

VINTAGER

AC112

User's Manual

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ENGLISH



www.behringer.com



IMPORTANT SAFETY INSTRUCTIONS



CAUTION: To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside; refer servicing to qualified personnel.

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing and no objects filled with liquids, such as vases, shall be placed on the apparatus.



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



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

DETAILED 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) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.



- 13) Unplug this apparatus during lightning storms or when unused for long periods of time.
- 14) Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- 15) **CAUTION** - These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions unless you are qualified to do so.

FOREWORD

Dear Customer,

Welcome to the team of VINTAGER users and thank you very much for expressing your confidence in BEHRINGER products by purchasing the AC112.

It is one of my most pleasant tasks to write this letter to you, because it is the culmination of many months of hard work delivered by our engineering team to reach a very ambitious goal: To present you with a really out-of-the-ordinary vintage guitar workstation.

What remains indispensable on the stage is the musical expression a good amplifier must reproduce with full detail. For this reason, we did not simply install a triode stage in a solid-state amplifier, but implemented the proven UTC circuitry from our studio processors. Thus, we achieved a particularly musical compression effect, open sound and gradual shift to the upper harmonics spectrum, which could be produced before by pure-tube amplifiers only. So, your playing dynamics and personal sound will not be confined in the amplifier but will be reproduced and inspired even further. In particular, we made sure that the AC112 will give you lots of fun with its intuitive user interface, so that you can focus entirely on playing your guitar.

The task to design the VINTAGER certainly meant a great deal of responsibility, which we assumed by focusing on you, the discerning user and musician. It also meant a lot of work and night shifts to accomplish this goal. But it was fun, too. Developing a product usually brings a lot of people together, and what a great feeling it is when everybody who participated in such a project can be proud of what we've achieved.

It is our philosophy to share our joy with you, because you are the most important member of the BEHRINGER family. With your highly competent suggestions for new products you've greatly contributed to shaping our company and making it successful. In return, we guarantee you uncompromising quality as well as excellent technical and audio properties at an extremely favorable price. All of this will enable you to fully unfold your creativity without being hampered by budget constraints.

We are often asked how we can make it possible to produce such high-grade devices at such unbelievably low prices. The answer is quite simple: it's you, our customers! Many satisfied customers, mean large sales volumes enabling us to get better conditions of purchase for components, etc. Isn't it only fair to pass this benefit back to you? Because we know that your success is our success too!

I would like to thank the following people, whose help on "Project VINTAGER" has made it all possible:

- ▲ The existing users of BEHRINGER equipment, whose comments and suggestions have made them the most important members of the BEHRINGER design team,
- ▲ Jan, whose passionate work has made the VINTAGER a revolutionary vintage guitar workstation,
- ▲ Thorsten who designed this marvelous manual,
- ▲ Volker and C.W. for the fine mechanics,
- ▲ and all the others, who have made very personal contributions.

My friends, it's been worth the trouble!

Thank you very much,



Uli Behringer

VINTAGER

Ultra-flexible 60 Watt Guitar Workstation with Digital Multi-Effects Processor

- ▲ Powerful 60 Watt RMS Guitar Workstation with a hand-selected 12AX7 vacuum tube
- ▲ Authentic vintage design with ULTRATUBE circuitry for classic tube sound
- ▲ Original heavy duty 12" JENSEN® / BUGERA™ guitar speaker
- ▲ Two independent channels with separate volume controls, EQ and effects
- ▲ CLEAN channel delivers clean and slightly distorted sounds with smooth tube compression
- ▲ OVERDRIVE channel offers a broad range, from modern crunch to high-gain sounds
- ▲ Each channel has its classic 3-band EQ with excellent sound characteristics
- ▲ 24-bit stereo multi-effects processor with ultra-high resolution 24-bit AD/DA converters
- ▲ 31 original VIRTUALIZER/MODULIZER presets with world-class effects such as Reverb, Delay, Phaser, Chorus, Flanger, Pitch Shifter, Speaker Simulator, Rotary Speaker, Magic Drive, Compressor, Expander, Wah, Tube Emulator and various effect combinations
- ▲ 99 outstanding and easy-to-edit user presets
- ▲ Quasi-analog operation: three FX parameters per preset can be edited with dedicated controls
- ▲ Adjustable AUX input for playback or other line-level signals (e.g. CD player, drum computer, etc.)
- ▲ Frequency-corrected stereo line output for recording and live applications
- ▲ Insert facility for external effects devices (stomp boxes, wah-wah pedals, etc.)
- ▲ Channel select and effect bypass footswitch FS112 included
- ▲ Complete MIDI implementation for channel and effect selection as well as real time control
- ▲ Master volume control and frequency-corrected stereo headphones output
- ▲ Extremely rugged construction ensures long life, even under the most demanding conditions
- ▲ Robust power supply ensures excellent transient response
- ▲ Conceived and designed by BEHRINGER Germany. Made in China

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WARNING!



It should be pointed out, that extreme output volumes may damage your ears and/or your headphones. Turn down all LEVEL controls before you switch on the unit. Always pay attention to an appropriate volume.

1. INTRODUCTION

Thank you very much for expressing your confidence in BEHRINGER products by purchasing the VINTAGER AC112. With the VINTAGER, you have acquired a modern guitar workstation that sets new standards in guitar amp engineering. When developing the AC112, our top objective was to reproduce the authentic sound of classical guitar amps as perfectly as we could and combine it with latest DSP technology – while focusing on a user interface that can be operated intuitively.

BEHRINGER is an audio engineering company that has been successfully developing products for studio and live applications for many years now. Our range of products includes microphones and a variety of 19" devices (compressors, enhancers, gates, tube processors, headphone amps, digital effects devices, DI boxes, etc.) as well as various monitoring and P.A. speakers plus professional live and recording consoles. The name of BEHRINGER stands for no-compromise quality, fully-featured products and exemplary service – even years after purchase – as well as sensationally low prices, which allow any ambitious music lovers to make their musical dreams come true.

We also set great store by flexibility, which has become a particularly important factor in the music business over the past few years. Modern guitarists need to offer a broad range of sounds, but should still be able to play in different kinds of applications at short notice: home recording, studio, live concerts. For this reason, it has always been our prime concern to give you a guitar workstation that offers you a complete set of functions, but can still be operated intuitively and quickly – no matter what kind of style you play.

Unfortunately, conventional guitar amps are often not fully designed and developed. Moreover, many manufacturers of traditional-style guitar amps are somewhat afraid of using state-of-the-art technology. The VINTAGER, on the other hand, is a pioneering guitar amp that has considerably more functions than any conventional 2-channel amp with a built-in spring reverb. Still, you can use the AC112 so that it mimics an excellently sounding 2-channel combo amp with an – admittedly – good spring reverb (except for that “shatter” sound when the amp gets knocked over). However, we recommend that you make yourself familiar with the VINTAGER in full detail, so that you know what each of the many functions does and be able to fully exploit the numerous effects and control options provided.

As technology advances, you've got to keep track of latest technological breakthroughs to avoid falling by the wayside. We, too, have continuously improved this amp and included many of your valuable suggestions. We have spared neither expense nor effort to test different types of circuitry and speakers until the results gave us complete satisfaction. After all, we really want to give you fully designed and developed products that meet your expectations in every respect. The VINTAGER shall be a useful tool for years to come, which is why we've equipped the effects modules of our Guitar Workstation with EPROMS that can be updated. In this way, we can keep working on new algorithms and considering your ideas and suggestions. The resulting software updates will be made available for free on the Internet, so as to ensure that your amp will never be outdated.

We've packed our entire experience into this latest generation of guitar amps. Many people contributed to this project of intense development: studio musicians, collectors of vintage guitar amps, music and guitar lovers alike. We even invited guitar amp tuning experts to help us develop an amplifier that gives you the best of all worlds:

- ▲ Sophisticated analog technology with a “feel factor” only analog technology can provide.
- ▲ ULTRATUBE circuitry for the perfect emulation of tube-specific nuances to make up for the drawbacks encountered in tube designs (noise, hum, etc.)
- ▲ Latest DSP technology to give you a broad range of modern high-gain and vintage-type effect sounds.
- ▲ Rugged and solid construction which even withstands roughest handling.
- ▲ Intuitive operation, so that you can focus your mind on what is most important to you: your music!



This manual first describes the terminology used, so that you can fully understand the VINTAGER and its functions. Please read the manual carefully and keep it for future reference.

1.1 Design concept

The philosophy behind BEHRINGER products guarantees a no-compromise circuit design and employs the best choice of components. The operational amplifiers used in the VINTAGER are exceptional: they boast extreme linearity and very low distortion characteristics. To complement this design, the choice of components include low-tolerance resistors and capacitors, high-quality potentiometers and several other stringently selected elements.

The VINTAGER uses SMD technology (Surface Mounted Device). These subminiature components adapted from aerospace technology allow for an extreme packing density to further improve the overall reliability.

The super-robust steel-plate enclosure of your VINTAGER, with its generously dimensioned power supply, ensures that your AC112 will never fail on the stage – even when the going gets tough. The enclosure is made of high-grade and non-polluting E1-MDF wood, which consists of multiple tongued/glued layers and is absolutely free of formaldehyde.

1.1.1 ULTRATUBE technology

The tube circuitry employed in the VINTAGER has evolved from our ULTRATUBE circuit that is used in our studio-quality tube devices. By overdriving the tube stage, this circuit produces additional upper harmonics and a gradual compression effect. Thanks to this compression your guitar sounds are improved in sustain and definition and make themselves heard. While processing the guitar signal the UTC processor (**Ultra Tube Circuitry**) largely eliminates the noise and hum typically encountered in conventional tube circuits and creates the actual tube effect without raising the noise floor. The specifically selected tube used in the VINTAGER is of the ECC83/12AX7 type and will give you a very special sound experience over many years to come.

1.2 Before you begin

Your BEHRINGER VINTAGER was carefully packed in the factory and the packaging is designed to protect the unit from rough handling. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage, which may have occurred during transit.

 **If the unit is damaged, please do not return it to BEHRINGER, but notify your dealer and the shipping company immediately, otherwise claims for damage or replacement may not be granted. Shipping claims must be made by the consignee.**

 **If the unit needs to be shipped, please always use the original packaging to avoid damage.**

 **Never let unsupervised children play with the VMX100 or with its packaging.**

 **Please dispose of all packaging materials in an environmentally-friendly fashion.**

Be sure that there is enough space around the unit for cooling and please do not place the VINTAGER on high temperature devices such as radiators etc. to avoid overheating.

 **Before you connect your VINTAGER to the mains, please make sure that your local voltage matches the voltage required by the unit!**

The mains connection of the VINTAGER is made by using the enclosed mains cable and a standard IEC receptacle. It meets all of the international safety certification requirements.

⚠ Please make sure that all your equipment is grounded at all times. For your own protection, you should never tamper with the grounding of the cable or the unit itself. The unit shall always be connected to a mains socket outlet with a protective earthing connection.

