AmpliTube X-TIME

USER MANUAL

English

中文

AmpliTube
X-TIME

USER MANUAL

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Front Panel Overview

1. MODEL encoder

Turn the MODEL encoder to select the preferred X-TIME model among the 16 advanced algorithms available.

Push to go back when browsing menus.

2. PRESET encoder

Turn the PRESET encoder to browse among the 300 preset slots available in the machine.

Push to save a preset and choose its name and bank position.

3. PARAMETER encoder

Each model inside X-TIME has its own parameter set.

Push the PARAMETER encoder to access the additional parameters of the selected model. The last edited parameter is always available by pressing or rotating the parameter encoder.

Hold the PARAMETER encoder to access the global and preset setups.

4. TIME knob

The TIME knob controls the time of the delay repetitions. When the BPM SYNC is activated, the time is expressed in Time Signatures, otherwise it is expressed in milliseconds.

5. FEEDBACK knob

The FEEDBACK knob controls the number of repetitions occurring in the delay.

6. FILTER knob

The FILTER knob controls the frequency response of the delay.

Turn it counterclockwise to get darker delay tails or clockwise to get brighter delay tails.

7. MOD knob

The MODIFIER knob can have different purposes depending on the model such as saturation, mode selection, modulation and more.

8. MIX knob

The MIX knob controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.

9. A & B LEDs

Green if preset is active.

Amber if preset has been edited.

Blinking amber when browsing among banks.

Off if bypassed.

10. TAP LED

Blinking blue indicating the milliseconds time.

Blinking green indicating the current BPM.

Blinking amber means that the tempo is controlled by the MIDI clock.

11. A, B & TAP footswitches

Press A or B to engage or bypass preset of the current bank.

Hold A or B while preset is ON to access the X-MODE for selected model.

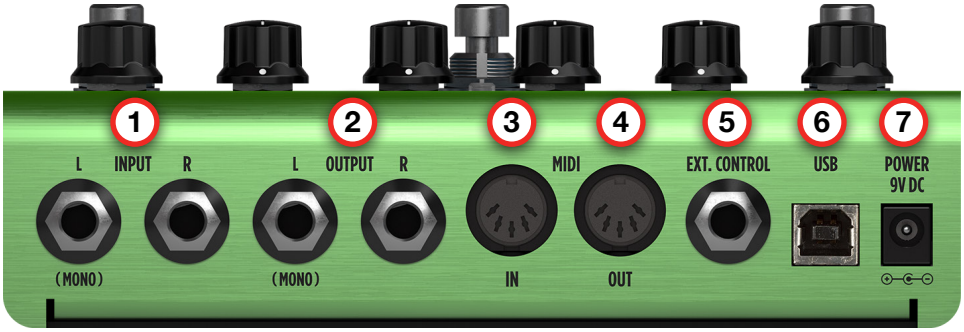
Hold A or B while preset is OFF to activate that preset temporary while the footswitch is held down.

Press A+B to select a lower bank.

Press B+TAP to select a higher bank.

Press TAP to tap the tempo of the delay.

Rear Panel Overview



1. INPUT L & R

Plug your instrument in here.
If you have a mono instrument use only the left input.

2. OUTPUT L & R

Connect to an amplifier, stomp box, PA or other devices.
If you use X-TIME with mono output use only the left output.

3. MIDI IN

Connect to external MIDI controllers to automatically browse presets and modulate parameters via control changes.

4. MIDI OUT

Connect to external MIDI devices.
Through this port X-TIME can send out MIDI messages anytime a switch is pressed or a knob is turned.

5. EXT. CONTROL

Hook up an external expression or single switch pedal to control any combinations of parameters with a single action.
Hook up a double switch pedal to easily move among banks or presets.

6. USB

Use this port to connect X-TIME to your Mac/PC as an audio interface and for using the Librarian app to organize and load presets. It can also be used to send or receive MIDI signals.

7. POWER 9V DC

Power the pedal via a 9V DC center negative power supply.

At least 260mA.

Firmware update

Before doing anything with your X-GEAR pedal it's highly recommended to hook it up to the X-GEAR Librarian and check if any firmware update is available to make sure you are running the most updated and stable firmware available.

To do so:

1. Install the X-GEAR librarian on your computer following the instructions found in the box.
2. Connect your pedal to your computer using the provided USB cable.
3. Launch the X-GEAR librarian and select the connected pedal.
4. Click the top right gear icon and click "Check for updates."
5. If the librarian or the X-GEAR need to be updated, you'll be asked to do so and by clicking "Update" you'll start the updating process.

After updating you can start using your X-GEAR pedal.

Saving presets

To quickly save a preset, hold down the PRESET encoder until the display shows SAVED. The preset will be saved with the same name in the same location.

To change name or location when saving a preset:

1. Press the PRESET encoder to enter the saving process.
2. The first letter of the preset's name starts blinking indicating the cursor's position.
3. Rename the preset:
   a. Turn the PRESET encoder to select a character.
   b. Turn the MODEL encoder to change the cursor's position.
4. Push the PRESET encoder to confirm the name.
5. The display shows a location (bank-number and slot).
6. Rotate the PRESET encoder to select the desired location.
7. Push the PRESET encoder to select the location an save the preset with the chosen name in the chosen location.

N.B. When choosing a different location saving a preset will overwrite the preset that was previously stored in that location and the new one gets copied over it.

External Control Setup

The EXT. CONTROL jack can be connected to various types of external pedals:

- Expression pedal
- Single switch
- Double switch

Expression pedal & single switch (creating macros)

An expression pedal and a single switch pedal can be assigned to a parameter or to various parameters to create macros. A macro is an ensemble of parameters, which can be modulated simultaneously via the external control.

To setup a macro on the selected preset using an expression pedal or a single switch pedal, do as follows:

1. Hook it up to the EXT. CONTROL.
2. Hold the PARAMETER encoder and choose GLOBAL SETUP.
3. Select EXT. CTRL and choose one of the following:
   a. TRS EXP PEDAL: if you are using a TRS type expression pedal.
   b. RTS EXP PEDAL: if you are using a RTS type expression pedal.
   c. N.O. SWITCH: if you are using a normally open single switch pedal.
   d. N.C. SWITCH: if you are using a normally close single switch pedal.
4. Press the MODEL knob to go back and choose PRESET SETUP.
5. In the PRESET SETUP menu, select ON from the EXT. CTRL option.
6. Come back to the PRESET SETUP menu, select EXT. LEARN and choose LEARN.
7. While LEARN A is being displayed, position the parameters of the preset as you wish they would be when the external control is in position A, then press the PRESET encoder when the A setup is done.
8. While LEARN B is being displayed, position the parameters of the preset as you wish they would be when the external control is in position B, then press the PRESET encoder when the B setup is done.
9. Once the SAVE button (PRESET encoder) is pressed, the pedal returns to its default behavior and the macro is assigned to the external control.

N.B.

In a single switch pedal position A refers to the off status. In an expression pedal position A refers to the heel status.

In a single switch pedal position B refers to the on status. In an expression pedal position B refers to the tip status.

The only difference between a single switch or an expression pedal is that with the first one changing from position A to position B is an instant transition (pressing the footswitch), while the second one is a smooth transition (moving the expression pedal).

Double switch

Connect a double switch pedal to browse among presets or banks more easily.

To setup a double switch pedal do as follows:

1. Hook it up to the EXT. CONTROL.
2. Hold the PARAMETER encoder and choose GLOBAL SETUP.
3. Select EXT. CTRL and choose N.O. DUAL SWITCH, if your double switch pedal is normally open or N.C. DUAL SWITCH, if your double switch pedal is normally closed.
4. In the GLOBAL SETUP browse to DUAL SWITCH MODE and choose BANK, if you want to use your double switch pedal to move among banks or PRESET, if you want it to move among presets.

Expression pedal calibration

If you feel that your expression pedal doesn't work as expected, you may need to calibrate it to get its full functionality.

To calibrate an expression pedal do as follows:

1. Hook it up to the EXT. CONTROL in the rear panel.
2. Hold the PARAMETER encoder and choose GLOBAL SETUP.
3. In the GLOBAL SETUP select EXP. CALIBRATION.
4. While HEEL is being displayed move your expression pedal to its heel position then press the PARAMETER encoder to confirm.
5. While TIP is being displayed move your expression pedal to its tip position then press the PARAMETER encoder to confirm.
6. When the display shows DONE, the calibration is set.

Delay Models

VTG TAPE

This model is a classic tape echo with wobble effect that can be controlled and manipulated for experimental lo-fi echo repeats, bringing extra creativity to any playing. It features all the typical tape echo characteristics and nuances to bring a real tape sound under your feet.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 1429 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the brightness of the delay repetitions. Turn it counterclockwise to have darker tones, clockwise to have brighter tones.
  From 0 to 10.
- **MOD**: controls the amount of wow & flutter happening in the tape echo.
  From 0 to 10.
- **MIX**: Controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **X-MODE**: the X-MODE pushes the tape echo feedback to its edge. The level increases until it is fully saturated.
  ON or OFF.

VTG TAPE Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

MOD TAPE

IK's Tape Echo recreates a modern echo sound with additional modulation controls over depth and speed to generate movement in the delay repeats, while maintaining all the typical characteristics that make the tape echo sound so sought-after.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to filter out the high frequencies or clockwise to get the full frequency spectrum.
  From 490 Hz to 19000 Hz.
- **MOD**: controls the depth of the modulation.
  From 0% to 100%
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **MOD RATE**: controls the modulation rate.
  From 0.1 Hz to 10 Hz
- **X-MODE**: the X-MODE pushes the feedback to infinity and activates an additional tilt filter to bright up its tail.
  ON or OFF.

MOD TAPE Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
MOD RATE	46	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

ANALOG

This analog delay is harmonically rich and can be pushed to add color and the characteristic saturation of console preamplifiers, which blends perfectly with the direct sound coming from your instrument. Its sound can be shaped even further with its high-pass and low-pass filters.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the amount of tilt filter being applied. Turn it counterclockwise to achieve darker tones or clockwise for brighter tones. The filter is being placed before the saturation stage to shape its characteristics and the way it reacts with the incoming sound.
  From -20 dB to +20 dB.
- **MOD**: controls the amount of saturation being applied.
  From 0 dB to 20 dB
- **MIX**: Controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **LOW PASS**: controls the frequency for the low-pass filter.
  From 600 Hz to 19000 Hz.
- **HIGH PASS**: controls the frequency for the high-pass filter.
  From 22 Hz to 500 Hz.
- **X-MODE**: the X-MODE pushes the feedback to infinity and activates an LFO that modulates its tail.
  ON or OFF.

ANALOG Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
LOW PASS	46	0 - 127
HIGH PASS	47	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

DIGITAL

A crystal-clear digital delay sound, perfect for a high-fidelity wet signal. It also features a doubler mode to add width to delay tails, a great solution to widen up any sound and fill the entire stereo field.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to filter out the high frequencies or clockwise to get the full frequency spectrum.
  From 800 Hz to 20000 Hz.
- **MOD**: selects the delay mode.
  - NORMAL: a typical digital clean stereo in & stereo out delay.
  - DOUBLER: the delay signal gets spread out the left & right channels for wide delay repeats.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

DIGITAL Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

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PING PONG

This delay is designed to provide the perfect moving ping pong bouncing left and right. In addition to the standard ping pong pattern, it also features another mode for panning the repeats Left-Center-Right and add a groovy “circular” effect.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to filter out the high frequencies or clockwise to get the full frequency spectrum.
  From 800 Hz to 20000 Hz.
- **MOD**: selects the delay mode.
- L-R: the iconic ping pong delay mode with repeats alternating left and right.
- L-C-R: a more sophisticated delay mode with repeats alternating left, center and right.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

PING PONG Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

PATTERN

This is the perfect model to find inspiration. It features 16 different delay patterns to experiment with and find new rhythmic ideas.

