb



Engine A on top, engine B below.

Two complete reverb engines, A and B, each able to run any of twelve types: Room, Hall, Plate, Spring, Swell, Bloom, Cloud, Chorale, Shimmer, Magneto, Nonlinear and Reflections. It sits after the SV-1 and before the Program EQ, and it's off when you first open Amps.

Control	What it does
ON	Switches BOZEMAN in. Switch it off and the tail rings out naturally.
ROUTING	Parallel: A and B each hear the guitar, and you hear both. Series: A feeds B, and you hear B only.
HOLD	Infinite keeps the tail going and building; Freeze holds it and stops listening.
TEMPO SYNC	Pre-Delay (and Magneto's echo time) follows your project's tempo.
MIX / B ON	Dry/BOZEMAN balance; switches engine B on.
Each engine	Decay, Pre-Delay, Tone, Mod, two type knobs, Level and Pan.

SECTION 29

MIDI Learn

Any control in Amps can follow a knob, fader, switch or expression pedal on a MIDI controller: amp knobs, the AMP menu, the cabinet menu, pedal footswitches, the tuner, studio strip, rack units, BOZEMAN and the rear panels.

Map a control

1	Connect your MIDI controller (USB or Bluetooth). In the Amps app, tick it under Options › Audio/MIDI Settings.
2	Right-click the control (or Control-click) and choose **MIDI Learn**. An amber frame pulses around it and a LEARNING bar appears at the top of the window.
3	Move the knob, switch or pedal on your controller. Done. Click the LEARNING bar to stop without mapping anything.

Menus and buttons that pick one of several choices, like the AMP menu or DECAY on the TANK page, step through their choices as you move the controller.

The right-click menu

Item	What it does
MIDI Learn / MIDI Learn again	Starts learning, or replaces the controller with a new one.
Moved by CC…	Shows which controller and MIDI channel move it.
Reverse it	Controller up turns the control down.
Pedal range	Turn the control to where the pedal's heel should land and choose **Set pedal low point here**; turn it to the toe position and choose **Set pedal high point here**. **Reset range** returns to the full sweep.
Forget MIDI	Removes the mapping (and its range).
Forget all MIDI mappings	Clears every mapping on this instance.
MIDI controller input	In a recording app: which MIDI controller Amps listens to, or all of them.

- Each instance of Amps keeps its own mappings in your project. A new instance starts with the mappings you made last. Presets never carry or change your mappings.
- In a recording app, Amps listens to your controller directly, so it works on an ordinary audio track. Your recording app's own controller mapping (in Logic, Learn Assignment, Command-L) works too; use one or the other for each control, not both.

SECTION 30

Factory presets

Open the preset menu at the right of the module buttons. Each factory preset is named after its amp. Presets you save there are shared with Logic's own preset menu; the preset menu also has **Show Presets Folder** and **Open-Source Notices…**.

Amp	Presets
Crumble	Crumble Default, Steak & Potatoes, Americana Anna, Use Your Volume Knob, Wong Way, Ford Focus, Dueling Drooling, Jazz Box Clean, Singing Lead, Funk Quack, Country Chicken Pickin', Ambient Swells, Octave Riff, Dirt On Your Hands, rog 1, v2, something
Hot Toddy	Hot Toddy Default, Clean Sparkle, Edge of Breakup, Drive Rhythm, More Drive Lead, Surf Drip, Dual: Clean Left, Drive Right, Jazz Clean, Blues Breakup, Country Chicken Pickin', Ambient Swells
Boutique 20	Texas Clean, Texas Lead, Sparkle Clean (Headroom), Glassy Jazz Clean, Edge of Breakup (PAB), Roadhouse Crunch, Smooth Singing Lead, Big Lead (OD + PAB), Closed Back, Big Room, Clean + Lead (Dual Amp)
Tweed 59	Chewy We're Home, Ft Worth, Chewy, Too Tweeds, Beautiful Dream, Beautiful Dream Spring, Chewy (mine), Chewy (first version), Double Trouble, Fuzzy Was He?, Let's Dual, Splitsville, Tame the Bridge, Too Tweeds (mine), Tweed 59 Default (mine)
Verb 65	Clean Machine (the default), Verb 65 Clean, Edge of Breakup, Surf Wet, Chicken Pickin', Swamp Vibrato, Cranked, Normal Channel Jazz, Pedal Platform, Late '60s Sag, Light Feedback
Liverpool	Liverpool Default, Chime, Jumpered Jangle, Top Boost Hot, Cranked, Normal Channel Warmth, Vibrato Shimmer, Tremolo Pulse, Silver Alnico, Ceramic Bark, Early Cool Cathode, Spring Unit Wash
Sonoma 100	Sonoma Slow Dance, Sonoma Clean, Edge of Breakup, FET Lead, Vintage Sparkle, Humbucker Clean, Deep & Wet, Tone Bypass Push, 50 W Cranked