The MIDI connection (IN) is made over standardized DIN plug-in connectors. An optocoupler has been used for isolated data communications.

You will find additional information in chapter 5 "INSTALLATION".

1.3 Control elements

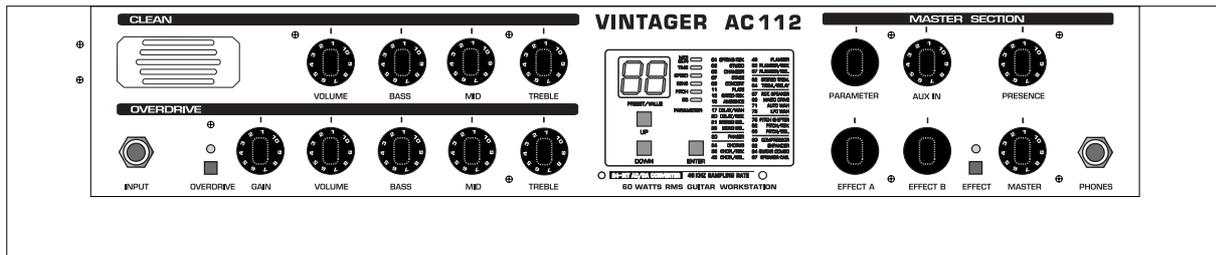


Fig. 1.1: The front panel of the VINTAGER

The BEHRINGER VINTAGER AC112 features 15 controls, five push-buttons and one 2-digit, 7-segment LED display on its front panel. Additionally, there are two 1/4" jacks for input and headphones.

1.3.1 Front panel

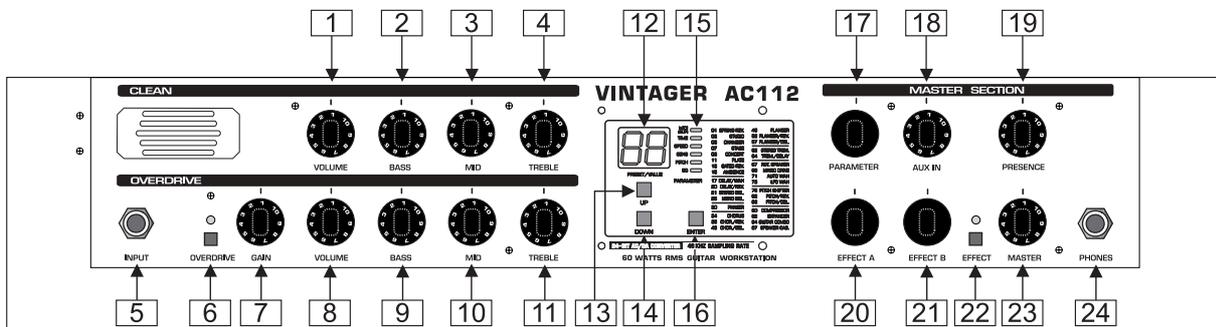


Fig. 1.2: The front panel control elements

- 1 The CLEAN channel's *VOLUME* control sets the volume for the clean channel.
- 2 The *BASS* control in the EQ section allows you to boost or cut the bass frequencies in the CLEAN channel.
- 3 With the *MID* control you can boost/cut the midrange frequencies in the CLEAN channel.
- 4 The *TREBLE* control adjusts the CLEAN channel's upper frequency range.

⚠ Please note that with all three EQ controls in the CLEAN channel set fully to the left, there will be no signal sent to the speaker, which is due to the classical and extremely efficient EQ circuit used in the VINTAGER.

- 5 *INPUT* is the VINTAGER's 1/4" jack input for your guitar. Use a commercial 1/4" jack mono cable (no DIY, better ask your specialized dealer), with good mechanical and electrical shielding, so as to avoid unpleasant surprises during rehearsals or concerts.
- 6 Press the *OVERDRIVE* button to select the CLEAN or OVERDRIVE channel. When OVERDRIVE is on, the corresponding LED lights up.

-
- 7** The *GAIN* control determines the degree of distortion in the OVERDRIVE channel.
 - 8** The *VOLUME* control sets the volume for the OVERDRIVE channel.
 -  **Use both VOLUME controls to optimize the volume ratio of the two channels, so that no volume differences can be heard when switching from one channel to the other. This setting is also effective on the level-dependent digital effects!**
 - 9** The *BASS* control in the EQ section allows you to boost/cut the bass frequencies in the OVERDRIVE channel.
 - 10** With the *MID* control you can boost/cut the midrange frequencies in the OVERDRIVE channel.
 - 11** The *TREBLE* control adjusts the OVERDRIVE channel's upper frequency range.
 - 12** The *DISPLAY* reads either the program number of the selected preset or the value of the parameter selected with the PARAMETER, EFFECT A or EFFECT B controls.
 - 13** With the *UP* button you can increment the program number of the built-in effects module. Keep the button pressed to scroll through the programs.
 - 14** The *DOWN* button allows you to decrement the program number.
 - 15** The *STATUS* LED's inform you about the type of parameter you can edit with the PARAMETER control (an exception being the MIDI LED).

▲ **MIDI:** This LED lights up when you press both UP and DOWN buttons for about two seconds. Subsequently, you can use these buttons to set up a MIDI channel for MIDI data reception (1 through 16, "ON" = Omni and "OF" = off, or "ON" = Omni and 1 through 16 plus one decimal point each = Store Enable mode, see chapter 3.2.1). Press the ENTER button to confirm your selection. The MIDI LED flashes as soon as MIDI data is being received.

 **The Store Enable mode (see chapter 3.2.1) allows you to store presets directly via MIDI. Please note that by sending MIDI control #18 values, any changes made to the currently active preset will be permanently stored.**

 **Whenever the multi-functional MIDI LED flashes and the unit is not in edit mode, this indicates that the DSP module's output level is close to distortion. In this case, you should turn down the VOLUME control a bit.**

▲ **TIME:** This LED lights up when you select a time-domain effect parameter (e.g. reverb or delay time).

▲ **SPEED:** This LED lights up for all modulation effects and indicates the LFO speed (low-frequency oscillator) or the speed parameter of compress/expander.

▲ **SENS:** This LED informs you that you can adjust the sensitivity of effects such as Auto-Wah, Expander, Compressor.

▲ **PITCH:** This LED lights up when you edit the pitch shifter, and shows the detune factor, either in semi-tones or cents.

▲ **EQ:** This LED lights up when you edit the parameters of a filter-based effect.

To the right of the status LED's you can find a chart that lists the various effect types as well as their initial program numbers. Use this list to quickly locate, edit and store the effect of your choice. The built-in effects module features 31 different effect groups and includes a total of 99 effect variations.

- 16** Use the *ENTER* button to confirm your program selection.

 **When the MIDI functions are inactive, one effect can be stored for each of the two channels on your VINTAGER, which allows for instance, to select a DELAY effect for the OVERDRIVE channel and assign a REVERB/CHORUS effect to the CLEAN channel. The corresponding program numbers will be stored with the channels and can be recalled using the footswitch or the front panel buttons. When MIDI is on, this assignment feature will be disabled, so that in this mode both channels and effects can be selected separately.**

- 17** The *PARAMETER* control allows you to edit an effect-specific parameter. Once selected with the PARAMETER control, its value is displayed and the corresponding LED lights up (see **15**).

- 18] The *AUX IN* control in the Master section determines the volume of the AUX signal fed in via the AUX IN jacks on the rear of the VINTAGER (e.g. drum computer, playback).
 - 19] The *PRESENCE* control in the Master section boosts/cuts the higher midrange frequencies in both channels.
 - 20] The *EFFECT A* control determines the ratio of original and effect signals. Depending on the preset selected, you can either control the ratio of original and **left-channel** effect signal, or of original and **first-effect** signal (combination effects). Some effects use this control to edit a second, effect-specific parameter.
 - 21] The *EFFECT B* control determines the mix of original and effect signals. Depending on the preset selected, you can either control the ratio of original to **right-channel** effect signal, or of original to **secondary-effect** signal (combination effects). Some effects use this control to edit a third, effect-specific parameter.
-  **When you start editing a preset, the decimal point in the 2-digit display starts flashing. Press the ENTER button for a while to overwrite the factory preset and save your own effect setting. To restore the factory presets, simply press and keep the ENTER button while you switch on your VINTAGER.**
- 22] Use the *EFFECT* button to activate/deactivate the selected effect.
 - 23] The *MASTER* control in the Master section determines the overall volume level of your VINTAGER.
 - 24] The 1/4" stereo jack allows you to monitor the VINTAGER's audio signal with a pair of commercially available headphones. Connecting the headphones will mute the built-in speaker.
-  **Since speakers can have quite an impact on the sound of a guitar amp, both the headphones and LINE OUT signals are frequency-corrected (Speaker Emulation). Without this frequency correction extreme treble frequencies would deteriorate the sound. You can still tap the unprocessed signal directly after the pre-amp (INSERT SEND jack), without interrupting the signal path in the amplifier (INSERT RETURN jack may not be used in this case). Starting with a certain volume level, low-impedance headphones may begin to produce distortion. In such a case, please reduce the volume by turning down the VOLUME controls.**

1.3.2 Rear panel

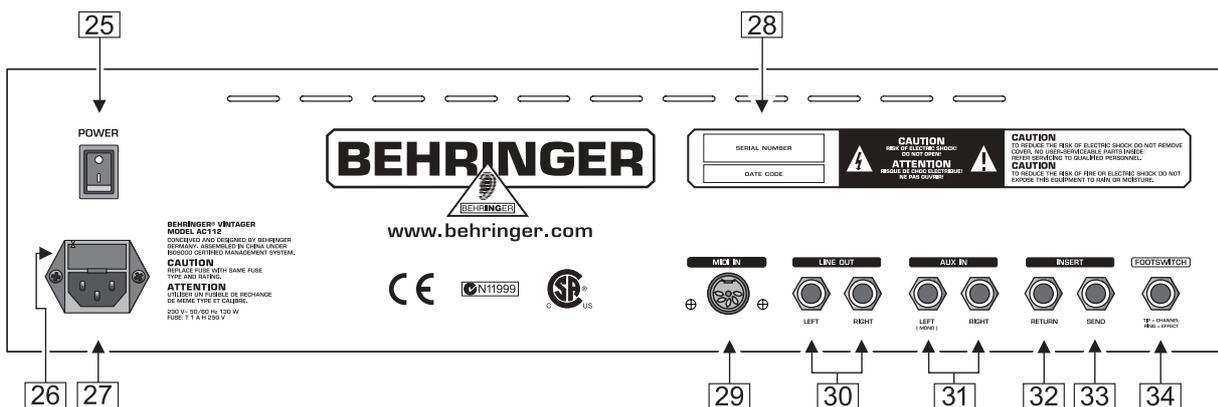


Fig. 1.3: The rear panel connectors

- 25] Use the *POWER* switch to put the VINTAGER into operation.
- 26] *FUSE HOLDER/VOLTAGE SELECTOR*. Please make sure that the voltage indicated on the unit matches your local voltage, before you attempt to connect and operate the VINTAGER AC112. Blown fuses may only be replaced by fuses of the same type and rating. Some models allow for inserting the fuse holder in two different positions, in order to switch over from 230 V to 115 V operation, and vice versa. Please note that for 115 V operation outside Europe, you need to use a fuse of a higher rating (see chapter 5 "INSTALLATION").