Parameters

- **TIME**: controls the time of the delay repetitions. In BPM SYNC ON the options are:
  - 0: the BPM time is divided by 4.
  - 1: the BPM time is divided by 2.
  - 2: the BPM time is kept as is.
  - 3: the BPM time is multiplied by 2.
  - 4: the BPM time is multiplied by 4.

  From 125 ms to 2000 ms or from 0 to 4 when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the tilt filter amount. Turn it counterclockwise to filter out the high frequencies or clockwise to get the full frequency spectrum.
  From -20 dB to +20 dB.
- **MOD**: selects the pattern among the 16 available.
  From 1 to 16.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **PAT FDBK**: controls the number of repetitions of the whole pattern.
  From 0% to 100%
- **EQ HPF**: sets the frequency for the high-pass filter.
  From 22 Hz to 900 Hz.
- **EQ LPF**: sets the frequency for the low-pass filter.
  From 500 Hz to 19800 Hz.
- **EQ GAIN**: sets the gain for the mid-band EQ.
  From -20 dB to +20 dB.
- **EQ FREQ**: sets the frequency for the mid-band EQ.
  From 100 Hz to 15000 Hz.
- **EQ Q**: sets the Q factor for the mid-band EQ.
  From 0.1 to 10.
- **X-MODE**: the X-MODE pushes both feedback and pattern's feedback to infinity.
  ON or OFF.

PATTERN Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
PAT FDBK	46	0 – 127
EQ HPF	47	0 – 127
EQ LPF	48	0 – 127
EQ GAIN	49	0 – 127
EQ FREQ	50	0 - 127
EQ Q	51	0 – 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

DUAL

Two delays in one that can be set in series or in parallel to have an amazing stereo sound. The second delay reacts on the first one, but with independent mix, feedback and time that is expressed in ratios of the first delay's time.

Parameters

- **TIME**: controls the time of the first delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the first delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to filter out the high frequencies or clockwise to get the full frequency spectrum.
  From 800 Hz to 15000 Hz.
- **MOD**: controls the mix of the second delay.
  From 0% to 100%.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **TIME 2**: controls the time of the second delay expressed in ratios of the first delay.
- 1/8, 1/7, 1/6, 1/5, ¼, 1/3, ½, 1/1, 2/7, 2/5, 2/3, 2/1, 3/8, 3/7, 3/4, 3/2, 3/1, 4/7, 4/5, 4/3, 4/1, 5/7, 5/6, 5/4, 5/3, 5/2, 5/1, 6/7, 6/5, 6/1, 7/8, 7/6, 7/5, 7/4, 7/3, 7/2, 7/1, 8/7, 8/5, 8/3, 8/1.
- **FDBK 2**: controls the feedback for the second delay.
  From 0% to 100%.
- **MODE**:
  - **SERIES**: the two delays are placed in series.
  - **PARALLEL**: the two delays are placed in parallel (one delay happens only on the left channel while the other happens only on the right channel).
- **X-MODE**: the X-MODE pushes both feedbacks to infinity.
  ON or OFF.

DUAL Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
TIME 2	46	0 – 127
FDBK 2	47	0 – 127
MODE	48	0 – 127
X-MODE	13	0 - 127
M DECAY	50	0 - 127
H DECAY	51	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

REVERSE

Amazing, reversed repeats that create wonderful delay tails. In addition to the reversed repeat, a non-reversed repeat can be blended in to maintain the groovy part of the delay pattern.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 63 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the frequency response of the delay. Turn it counterclockwise to get darker tones or clockwise for brighter sounds.
  From 0 to 10.
- **MOD**: controls the volume of the non-repeated tap that can be added to the reversed one.
  From 0 to 10.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

REVERSE Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

REV PONG

This is an advanced ping pong delay effect. The delay sound is sent to a reverb that can be modulated. Also, the second tap of the ping pong pattern can be reversed to really get a very custom sound.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/1T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the frequency response of the delay. Turn it counterclockwise to get darker tones or clockwise for brighter sounds.
  From 0 to 10.
- **MOD**: controls the depth of the LFO happening on the reverb.
  From 0% to 100%.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **REVERB**: controls the mix for the reverb applied to the delay.
  From 0% to 100%.
- **REVERSE**: reverses the one of the two taps of the ping pong effect.
  ON or OFF.
- **LFO RATE**: controls the rate of the LFO applied to the delay.
  From 0.5 Hz to 10 Hz.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

REV PONG Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
REVERB	46	0 – 127
REVERSE	47	0 - 127
LFO RATE	48	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

SWELL

Gentle and ambient swell delays to cream up slow lines. The swell effect has independent time and depth so it can be synced with the delay or pushed crazier to un-synced rates.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From 1000 Hz to 20000 Hz.
- **MOD**: controls the depth of the swell effect.
  From 0 dB to -60 dB.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **SWL TIME**: controls the time of the swell effect.
  From 10 ms to 1000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **SWL SENS**: adjusts the swell sensitivity level.
  From -50 dB to -12 dB.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

SWELL Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
SWL TIME	46	0 – 127
SWL SENS	47	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

DUCK

A delay that makes it possible to have huge amounts of wet signal and feedback while retaining the dry signal focused on top by ducking down the delayed signal every time the dry signal is played. The release can be tweaked independently to add both slow and fast rises.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 30 ms to 1450 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the brightness of the delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From 0 to 10.
- **MOD**: controls the ducking compressor threshold.
  From -100 dB to 0 dB.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **RELEASE**: controls the release of the ducking compressor.
  From 20 ms to 3000 ms.
- **X-MODE**: the X-MODE pushes the feedback to infinity and makes the compression more aggressive.
  ON or OFF.

DUCK Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
RELEASE	46	0 – 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

PITCH

A delay that pitches up or down from the original tone to create pitched effects in the repeats. It features three pitched notes to get a triple-pitched effect and create a wall of lines in the delay by easily using one finger.

Parameters

- **TIME**: controls the time of the first delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the first delay.
  From 0% to 100%.
- **FILTER**: controls the tilt filter gain for the first delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -20 dB to +20 dB.
- **MOD**: controls the pitch of the first delay.
  From -24 semitones to 24 semitones.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **LEVEL 2**: controls the volume of the second delay.
  From 0 to 10
- **TIME 2**: controls the time of the second delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FDBK 2**: controls the number of repetitions occurring in the second delay.
  From 0% to 100%.
- **FILTER 2**: controls the tilt filter gain for the second delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -10 dB to +10 dB.
- **PITCH 2**: controls the pitch of the second delay.
  From -24 semitones to 24 semitones.
- **PAN 2**: controls the pan of the second delay in the stereo spectrum.
  From -1 to +1.
- **LEVEL 3**: controls the volume of the third delay.
  From 0 to 10
- **TIME 3**: controls the time of the third delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FDBK 3**: controls the number of repetitions occurring in the third delay.
  From 0% to 100%.
- **FILTER 3**: controls the tilt filter gain for the third delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -10 dB to +10 dB.
- **PITCH 3**: controls the pitch of the third delay.
  From -24 semitones to 24 semitones.
- **PAN 3**: controls the pan of the third delay in the stereo spectrum.
  From -1 to +1.

- **EQ GAIN**: sets the gain of the mid-band EQ.
  From -20 dB to +20 dB.
- **EQ FREQ**: sets the frequency of the mid-band EQ.
  From 100 Hz to 15000 Hz.
- **X-MODE**: the X-MODE pushes the three feedbacks to infinity.
  ON or OFF.

PITCH Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
LEVEL 2	46	0 – 127
TIME 2	47	0 - 127
FDBK 2	48	0 – 127
FILTER 2	49	0 – 127
PITCH 2	50	0 – 127
PAN 2	51	0 – 127
LEVEL 3	52	0 – 127
TIME 3	53	0 – 127
FDBK 3	54	0 – 127
FILTER 3	55	0 – 127
PITCH 3	56	0 – 127
PAN 3	57	0 – 127
EQ GAIN	58	0 – 127
EQ FREQ	59	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

HARM

A delay that harmonizes up or down from the original tone to easily create delayed chords by playing just one note, thanks to its double harmonator. Harmonize any solo part by adding up to three harmonies that follow your lead.

Parameters

- **TIME**: controls the time of the first delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the first delay.
  From 0% to 100%.
- **FILTER**: controls the tilt filter gain for the first delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -20 dB to +20 dB.
- **MOD**: controls the pitch interval of the first delay.
- 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **OCTAVE**: selects the octave on which the first delay is harmonizing.
  From -2 octaves to +1 octave.
- **KEY**: selects the key for the harmonizer.
  C/Am, Db/Bbm, D/Bm, Eb/Cm, E/C#m, F/Dm, Gb/Ebm, G/Em, Ab/Fm, A/F#m, Bb/Gm, B/G#m
- **LEVEL 2**: controls the volume of the second delay.
  From 0 to 10
- **TIME 2**: controls the time of the second delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FDBK 2**: controls the number of repetitions occurring in the second delay.
  From 0% to 100%.
- **FILTER 2**: controls the tilt filter gain for the second delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -20 dB to +20 dB.
- **INTRVL 2**: controls the pitch interval of the second delay.
  1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **OCTAVE 2**: selects the octave on which the second delay is harmonizing.
  From -2 octaves to +1 octave.
- **PAN 2**: controls the pan of the second delay in the stereo spectrum.
  From -1 to +1.
- **LEVEL 3**: controls the volume of the third delay.
  From 0 to 10
- **TIME 3**: controls the time of the third delay repetitions.
  From 0 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FDBK 3**: controls the number of repetitions occurring in the third delay.
  From 0% to 100%.

- **FILTER 3**: controls the tilt filter gain for the third delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From -20 dB to +20 dB.
- **INTRVL 3**: controls the pitch interval of the third delay.
  1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **OCTAVE**: selects the octave on which the third delay is harmonizing.
  From -2 octaves to +1 octave.
- **PAN 3**: controls the pan of the third delay in the stereo spectrum.
  From -1 to +1.
- **EQ GAIN**: sets the gain of the mid-band EQ.
  From -20 dB to +20 dB.
- **EQ FREQ**: sets the frequency of the mid-band EQ.
  From 100 Hz to 15000 Hz.
- **A4 FREQ**: sets the tuning for the A4 note.
  From 416 Hz to 466 Hz.
- **X-MODE**: the X-MODE pushes the three feedbacks to infinity.
  ON or OFF.