SECTION 31

Tips and troubleshooting

If you hear…	Try this
No sound in the Amps app	Check the GUITAR IN menu and Options › Audio/MIDI Settings: the right interface and your guitar's input, and Mute audio input unticked. If macOS blocked the input, allow Amps in System Settings › Privacy & Security › Microphone.
No sound	Check the tuner is off, the amp isn't on Standby or switched off (Verb 65's POWER, Liverpool's MAINS), a jack is plugged in, and the channel's volume is up. On Liverpool, check the SELECTOR is on 245, 225 or 205. With USER IR selected, check the file loaded.
The Capture head is silent	Load a .nam file with LOAD.
The output meter's red lamp lights	Turn OUTPUT down on the studio strip.
One amp is much louder than another	That's the amps. Use OUTPUT, or LEVEL in Dual Amp, to match them by ear and by the output meter.
Too much low end	Pull DIST back to 4–6 inches, use LOW ATTEN at 60 Hz, try DYN 2, or raise ROOM CUT for the room.
The reverb knob does nothing on Tweed 59, Liverpool or Capture	The reverb unit must be switched IN on the TANK page.
A growl under hard-played notes on Liverpool	Turn RIPPLE down on the rear panel.
Too much hum	Turn HUM down on the rear panel; 0 is silent.
Crackles	Raise your buffer one step or switch from HQ to HQ BOUNCE. Dual Amp uses about twice the processing.
A delay between picking and hearing	Lower your recording app's buffer size, and play on NORMAL or HQ BOUNCE.
A MIDI controller doesn't move anything	Right-click a control and check MIDI controller input, or in the app tick the controller under Options › Audio/MIDI Settings.

SECTION 32

Specifications

Item	Value
Formats	AU and VST3 effect, and a stand-alone app; universal binary (Apple silicon and Intel)
Channels	Mono or stereo in (summed to mono, like a guitar amp); stereo out
Processing	Component-level circuit models; part-by-part amps at 2x oversampling (4x in HQ), Crumble, Hot Toddy and the pedals at 4x (up to 16x in HQ) with minimum-phase, low-latency filters
Amps	Crumble, Hot Toddy, Boutique 20, Tweed 59, Verb 65, Liverpool, Sonoma 100, and the Capture head for .nam captures
Reverb	Physically modelled spring tanks for every amp: four tanks, three decay times, four drivers
Cabinets	Twenty, from every amp, each usable behind any amp, open or closed back, with five mic types, mic position and distance; or User IR (WAV/AIFF up to 1 s, saved with the project)
Pedals	Strobe tuner plus six slots, drag to reorder; twenty-one pedals
Studio	Input and output meters, input, gate, room with low cut, output, Program EQ, opto leveler, SD-2 delay, SV-1 reverb, BOZEMAN dual reverb, Dual Amp with level
MIDI	MIDI Learn on every control, with reverse and pedal range; saved with each project
Presets	Eighty-four factory presets (Verb 65: Clean Machine is the default); your own, shared with Logic
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 33

Open-source software

Amps uses the following open-source software and fonts, each the work of its own authors, under the licence shown. The full licence texts are in the preset menu under **Open-Source Notices…**, and in the file ThirdPartyNotices.txt inside the plug-in.

Software	Used for	Licence
NeuralAmpModelerCore, © 2023 Steven Atkinson	Playing .nam captures in the Capture head	MIT
JSON for Modern C++, © 2013–2025 Niels Lohmann	Reading .nam files	MIT
VST 3 SDK, © 2025 Steinberg Media Technologies GmbH	The VST3 version of the plug-in	MIT
Eigen	Linear algebra for the captures; used unmodified, source at gitlab.com/libeigen/eigen	Mozilla Public License 2.0
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SECTION 34

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