-
- [27] Use the enclosed power cord to connect the unit to the mains.
 - [28] *SERIAL NUMBER*. Please take the time to have the warranty card filled out completely by your specialized dealer, and return it within 14 days after the date of purchase, so as to be entitled to benefit from our extended warranty.
 - [29] *MIDI IN*. This connector gives you MIDI remote control over your VINTAGER. You can change parameters using controller information, switch over effect programs, change channels and bypass the effects module by means of program change instructions.
 - [30] The *LINE OUT* provides the VINTAGER's audio signal in stereo, for example, to send it to a recording machine. This output is frequency-corrected (Speaker Emulation).
 - [31] The *AUX IN* allows you to feed in additional stereo signals, for example, to play with a drum computer or some sort of playback. Additionally, you can use the *AUX IN* in combination with the *INSERT SEND* as a parallel effect path: connect the *INSERT SEND* to the input and the *AUX IN* to the output of the effects device (*INSERT RETURN* jack should not be used in this case!). Thus, the signal path in the amplifier will not be interrupted and you can add the effect portion from the external device, using the *AUX* control described in point [18]. Please note that the external effects device must be set to 100% wet for this purpose.
 - [32] The VINTAGER also features a serial insert path for external effects such as a wah-wah pedal. This is the *INSERT RETURN* jack you need to connect to the output of the effects device.
 - [33] This is the *INSERT SEND* jack that can be connected to the input of an external effects device.
-  **Please note that when using the serial effects path, the external effect should not be set to 100% wet (100% effect signal); otherwise, there will be no direct signal portion fed back to the VINTAGER.**
- [34] Connect the enclosed footswitch via the stereo plug to the *FOOTSWITCH* jack. The footswitch allows you to change channels or disable the effects module.

2. WIRING EXAMPLES

2.1 Standard setup consisting of guitar, footswitch and external effects device

To use your VINTAGER for rehearsals or on stage, please wire up the unit as shown in fig. 2.1. Of course, you can also use a wah-wah or other pedal effect instead of the external 19" effects unit, or simply work with the internal effects without having to use the insert path at all. Connecting the headphones will mute the built-in speaker.

When you wish to use a guitar tuner, please connect it to the *INSERT SEND* of your VINTAGER. If there is no further effects device connected, you can leave the *INSERT RETURN* as it is. However, to use an external effects device, place the tuner before the effects in the signal chain, so that it works on unprocessed signals only.

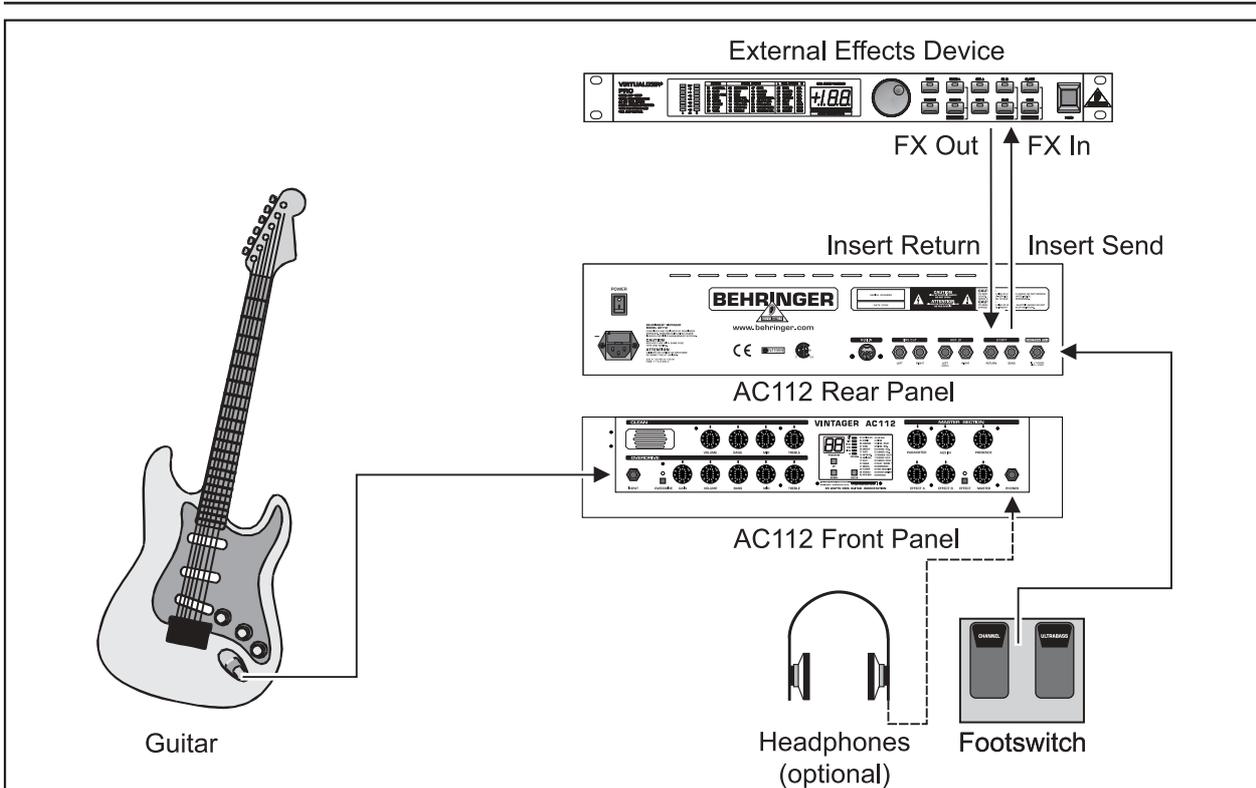


Fig. 2.1: Standard setup

2.2 Expanded setup with MIDI foot controller, playback source and mixing console

To use your VINTAGER for advanced applications, please consider the following suggestions. Of course, the expanded configuration suggested in fig. 2.2. builds on the standard setup described in chapter 2.1.

Use the MIDI foot controller to change presets and/or channels, set volume and wah, etc. The line out signal can be fed into a P.A. or recording console, and the AUX input can be used to play back e.g. cassette recorder signals through the AC112.

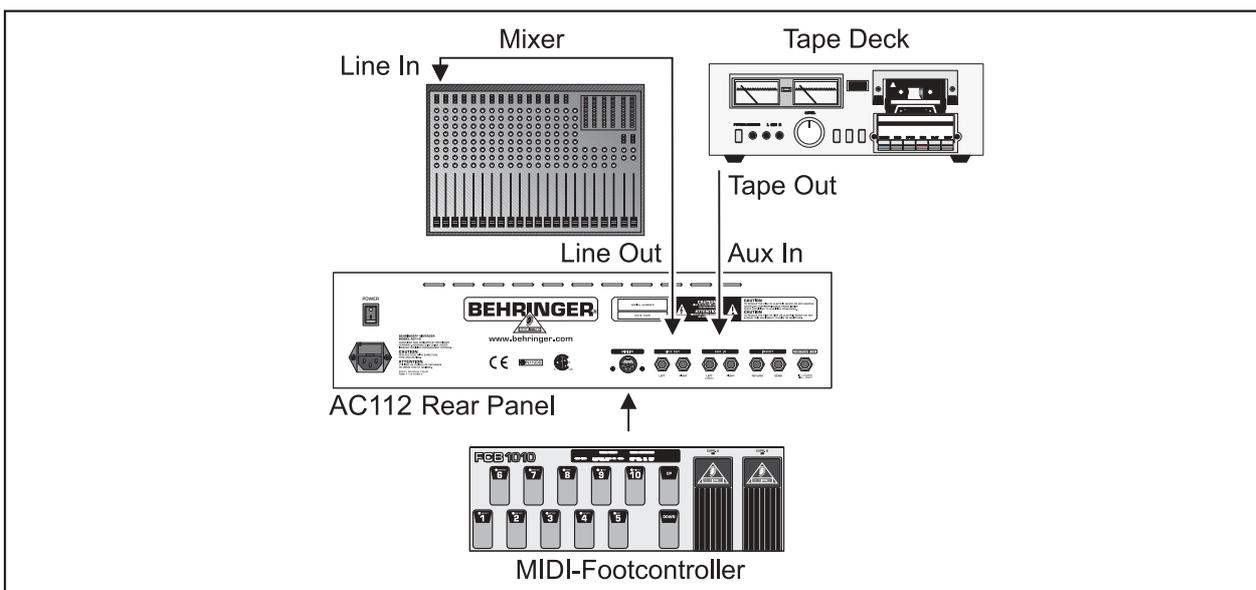


Fig. 2.2: Expanded setup

3. EFFECTS PROCESSOR

A very special feature of your VINTAGER is its built-in effects processor, which offers the same audio quality and algorithms as our popular 19" effects devices VIRTUALIZER PRO and MODULIZER PRO. This effects module provides 31 different groups of first-class effects such as reverb, chorus, flanger, delay, pitch shifter, compressor, expander, wah-wah variations, various combination effects and even tube and speaker emulation. The latter, in particular, can make a guitarist's life much easier in home recording studios, because they allow you to record the amp's signal without having to use a microphone. A total of 99 presets gives you a broad range of versatile effects, which can be edited in three parameters each. Additionally, the multi-effects processor provides different effects variations, which are permanently linked to the presets. All presets can be overwritten with your own settings. To restore the factory default settings, simply keep the ENTER button pressed while you power up the VINTAGER.

The multi-effects processor basically provides stereo effects. However, these can be heard only when you use the LINE OUT or headphones output. The speaker and/or the mono power amp of your VINTAGER sum up both channels (left and right) to produce a mono signal. Nevertheless, you can record with stereo effects by using the LINE OUT or a second amp to play in stereo.

The two buttons UP and DOWN allow you to select a preset. To activate the selected preset, simply press the ENTER button. The display reads the number of the currently active preset (the list on the effect module shows the various effect groups available). As soon as you edit a preset with the PARAMETER, EFFECT A and EFFECT B controls, the display will read the respective parameter values. After about three seconds or when you press ENTER, UP or DOWN, the display will switch back to the program number. Whenever a parameter has been changed, the decimal point in the 2-digit display starts flashing. To save your edits and overwrite the existing preset, simply press the ENTER button for about two seconds. The EFFECT A and EFFECT B controls determine (with a few exceptions) the mix of original and effect signals. EFFECT A controls the left channel and/or the first effect (if combination effects are used), and EFFECT B adjusts the right channel and/or the second effect. As a rule of thumb, values between 20 % (moderate effect) and 40 % (clearly audible effect) should deliver good results. In the case of reverb and delay presets, the mix ratio is adjustable from 0 % through 50 % in steps of 1 %.