HARM Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
OCTAVE	46	0 – 127
KEY	47	0 – 127
LEVEL 2	48	0 – 127
TIME 2	49	0 – 127
FDBK 2	50	0 – 127
FILTER 2	51	0 – 127
INTRVL 2	52	0 – 127
OCTAVE 2	53	0 – 127
PAN 2	54	0 – 127
LEVEL 3	55	0 – 127
TIME 3	56	0 – 127
FDBK 3	57	0 – 127
FILTER 3	58	0 – 127
INTRVL 3	59	0 – 127
OCTAVE 3	60	0 - 127
PAN 3	61	0 – 127
EQ GAIN	62	0 – 127
EQ FREQ	63	0 - 127
A4 FREQ	104	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

DIRTY

Get dirty with this saturated and distorted delay for edgy repeats and aggressive tails. It also features a phaser with independent speed and mix to really find the perfect grit and dirtiness in the delay lines.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 60 ms to 2000 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the low-pass filter frequency. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From 790 Hz to 20000 Hz.
- **MOD**: controls the dry/wet for the phaser effect.
  From 0% to 100%.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **DIRT**: pushes the input to the delay increasing the distortion effect.
  From 0 dB to +40 dB.
- **SPEED**: controls the speed of the phaser effect,
  From 0 to 10.
- **X-MODE**: the X-MODE pushes the feedback to infinity.
  ON or OFF.

DIRTY Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
DIRT	46	0 – 127
SPEED	47	0 - 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

SLAPBACK

Bring back the ’50s with this incredible slapback delay, which also features a modulated filter to move your slap backs in the stereo spectrum to transform this classy sound into a modern delay effect.

This Model ignores the BPM SYNC option since it is only set using milliseconds.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 40 ms to 120 ms.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the brightness of the delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From 0 to 10.
- **MOD**: controls the stereo LFO moving the delay left & right.
  From 0 to 10.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **RATE**: controls the LFO rate.
  From 0.1 Hz to 5.0 Hz.
- **X-MODE**: the X-MODE pushes the feedback to infinity and raises the LFO resonance.
  ON or OFF.

SLAPBACK Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
RATE	46	0 – 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

ARCTIC

This delay is full of lush and never-ending tails. The delay is sent to a flanger and then to a shimmer with a customizable pitched voice to get very modulated and ethereal in any shape of form. This creates very modern delay trails great for ambient sounds.

Parameters

- **TIME**: controls the time of the delay repetitions.
  From 62 ms to 1092 ms or from 1/32 to 1/2T when BPM SYNC is ON.
- **FEEDBACK**: controls the number of repetitions occurring in the delay.
  From 0% to 100%.
- **FILTER**: controls the brightness of the delay. Turn it counterclockwise to get darker tones or clockwise get the full frequency spectrum.
  From 0 to 10.
- **MOD**: controls the mix for the flanger effect.
  From 0% to 100%.
- **MIX**: controls the balance of dry and wet signal. At 0% the signal is fully dry, while at 100% the signal is fully wet. At around 85% the dry and wet signal have the same level.
  From 0% to 100%.
- **SHIMMER**: controls the amount of shimmer reverb wetting the delay.
  From 0 to 10.
- **SIZE**: controls the size of the shimmer reverb and the timing of the shift effect.
  From 0 to 10.
- **SHFT VOL**: controls the volume of the shift effect.
  From 0 to 10.
- **SHIFT**: sets the pitch for the shift effect.
  From -12 semitones to +12 semitones.
- **X-MODE**: the X-MODE pushes the feedback to infinity and the reverb size and mix to max.
  ON or OFF.

ARCTIC Control Changes

Parameter	Control Change #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
SHIMMER	46	0 – 127
SIZE	47	0 – 127
SHFT VOL	48	0 – 127
SHIFT	49	0 – 127
X-MODE	13	0 - 127

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

Global Setup

The global setup menu features different settings to manage the global behavior of the pedal independent of which preset is active.

To access the Global Setup menu, hold down the PARAMETER encoder and select GLOBAL SETUP.

NAME MODE

Changes the way preset names are displayed:

- **NAME**: the display shows only the preset's name.
- **PC+NAME**: the display shows the program change number followed by its name.
- **BNK+NAME**: the display shows the currently selected preset bank followed by its name.

EXT. CTRL

Selects which type of external controller pedal is attached to the EXT. CONTROL jack.

- **TRS EXP PEDAL**: select this if the pedal connected to the EXT. CONTROL jack is a TRS type expression pedal.
- **RTS EXP PEDAL**: select this if the pedal connected to the EXT. CONTROL jack is a RTS type expression pedal.
- **N.O. SWITCH**: select this if the pedal connected to the EXT. CONTROL jack is a normally open single footswitch pedal.
- **N.C. SWITCH**: select this if the pedal connected to the EXT. CONTROL jack is a normally close single footswitch pedal.
- **N.O. DUAL SWITCH**: select this if the pedal connected to the EXT. CONTROL jack is a normally open double footswitch pedal.
- **N.C. DUAL SWITCH**: select this if the pedal connected to the EXT. CONTROL jack is a normally close double footswitch pedal.

DUAL SWITCH MODE

Selects the operative mode for the double switch pedal connected to the EXT. CONTROL jack.

- **BANK**: select this if you want to use the connected double switch pedal to browse among banks.
- **PRESET**: select this if you want to use the connected double switch pedal to browse among presets.

EXP. CALIBRATION

Starts the calibration process for the connected expression pedal.

Refer to the expression pedal calibration paragraph to learn more about calibrating an expression pedal with X-GEAR.

MIDI CHANNEL

Selects on which MIDI channel the X-GEAR pedal operates, from 1 to 16. By default X-GEAR pedals operate to channel 1.

MIDI THRU

Selects which MIDI signals are sent to the MIDI outputs (MIDI and USB ports).

- **OFF**: no MIDI signals are sent to the MIDI outputs.
- **THRU**: the MIDI signals arriving to the X-GEAR MIDI input are sent to the X-GEAR MIDI outputs.
- **MERGE**: the MIDI signals arriving to the X-GEAR MIDI input and the MIDI signals generated by the pedal are merged and sent to the X-GEAR MIDI outputs.

MAIN VOL

Controls the master volume of the pedal from -40 dB to +3 dB.

INTERFACE VOL

Controls the master volume when the pedal is set in interface mode from -40 dB to +3 dB.

By default, the volume is set to -20 dB.

GLOBAL BPM

Sets the BPM for all the presets with BPM MODE set to GLOBAL, from 55 to 260 BPM.

This global BPM is changed when:

- A tempo is tapped on a preset with BPM MODE set to GLOBAL.
- The MIDI CLOCK is coming from outside and sets this BPM.
- This menu voice is manually changed.

MIDI CLOCK

Sets the MIDI CLOCK function.

- **OFF**: no MIDI CLOCK function is active.
- **DIN**: the MIDI CLOCK is set by the incoming MIDI clock from the MIDI input.
- **USB**: the MIDI CLOCK is set by the incoming MIDI clock from the USB input.
- **INTERNAL**: the MIDI CLOCK is set by the pedal and sent out through both USB and MIDI outputs, the pedal acts as master.

N.B. When the MIDI CLOCK is coming from outside the TAP Tempo footswitch is disabled and is synced with the incoming tempo, its led becomes amber to get visual feedback of this status.

CAB SIM

Activates and selects the cabinet simulator.

- **OFF**: disables Cab Sim.
- **CAB 1**: activates the Cab Sim with the first cabinet IR.
- **CAB 2**: activates the Cab Sim with the second cabinet IR.
- **CAB 3**: activates the Cab Sim with the third cabinet IR.
- **CAB 4**: activates the Cab Sim with the fourth cabinet IR.
- **BASS**: activates the Cab Sim with the fifth cabinet IR.

N.B. If you also want the Cab Sim when the pedal is bypassed, the BUFFER BYPASS MODE is required.

SPILLOVER

Sets the spillover function of the pedal.

- **ON**: the spillover is active (the tail persists when bypassing a preset).
  This option requires the BUFFER BYPASS MODE.
- **OFF**: the spillover is not active.

USB OUT

Sets what signals are sent to the USB OUT.

- **STEREO**: the signals sent to the USB OUT are a copy of the Left & Right Outputs.
- **DUAL**: on USB OUT 1 is sent a copy of the Left & Right Outputs summed to mono, while on USB OUT 2 is sent the dry clean DI signal of the instrument (bypassing the pedal effect).

BYPASS MODE

Sets the bypass technology for the pedal.

- **TRUE**: selects the true bypass technology.
- **BUFFER**: selects the buffered bypass technology. This option is required to use the spillover function and the cab simulator.

OPERATION MODE

Sets the operative mode of the pedal to be used for live gigs or as an audio interface.

- **LIVE**: in live mode, the audio signal is taken from the analog jack inputs, processed by the DSP and sent to all outputs.
- **INTERFACE**: in interface mode, the signal is taken from the analog jack inputs, processed, and then sent to the USB outputs to a computer.
  Then the signal coming out from the computer goes back into the pedal in its USB inputs and sent to the Left & Right outputs, which can be connected to a monitoring system.
  See the Interface Mode paragraph to learn more.

FACTORY RESET

After a confirmation this option resets the pedal to its factory status.

Preset Setup

The preset setup menu features different settings to manage the selected preset.

To access the Preset Setup menu, hold down the PARAMETER encoder and select PRESET SETUP.

BPM MODE

BPM MODE is an option regarding the BPM SYNC mode, to use it BPM SYNC must be ON.

- **GLOBAL**: the preset BPM follows the GLOBAL BPM of the pedal. Tapping a tempo in this mode affects only the GLOBAL BPM of the pedal.
- **PRESET**: the BPM follows the preset BPM. Preset mode is useful if it is needed to keep a precise BPM for that particular kind of preset.

NOTE: TAP Tempo will always affect both GLOBAL and PRESET BPM.

BPM SYNC

- **OFF**: the time parameter is expressed in milliseconds and there is no relationship with the PRESET or GLOBAL BPM.
- **ON**: the time parameter is expressed in time signatures of the PRESET or GLOBAL BPM depending on the BPM MODE preference.

The TAP Tempo needs always to be tapped in quarter notes. If you want different Time Signatures use the TIME knob.

BPM

Sets the Beats Per Minute for the current preset from 55 to 260 BPM. To use this BPM, BPM SYNC must be ON and BPM MODE must be set to PRESET.

EXT. CTRL

Sets if the preset is using the External Control or not.

- **ON**: enables the external control connected (single switch or expression pedal) for the selected preset.
- **OFF**: disables the external control connected (single switch or expression pedal) for the selected preset. This is to avoid that a connected external control could potentially modify the preset.

EXT. LEARN

Starts the process of assigning the external control pedal and creating macros. See the External Control Setup paragraph for more information.

Tempo, BPM Mode and tap tempo footswitch

The TAP footswitch is used to tap in a tempo with your foot and its led blinks accordingly.

BPM SYNC OFF

If the preset's BPM SYNC is OFF the preset tempo is expressed in milliseconds and is linked to the tap tempo footswitch.

When BPM SYNC is OFF the tap LED blinks blue.

BPM SYNC ON

If BPM SYNC is ON, the preset tempo is expressed in BPM and is linked to the tap tempo footswitch. The tempo can be set by tapping quarter notes with the tap tempo footswitch and the TIME knob lets you set the desired time signature for the repetitions.

The available time signatures are (D stands for Dotted and T stands for Triplets):

- 1/32
- 1/32D
- 1/32T
- 1/16
- 1/16D
- 1/16T
- 1/8
- 1/8D
- 1/8T
- 1/4
- 1/4D
- 1/4T
- 1/2
- 1/2D
- 1/2T
- 1/1
- 1/1D
- 1/1T

When BPM SYNC is ON the tap tempo LED blinks green.

BPM MODE

BPM MODE is an option when BPM SYNC is ON.

When BPM MODE is set to PRESET the tempo follows the preset's BPM and is custom to each preset.

