

M-AUDIO

Black Box

English

Version 2 Firmware
Addendum to User Guide

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What's New in Version 2?

Version 2 of the Black Box firmware delivers a wide variety of new features and improvements. You'll find a summary of the major enhancements in the following sections.

Amp Models Increased from 12 to 40

The new amp models sound great both in recording and on stage—classic amps, big stacks, boutique amps, modern high gain amps, a few famous bass amps and even some new ones of our own design. We've also thrown in a classic fuzz, octave splitter and clean preamp. See the "Amp Model Details" section for specifics.

Effects Increased from 43 to 121

We've expanded our collection of effects to give you a ton of creative, inspiring and fun new choices. There are more modulation effects, beat-synced effects, note-triggered effects, plus 60 idea-generating filter, tremolo and arpeggio sequences. See "The Effects" section for details.

Special Bonus Features

In order to add more features beyond the existing 16 front-panel menus, we created a new Shift mode to access bonus features including Reverb, Compression and an Amp Mid control, plus a couple of useful features called Link Drumbeat and Tempo Source.

New Shift Mode

A new Shift mode permits access to new bonus features including reverb, compression, mid control and others.

The parameters for these new features are implemented as Shift menus. Similar to how the SHIFT key on your computer keyboard permits a single key to have 2 functions, the new Shift mode permits a single row and column in the 4 x 4 menu matrix to have both a normal and shifted menu function.

For example, the new AMP MID control is the Shift function of AMP BASS. To view or change AMP MID:

- 1) Select AMP BASS by pressing AMP and then turning the 3rd menu knob one "click" to select its column. You'll now see the current value of AMP BASS.
- 2) Double-tap the AMP button to view the Shift parameter, AMP MID. Even though the menu still blinks AMP BASS, the screen text shows "MID 50" and the PARAMETER screen icon blinks to indicate that Shift mode is active.
- 3) To change the value of AMP MID, turn the third menu knob up or down.

To exit Shift mode, press any key or turn another menu knob.

Here's an overview of the new Shift functions and where they are located in the 4 x 4 menu matrix:

Double-tap this button to SHIFT	Shift parameter found under KNOB 1	Shift parameter found under KNOB 2	Shift parameter found under KNOB 3	Shift parameter found under KNOB 4
AMP		COMPRESS	AMP MID	
FX				
Delay	REVERB TIME	REVERB TREBLE	REVERB VOL	
Utility	GATE	LINK DRUMBEAT		TEMPO SOURCE

For an explanation of these functions, see the relevant section of this manual.

NOTE: Because of the MENU buttons' new double-tap mode, it is no longer possible to step through the four menu columns by repeatedly pressing a MENU key.

Amp Models Increased to 40

Since the release of the Black Box, we have created lots of new amp models and enhanced many of the existing ones. Here is a list of the models and the real amps upon which they were based. You can read more details in the section "Amp Model Details" further below in this manual.

1.	BASMAN	Fender Bassman
2.	DLXREV	Fender Deluxe Reverb
3.	TWNREV	Fender Twin Reverb
4.	DELUXE	Fender Deluxe
5.	CHAMP	Fender Champ
6.	MAR 45	Marshall JTM45
7.	PLEXI	Marshall Super Lead Plexi
8.	MAR800	Marshall JCM800
9.	MAR2K	Marshall JCM2000
10.	VOKS30	VoxAC30
11.	VOKS15	VoxAC15
12.	JAZZ	Roland Jazz Chorus
13.	HIWHAT	Hiwatt DR103
14.	STU70S	(Studio 1970s) Mesa Boogie Mark IIc
15.	BIG90S	(Big 1990s) Mesa Boogie Dual Rectifier
16.	SOLDON	Soldano SLO 100
17.	UBER	Bogner Uberschall
18.	DEISEL	Diezel VH4
19.	ANGLE	ENGL Powerball
20.	EDDIEV	Peavey 5150 MkII
21.	XTACY	Bogner Ecstasy
22.	BUDDHA	Budda Twinmaster
23.	CHIEF	Matchless Chieftain
24.	INTENS	Custom model with an intense high-gain solo tone
25.	BIGMID	Custom model with strong high-gain mid tone
26.	SIZZLE	Custom model with a present high-end sizzle
27.	PLEXIS	Custom model based on Marshall Super Lead Plexi with EQ
28.	SCOOP	Custom high gain model with scooped mid
29.	CRISP	Custom model with a '60s twangy tone
30.	HOLLOW	Custom model with a hollow tone
31.	BITE	Custom model with biting high notes
32.	NECKPU	Custom model, great with a Strat neck pickup
33.	SOLID	Custom model with a solid tone
34.	ACO360	Bass amp: Acoustic 360
35.	AMPSVT	Bass amp: Ampeg SVT
36.	GK 800	Bass amp: Gallien-Krueger 800RB
37.	SWR500	Bass amp: SWR SM500
38.	FUZZ	Fuzz tone
39.	OCTAVE	Octave fuzz
40.	MICPRE	Clean mic preamp