3.1 Description of effects



- 01-02 Spring Reverb:** Even a guitar amp with a digital multi-effects processor should allow you to use a spring reverb. This algorithm emulates the typical sound of a spring reverb, as it is known from numerous guitar amps. However, here you don't have the typical shatter sound when your amp gets knocked over.
- 03-04 Studio:** This effect simulates the characteristics of middle-sized rooms. With its natural sound it can be used for a great variety of applications.
- 05-06 Chamber:** You can clearly hear the sound as it bounces back from the walls of this "room". The program is particularly suited for diffuse types of reverb or to make a dry guitar sound more natural.
- 07-08 Stage:** A fine reverb e.g. to liven up and widen a clean guitar.
- 09-10 Concert:** Here, you can choose from a small theater (preset 9, short pre-delay) or a large concert hall (preset 10, long pre-delay). Compared to the STUDIO reverb program, these algorithms sound more lively and have more treble frequencies.
- 11-12 Plate:** The sound of an ancient plate reverb. A classic algorithm that makes your guitar sound wonderful and enchanting.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------|-----------------|-------------|----------|----------|
| 1 | SPRING | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 2 | REVERB | long Pre-Delay | Reverb Time | Mix L | Mix R |
| 3 | STUDIO | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 4 | | long Pre-Delay | Reverb Time | Mix L | Mix R |
| 5 | CHAMBER | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 6 | | long Pre-Delay | Reverb Time | Mix L | Mix R |
| 7 | STAGE | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 8 | | long Pre-Delay | Reverb Time | Mix L | Mix R |
| 9 | CONCERT | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 10 | | long Pre-Delay | Reverb Time | Mix L | Mix R |
| 11 | PLATE | short Pre-Delay | Reverb Time | Mix L | Mix R |
| 12 | | long Pre-Delay | Reverb Time | Mix L | Mix R |

Tab. 3.1: Parameters of effects 01 through 12

Reverb algorithms 01 through 12 provide two variations each. Basically, the first variation uses a short pre-delay (delay until the actual reverb can be heard), while the second variation works with long pre-delays. In general, you can adjust the reverb time with the PARAMETER control, while the two EFFECT controls adjust the mix of original and effect signals in the left/right channel.

13-14 Gated Reverb: This reverb is cut off abruptly and became famous through Phil Collins' "In the air tonight". Use the EFFECT A control to adjust the threshold above which the reverb is triggered (Sensitivity). The higher this value, the less reverb you will hear. EFFECT B governs the mix of original and reverb signals. The PARAMETER control adjusts the reverb and gate times.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|--------|--------------|------------------|-------------|----------|
| 13 | GATED | min. Density | Gate/Reverb Time | Sensitivity | Mix |
| 14 | REVERB | max. Density | Gate/Reverb Time | Sensitivity | Mix |

Tab. 3.2: Parameters of effects 13 and 14

15-16 Ambience: The reverb of any room consists of so-called "early reflections" and the reverb "tail". This algorithm emulates the first 15 of these early reflections. Since our ears use these reflections to determine the room size, they can be employed to create subtle and impressive reverb densities, without clouding the overall signal with long reverb tails. The PARAMETER control modifies the room size, while EFFECT A adjusts the pre-delay time, and EFFECT B governs the mix of original and effect signals. This effect is particularly impressive when played through a pair of headphones.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------|------------------|-----------|-----------|----------|
| 15 | AMBIENCE | min. Reflections | Room Size | Pre-Delay | Mix |
| 16 | | max. Reflections | Room Size | Pre-Delay | Mix |

Tab. 3.3: Parameters of effects 15 and 16



17-19 Wah/Delay/Distortion: In general, filters are used to provide some static equalization of a signal's frequency response. The wah effect – combined with delay and distortion in this preset – allows the mid-range frequencies to pass, while it more or less suppresses the remaining frequency ranges. Guitarists such as Jimi Hendrix and Eric Clapton made this effect popular, and it still hasn't gone out of fashion. Use the PARAMETER control to adjust the delay time. EFFECT A allows you to determine the distortion intensity, which also depends on the volume settings chosen in the CLEAN and OVERDRIVE channels. With EFFECT B you can edit the delay mix. Using MIDI controller #15 you can edit the operating range of the wah effect, e.g. via a MIDI foot controller. In this way, it is possible to use the wah effect like an analog wah foot pedal.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|------------|---------------|------------|----------|-----------|
| 17 | WAH / | Feedback 0 % | Delay Time | Drive | Delay Mix |
| 18 | DELAY / | Feedback 10 % | Delay Time | Drive | Delay Mix |
| 19 | DISTORTION | Feedback 30 % | Delay Time | Drive | Delay Mix |

Tab. 3.4: Parameters of effects 17 through 19

20 Delay/Reverb: This effect produces a normal delay with adjustable delay time that passes a reverb whose mix ratio can be edited.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------------|-----------|------------|-----------|------------|
| 20 | DELAY / REVERB | - | Delay Time | Delay Mix | Reverb Mix |

Tab. 3.5: Parameters of effect 20



21-29 Delay: This algorithm delays the input signal and generates several repeats. The first five presets (21 through 24) produce a stereo delay, with the PARAMETER control setting the delay time for the right channel. The left channel's delay time is 2/3 as long as that on the right side. As usual, EFFECT A and EFFECT B determine the mix of original and effect signals. Delay presets 25 through 29 offer long mono delay, which can be adjusted in their delay time (PARAMETER control), delay feedback (repeats, EFFECT A) and delay mix parameters (EFFECT B).

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------------------|---------------|---------------|--------------|----------|
| 21 | DELAY (stereo) | min. Feedback | Delay Time R | Mix L | Mix R |
| 22 | | ↓ | Delay Time R | Mix L | Mix R |
| 23 | | | Delay Time R | Mix L | Mix R |
| 24 | | | max. Feedback | Delay Time R | Mix L |
| 25 | DELAY (long mono) | | - | Delay Time | Feedback |
| 26 | | - | Delay Time | Feedback | Mix |
| 27 | | - | Delay Time | Feedback | Mix |
| 28 | | - | Delay Time | Feedback | Mix |
| 29 | | - | Delay Time | Feedback | Mix |

Tab. 3.6: Parameters of effects 21 through 29



The LFO speed of all modulation effects is controlled by the PARAMETER control. EFFECT A controls the effect intensity or depth. High values produce a very intensive effect. In the case of the tremolo algorithm, EFFECT A adjusts the panning between left and right, and vice versa.

 **In the stereo modulation effects (programs 36/37, 50/51, 62/63), the left and right channels are modulated in reverse phase, which can partly eliminate the effect when reproduced in mono. In particular, the tremolo will be inaudible if high stereo panning values are used in mono via the built-in speaker. In this case, it will be better to use no panning at all (EFFECT A = 0).**

30-33 Phaser: From a technical point of view, phasing is a modulation effect producing a multi-stage phase shift between direct and effect signals. As the frequency-dependent phase shift is controlled by an LFO (low-frequency oscillator), the various frequency ranges of the signal are raised or lowered in their amplitudes. Depending on the setting you choose, the resulting phasing effect is either slightly modulating in character or produces heavy sound coloration reminiscent of a continuously modulated filter.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|--------|---------------|-----------|----------|----------|
| 30 | PHASER | Feedback 0 % | LFO Speed | Depth | Mix |
| 31 | | Feedback 62 % | LFO Speed | Depth | Mix |
| 32 | | Feedback 62 % | LFO Speed | Depth | Mix |
| 33 | | Feedback 77 % | LFO Speed | Depth | Mix |

Tab. 3.7: Parameters of effects 30 through 33

34-37 Chorus: Imagine a string quartet, with each musician playing the same notes. As a matter of fact though, no musician is able to play with an intonation accuracy of 100%. Consequently, slightly detuned signal portions are produced which overlap in the time domain. To emulate this effect, chorusing uses copies of the original signal, which are then delayed by 20 to 40 msec, detuned slightly and modulated by the LFO. The result is a detune effect that is very pleasant in character. As this effect is used so frequently and in such a variety of signal-widening applications, any recommendation given here would mean a restriction of its uses.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|--------|-----------|-----------|----------|----------|
| 34 | CHORUS | fat | LFO Speed | Depth | Mix |
| 35 | | slow | LFO Speed | Depth | Mix |
| 36 | | stereo | LFO Speed | Depth | Mix |
| 37 | | stereo | LFO Speed | Depth | Mix |

Tab. 3.8: Parameters of effects 34 through 37



38-42 Chorus/Reverb: Here, the signal passes a chorus effect with various intensities and then a reverb that can be edited in time.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-----------------|-----------|-------------|------------|------------|
| 38 | CHORUS / REVERB | ultra | Reverb Time | Chorus Mix | Reverb Mix |
| 39 | | slow | Reverb Time | Chorus Mix | Reverb Mix |
| 40 | | medium I | Reverb Time | Chorus Mix | Reverb Mix |
| 41 | | medium II | Reverb Time | Chorus Mix | Reverb Mix |
| 42 | | fast | Reverb Time | Chorus Mix | Reverb Mix |

Tab. 3.9: Parameters of effects 38 through 42

43-47 Chorus/Delay: First, the signal is chorused with various intensities, then follows a delay effect with various feedback levels and adjustable delay time.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------------|-----------|------------|------------|-----------|
| 43 | CHORUS / DELAY | ultra | Delay Time | Chorus Mix | Delay Mix |
| 44 | | slow | Delay Time | Chorus Mix | Delay Mix |
| 45 | | medium I | Delay Time | Chorus Mix | Delay Mix |
| 46 | | medium II | Delay Time | Chorus Mix | Delay Mix |
| 47 | | hold | Delay Time | Chorus Mix | Delay Mix |

Tab. 3.10: Parameters of effects 43 through 47



48-51 Flanger: An LFO constantly modulates the pitch of the effect signal up and down by a few cents and then sends the effect signal back to the input. This effect can be excellently combined with distorted guitar sounds.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------|-----------|-----------|----------|----------|
| 48 | FLANGER | fat | LFO Speed | Depth | Mix |
| 49 | | classic | LFO Speed | Depth | Mix |
| 50 | | stereo | LFO Speed | Depth | Mix |
| 51 | | stereo | LFO Speed | Depth | Mix |