When BPM MODE is set to GLOBAL the tempo follows the global BPM and all presets with BPM MODE set to GLOBAL follow this BPM.

Safe Mode

SAFE MODE is very useful for playing live since it locks all the knobs to be sure that your sound does not change, if you accidentally move a knob or hit your pedal.

To activate and deactivate the SAFE MODE, press simultaneously the MODEL and PRESET encoders. A display confirmation (LOCKED and UNLOCKED) will confirm you that the mode has been activated/deactivated.

Temporary Mode

By holding down a preset's footswitch while it's off, the preset gets activated temporarily and is deactivated when the footswitch is released.

You can do this operation both when the pedal is bypassed to engage a certain effect only for a little time or while another preset is on.

If you do it while another preset is on, this mode will allow you to quickly change to the other preset by holding down its footswitch and coming back to the previous one once you release the footswitch.

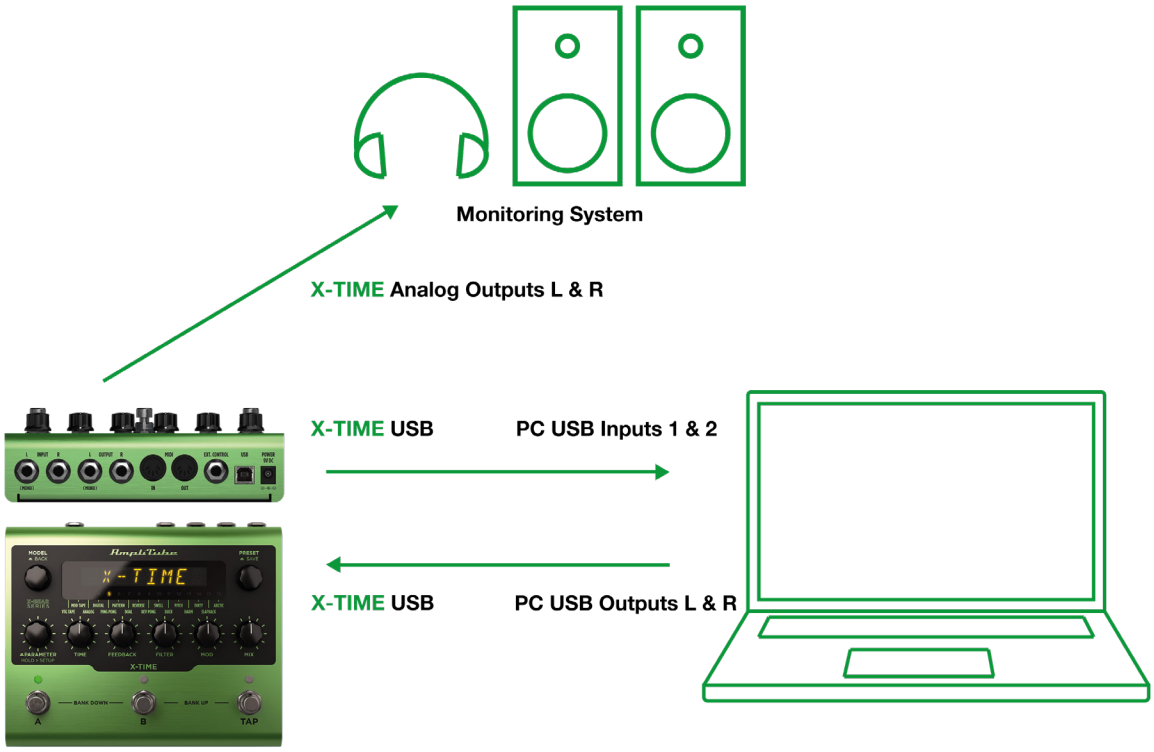
Interface Mode

Using the interface mode of the pedal you can hook it up to your computer and a monitoring system to jam and playback music directly from X-GEAR.

You can activate the INTERFACE MODE from the GLOBAL SETUP.

Connect X-GEAR to your computer using the provided USB cable and use the left and right outputs to connect the pedal to a monitoring system such as a power amplifier, active monitors, or a headphone preamplifier.

AmpliTube (or your DAW) sees the X-GEAR as a regular interface, and you can playback songs from the computer and jam along using AmpliTube (or the DAW) to monitor your session.

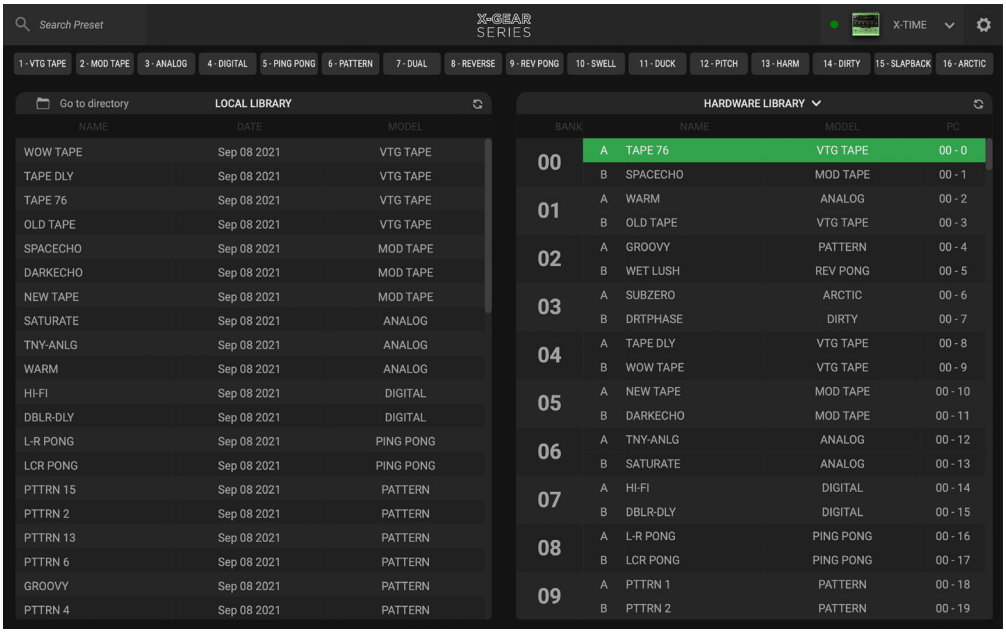


To tweak the volume of the X-GEAR when used as audio interface browse to the GLOBAL SETUP and edit the INTERFACE VOL parameter. After tweaking the volume for the first time the INTERFACE VOL parameter will be quickly accessible using the PARAMETER encoder until you select another parameter.

Included applications

Along with your X-GEAR you get a Librarian App to manage your presets and AmpliTube 5 SE to edit your presets from your computer and use them inside AmpliTube.

Follow the instructions found in the box to get the X-GEAR Librarian and AmpliTube 5 SE.



MIDI Specifications

X-TIME presents 150 numbered banks with 2 presets each for a total of 300 presets.

Since MIDI program changes can only go up to 127 the presets are split into 3 MIDI Patch Banks:

MIDI BANK 0 (CC#0 Value=0) = PRESETS 00A-63B
MIDI BANK 1 (CC#0 Value=1) = PRESETS 64A-127B
MIDI BANK 2 (CC#0 Value=2) = PRESETS 128A-149B

In each MIDI PATCH BANK, the presets are numbered sequentially:

PRESET 00A = MIDI Program #0
PRESET 00B = MIDI Program #1
PRESET 01A = MIDI Program #2
PRESET 01B = MIDI Program #3
… up to MIDI Program #127

X-TIME always powers up in MIDI Patch Bank 0, therefore if you stay withing the first 127 presets (00A-63B), simply send a standard MIDI Program Change message to load a preset.

If you plan to use presets above the 127th you should send a standard MIDI Bank Change message (MIDI CC# 0) with a value equal to the MIDI Bank you'd like to use before each MIDI Program Change.

MIDI Control Change Table

Parameter	**Control Change #**	**Values**
Expression	11	0 – 127
Preset ON/OFF	12	ON = 127, OFF = 0
X-MODE for the current preset	13	Bypass=0, Engaged=12
Model selector	14	1 - 16
MIDI Patch Bank	0	0 - 2

For individual parameter control changes, see each model delay in the Delay Models paragraph.

When a parameter range is not linear its values are equally divided among the 128 steps of a Control Change value.

Features

AmpliTube X-TIME

- Breakthrough software and hardware integration for guitarists
- State-of-the-art DSP in a road-worthy anodized aluminum chassis
- 16 different algorithms, 50 factory presets (300 storable presets)
- All-new delay algorithms, from tape echos to crystal-clear
- Controls for Tap Tempo, BPM sync and Spillover function
- Includes exclusive virtual X-TIME version for use in AmpliTube 5
- USB port for preset management and use as a recording interface
- Full MIDI implementation including control over AmpliTube 5
- Designed and made in Italy for a lifetime of playing and gigging
- Ultra-low noise, 24-bit/192kHz converters for class-leading sound quality
- 5 Hz–24 kHz frequency response to capture the full scope of your guitar's sound
- 112 dB dynamic range provides whisper-quiet operation at any gain setting
- A pure analog dry path and selectable true or soft bypass for maximum control
- 5Hz to 24kHz frequency response to record the full range of your guitar or bass
- Versatile routing options let you send the wet or dry signal to your DAW
- Stereo out for monitoring sound between the X-TIME pedal and your computer
- Full MIDI implementation to map control of AmpliTube and/or any compatible DAW
- Fast, intuitive interface and control knobs to tweak your sound on the fly
- High-contrast LED display keeps you informed on everything, indoors and out
- Expression pedal input adds additional control over any parameter you choose
- True stereo inputs and outputs on all algorithms for incredible signal chains
- Full MIDI implementation is built-in for even the most complex setups
- 5 cabinet impulse responses let you connect directly to a powered cab or PA

Package includes

- X-TIME pedal
- USB A-Type to USB B-Type connection cable (1.5m/4.32ft)
- Power Supply Unit
- Plug-in and Preset Librarian serial number

Dimensions

- Size: 17.5cm/6.88" x 14.5cm/5.7" x 5.8cm/2.28"
- Weight: 906g/31.96oz

System Requirements

AmpliTube 5

AmpliTube is a 64-bit application and requires a 64-bit CPU and Operating System.

Mac® (64-bits)

- Minimal: Intel® Core™ 2 Duo (Intel Core i5 suggested), 4 GB of RAM (8 GB suggested), macOS 10.10 or later. 3 GB of hard drive space.
- Requires an OpenGL 2 compatible graphics adapter.
- Supported Plug-in formats (64-bit): Audio Units, VST 2, VST 3, AAX.

Windows® (64-bits)

- Minimal: Intel® Core™ 2 Duo or AMD Athlon™ 64 X2 (Intel Core i5 suggested), 4 GB of RAM (8 GB suggested). Windows® 7 or later. 3 GB of hard drive space.
- Requires an ASIO compatible sound card.
- Requires an OpenGL 2 compatible graphics adapter.
- Supported Plug-in formats (64-bit): VST 2, VST 3, AAX.

To use X-GEAR as audio interface on Windows devices, Windows® 10 or later is required.