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Effects Increased to 121

There are never enough effects, particularly when it comes to the cool, inspiring beat-synced effects that Black Box does so well—and now we've upped the ante from 43 to 121! Here they are, with the new ones emphasized in **bold**:

TREM1	Normal tremolo	RNFI8T	Random filter 1/8 note triplets, band-pass filter	SWELL	Volume swell
TREM2	Hard-switched tremolo	RNFI16	Random filter 1/16 notes, band-pass filter	FIXFLT	Fixed band-pass filter (use FX FREQ to change frequency)
TREM3	Sawtooth wave tremolo	RNFI24	Random filter 1/16 note triplets, band-pass filter	FIXFLA	Fixed flanger (use FX FREQ to change frequency)
PAN1	Normal stereo panning	RNFL 4	Random flanger 1/4 notes	TLKPD	Pedal-controlled talk box
PAN2	Hard-switched stereo panning	RNFL8	Random flanger 1/8 notes	SCIFI1	Science fiction sound FX 1
PAN3	Left-to-right only stereo panning	RNFL8T	Random flanger 1/8 note triplets	SCIFI2	Science fiction sound FX 2
PAN4	Hard-switched random panning	RNFL16	Random flanger 1/16 notes	SCIFI3	Science fiction sound FX 3
FTREM1	Filter tremolo 1, up and down sweeping low-pass filter	RNFL24	Random flanger 1/16 note triplets	SCIFI4	Science fiction sound FX 4
FTREM2	Filter tremolo 2, sawtooth down mod of low-pass filter	ATOWA1	Auto-wah 1 (filter frequency follows guitar level)	SCIFI5	Science fiction sound FX 5
FTREM3	Filter tremolo 3, slow up and down band-pass filter	ATOWA2	Auto-wah 2 (fixed attack-decay speed)	TRSQ01 – TRSQ06	First 6 tremolo sequences
FTREM4	Filter tremolo 4, sawtooth up mod of band-pass filter	ATOWA3	Auto-wah 3 (louder notes produce lower filter freq)	TRSQ 7 – TRSQ20	14 more tremolo sequences
FTREM5	Filter tremolo 5, switches between low-pass frequencies	ATOWA4	Auto-wah 4 (same as 1 but soft filter tone)	FLSQ 1 – FLSQ 6	First 6 filter sequences
FLANG1	Slow flanger, positive phase (full bass at top of cycle)	ATOWA5	Auto-wah 5 (same as 2 but soft filter tone)	FLSQ 7 – FLSQ20	14 more filter sequences
FLANG2	1-bar flanger, inverted phase (less bass at top of cycle)	ATOWA6	Auto-wah 6 (sharp attack, fixed decay)	ARPG 1 – ARPG 6	First 6 arpeggio sequences
FLANG3	1/4-note flanger, inverted phase	ATOWA7	Auto-wah 7 (louder notes = higher fixed filter)	ARPG 1 – ARPG20	14 more arpeggio sequences
CHORS1	Chorus 1, triangle wave, low depth	ATOWA8	Auto-wah 8 (louder notes = lower fixed filter)	MVE2FI	MIDI velocity modulates filter freq
CHORS2	Chorus 2, sine wave, higher depth	WAHPDL	Wah pedal	MNT2FI	MIDI note modulates filter freq
ROTOR1	Rotary speaker 1, slow	TKBOX1	Talk Box 1 (voice box simulator)	MMD2FI	MIDI controllers 1 (mod wheel), 11, 16, 70 or 74 modulate filter freq
ROTOR2	Rotary speaker 2, fast	TKBOX2	Talk Box 2 (same as 1 but louder notes result in lower tone)	MVE2FL	MIDI velocity modulates flanger freq
VIBRA1	Vibrato 1, slow speed	TKBOX3	Talk Box 3 (slow attack and decay speeds)	MNT2FL	MIDI note modulates flanger freq
VIBRA2	Vibrato 2, medium speed	TKBOX4	Talk Box 4 (fast attack, slow delay speed)	MMD2FL	MIDI controllers 1 (mod wheel), 11, 16, 70 or 74 modulate flanger freq
RNFI 4	Random filter 1/4 notes, band-pass filter	TKBOX5	Talk Box 5 (note-triggered chorus sound)		
RNFI 8	Random filter 1/8 notes, band-pass filter	TKBOX6	Talk Box 6 (louder notes result in higher fixed freq)		

As you can see, some of the new effects (TREM3, FTREM3-5) are variations on existing effect types while others (PAN, ROTOR, VIBRA) are completely new effect types. Here's a little information about the new effect types:

PAN1 – PAN4

This effect automatically moves the pan position of your instrument within the stereo field. As in other modulation effects, the speed may be either one of a number of fixed or beat-synced values. Use PAN1 for normal back-and-forth panning; a speed of 1/4 notes is a good place to start. PAN2 hard-switches between the left right sides; set the speed to 8 bars to “trade fours” with yourself.