Tab. 3.11: Parameters of effects 48 through 51



52-56 Flanger/Reverb: Here, a flanger with various intensities is followed by a reverb with adjustable reverb time.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|------------------|-----------|-------------|-------------|------------|
| 52 | FLANGER / REVERB | ultra | Reverb Time | Flanger Mix | Reverb Mix |
| 53 | | slow | Reverb Time | Flanger Mix | Reverb Mix |
| 54 | | medium I | Reverb Time | Flanger Mix | Reverb Mix |
| 55 | | medium II | Reverb Time | Flanger Mix | Reverb Mix |
| 56 | | fast | Reverb Time | Flanger Mix | Reverb Mix |

Tab. 3.12: Parameters of effects 52 through 56

57-61 Flanger/Delay: The first element is a flanger with various intensity levels, then comes a delay effect with adjustable delay time.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-----------------|-----------|------------|-------------|-----------|
| 57 | FLANGER / DELAY | ultra | Delay Time | Flanger Mix | Delay Mix |
| 58 | | slow | Delay Time | Flanger Mix | Delay Mix |
| 59 | | medium I | Delay Time | Flanger Mix | Delay Mix |
| 60 | | medium II | Delay Time | Flanger Mix | Delay Mix |
| 61 | | fast | Delay Time | Flanger Mix | Delay Mix |

Tab. 3.13: Parameters of effects 57 through 61



62-63 Stereo Tremolo: Tremolo is a more or less fast, intensive variation of the signal amplitude, and is complemented here by a panorama effect.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------|-----------|-----------|----------|----------|
| 62 | STEREO | - | LFO Speed | Pan | Mix |
| 63 | TREMOLO | - | LFO Speed | Pan | Mix |

Tab. 3.14: Parameters of effects 62 and 63

64-66 Tremolo/Delay: A more or less fast, intensive amplitude modulation complemented by a delay effect. The variations provide for various modulation speeds. The delay time can be set with the PARAMETER control.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-----------------|-----------|------------|-------------|-----------|
| 64 | TREMOLO / DELAY | ultra | Delay Time | Tremolo Mix | Delay Mix |
| 65 | | slow | Delay Time | Tremolo Mix | Delay Mix |
| 66 | | medium | Delay Time | Tremolo Mix | Delay Mix |

Tab. 3.15: Parameters of effects 64 through 66



67-68 Rotary Speaker: This is the quintessential simulation of the classical organ effect normally produced by speakers that rotate at slow/fast speed in a bulky and extremely heavy speaker cabinet. This effect uses the physical principle known as Doppler effect. The PARAMETER control determines the speed of horn (treble) and rotor (bass), while EFFECT A allows you to modify the basic character of the sound. Finally, EFFECT B lets you edit the mix ratio.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------|-----------|-----------|-----------|----------|
| 67 | ROTARY | - | Speed | Variation | Mix |
| 68 | SPEAKER | - | Speed | Variation | Mix |

Tab. 3.16: Parameters of effects 67 and 68

69-70 Magic Drive: This is an absolutely up-to-date effect combined with a delay. EFFECT A governs the basic character of the effect in 32 steps, PARAMETER adjusts the delay time, and EFFECT B controls the delay mix. As a little extra, this effect includes an LFO-controlled notch filter, which is added as of Variation #24.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-------------|-----------|------------|-----------|-----------|
| 69 | MAGIC DRIVE | - | Delay Time | Variation | Delay Mix |
| 70 | | - | Delay Time | Variation | Delay Mix |

Tab. 3.17: Parameters of effects 69 and 70



71-72 Auto Wah: Auto Wah is a velocity-sensitive effect that allows low frequencies to pass, while high frequencies are more or less suppressed. PARAMETER controls the effect sensitivity, and EFFECT A sets the cutoff frequency, which can be shifted upwards by raising this value.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------|-----------|-------------|----------|----------|
| 71 | AUTO WAH | fast | Sensitivity | Depth | Mix |
| 72 | | slow | Sensitivity | Depth | Mix |

Tab. 3.18: Parameters of effects 71 and 72

73-74 LFO Wah: In the LFO Wah effect the LFO governs the speed of frequency modulation. Here, you can produce wah-wah effects that are repeated at regular intervals. Use the PARAMETER control to set the LFO speed, while EFFECT A determines the threshold frequency. The LFO Wah delivers astounding results.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------|---------------|-----------|----------|----------|
| 73 | LFO WAH | LFO Band Pass | LFO Speed | Depth | Mix |
| 74 | | LFO Band Pass | LFO Speed | Depth | Mix |

Tab. 3.19: Parameters of effects 73 and 74



75-81 Pitch Shifter: This effect shifts the pitch of the input signal and can be used to produce musical intervals and harmonies or simply to widen a single voice. Heavy detuning by several semi-tones up creates a Mickey-Mouse-type effect. The preset variations include various fixed intervals for the right channel, while the left channel can be shifted with the PARAMETER control. Depending on your mix settings, you can thus hear a triad for each tone of the input signal. Effects #80 and #81 are used to “widen” the signal and feature a detune option in the left channel (+/-25 cents).

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|---------------|-----------|-----------|----------|----------|
| 75 | PITCH SHIFTER | -12 | Tune Left | Mix L | Mix R |
| 76 | | -5 | Tune Left | Mix L | Mix R |
| 77 | | +3 | Tune Left | Mix L | Mix R |
| 78 | | +4 | Tune Left | Mix L | Mix R |
| 79 | | +7 | Tune Left | Mix L | Mix R |
| 80 | | +4 % | Tune Left | Mix L | Mix R |
| 81 | | +8 % | Tune Left | Mix L | Mix R |

Tab. 3.20: Parameters of effects 75 through 81



82-85 Pitch/Reverb: Here, a pitch shifter set to various cent and semi-tone intervals is followed by a stereo reverb whose time can be set with the PARAMETER control.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|------------------------|-----------|-------------|-----------|------------|
| 82 | PITCH SHIFTER / REVERB | -12 | Reverb Time | Pitch Mix | Reverb Mix |
| 83 | | +3 | Reverb Time | Pitch Mix | Reverb Mix |
| 84 | | +4 % | Reverb Time | Pitch Mix | Reverb Mix |
| 85 | | +8 % | Reverb Time | Pitch Mix | Reverb Mix |

Tab. 3.21: Parameters of effects 82 through 85

86-89 Pitch/Delay: First, the signal passes the pitch shifter set to various intervals. Then, a delay effect whose time can be edited with the PARAMETER control is added. The two EFFECT controls adjust the mix of both effects.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-----------------------|-----------|------------|-----------|-----------|
| 86 | PITCH SHIFTER / DELAY | -12 | Delay Time | Pitch Mix | Delay Mix |
| 87 | | -5 | Delay Time | Pitch Mix | Delay Mix |
| 88 | | +4 | Delay Time | Pitch Mix | Delay Mix |
| 89 | | +7 | Delay Time | Pitch Mix | Delay Mix |

Tab. 3.22: Parameters of effects 86 through 89



90-91 Compressor: Often, the signal level exceeds the headroom of signal-processing devices and therefore needs to be limited in its dynamic range, so as to avoid distortion. This job is done by compressors and/or limiters. Limiters abruptly limit the signal above a specific threshold, while compressors provide for a “soft” control process over a wider range. With the PARAMETER control you can set the compressor threshold. EFFECT A determines the compression ratio. EFFECT B allows you to raise the volume to adapt the compressed signal to the unprocessed one. To achieve optimum adaptation do as follows: adjust the threshold and ratio as required, then compare the signal levels by switching the effect repeatedly on and off. Adapt the levels with EFFECT B, so that there will be no audible level difference between compressed and uncompressed signals. Use this effect to give your guitar longer sustain, or to make the attack sounds of funky guitar licks (Chicken Scratch) clearly audible, even though the guitar signal is actually limited in level.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|------------|-----------|-------------|----------|----------|
| 90 | COMPRESSOR | fast | Sensitivity | Ratio | Gain |
| 91 | | slow | Sensitivity | Ratio | Gain |

Tab. 3.23: Parameters of effects 90 and 91

92-93 Expander: All sorts of background noise and hum limit the dynamic range of the wanted signal. As long as the level of the wanted signal is considerably above the noise floor, background noise is inaudible: the interference signal is masked by the music. Expanders can be used to efficiently expand the dynamic range of signals. Small signal amplitudes are cut additionally, which at the same time reduces background noise. Use the PARAMETER control to determine the expander threshold. EFFECT A adjusts the expansion ratio, while EFFECT B drives a matching amplifier (much like in the compressor effect) to adapt the level of the processed signal.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|----------|-----------|-------------|----------|----------|
| 92 | EXPANDER | Overdrive | Sensitivity | Ratio | Gain |
| 93 | | Clean | Sensitivity | Ratio | Gain |

Tab. 3.24: Parameters of effects 92 and 93



94-96 Guitar Combo: This effect simulates the sound characteristics of a complete guitar amp, mimicking not only two tube stages, but also cabinet and speaker. The PARAMETER control determines the distortion intensity, while EFFECT A adjusts the presence of the sound as the signal's high-frequency portions increase. EFFECT B controls the mix ratio.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|--------------|-----------|-----------|----------|----------|
| 94 | GUITAR COMBO | - | Drive | Presence | Mix |
| 95 | | - | Drive | Presence | Mix |
| 96 | | - | Drive | Presence | Mix |

Tab. 3.25: Parameters of effects 94 through 96

97-99 Speaker Cabinet: This algorithm emulates three different types of speaker cabinets. Additionally, you can shift the speaker's main resonance peak. Various degrees of resonance emphasis allow you to emulate different speaker characteristics. The PARAMETER control adjusts the cutoff frequency of the low-pass filter. EFFECT A determines the gain of the resonance filter. EFFECT B can be used to adjust the filter frequency.

| Preset-Nr. | Effect | Variation | PARAMETER | EFFECT A | EFFECT B |
|------------|-----------------|-----------|-----------|-----------|----------------|
| 97 | SPEAKER CABINET | Stack A | HF Cut | Peak Gain | Peak Frequency |
| 98 | | Stack B | HF Cut | Peak Gain | Peak Frequency |
| 99 | | Combo | HF Cut | Peak Gain | Peak Frequency |

Tab. 3.26: Parameters of effects 97 through 99

3.2 Controlling the VINTAGER via MIDI

With its built-in MIDI interface you can integrate your VINTAGER into any MIDI setup. The AC112 is capable of receiving both program change and MIDI controller information. So, you can change programs via MIDI using a MIDI foot controller or a computer-based sequencer software. Our MIDI foot controller FCB1010 gives you precisely these and more options, and is a perfect match for all BEHRINGER guitar amps. For example, you could wire the VINTAGER as follows:

Connect the MIDI IN jack of your VINTAGER to the MIDI OUT jack of a MIDI foot controller (see fig. 2.2). Now, enable the MIDI functions on your VINTAGER by pressing both UP and DOWN (multi-effects processor) for about two seconds. Select a MIDI channel (1 through 16, "ON" = Omni mode, "OF" = off and 1 through 16, or "On" (Omni) plus decimal point = Store Enable mode, see chapter 3.2.1). Confirm your selection with ENTER. Omni mode means that your VINTAGER receives and processes MIDI information on all channels. Of course, you should select the same channel both on your MIDI foot controller and VINTAGER (see MIDI foot controller user's manual).