AmpliTube X-GEAR series

Discover the full AmpliTube X-GEAR series:

X-DRIVE
Distortion

X-SPACE
Reverb

X-TIME
Delay

X-VIBE
Modulation

Learn more at **www.ikmultimedia.com/xgear**

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AmpliTube X-TIME

用户手册

目录内容

前面板预览

1. MODEL编码器

转动MODEL编码器，在16种可用的高级算法中选择首选的X-TIME模型。

浏览菜单时按下返回。

2. PRESET编码器

转动PRESET编码器以浏览机器中可用的300个预设插槽。

按下以保存预设并选择其名称和库位置。

3. 参数编码器

X-TIME中的每个模型都有自己的参数集。

按下参数编码器以访问所选模型的附加参数。通过按下或旋转参数编码器，最后编辑的参数始终可用。

按住参数编码器可访问全局和预设设置。

4. TIME旋钮

TIME旋钮控制延迟重复的时间。当BPM SYNC被激活时，时间以Time Signatures表示，否则以毫秒表示。

5. FEEDBACK旋钮

FEEDBACK旋钮控制延迟中出现的重复次数。

6. FILTER旋钮

FILTER旋钮控制延迟的频率响应。

逆时针旋转以获得更暗的延迟尾音或顺时针旋转以获得更亮的延迟尾音。

7. MOD旋钮

根据型号的不同，MODIFIER旋钮可以有不同的用途，例如饱和度、模式选择、调制等。

8. MIX旋钮

MIX旋钮控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。

9. A & B LED指示灯

绿色代表预设处于活跃状态。

琥珀色代表预设已被编辑。

琥珀色闪烁表示正在库与库之间浏览。

如果绕过则关闭。

10. TAP LED

闪烁蓝色闪烁蓝色表示毫秒时间。

闪烁绿色表示当前BPM。

闪烁绿色表示速度由MIDI时钟控制。

11. A, B & TAP脚踏开关

按A或B启用或绕过当前库的预设。

在预设打开时按住A或B以访问所选模型的X-MODE。

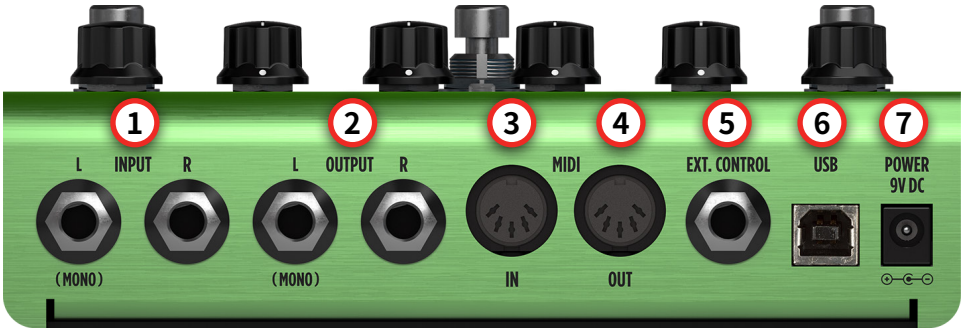
在预设关闭时按住A或B可在踩下脚踏开关时临时激活该预设。

按A+B选择较低位置的库。

按B+TAP选择更高位置的库。

按TAP轻敲延迟的速度。

后面板概览



1. 输入L & R

将您的乐器插入此处。

如果您有单声道乐器，请仅使用左侧输入。

2. 输出L & R

连接到放大器、单块效果器、PA或其他设备。

如果您将X-TIME与单声道输出一起使用，请仅使用左侧输出。

3. MIDI输入

连接到外部MIDI控制器以通过控制更改自动浏览预设和调制参数。

4. MIDI输出

连接到外部MIDI设备。

通过这个端口，X-TIME可以在按下开关或转动旋钮的任何时候发送MIDI信息。

5. 外部控制

连接外部表情或单个开关踏板，通过单个动作控制任意参数组合。

连接一个双开关踏板，可以轻松地在库或预设之间移动。

6. USB

使用此端口将X-TIME作为音频接口连接到您的Mac/PC，并使用Librarian应用程序来组织和加载预设。它还可用于发送或接收MIDI信号。

7. 供电9V DC

通过9V DC中心负电源为踏板供电。

至少260mA。

固件更新

在对您的X-GEAR踏板进行任何操作之前，强烈建议将其连接到X-GEAR Librarian并检查是否有任何固件更新可更新，以确保您运行的是最新且稳定的固件。

步骤：

1. 按照包装盒中的说明在您的计算机上安装X-GEAR librarian库管理器。
2. 使用随附的USB线将踏板连接到计算机。
3. 启动X-GEAR librarian库管理器并选择连接的踏板。
4. 单击右上角的装备图标，然后单击“检查更新”。
5. 如果librarian或X-GEAR需要更新，系统会要求您这样做，然后单击“更新”，您将开始更新过程。

更新后，您可以开始使用X-GEAR踏板。

保存预设

要快速保存预设，请按住PRESET编码器直到显示屏显示SAVED。
预设将以相同的名称保存在相同的位置。

在保存预设时更改名称或位置的步骤：

1. 按PRESET编码器进入保存过程。
2. 预设名称的第一个字母开始闪烁，指示光标的位置。
3. 重命名预设：
   a. 转动PRESET编码器选择一个字符。
   b. 转动MODEL编码器来改变光标的位置。
4. 按下PRESET编码器确认名称。
5. 显示屏显示一个位置（库号和插槽）。
6. 旋转PRESET编码器以选择所需位置。
7. 按下PRESET编码器以选择位置并在所选位置使用所选名称保存预设。

注意：在选择不同的位置时，保存预设将覆盖预先存储在该位置的预设，并且新建将被复制在其上。

外部控制设置

EXT. CONTROL插孔可以连接到各种类型的外部踏板：

- 表情踏板
- 单开关
- 双开关

表情踏板&单开关（创建宏）

可以将表情踏板和单个开关踏板分配给一个参数或各种参数以创建宏。宏是一组参数，可以通过外部控制同时进行调制。

要使用表情踏板或单个开关踏板在所选预设上设置宏，请执行以下操作：

1. 将其连接到EXT. CONTROL。
2. 按住参数编码器并选择GLOBAL SETUP。
3. 选择EXT. CTRL并选择以下选项之一：
   a. TRS EXP PEDAL：如果您使用的是TRS类型的表情踏板。
   b. RTS EXP PEDAL：如果您使用的是RTS类型的表情踏板。
   c. N.O. SWITCH：如果您使用的是常开单开关踏板。
   d. N.C. SWITCH：如果您使用的是常闭单开关踏板。
4. 按MODEL旋钮返回并选择PRESET SETUP。
5. 在PRESET SETUP菜单中，从EXT. CTRL选项中选择ON。
6. 回到PRESET SETUP菜单，选择EXT. LEARN并选择LEARN。
7. 在显示LEARN A时，将预设的参数设置为当外部控制处于位置A时您希望的位置，然后在A设置完成后按下PRESET编码器。
8. 在显示LEARN B时，将预设参数按您希望的方式放置在外部控件位于B位置时的位置，然后在B设置完成后按下PRESET编码器。
9. 一旦按下SAVE按钮（PRESET编码器），踏板将返回其默认行为，并将宏分配给外部控件。

注意：

在单开关踏板位置A指的是关闭状态。在表情踏板中，A指的是脚跟状态。

在单个开关踏板位置B指的是开启状态。在表情踏板位置B指的是脚尖状态。

单个开关或表情踏板的唯一区别在于，第一个从位置A到位置B的变化是即时过渡（踩下脚踏开关），而第二个是平滑过渡（移动表情踏板）。

双开关

连接双开关踏板以更轻松地浏览预设或库。

要设置双开关踏板，请执行以下操作：

1. 将其连接到EXT. CONTROL。
2. 按住参数编码器并选择GLOBAL SETUP。
3. 选择EXT. CTRL，如果您的双开关踏板常开就选择N.O. DUAL SWITCH，或者如果您的双开关踏板常闭，就选择N.C. DUAL SWITCH。
4. 在GLOBAL SETUP中浏览到DUAL SWITCH MODE，如果您想使用双开关踏板在库之间移动，就选择BANK，或者如果您希望它在预设之间移动，就选择PRESET。

表情踏板校准

如果您觉得表情踏板没有按预期工作，您可能需要对其进行校准以发挥其全部功能。

要校准表情踏板，请执行以下操作：

1. 将其连接到后面板中的EXT. CONTROL。
2. 按住参数编码器并选择GLOBAL SETUP。
3. 在GLOBAL SETUP中选择EXP. CALIBRATION。
4. 显示HEEL时，将您的表情踏板移动到其脚跟位置，然后按下参数编码器进行确认。
5. 显示TIP时，将表情踏板移动到其脚尖位置，然后按下参数编码器进行确认。
6. 当显示屏显示DONE时，校准设置完成。

延迟模式

VTG TAPE

该模型是具有摆动效果的经典磁带回声，可以控制和操纵以进行实验性lo-fi回声重复，为任何演奏带来额外的创造力。它具有所有典型的磁带回声特性和细微差别，让您感受真正的磁带声音。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到1429 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟重复的亮度。逆时针旋转以获得更深的音色，顺时针旋转以获得更亮的音色。从0到10。
- **MOD:** 控制磁带回声中发生的哇音和抖动的数量。从0到10。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **X-MODE:** X-MODE将磁带回声反馈推到其边缘。电平增加，直到它完全饱和。ON或OFF。

VTG TAPE 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

MOD TAPE

IK的Tape Echo重现了现代回声，对深度和速度进行了额外的调制控制，以在延迟重复中产生运动，同时保留了使磁带回声如此受欢迎的所有典型特征。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从490 Hz到19000 Hz。
- **MOD:** 控制调制深度。从0%到100%
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **MOD RATE:** 控制调制速率。从0.1 Hz到10 Hz
- **X-MODE:** X-MODE将反馈推到无穷大，并激活一个额外的倾斜滤波器来照亮它的尾音。ON或OFF。.