ROTOR1 and ROTOR2

This is a simulation of the classic rotary speaker effect, primarily used with organ but also appearing on countless guitar recordings, including Cream's classic hit “Badge.” Use ROTOR1 for the slow rotary effect and ROTOR2 for the fast effect.

VIBRA1 and VIBRA2

Vibrato, a periodic variation of pitch, is an effect that can add a movement to your sound that is more subtle than chorus or flanging—kind of like continuously moving the whammy bar on a Strat. Jazz guitarist Bill Frisell commonly plays with vibrato on the whole time and this adds a very nice quality to his tone, particularly when the vibrato interacts with the delay and reverb in his sound to produce chorus-like textures.

SWELL (Volume Swell)

For best results, try to silence each note before playing the next one. Otherwise, you'll hear a little bit of the subsequent note as the volume is very quickly being turned down from the full level of the last note's sustain.

FIXFLT (fixed filter)

This is like having a single parametric EQ before the amp models. Use the FX FREQ control to set the frequency and the FX WET/DRY control to set the amount.

FIXFLA (fixed flanger)

A flanger is actually a very short delay (0 to 10 ms) with feedback that moves up and down periodically, so a fixed flanger is merely a short delay with feedback. This can be used to achieve a sound similar to that of your amp in a small brick room—you can even use the FX FREQ control to set the size of the room.

TLKPD (talk pedal)

This is the same sound as our TLKBOX effect, but in this case the frequency is controlled by the optional expression pedal, like a wah-wah pedal but with voice sounds.

SCIFI1 – SCIFI5 (science fiction sounds)

These sounds are just plain wacky. Use them to add an unexpected element to your performance or recording.

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Reverb

Black Box now has a stereo reverb to add depth to your sound. There are four settings that control the reverb:

REVERB TIME

This permits the selection of one of five reverb times:

- RVTM 1 (tiny)
- RVTM 2 (small)
- RVTM 3 (medium)
- RVTM 4 (large)
- RVTM 5 (huge)

This is a Shift parameter. To view or adjust it:

- 1) Press the DELAY button and select column 1.
- 2) Double-tap the DELAY button to enter Shift mode.
- 3) The screen will show the current Reverb Time value. To change it, turn rotary control 1.

REVERB HIGH FREQUENCY

This permits the level of high frequencies in the reverb signal to be controlled. The range is from 0 to 99:

- RHF 0 (least high frequencies)
- RHF 99 (most high frequencies)

This is a Shift parameter. To view or adjust it:

- 1) Press the DELAY button and select column 2.
- 2) Double-tap the DELAY button to enter Shift mode.
- 3) The screen will show the current Reverb High Frequency value. To change it, turn rotary control 2.

REVERB VOLUME

This permits the level volume of the reverb signal to be adjusted. The range is from 0 to 99:

- RVL 0 (no reverb)
- RVL 99 (high reverb volume)

This is a Shift parameter. To view or adjust it:

- 1) Press the DELAY button and select column 3.
- 2) Double-tap the DELAY button to enter Shift mode.
- 3) The screen will show the current Reverb Volume value. To change it, turn rotary control 3.

REVERB ON/OFF

To turn reverb on or off, hold the UTILITY switch for more than 1/4 second (just like holding AMP, FX and DELAY turns on or off the amp, effects and delay).

REVERB/DELAY COMPROMISES

If reverb is on, delay is limited to a maximum of 625 milliseconds. Specifically:

- 1) If reverb is on and Delay Time is increased past a fixed value of 625 ms, then reverb is turned off. If reverb is on and Delay Time is set to any tempo-based value that requires more than 625 ms at the current tempo, the delay time is internally changed to 1/2 or 1/4 of that value to fit within 625 ms.
- 2) If Delay Time is set to a fixed value higher than 625 ms and reverb is turned on, then delay is turned off (the “DLY OFF” icon will appear). If Delay Time is set to any tempo-based value that requires more than 625 ms at the current tempo and reverb is turned on, the delay time is internally changed to 1/2 or 1/4 of that value to fit within 625 ms.

Compression

The new compressor is useful either as a note sustainer or as a limiter, reducing the level of loud notes and increasing the level of soft notes. It is placed in the signal chain before the amp modeling. There is one control:

COMPRESSION

This controls the level of drive to the compressor, adjustable from 0 to 99:

- CMP 0 (no compression)
- CMP 99 (maximum compression)

This is a Shift parameter. To view or adjust it:

- 1) Press the AMP button and select column 2.
- 2) Double-tap the AMP button to enter Shift mode.
- 3) The screen will show the current Compression value. To change it, turn rotary control 2.