 **Once you activate the MIDI functions, the automatic effect-to-channel assignment feature will be disabled, i.e. changing channels does not automatically load the previously set effect. As this assignment feature would cause some confusion when controlling the VINTAGER via a MIDI foot controller, it makes sense only when it is controlled from the enclosed footswitch or directly from the VINTAGER's front panel. To operate the VINTAGER without MIDI remote control, please disable the MIDI functions (display reads OF).**

You can select presets via MIDI using program change instructions. Since the range of program change numbers is 0 through 127, program change instruction 0 corresponds to preset 1, #1 to preset 2, and so forth (see table 6.2 in the appendix). After changeover the preset is activated immediately, i.e. it will not be affected by previously adjusted bypass settings.

The three adjustable parameters PARAMETER, EFFECT A and EFFECT B can be controlled in real time from a MIDI foot controller. First, select a controller number for the foot pedal on your MIDI foot controller (controller numbers 12 (PARAMETER), 13 (EFFECT A) and 14 (EFFECT B)). Then, use the foot pedal on your MIDI foot controller to adjust the values for the three parameters.

Channel changes can be effected with controller #10. Sending value 0 via this controller will activate the CLEAN channel, while value 1 activates the OVERDRIVE channel. Program change instructions can also be used to change channels. Program change #123 activates the CLEAN channel, program change #124 selects the OVERDRIVE channel of your VINTAGER. In addition to changing channels, you can also disable effects, by sending the value 0 via controller #11. Value 1 enables the effect. Alternatively, you can bypass the effect section by sending program change instruction #127.

MIDI controller #7 adjusts the input sensitivity of the effects module, enabling you to set the overall volume of your VINTAGER as desired. Since this controller has no influence on the Master Volume control, you should adjust the maximum volume before with the Master Volume control, then use MIDI controller #7 to reduce the volume. This function is also known as "Volume Controller".

The operating range of the wah effect can be determined with MIDI controller #15.

Additionally, you can deactivate the LFO in LFO-controlled modulation effects, and modulate these effects with MIDI controller #15. To activate this MIDI controller, you need to set the LFO speed to zero, either on the VINTAGER or by means of the corresponding MIDI controller.

Of course, you can also control the VINTAGER from a computer-based sequencer software, particularly in a home recording environment. Specific environments for popular MIDI sequencer programs will soon be available from our web site (www.behringer.com).

3.2.1 Store Enable mode

Store Enable mode allows you to store parameter changes directly, e.g. from a MIDI sequencer. Activate this mode by pressing both UP and DOWN on the multi-effects processor for about 2 seconds, then use the same keys to select a channel for MIDI reception (1 through 16, or ON (Omni) with decimal point). Confirm your selection with ENTER. Now, if you use MIDI controller #18 to send data from your MIDI sequencer on the adjusted MIDI channel, any parameter changes made to the currently active preset will be stored. Sending MIDI controller #18 data while Store Enable mode is on has the same effect as a long key press on the effect module's ENTER key.

4. HISTORICAL BACKGROUND by Neville Marten (Guitarist Magazine)

The guitar amp: your tone generator

Many guitar players think of their amplifier as the least important link in their musical chain. Sure, everyone needs the right guitar, with the right finish, pickups and tremolo; and of course effects these days are so important in looking and sounding cool.

But what of the humble guitar amp? Is it just an ugly box that stands behind you, a heavy hindrance that's just a drag to get into and out of the car? No, it's your powerhouse, a tone generator that should work as an equal member with you, your guitar and effects in the creation of the best possible sound.

Ever since the 1940s, when a radio repairman in Orange County California started customising tube radio circuits for the new breed of electric guitarists, guitar amps have been evolving into what we see today. Great American names like Fender™, Ampeg™ and Gibson™ supplied small-output amplifiers to the guitarists of the '40s and '50s, creating the sound of electric jazz, rock'n'roll and country music; a sound that's still as fresh as ever at the dawn of this new millennium.

As the '50s became the '60s, the British sound was born with Vox™ producing small-powered valve amps for groups like The Shadows, then later The Beatles and The Rolling Stones, The Hollies and The Hermits. Then, in the mid-'60s a drummer from London was asked by some budding musicians to build them some amplification. Jim Marshall™ took the basic American design and using British components and speakers, created higher Wattage amps and multi-speaker cabinets to give bands like The Who, Cream and The Jimi Hendrix Experience the power to begin their assaults on the rock stadiums of the world.

Amp design has come a long way since then. Multi-channels and cascading gain stages, as pioneered by Randall Smith and his Mesa Boogie™ amps, are found in the majority of stacks and combos built by amp manufacturers all over the world today. Modern, solid-state circuits and digital effects are now commonplace and in some instances work successfully on their own, or hand-in-hand with classic tube designs, to create versatile performing instruments for working guitarists. Other manufacturers are looking back to the old ways, with hand-wired, vintage-style "boutique" amps than can cost the earth.

Whichever option you choose, the ears of discerning musicians recognise that, behind the bells, whistles and hype, there must be a great-sounding amplifier – a real musical tool that not only uses the best of today's technologies, but pays its respects to the great pioneers that have gone before.

(We would like to thank Mr. Neville Marten, the editor of Guitarist Magazine, for this little essay about the history of guitar amp development.)

Fender™, Ampeg™, Gibson™, Vox™, Marshall™, Mesa Boogie™ and the names of musical artists and groups are all registered trademarks of their respective owners, which are in no way associated or affiliated with BEHRINGER.

5. INSTALLATION

Your BEHRINGER VINTAGER was carefully packed in the factory and the packaging is designed to protect the unit from rough handling. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage, which may have occurred during transit.

 **If the unit is damaged, please do not return it to BEHRINGER, but notify your dealer and the shipping company immediately, otherwise claims for damage or replacement may not be granted. Shipping claims must be made by the consignee.**

5.1 Mains connection

Please ensure that the VINTAGER is set to the correct supply voltage before connecting the unit to the AC power system! Three triangular markings can be found on the fuse holder at the AC power connection socket. Two of these three triangles will be aligned with one another. The VINTAGER is set to the operating voltage shown next to these markings and can be switched over by twisting the fuse holder by 180°. **IMPORTANT: This does not apply to export models designed only for 115 V ~!**

The mains connection of the VINTAGER is made by using the enclosed mains cable and a standard IEC receptacle. It meets all of the international safety certification requirements.

 **Please make sure that all units have a proper ground connection. For your own safety, never remove or disable the ground conductor of the unit or of the AC power cable.**

5.2 Audio connections

The BEHRINGER VINTAGER is installed with unbalanced 1/4" jacks. Only the headphones output is available via a stereo 1/4" jack.

 **Please ensure that only qualified persons install and operate the VINTAGER. During installation and operation the user must have sufficient electrical contact to earth. Electrostatic charges might affect the operation of the VINTAGER!**

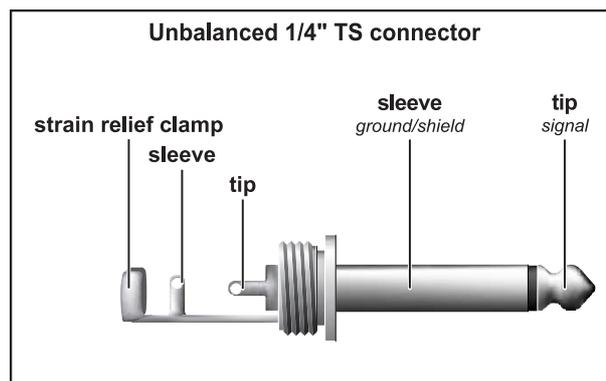


Fig. 5.1: Wiring of a mono 1/4" plug

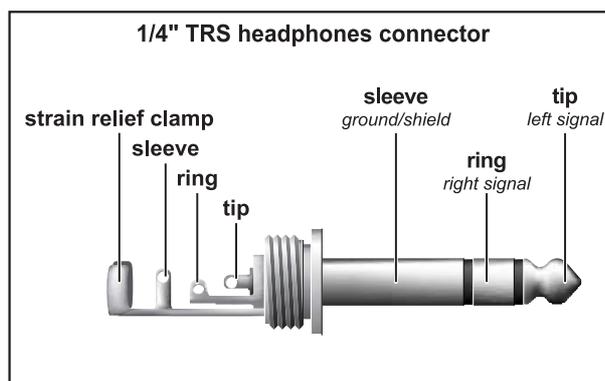


Fig. 5.2: Wiring of a stereo headphones 1/4" plug

5.3 MIDI connection

The MIDI standard (Musical Instruments Digital Interface) was developed in the early 80's to enable electronic musical instruments of different makes to communicate with each other. Over the years the range of MIDI applications has constantly expanded, and today it is completely normal to network entire recording studios using the MIDI standard.

At the heart of this network we find a computer loaded with a sequencer software that controls not only the keyboards but also effects and other peripheral devices. In such a studio you could control your VINTAGER in real time from a computer. In particular, when playing live gigs you can use a MIDI footcontroller to control both the effect parameters and channel/effect changes on your VINTAGER.

The MIDI connector on the rear of your VINTAGER is an internationally standardized 5-pin DIN jack. To connect your VINTAGER to other MIDI equipment, you need a dedicated MIDI cable, which is commercially available in various lengths. However, you can solder your own cables using 2-conductor shielded cables (e.g. microphone cables) and two rugged 180° DIN plugs: pin 2 (center) = shield; pins 4 and 5 (right and left of pin 2) = internal conductor; pins 1 and 3 (the outer pins) are not used. MIDI cables should not exceed a length of 15 meters.

 **Make sure that pin 4 is connected to pin 4, and pin 5 to pin 5 on both plugs.**

MIDI IN: receives MIDI controller information. The receiving channel can be set with the buttons UP and DOWN. On = Omni, i.e. MIDI data are received and processed on all channels (see section 3.2).

6. APPENDIX

6.1 Preset list

Table 6.1 on the next two pages provides you with information on effect numbers and names, parameter types and ranges as well as factory default settings.