MOD TAPE 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
MOD RATE	46	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

ANALOG

这种模拟延迟在谐波上很丰富，可以推动来添加色彩和控制台前置放大器的特征饱和度，与来自乐器的直接声音完美融合。它的声音可以通过高通和低通滤波器进一步塑造。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制应用的倾斜滤波器的数量。逆时针旋转以获得更深的音色或顺时针旋转以获得更亮的音色。滤波器被放置在饱和阶段之前，以塑造其特性以及它对传入声音的反应方式。从-20 dB到+20 dB。
- **MOD:** 控制应用的饱和度。从0 dB到20 dB
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **LOW PASS:** 控制低通滤波器的频率。从600 Hz到19000 Hz。
- **HIGH PASS:** 控制高通滤波器的频率。从22 Hz到500 Hz。
- **X-MODE:** X-MODE将反馈推到无穷大并激活一个LFO来调制它的尾音。ON或OFF。

ANALOG 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
LOW PASS	46	0 - 127
HIGH PASS	47	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

DIGITAL

水晶般清晰的数字延迟声音，非常适合高保真湿信号。它还具有倍增器模式，可增加延迟尾音的宽度，这是扩大任何声音并填充整个立体声场的绝佳解决方案。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从800 Hz到20000 Hz。
- **MOD:** 选择延迟模式。
- **NORMAL:** 典型的数字纯净立体声输入和立体声输出延迟。
- **DOUBLER:** 延迟信号会分散到左右声道以进行宽延迟重复。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

DIGITAL 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

PING PONG

此延迟旨在提供完美的移动乒乓球般左右弹跳。除了标准的乒乓模式外，它还具有另一种模式，用于平移重复的左-中-右，并添加一个时髦的“圆形”效果。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从800 Hz到20000 Hz。
- **MOD:** 选择延迟模式。
- **L-R:** 标志性的乒乓延迟模式，左右交替重复。
- **L-C-R:** 一种更复杂的延迟模式，重复向左、中、右交替。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

PING PONG 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

PATTERN

这是寻找灵感的完美模型。它具有16种不同的延迟模式，可以尝试并找到新的节奏想法。

参数

- **TIME**: 控制延迟重复的时间。在BPM SYNC ON中，选项有：
  - 0: BPM时间除以4。
  - 1: BPM时间除以2。
  - 2: BPM时间保持原样。
  - 3: BPM时间乘以2。
  - 4: BPM时间乘以4。

  当BPM SYNC为ON时，从125 ms到2000 ms或从0到4。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制倾斜滤波器量。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从-20 dB到+20 dB。
- **MOD:** 从16个可用的模式中选择模式。从1到16。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **PAT FDBK:** 控制整个模式的重复次数。从0%到100%
- **EQ HPF:** 设置高通滤波器的频率。从22 Hz到900 Hz。
- **EQ LPF:** 设置低通滤波器的频率。从500 Hz到19800 Hz。
- **EQ GAIN:** 设置中频段EQ的增益。从-20 dB到+20 dB。
- **EQ FREQ:** 设置中频段EQ的频率。从100 Hz到15000 Hz。
- **EQ Q:** 设置中频段EQ的Q因素。从0.1到10。
- **X-MODE:** X-MODE将反馈和模式反馈推向无穷大。ON或OFF。

PATTERN 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
PAT FDBK	46	0 – 127
EQ HPF	47	0 – 127
EQ LPF	48	0 – 127
EQ GAIN	49	0 – 127
EQ FREQ	50	0 - 127
EQ Q	51	0 – 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

DUAL

两个延迟合二为一，可以串联或并联设置，以获得令人惊叹的立体声。第二个延迟对第一个延迟做出反应，但具有独立的混合、反馈和时间，以第一个延迟时间的比率表示。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从800 Hz到15000 Hz。
- **MOD:** 控制第二个延迟的混合。从0%到100%。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **TIME 2:** 控制以第一个延迟的比率表示的第二个延迟的时间。
- 1/8, 1/7, 1/6, 1/5, ¼, 1/3, ½, 1/1, 2/7, 2/5, 2/3, 2/1, 3/8, 3/7, 3/4, 3/2, 3/1, 4/7, 4/5, 4/3, 4/1, 5/7, 5/6, 5/4, 5/3, 5/2, 5/1, 6/7, 6/5, 6/1, 7/8, 7/6, 7/5, 7/4, 7/3, 7/2, 7/1, 8/7, 8/5, 8/3, 8/1.
- **FDBK 2:** 控制第二个延迟的反馈。从0%到100%。
- **MODE:**
  - **SERIES:** 两个延迟串联放置。
  - **PARALLEL:** 两个延迟并行放置（一个延迟仅发生在左声道，而另一个仅发生在右声道）。
- **X-MODE:** X-MODE将两个反馈推至无穷大。ON或OFF。

DUAL 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
TIME 2	46	0 – 127
FDBK 2	47	0 – 127
MODE	48	0 – 127
X-MODE	13	0 - 127
M DECAY	50	0 - 127
H DECAY	51	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

REVERSE

惊人的，反向重复，创造美妙的延迟尾音。除了反向重复之外，还可以混合非反向重复以保持延迟模式的groovy部分。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从63 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟的频率响应。逆时针转动以获得更暗的音色或顺时针转动以获得更亮的声音。从0到10。
- **MOD:** 控制可以添加到反向点击的非重复点击的音量。从0到10。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

REVERSE 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

REV PONG

这是一种高级乒乓延迟效果。延迟声音被发送到可以调制的混响。此外，可以反转乒乓模式的第二次敲击，以真正获得自定义的声音。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟的频率响应。逆时针转动以获得更暗的音色或顺时针转动以获得更亮的声音。从0到10。
- **MOD:** 控制发生在混响上的LFO的深度。从0%到100%。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **REVERB:** 控制应用于延迟的混响混音。从0%到100%。
- **REVERSE:** 反转乒乓效果的两个tap之一。ON或OFF。
- **LFO RATE:** 控制应用于延迟的LFO的速率。从0.5 Hz到10 Hz。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

REV PONG 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
REVERB	46	0 – 127
REVERSE	47	0 - 127
LFO RATE	48	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

SWELL

柔和和环境膨胀延迟以修饰缓慢的线条。膨胀效果具有独立的时间和深度，因此可以与延迟同步或将其推到更疯狂的未同步速率。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从1000 Hz到20000 Hz。
- **MOD:** 控制膨胀效果的深度。从0 dB到-60 dB。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **SWL TIME:** 控制膨胀效果的时间。当BPM SYNC为ON时，从10 ms到1000 ms或从1/32到1/2T。
- **SWL SENS:** 调整膨胀灵敏度水平。从-50 dB到-12 dB。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

SWELL 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
SWL TIME	46	0 – 127
SWL SENS	47	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

DUCK

一种延迟，可以在每次播放干信号时降低延迟信号，同时保留大量湿信号和反馈，同时保持干信号集中在顶部。可以独立调整释放以添加慢速和快速上升。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从30 ms到1450 ms或从1/32到1/2T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟的亮度。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从0到10。
- **MOD:** 控制闪避压缩器阈值。从-100 dB到0 dB。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **RELEASE:** 控制闪避压缩器的释放。从20 ms到3000 ms。
- **X-MODE:** X-MODE将反馈推至无穷大并使压缩更加激进。ON或OFF。

DUCK 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
RELEASE	46	0 – 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

PITCH

从原始音色上调或下调以在重复中创建音色效果的延迟。它具有三个音高音符，可轻松使用一根手指来获得三重音效果并在延迟中创建一堵线墙。

参数

- **TIME:** 控制第一次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FEEDBACK:** 控制在第一次延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制第一个延迟的倾斜滤波器增益。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从-20 dB到+20 dB。
- **MOD:** 控制第一个延迟的音高。从-24个半音到24个半音。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **LEVEL 2:** 控制第二个延迟的音量。从0到10
- **TIME 2:** 控制第二次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FDBK 2:** 控制在第二个延迟中发生的重复次数。从0%到100%。
- **FILTER 2:** 控制第二个延迟的倾斜滤波器增益。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从-10 dB到+10 dB。
- **PITCH 2:** 控制第二个延迟的音高。从-24个半音到24个半音。
- **PAN 2:** 控制立体声频谱中第二个延迟的声像。从-1到+1。
- **LEVEL 3:** 控制第三延迟的音量。从0到10
- **TIME 3:** 控制第三次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FDBK 3:** 控制在第三个延迟中发生的重复次数。从0%到100%。
- **FILTER 3:** 控制第三个延迟的倾斜滤波器增益。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从-10 dB到+10 dB。
- **PITCH 3:** 控制第三个延迟的音高。从-24个半音到24个半音。
- **PAN 3:** 控制立体声频谱中第三个延迟的声像。从-1到+1。
- **EQ GAIN:** 设置中频段EQ的增益。从-20 dB到+20 dB。
- **EQ FREQ:** 设置中频段EQ的频率。从100 Hz到15000 Hz。
- **X-MODE:** X-MODE将三个反馈推向无穷大。ON或OFF。

PITCH 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
LEVEL 2	46	0 – 127
TIME 2	47	0 - 127
FDBK 2	48	0 – 127
FILTER 2	49	0 – 127
PITCH 2	50	0 – 127
PAN 2	51	0 – 127
LEVEL 3	52	0 – 127
TIME 3	53	0 – 127
FDBK 3	54	0 – 127
FILTER 3	55	0 – 127
PITCH 3	56	0 – 127
PAN 3	57	0 – 127
EQ GAIN	58	0 – 127
EQ FREQ	59	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

HARM

由于其双谐音器，延迟从原始音色向上或向下协调，只需弹奏一个音符即可轻松创建延迟和弦。通过添加最多三个跟随主音的和声来和声任何独奏部分。

参数

- **TIME:** 控制第一次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FEEDBAK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制第一个延迟的倾斜滤波器增益。逆时针旋转以获得更暗的音色或顺时针旋转获得完整的频谱。从-20 dB到+20 dB。
- **MOD:** 控制第一个延迟的音高间隔。1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **OCTAVE:** 选择第一个延迟协调的八度音程。从-2个八度到+1个八度。
- **KEY:** 选择和声的调。C/Am, Db/Bbm, D/Bm, Eb/Cm, E/C#m, F/Dm, Gb/Ebm, G/Em, Ab/Fm, A/F#m, Bb/Gm, B/G#m
- **LEVEL 2:** 控制第二个延迟的音量。从0到10
- **TIME 2:** 控制第二次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FDBK 2:** 控制在第二个延迟中发生的重复次数。从0%到100%。
- **FILTER 2:** 控制第二个延迟的倾斜滤波器增益。逆时针旋转以获得更暗的音色或顺时针旋转获得完整的频谱。从-20 dB到+20 dB。
- **INTRVL 2:** 控制第二个延迟的音高间隔。1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **OCTAVE 2:** 选择第二个延迟协调的八度音程。从-2个八度到+1个八度。
- **PAN 2:** 控制立体声频谱中第二个延迟的声像。从-1到+1。
- **LEVEL 3:** 控制第三延迟的音量。从0到10
- **TIME 3:** 控制第三次延迟重复的时间。当BPM SYNC为ON时，从0 ms到2000 ms或从1/32到1/2T。
- **FDBK 3:** 控制在第三个延迟中发生的重复次数。从0%到100%。
- **FILTER 3:** 控制第三个延迟的倾斜滤波器增益。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从-20 dB到+20 dB。
- **INTRVL 3:** 控制第三个延迟的音高间隔。1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.
- **OCTAVE:** 选择第三个延迟协调的八度音程。从-2个八度到+1个八度。
- **PAN 3:** 控制立体声频谱中第三个延迟的声像。从-1到+1。
- **EQ GAIN:** 设置中频段EQ的增益。从-20 dB到+20 dB。
- **EQ FREQ:** 设置中频段EQ的频率。从100 Hz到15000 Hz。
- **A4 FREQ:** 设置A4音的调音。从416 Hz到466 Hz。
- **X-MODE:** X-MODE将三个反馈推向无穷大。ON或OFF。

HARM 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
OCTAVE	46	0 – 127
KEY	47	0 – 127
LEVEL 2	48	0 – 127
TIME 2	49	0 – 127
FDBK 2	50	0 – 127
FILTER 2	51	0 – 127
INTRVL 2	52	0 – 127
OCTAVE 2	53	0 – 127
PAN 2	54	0 – 127
LEVEL 3	55	0 – 127
TIME 3	56	0 – 127
FDBK 3	57	0 – 127
FILTER 3	58	0 – 127
INTRVL 3	59	0 – 127
OCTAVE 3	60	0 - 127
PAN 3	61	0 – 127
EQ GAIN	62	0 – 127
EQ FREQ	63	0 - 127
A4 FREQ	104	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

DIRTY

用这种饱和和扭曲的延迟来获得前卫的重复和激进的尾音。它还具有独立速度和混音的移相器，可以真正找到延迟线中完美的砂砾和脏度。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从60 ms到2000 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数从0%到100%
- **FILTE:** 控制低通滤波器频率。逆时针旋转滤除高频或顺时针旋转以获得完整频谱。从790 Hz到20000 Hz
- **MOD:** 控制移相器效果的干/湿。从0%到100%。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **DIRT:** 将输入推到延迟增加失真效果。从0 dB到+40 dB
- **SPEED:** 控制移相器效果的速度，从0到10。
- **X-MODE:** X-MODE将反馈推至无穷大。ON或OFF。

DIRTY 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
DIRT	46	0 – 127
SPEED	47	0 - 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

SLAPBACK

用这种令人难以置信的回响延迟回到50年代，它还具有调制滤波器，可在立体声频谱中移动您的回响，将这种经典的声音转变为现代的延迟效果。

此模型忽略BPM SYNC选项，因为它仅使用毫秒设置。

参数

- **TIME:** 控制延迟重复的时间。从40 ms到120 ms。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟的亮度。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从0到10。
- **MOD:** 控制立体声LFO左右移动延迟。从0到10。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **RATE:** 控制LFO速率。从0.1 Hz到5.0 Hz。
- **X-MODE:** X-MODE将反馈推至无穷大并提高LFO共振。ON或OFF。

SLAPBACK 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
RATE	46	0 – 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

ARCTIC

这种延迟充满了郁郁葱葱且永无止境的尾音。延迟被发送到镶边，然后发送到带有可定制音色声音的shimmer，以在任何形式中获得调制和空灵的效果。这创建了非常适合环境声音的非常现代的延迟轨迹。

参数

- **TIME:** 控制延迟重复的时间。当BPM SYNC为ON时，从62 ms到1092 ms或从1/32到1/1T。
- **FEEDBACK:** 控制延迟中发生的重复次数。从0%到100%。
- **FILTER:** 控制延迟的亮度。逆时针旋转以获得更深的音色或顺时针旋转获得完整的频谱。从0到10。
- **MOD:** 控制镶边效果的混音。从0%到100%。
- **MIX:** 控制干湿信号的平衡。在0%时信号完全干燥，而在100%时信号完全湿润。在大约85%时，干湿信号具有相同的电平。从0%到100%。
- **SHIMMER:** 控制润湿延迟的微光shimmer混响量。从0到10。
- **SIZE:** 控制shimmer混响的大小和shift效果的时间。从0到10。
- **SHFT VOL:** 控制shift效果的音量。从0到10。
- **SHIFT:** 设置shift效果的音高。从-12半音到+12半音。
- **X-MODE:** X-MODE将反馈推至无穷大，将混响大小和混音推至最大。ON或OFF。

ARCTIC 控制变化

参数	控制变化 #	Values
TIME	21	0 – 127
FEEDBACK	22	0 – 127
FILTER	23	0 – 127
MOD	24	0 – 127
MIX	25	0 - 127
SHIMMER	46	0 – 127
SIZE	47	0 – 127
SHFT VOL	48	0 – 127
SHIFT	49	0 – 127
X-MODE	13	0 - 127

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

全局设置

全局设置菜单具有不同的设置来管理踏板的全局行为，而与哪个预设处于活动状态无关。
要访问Global Setup菜单，请按住PARAMETER编码器并选择GLOBAL SETUP。

NAME MODE

更改预设名称的显示方式：

- **NAME:** 显示屏仅显示预设名称。
- **PC+NAME:** 显示屏显示程序更改编号，后跟其名称。
- **BNK+NAME:** 显示屏显示当前选择的预设库，后跟其名称。

EXT. CTRL

选择连接到EXT. CONTROL插孔的外部控制器踏板的类型。

- **TRS EXP PEDAL:** 如果连接到EXT. CONTROL插孔的踏板是TRS类型的表情踏板，请选择此项。
- **RTS EXP PEDAL:** 如果连接到EXT. CONTROL插孔的踏板是RTS类型的表情踏板，请选择此项。
- **N.O. SWITCH:** 如果连接到EXT. CONTROL插孔的踏板是常开单脚踏开关踏板，请选择此项。
- **N.C. SWITCH:** 如果连接到EXT. CONTROL插孔的踏板是常闭单脚踏开关踏板，请选择此项。
- **N.O. DUAL SWITCH:** 如果连接到EXT. CONTROL插孔的踏板是常开双脚踏开关踏板，请选择此项。
- **N.C. DUAL SWITCH:** 如果连接到EXT. CONTROL插孔的踏板是常闭双脚踏开关踏板，请选择此项。

DUAL SWITCH MODE

选择连接到EXT. CONTROL插孔的双开关踏板的操作模式。

- **BANK**: 如果您想使用连接的双开关踏板在库之间浏览，请选择此项。
- **PRESET**: 如果您想使用连接的双开关踏板浏览预设，请选择此项。

EXP. CALIBRATION

启动连接的表情踏板的校准过程。
请参阅表情踏板校准段落以了解有关使用X-GEAR校准表情踏板的更多信息。

MIDI CHANNEL

选择X-GEAR踏板操作的MIDI通道，从1到16。默认情况下，X-GEAR踏板操作通道1。

MIDI THRU

选择将哪些MIDI信号发送到MIDI输出（MIDI和USB端口）。

- **OFF:** 没有MIDI信号发送到MIDI输出。
- **THRU:** 到达X-GEAR MIDI输入端的MIDI信号被发送到X-GEAR MIDI输出端。
- **MERGE:** 到达X-GEAR MIDI输入的MIDI信号和踏板产生的MIDI信号合并并发送到X-GEAR MIDI输出。

MAIN VOL

控制踏板的主音量从-40 dB到+3 dB。

INTERFACE VOL

当踏板设置为接口模式时，控制主音量从-40 dB到+3 dB。默认情况下，音量设置为-20 dB。

GLOBAL BPM

为所有预设设置BPM，BPM MODE设置为GLOBAL，从55到260BPM。

在以下情况下，此全局BPM会更改：

- 在BPM MODE设置为GLOBAL的预设上敲击速度。
- MIDI CLOCK来自外部并设置此BPM。
- 此菜单语音是手动更改的。

MIDI CLOCK

设置MIDI CLOCK功能。

- **OFF:** 没有MIDI CLOCK功能处于活动状态。
- **DIN:** MIDI CLOCK由来自MIDI输入的传入MIDI时钟设置。
- **USB:** MIDI CLOCK由来自USB输入的传入MIDI时钟设置。
- **INTERNAL:** MIDI CLOCK由踏板设置并通过USB和MIDI输出发送，踏板作为主控。

注意 当MIDI CLOCK来自外部时，TAP速度脚踏开关被禁用并与传入速度同步，其LED变为琥珀色以获取此状态的视觉反馈。

CAB SIM

激活并选择箱体模拟器。

- **OFF:** 禁用Cab Sim。
- **CAB 1:** 使用第一个箱体IR激活Cab Sim。
- **CAB 2:** 使用第二个箱体IR激活Cab Sim。
- **CAB 3:** 使用第三个箱体IR激活Cab Sim。
- **CAB 4:** 使用第四个箱体IR激活Cab Sim。
- **BASS:** 使用第五个箱体IR激活Cab Sim。

注意 如果您在踏板被旁路时还需要Cab Sim，则需要BUFFER BYPASS MODE。

SPILL OVER

设置踏板的溢出功能。

- **ON:** 溢出处于活动状态（绕过预设时尾音仍然存在）。此选项需要BUFFER BYPASS模式。
- **OFF:** 溢出不活跃。

USB OUT

设置发送到USB OUT的信号。

- **STEREO:** 发送到USB OUT的信号是左右输出的副本。
- **DUAL:** 在USB OUT 1上发送一份左右输出转换为单声道的副本，而在USB OUT 2上发送乐器的干清DI信号（绕过踏板效果）。

BYPASS MODE

设置踏板的旁路技术。

- **TRUE:** 选择true bypass技术。
- **BUFFER:** 选择缓冲旁路技术。需要使用溢出功能和箱体模拟器。

OPERATION MODE

设置踏板的操作模式以用于现场演出或用作音频接口。

- **LIVE:** 在现场模式下，音频信号取自模拟插孔输入，由DSP处理并发送到所有输出。
- **INTERFACE:** 在接口模式下，信号从模拟插孔输入端取出，经过处理，然后通过USB输出端发送到计算机。然后从计算机发出的信号通过USB输入返回踏板，并发送到左右输出，这些输出可以连接到监听系统。

请参阅接口模式段落以了解更多信息。

FACTORY RESET

确认后，此选项会将踏板重置为其出厂状态。

预设设置

预设设置菜单具有不同的设置来管理选定的预设。
要访问预设设置菜单，请按住PARAMETER编码器并选择PRESET SETUP。

BPM MODE

BPM MODE是关于BPM SYNC模式的选项，要使用它，BPM SYNC必须为ON。

- **GLOBAL:** 预设BPM跟随踏板的GLOBAL BPM。在此模式下敲击速度只会影响踏板的GLOBAL BPM。
- **PRESET:** BPM遵循预设BPM。如果需要为特定类型的预设保持精确的BPM，预设模式非常有用。

注意：TAP Tempo将始终影响GLOBAL和PRESET BPM。

BPM SYNC

- **OFF:** 时间参数以毫秒表示，与PRESET或GLOBAL BPM没有关系。
- **ON:** 时间参数以PRESET或GLOBAL BPM的拍号表示，具体取决于BPM MODE首选项。

TAP速度需要始终在四分音符中敲击。如果您想要不同的拍号，请使用TIME旋钮。

BPM

将当前预设的每分钟节拍数设置为55到260 BPM。要使用此BPM，BPM SYNC必须为ON，BPM MODE必须设置为PRESET。

EXT. CTRL

设置预设是否使用外部控制。

- **ON:** 为选定的预设启用连接的外部控制（单个开关或表情踏板）。
- **OFF:** 禁用所选预设的外部控制连接（单个开关或表情踏板）。这是为了避免连接的外部控件可能会修改预设。

EXT. LEARN

开始分配外部控制踏板和创建宏的过程。有关详细信息，请参阅外部控制设置段落。

速度、BPM模式和敲击速度脚踏开关

TAP脚踏开关用于用脚敲击节奏，其LED相应地闪烁。

BPM SYNC OFF

如果预设的BPM SYNC关闭，则预设速度以毫秒为单位表示并链接到敲击速度脚踏开关。

当BPM SYNC关闭时，tap LED闪烁蓝色。

BPM SYNC ON

如果BPM SYNC为ON，则预设速度以BPM表示并链接到敲击速度脚踏开关。速度可以通过用敲击速度脚踏开关敲击四分音符来设置，时间旋钮可以让您设置所需的重复拍号。

可用的拍号是（D代表Dotted，T代表Triplets）：

- 1/32
- 1/32D
- 1/32T
- 1/16
- 1/16D
- 1/16T
- 1/8
- 1/8D
- 1/8T
- 1/4
- 1/4D
- 1/4T
- 1/2
- 1/2D
- 1/2T
- 1/1
- 1/1D
- 1/1T