VINTAGER AC112

| Preset-Nr. | Effect | Variation | PARAMETER | | | EFFECT A | | | EFFECT B | | |
|------------|--------------------------|--------------------|---------------|---------|----|-------------|---------|----|------------|---------|----|
| | | | Range | Default | | Range | Default | | Range | Default | |
| 1 | SPRING REVERB | short Pre-Delay | Reverb Time | 1..32 | 8 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 2 | | long Pre-Delay | Reverb Time | 1..32 | 14 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 3 | STUDIO | short Pre-Delay | Reverb Time | 1..32 | 5 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 4 | | long Pre-Delay | Reverb Time | 1..32 | 14 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 5 | CHAMBER | short Pre-Delay | Reverb Time | 1..32 | 8 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 6 | | long Pre-Delay | Reverb Time | 1..32 | 15 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 7 | STAGE | short Pre-Delay | Reverb Time | 1..32 | 4 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 8 | | long Pre-Delay | Reverb Time | 1..32 | 12 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 9 | CONCERT | short Pre-Delay | Reverb Time | 1..32 | 9 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 10 | | long Pre-Delay | Reverb Time | 1..32 | 16 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 11 | PLATE | short Pre-Delay | Reverb Time | 1..32 | 7 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 12 | | long Pre-Delay | Reverb Time | 1..32 | 13 | Mix L | 0..50 | 10 | Mix R | 0..50 | 10 |
| 13 | GATED REVERB | min. Density | Gt./Rev. Time | 1..32 | 4 | Sensitivity | 0..63 | 9 | Mix | 0..50 | 15 |
| 14 | | max. Density | Gt./Rev. Time | 1..32 | 17 | Sensitivity | 0..63 | 15 | Mix | 0..50 | 10 |
| 15 | AMBIENCE | min. Reflections | Room Size | 0..63 | 32 | Pre-Delay | 0..63 | 15 | Mix | 0..50 | 10 |
| 16 | | max. Reflections | Room Size | 0..63 | 63 | Pre-Delay | 0..63 | 15 | Mix | 0..50 | 10 |
| 17 | WAH / DELAY / DISTORTION | Feedback 0 % | Delay Time | 0..63 | 35 | Drive | 0..63 | 63 | Delay Mix | 0..50 | 6 |
| 18 | | Feedback 10 % | Delay Time | 0..63 | 35 | Drive | 0..63 | 63 | Delay Mix | 0..50 | 6 |
| 19 | | Feedback 30 % | Delay Time | 0..63 | 35 | Drive | 0..63 | 63 | Delay Mix | 0..50 | 6 |
| 20 | DELAY / REV. | - | Delay Time | 0..63 | 50 | Delay Mix | 0..50 | 7 | Reverb Mix | 0..50 | 20 |
| 21 | DELAY (stereo) | min. Feedback ↓ | Delay Time | 0..63 | 43 | Mix L | 0..50 | 2 | Mix R | 0..50 | 11 |
| 22 | | | Delay Time | 0..63 | 63 | Mix L | 0..50 | 3 | Mix R | 0..50 | 11 |
| 23 | | | Delay Time | 0..63 | 20 | Mix L | 0..50 | 8 | Mix R | 0..50 | 16 |
| 24 | | max. Feedback | Delay Time | 0..63 | 63 | Mix L | 0..50 | 0 | Mix R | 0..50 | 35 |
| 25 | DELAY (long mono) | - | Delay Time | 0..63 | 15 | Feedback | 0..63 | 2 | Mix | 0..50 | 8 |
| 26 | | - | Delay Time | 0..63 | 25 | Feedback | 0..63 | 12 | Mix | 0..50 | 10 |
| 27 | | - | Delay Time | 0..63 | 30 | Feedback | 0..63 | 15 | Mix | 0..50 | 9 |
| 28 | | - | Delay Time | 0..63 | 45 | Feedback | 0..63 | 20 | Mix | 0..50 | 10 |
| 29 | | - | Delay Time | 0..63 | 63 | Feedback | 0..63 | 25 | Mix | 0..50 | 10 |
| 30 | PHASER | Feedback 0 % | LFO Speed | 0..63 | 36 | Depth | 0..63 | 30 | Mix | 0..99 | 50 |
| 31 | | Feedback 62 % | LFO Speed | 0..63 | 30 | Depth | 0..63 | 35 | Mix | 0..99 | 60 |
| 32 | | Feedback 62 % | LFO Speed | 0..63 | 48 | Depth | 0..63 | 25 | Mix | 0..99 | 50 |
| 33 | | Feedback 77 % | LFO Speed | 0..63 | 63 | Depth | 0..63 | 28 | Mix | 0..99 | 50 |
| 34 | CHORUS | fat | LFO Speed | 1..32 | 8 | Depth | 0..63 | 63 | Mix | 0..99 | 30 |
| 35 | | slow | LFO Speed | 1..32 | 1 | Depth | 0..63 | 30 | Mix | 0..99 | 40 |
| 36 | | stereo | LFO Speed | 1..32 | 15 | Depth | 0..63 | 20 | Mix | 0..99 | 50 |
| 37 | | stereo | LFO Speed | 1..32 | 1 | Depth | 0..63 | 63 | Mix | 0..99 | 50 |
| 38 | CHORUS / REVERB | ultra | Reverb Time | 0..63 | 24 | Chorus Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 39 | | slow | Reverb Time | 0..63 | 10 | Chorus Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 40 | | medium I | Reverb Time | 0..63 | 10 | Chorus Mix | 0..99 | 40 | Reverb Mix | 0..50 | 10 |
| 41 | | medium II | Reverb Time | 0..63 | 1 | Chorus Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 42 | | fast | Reverb Time | 0..63 | 51 | Chorus Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 43 | CHORUS / DELAY | ultra | Delay Time | 0..63 | 63 | Chorus Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 44 | | slow | Delay Time | 0..63 | 54 | Chorus Mix | 0..99 | 30 | Delay Mix | 0..50 | 10 |
| 45 | | medium I | Delay Time | 0..63 | 59 | Chorus Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 46 | | medium II | Delay Time | 0..63 | 48 | Chorus Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 47 | | hold | Delay Time | 0..63 | 63 | Chorus Mix | 0..99 | 40 | Delay Mix | 0..50 | 14 |
| 48 | FLANGER | fat | LFO Speed | 1..32 | 15 | Depth | 0..63 | 5 | Mix | 0..99 | 30 |
| 49 | | classic | LFO Speed | 1..32 | 5 | Depth | 0..63 | 10 | Mix | 0..99 | 14 |
| 50 | | stereo | LFO Speed | 1..32 | 20 | Depth | 0..63 | 20 | Mix | 0..99 | 24 |
| 51 | | stereo | LFO Speed | 1..32 | 10 | Depth | 0..63 | 5 | Mix | 0..99 | 50 |

VINTAGER AC112

| Preset-Nr. | Effect | Variation | PARAMETER | | | EFFECT A | | | EFFECT B | | |
|------------|------------------------|---------------|-------------|---------|---------|-------------|-------|---------|------------|--------|---------|
| | | | | Range | Default | | Range | Default | | Range | Default |
| 52 | FLANGER / REVERB | ultra | Reverb Time | 0..63 | 20 | Flanger Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 53 | | slow | Reverb Time | 0..63 | 20 | Flanger Mix | 0..99 | 40 | Reverb Mix | 0..50 | 10 |
| 54 | | medium I | Reverb Time | 0..63 | 50 | Flanger Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 55 | | medium II | Reverb Time | 0..63 | 50 | Flanger Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 56 | | fast | Reverb Time | 0..63 | 32 | Flanger Mix | 0..99 | 50 | Reverb Mix | 0..50 | 10 |
| 57 | FLANGER / DELAY | ultra | Delay Time | 0..63 | 63 | Flanger Mix | 0..99 | 30 | Delay Mix | 0..50 | 10 |
| 58 | | slow | Delay Time | 0..63 | 53 | Flanger Mix | 0..99 | 30 | Delay Mix | 0..50 | 3 |
| 59 | | medium I | Delay Time | 0..63 | 63 | Flanger Mix | 0..99 | 30 | Delay Mix | 0..50 | 10 |
| 60 | | medium II | Delay Time | 0..63 | 32 | Flanger Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 61 | | fast | Delay Time | 0..63 | 63 | Flanger Mix | 0..99 | 30 | Delay Mix | 0..50 | 6 |
| 62 | STEREO TREMOLO | - | LFO Speed | 1..32 | 10 | Pan | 0..63 | 0 | Mix | 0..99 | 50 |
| 63 | | - | LFO Speed | 1..32 | 19 | Pan | 0..63 | 0 | Mix | 0..99 | 40 |
| 64 | TREMOLO / DELAY | slow | Delay Time | 0..63 | 19 | Tremolo Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 65 | | ultra | Delay Time | 0..63 | 50 | Tremolo Mix | 0..99 | 50 | Delay Mix | 0..50 | 10 |
| 66 | | medium | Delay Time | 0..63 | 19 | Tremolo Mix | 0..99 | 60 | Delay Mix | 0..50 | 15 |
| 67 | ROTARY SPEAKER | - | Speed | 0..63 | 9 | Variation | 1..32 | 1 | Mix | 0..99 | 50 |
| 68 | | - | Speed | 0..63 | 15 | Variation | 1..32 | 10 | Mix | 0..99 | 50 |
| 69 | MAGIC DRIVE | - | Delay Time | 0..63 | 5 | Variation | 0..32 | 24 | Delay Mix | 0..50 | 1 |
| 70 | | - | Delay Time | 0..63 | 63 | Variation | 0..32 | 32 | Delay Mix | 0..50 | 11 |
| 71 | AUTO WAH | fast | Sensitivity | 0..63 | 63 | Depth | 0..63 | 27 | Mix | 0..99 | 99 |
| 72 | | slow | Sensitivity | 0..63 | 63 | Depth | 0..63 | 20 | Mix | 0..99 | 90 |
| 73 | LFO WAH | LFO Band Pass | LFO Speed | 0..63 | 30 | Depth | 0..63 | 45 | Mix | 0..99 | 90 |
| 74 | | LFO Band Pass | LFO Speed | 0..63 | 60 | Depth | 0..63 | 40 | Mix | 0..99 | 60 |
| 75 | PITCH SHIFTER | -12 | Tune Left | -12..12 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 50 |
| 76 | | -5 | Tune Left | -12..12 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 34 |
| 77 | | +3 | Tune Left | -12..12 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 34 |
| 78 | | +4 | Tune Left | -12..12 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 20 |
| 79 | | +7 | Tune Left | -12..12 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 34 |
| 80 | | +4 % | Tune Left | -50..50 | 0 | Mix L | 0..99 | 50 | Mix R | 0..99 | 20 |
| 81 | | +8 % | Tune Left | -50..50 | 14 | Mix L | 0..99 | 34 | Mix R | 0..99 | 34 |
| 82 | PITCH SHIFTER / REVERB | -12 | Reverb Time | 0..63 | 4 | Pitch Mix | 0..99 | 30 | Reverb Mix | 0..50 | 20 |
| 83 | | +3 | Reverb Time | 0..63 | 18 | Pitch Mix | 0..99 | 24 | Reverb Mix | 0..50 | 10 |
| 84 | | +4 % | Reverb Time | 0..63 | 10 | Pitch Mix | 0..99 | 40 | Reverb Mix | 0..50 | 12 |
| 85 | | +8 % | Reverb Time | 0..63 | 4 | Pitch Mix | 0..99 | 40 | Reverb Mix | 0..50 | 20 |
| 86 | PITCH SHIFTER / DELAY | -12 | Delay Time | 0..63 | 63 | Pitch Mix | 0..99 | 40 | Delay Mix | 0..50 | 7 |
| 87 | | -5 | Delay Time | 0..63 | 63 | Pitch Mix | 0..99 | 34 | Delay Mix | 0..50 | 7 |
| 88 | | +4 | Delay Time | 0..63 | 63 | Pitch Mix | 0..99 | 20 | Delay Mix | 0..50 | 7 |
| 89 | | +7 | Delay Time | 0..63 | 63 | Pitch Mix | 0..99 | 20 | Delay Mix | 0..50 | 7 |
| 90 | COMPRESSOR | fast | Sensitivity | 0..63 | 30 | Ratio | 1..24 | 10 | Gain | -3..12 | 8 |
| 91 | | slow | Sensitivity | 0..63 | 30 | Ratio | 1..24 | 14 | Gain | -3..12 | 8 |
| 92 | EXPANDER | Hell | Sensitivity | 0..63 | 35 | Ratio | 1..24 | 24 | Gain | -3..12 | 0 |
| 93 | | Heaven | Sensitivity | 0..63 | 20 | Ratio | 1..24 | 14 | Gain | -3..12 | 0 |
| 94 | GUITAR COMBO | - | Drive | 0..63 | 30 | Presence | 0..63 | 42 | Mix | 0..99 | 99 |
| 95 | | - | Drive | 0..63 | 63 | Presence | 0..63 | 63 | Mix | 0..99 | 99 |
| 96 | | - | Drive | 0..63 | 63 | Presence | 0..63 | 18 | Mix | 0..99 | 99 |
| 97 | SPEAKER CABINET | Stack A | HF Cut | 0..63 | 20 | Peak Gain | 0..63 | 40 | Peak Freq. | 0..63 | 63 |
| 98 | | Stack B | HF Cut | 0..63 | 30 | Peak Gain | 0..63 | 40 | Peak Freq. | 0..63 | 30 |
| 99 | | Combo | HF Cut | 0..63 | 4 | Peak Gain | 0..63 | 30 | Peak Freq. | 0..63 | 10 |