当BPM SYNC开启时，敲击速度LED呈绿色闪烁。

BPM MODE

当BPM SYNC为ON时，BPM MODE是一个选项。

当BPM MODE设置为PRESET时，速度遵循预设的BPM并针对每个预设自定义。

当BPM MODE设置为GLOBAL时，速度遵循全局BPM，并且BPM MODE设置为GLOBAL的所有预设都遵循此BPM。

安全模式

SAFE MODE对于现场演奏非常有用，因为它会锁定所有旋钮，如果您不小心移动了旋钮或踩到了踏板，它会确保您的声音不会改变。

要激活和停用安全模式，请同时按下MODEL和PRESET编码器。显示确认（LOCKED和UNLOCKED）将向您确认该模式已被激活/停用。

临时模式

通过在关闭时按住预设的脚踏开关，预设会暂时激活，并在释放脚踏开关时停用。

您可以在踏板被旁路以仅在一小段时间内使用某种效果时或在另一个预设打开时执行此操作。

如果您在另一个预设打开时执行此操作，则此模式将允许您通过按住脚踏开关并在松开脚踏开关后返回到前一个预设来快速更改为另一个预设。

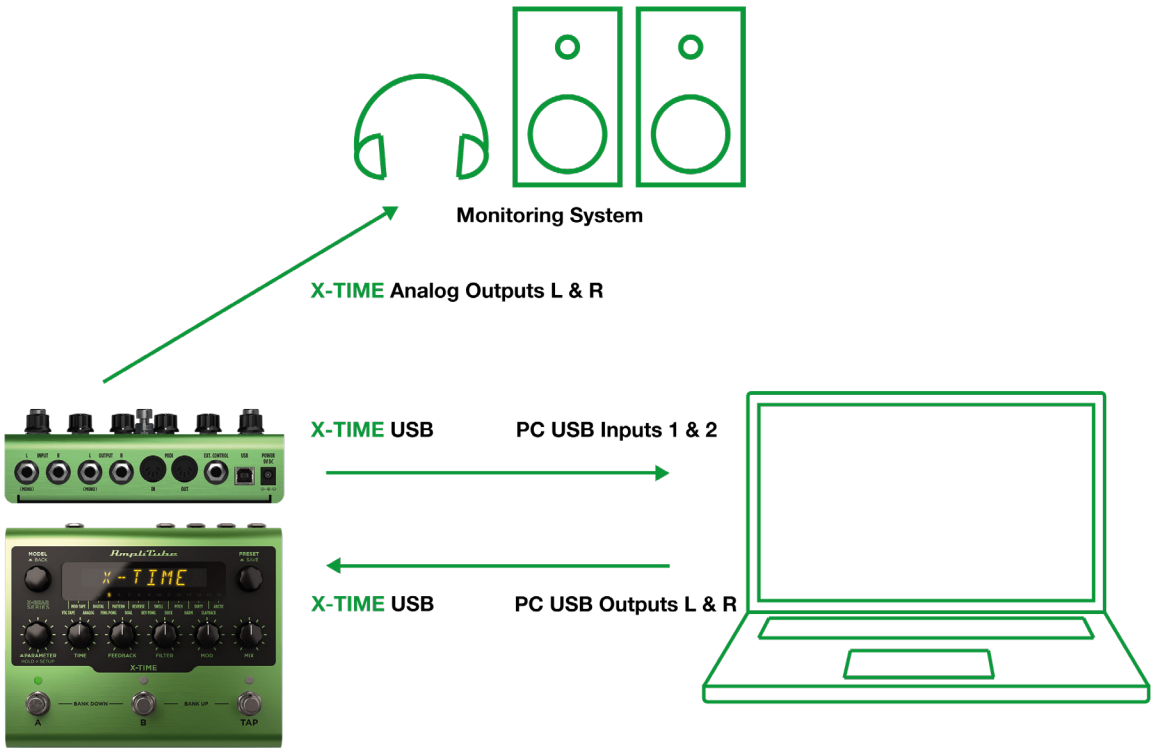
接口模式

使用踏板的接口模式，您可以将其连接到您的计算机和监听系统，以直接从X-GEAR即兴和回放音乐。

您可以从GLOBAL SETUP激活INTERFACE MODE。

使用提供的USB线将X-GEAR连接到您的计算机，并使用OUTPUT（左声道）和CAB SIM OUT（右声道）将踏板连接到监听系统，例如功率放大器、有源监听或耳机前置放大器。

AmpliTube（或您的DAW）将X-GEAR视为常规接口，您可以从计算机播放歌曲并使用AmpliTube（或DAW）来监听您的内容。

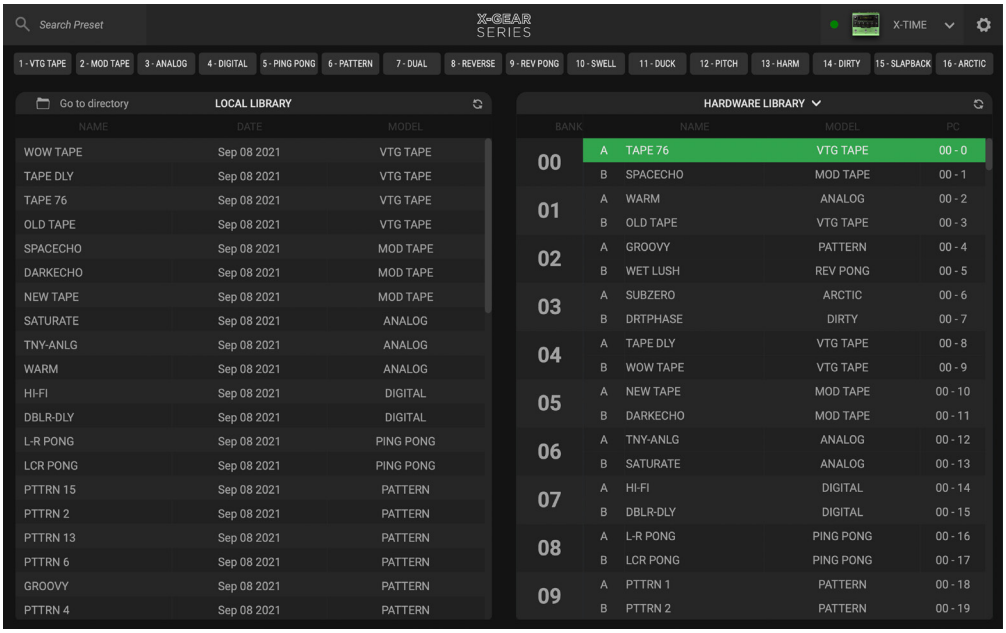


要在用作音频接口时调整X-GEAR的音量，请浏览至GLOBAL SETUP并编辑INTERFACE VOL参数。第一次调整音量后，可以使用PARAMETER编码器快速访问INTERFACE VOL参数，直到您选择另一个参数。

包含的应用程序

连同您的X-GEAR，您将获得一个Librarian应用程序来管理您的预设和AmpliTube 5 SE，以从您的计算机编辑您的预设并在AmpliTube中使用它们。

按照包装盒中的说明获取X-GEAR Librarian和AmpliTube 5 SE。



MIDI 参数

X-TIME提供150个编号的库，每个库有2个预设，总共300个预设。

由于MIDI程序更改最多只能达到127个，因此预设被分成3个MIDI Patch Bank：

MIDI BANK 0 (CC#0 Value=0) = PRESETS 00A-63B
MIDI BANK 1 (CC#0 Value=1) = PRESETS 64A-127B
MIDI BANK 2 (CC#0 Value=2) = PRESETS 128A-149B

在每个MIDI PATCH BANK中，预设按顺序编号：

PRESET 00A = MIDI Program #0
PRESET 00B = MIDI Program #1
PRESET 01A = MIDI Program #2
PRESET 01B = MIDI Program #3
… 直到MIDI Program #127

X-TIME始终在MIDI Patch Bank 0中启动，因此如果您保持在前127个预设 (00A-63B) 内，只需发送标准的MIDI程序更改消息即可加载预设。

如果你打算使用第127以后的预设，你应该发送一个标准的MIDI Bank Change信息 (MIDI CC# 0)
它的值等于您想在每次MIDI程序更改之前使用的MIDI库。

MIDI控制更改表

参数	控制变化 #	Values
Expression	11	0 – 127
Preset ON/OFF	12	ON = 127, OFF = 0
当前预设的X-MODE	13	Bypass=0, Engaged=12
Model selector	14	1 - 16
MIDI Patch Bank	0	0 - 2

对于单独的参数控制更改，请参阅延迟模型段落中的每个延迟模型。

当参数范围不是线性时，它的值在控制变化值的128个步骤中平均分配。

功能特色

AmpliTube X-TIME

- 为吉他手预备的突破性软件和硬件集成
- 在适合公路使用的阳极氧化铝底盘中配备先进的DSP
- 16种不同算法，50个出厂预设（300个可存储预设）
- 全新的延迟算法，从磁带回声到水晶般清晰
- Tap Tempo、BPM同步和Spillover功能的控制
- 包括在AmpliTube 5内使用的独家虚拟X-TIME版本
- 用于预设管理和用作录音接口的USB端口
- 完整的MIDI实现，包括对AmpliTube 5的控制
- 在意大利设计和制造，适合终生弹奏和演出
- 超低噪音、24-bit/192kHz转换器可提供一流的音质
- 5 Hz–24 kHz频率响应可捕捉吉他声音的全部范围
- 112 dB动态范围可在任何增益设置下提供安静的操作
- 纯模拟干路径和可选择的硬或软旁路，以实现最大程度的控制
- 5Hz至24kHz频率响应，可录制吉他或贝斯的全部音域
- 多功能路由选项可让您将湿信号和/或干信号发送到DAW
- 用于监听X-TIME踏板和计算机之间声音的立体声输出
- 完整的MIDI实现以映射对AmpliTube和/或任何兼容DAW的控制
- 快速、直观的界面和控制旋钮，可即时调整您的声音
- 高对比度LED显示屏让您随时了解一切
- 表情踏板输入增加了对您选择的任何参数的额外控制
- 所有算法的真正立体声输入和输出，用于令人难以置信的信号链
- 完整的MIDI实现是内置的，即使是最复杂的设置也能覆盖
- 5个箱体脉冲响应让您可以直接连接到有源音箱或PA

包装内容

- X-DRIVE踏板
- USB A-Type转USB B-Type连接线 (1.5m/4.32ft)
- 供电单元
- 插件和预设Librarian序列号

尺寸

- 尺寸: 17.5cm/6.88” x 14.5cm/5.7” x 5.8cm/2.28”
- 重量: 906g/31.96oz

系统要求

AmpliTube 5

AmpliTube是一个64位应用程序，需要64位CPU和操作系统。

Mac® (64-bits)

- 最低配置：Intel® Core™ 2 Duo（建议使用Intel Core i5）、4 GB RAM（建议使用8 GB）、macOS 10.10或更高版本。3 GB的硬盘空间。
- 需要与OpenGL 2兼容的图形适配器。
- 支持的插件格式（64位）：Audio Units、VST 2、VST 3、AAX。

Windows® (64-bits)

- 最低配置：Intel® Core™ 2 Duo或AMD Athlon™ 64 X2（建议使用Intel Core i5）、4 GB RAM（建议使用8 GB）。Windows® 7或更高版本。3 GB的硬盘空间。
- 需要兼容ASIO的声卡。
- 需要与OpenGL 2兼容的图形适配器。
- 支持的插件格式（64位）：VST2、VST3、AAX。

要在Windows设备上使用X-GEAR作为音频接口，需要Windows® 10或更高版本。

AmpliTube X-GEAR 系列

发现完整的AmpliTube X-GEAR系列

X-DRIVE
失真

X-SPACE
混响

X-TIME
延迟

X-VIBE
调制

更多信息请访问**www.ikmultimedia.com/xgear**

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