6.2 MIDI implementation

| MIDI Implementation Chart | | | | |
|---------------------------|---------------|-------------|------------------|---|
| Function | | Transmitted | Recognized | Remarks |
| Basic Channel | Default | X | OFF, 1 - 16 | memorized |
| | Changed | X | OFF, 1 - 16 | |
| Mode | Default | X | 1,2 | |
| | Messages | X | X | |
| | Altered | X | X | |
| Note Number | | X | X | |
| | True Voice | X | X | |
| Velocity | Note ON | X | X | |
| | Note OFF | X | X | |
| After Touch | Keys | X | X | |
| | Channels | X | X | |
| Pitch Bender | | X | X | |
| Control | | X | O 7, 10 - 15, 18 | see add. table |
| Progr. Change | | | O (0 - 98) | 123 = CLEAN 124 = OVERDRIVE 127 = Effect Bypass |
| | True # | X | 1 - 99 | |
| System Exclusive | | X | X | |
| System Common | Song Pos. | X | X | |
| | Song Sel. | X | X | |
| | Tune | X | X | |
| System Real Time | Clock | X | X | |
| | Commands | X | X | |
| Aux Messages | Local ON/OFF | X | X | |
| | All notes OFF | X | X | |
| | Active Sense | X | X | |
| | Reset | X | X | |
| Notes | | | | |
| O = YES, X = NO | | | | |
| Mode 1: OMNI ON | | | | |
| Mode 2: OMNI OFF | | | | |

Tab. 6.2: MIDI implementation

| Parameter Name | Display Range | Midi Control Number | Control Value Range |
|---------------------------|--------------------------|---------------------|---------------------|
| Volume Controller | - | 7 | 0 .. 127 |
| Channel | CLEAN = 0, OVERDRIVE = 1 | 10 | 0 .. 1 |
| Effect | OFF = 0, ON = 1 | 11 | 0 .. 1 |
| Parameter | depends on effect | 12 | 0 .. 127 (max.) |
| Effect A | depends on effect | 13 | 0 .. 127 (max.) |
| Effect B | depends on effect | 14 | 0 .. 127 (max.) |
| Wah/Modulation Controller | - | 15 | 0 .. 127 |
| Store Enable Controller | - | 18 | 0 .. 127 |

Tab. 6.3: MIDI control changes of the VINTAGER

7. SPECIFICATIONS

AUDIO INPUTS

| | |
|---------------|----------------------------------|
| Connector | 1/4" mono jack |
| Type | RF filtered input |
| Guitar input | |
| impedance | approx. 1 M Ω unbalanced |
| Insert return | |
| impedance | approx. 10 k Ω unbalanced |
| Aux input | |
| impedance | approx. 10 k Ω unbalanced |

AUDIO OUTPUTS

| | |
|-------------------|---------------------------------|
| Connector | 1/4" mono jack |
| Type | line level output |
| Insert send | |
| Impedance | approx. 100 Ω unbalanced |
| Line out | |
| Impedance | approx. 120 Ω unbalanced |
| Max. output level | +12 dBu unbalanced |

SYSTEM SPECIFICATIONS (power amplifier)

| | |
|------------------|---|
| Power amp output | 60 Watts RMS @ 5 % THD + N into 8 Ω ; 230 V~ |
|------------------|---|

MIDI INTERFACE

| | |
|------|---------------------------|
| Type | 5-pin-DIN-socket, MIDI IN |
|------|---------------------------|

DIGITAL PROCESSING

| | |
|---------------|---|
| Converters | 24-bit sigma-delta, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

DISPLAY

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED-display |
|------|-----------------------------|

LOUDSPEAKER

| | |
|----------------|--|
| Type | 12" heavy duty loudspeaker, model JENSEN® JCH12/70 / BUGERA™ 12G70J8 |
| Impedance | 8 Ω |
| Power handling | 70 Watts |

POWER SUPPLY

| | | |
|-------------------|--|------------------------|
| Mains voltages | USA/Canada | 120 V~, 60 Hz |
| | Europe/U.K./Australia | 230 V~, 50 Hz |
| | Japan | 100 V~, 50 - 60 Hz |
| | general export model | 120/230 V~, 50 - 60 Hz |
| Power consumption | approx. 40 Watts min. / approx. 130 Watts max. | |
| Fuse | 100 - 120 V~ : | T 2 A H 250 V |
| | 200 - 240 V~ : | T 1 A H 250 V |
| Mains connection | standard IEC receptacle | |

PHYSICAL

| | |
|------------------------|---|
| Dimensions (H x W x D) | approx. 18.8" (477.5 mm) * 20.3" (515.2 mm) * 10.5" / 12.5" (266 mm / 317.5 mm) |
| Weight | approx. 18.5 kg |

BEHRINGER is constantly striving to maintain the highest professional standards. As a result of these efforts, modifications may be made from time to time to existing products without prior notice. Specifications and appearance may differ from those listed or illustrated.

8. WARRANTY

§ 1 WARRANTY CARD/ONLINE REGISTRATION

To be protected by the extended warranty, the buyer must complete and return the enclosed warranty card within 14 days of the date of purchase to BEHRINGER Spezielle Studiotechnik GmbH, in accordance with the conditions stipulated in § 3. Failure to return the card in due time (date as per postmark) will void any extended warranty claims. Based on the conditions herein, the buyer may also choose to use the online registration option via the Internet (www.behringer.com or www.behringer.de).

§ 2 WARRANTY

1. BEHRINGER (BEHRINGER Spezielle Studiotechnik GmbH including all BEHRINGER subsidiaries listed on the enclosed page, except BEHRINGER Japan) warrants the mechanical and electronic components of this product to be free of defects in material and workmanship for a period of one (1) year* from the original date of purchase, in accordance with the warranty regulations described below. If the product shows any defects within the specified warranty period that are not excluded from this warranty as described under § 4, BEHRINGER shall, at its discretion, either replace or repair the product using suitable new or reconditioned parts. In the case that other parts are used which constitute an improvement, BEHRINGER may, at its discretion, charge the customer for the additional cost of these parts.

2. If the warranty claim proves to be justified, the product will be returned to the user freight prepaid.

3. Warranty claims other than those indicated above are expressly excluded.

§ 3 RETURN AUTHORIZATION NUMBER

1. To obtain warranty service, the buyer (or his authorized dealer) must call BEHRINGER (see enclosed list) during normal business hours **BEFORE** returning the product. All inquiries must be accompanied by a description of the problem. BEHRINGER will then issue a return authorization number.

2. Subsequently, the product must be returned in its original shipping carton, together with the return authorization number to the address indicated by BEHRINGER.

3. Shipments without freight prepaid will not be accepted.

§ 4 WARRANTY REGULATIONS

1. Warranty services will be furnished only if the product is accompanied by a copy of the original retail dealer's invoice. Any product deemed eligible for repair or replacement under the terms of this warranty will be repaired or replaced.

2. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country for which the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in materials or workmanship. The warranty does not cover any such modification/adaptation, irrespective of whether it was carried out properly or not. Under the terms of this warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation.

3. Free inspections and maintenance/repair work are expressly excluded from this warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes, guitar strings, illuminants and similar parts.

4. Damages/defects caused by the following conditions are not covered by this warranty:

▲ improper handling, neglect or failure to operate the unit in compliance with the instructions given in BEHRINGER user or service manuals.

▲ connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used.

▲ damages/defects caused by force majeure or any other condition that is beyond the control of BEHRINGER.

5. Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the warranty.

6. If an inspection of the product by BEHRINGER shows that the defect in question is not covered by the warranty, the inspection costs are payable by the customer.

7. Products which do not meet the terms of this warranty will be repaired exclusively at the buyer's expense. BEHRINGER will inform the buyer of any such circumstance. If the buyer fails to submit a written repair order within 6 weeks after notification, BEHRINGER will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order.

§ 5 WARRANTY TRANSFERABILITY

This warranty is extended exclusively to the original buyer (customer of retail dealer) and is not transferable to anyone who may subsequently purchase this product. No other person (retail dealer, etc.) shall be entitled to give any warranty promise on behalf of BEHRINGER.

§ 6 CLAIM FOR DAMAGES

Failure of BEHRINGER to provide proper warranty service shall not entitle the buyer to claim (consequential) damages. In no event shall the liability of BEHRINGER exceed the invoiced value of the product.

§ 7 OTHER WARRANTY RIGHTS AND NATIONAL LAW

1. This warranty does not exclude or limit the buyer's statutory rights provided by national law, in particular, any such rights against the seller that arise from a legally effective purchase contract.

2. The warranty regulations mentioned herein are applicable unless they constitute an infringement of national warranty law.

* Customers in the European Union please contact BEHRINGER Germany Support for further details.

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