Use lower values to gently limit peaks. Use higher values to sustain your guitar notes, similar to increasing AMP DRIVE but without the distortion.

Amp Mid Control

The new AMP MID control permits you to adjust those all-important midrange frequencies, giving you more control over your tone. Like BASS and TREBLE, the range is from 0 to 99.

- MID 0 (minimum midrange frequencies)
- MID 99 (maximum midrange frequencies)

This is a shift parameter. To view or adjust it:

- 1) Press the AMP button and select column 3.
- 2) Double-tap the AMP button to enter Shift mode.
- 3) The screen will show the current MID value. To change it, turn rotary control 3.

Link Drumbeat, Tempo Source, Gate

There are three new settings that you'll find handy: Link Drumbeat and Tempo Source. Plus, we've enhanced the Noise Gate and made it easier to adjust.

LINK DRUMBEAT

This setting permits each preset to have an assigned drumbeat. When the preset is selected, its assigned drumbeat is also automatically selected. Certain presets and drumbeats go together well and with this setting on, selecting a preset will automatically select a drumbeat that goes well with it. This parameter has 2 options:

- **LKDB N:** When you select a new preset, the drumbeat won't change (as in version 1 firmware).
- **LKDB Y:** When you select a new preset, its assigned drumbeat is automatically selected.

This is a Shift parameter. To view or adjust it:

- 1) Press the UTILITY button and select column 2.
- 2) Double-tap the UTILITY button to enter Shift mode.
- 3) The screen will show the current Link Drumbeat value. To change it, turn rotary control 2.

Note: To assign a specific drumbeat to a user preset, simply select the drumbeat and save the preset. The assigned drumbeat of the factory presets cannot be changed.

TEMPO SOURCE

This permits the choice of one of three sources for the playing tempo:

- **TPO PR (Preset tempo):** Whenever a new preset is selected, its assigned tempo automatically becomes active.

Note: Whenever a preset is saved, the current tempo at that time is saved with the preset as its assigned tempo.

- **TPO DB (Drumbeat tempo):** Whenever a new drumbeat is selected, its assigned tempo becomes active.

Note: The assigned tempo of the drumbeat is set at the factory and cannot be changed.

- **TPO GL (Global tempo):** The tempo never changes unless manually changed.

This is a Shift parameter. To view or adjust it:

- 1) Press the UTILITY button and select column 4.
- 2) Double-tap the UTILITY button to enter Shift mode
- 3) The screen will show the current Tempo Source value. To change it, turn rotary control 4.

GATE

The noise gate has been enhanced to be more transparent, fading out on sustained notes more naturally than before. However, it is no longer adjusted by simultaneously pressing TAP TEMPO and the DRUMBEAT UP/DOWN buttons. Instead, it is now a shift parameter. As before, there are 9 gate thresholds:

- **GATE 0:** Noise gate is disabled.
- **GATE 1:** Noise gate is on at lowest threshold. Very sensitive to soft picking, OK when very little background noise and hum exists.
- **GATE 9:** Noise gate is on at highest threshold. Least sensitive to soft picking, but best rejection of high background noise and hum.

This is a Shift parameter. To view or adjust it:

- 1) Press the UTILITY button and select column 1.
- 2) Double-tap the UTILITY button to enter Shift mode
- 3) The screen will show the current Gate value. To change it, turn rotary control 1.

And a Few Other Updates

Here are a few other updates that we've made in version 2:

DELAY TIME

The 100 fixed delay times are now shown in milliseconds instead of the former arbitrary values of 0 to 99. As before, after these 100 fixed delay times are the 19 tempo-synced delay times.

DRUMS > DELAY

The DRUMS > DELAY (drums send to delay) parameter has been enhanced as shown below:

- **DLY 00 – DLY 99:** Amount of drums signal sent to audio delay (same as version 1)
- **INP 00 – INP 99:** Amount of drums signal sent to instrument input (same as version 1)
- **REV 00 – REV 49:** Amount of drums signal sent to reverb (new in version 2)

EXPRESSION PEDAL

The list of possible expression pedal assignments has changed to the following:

VOLUME	Same as former AMPDRV, a volume pedal inserted before amp models
FXSPED	FX speed
RVB VOL	Reverb volume (NEW)
FXDPTH	FX depth
FXKEY	FX key
WETDRY	FX wet/dry
DLYVOL	Delay volume
DLYRPT	Delay repeats
DM2DLY	Drums send to delay
DM2INP	Drums send to input of entire signal chain, same as guitar
DM2RVB	Drums send to reverb (NEW)

INTRO/ENDING

The ability to play a single drumbeat intro or ending was possible in version 1 firmware, but wasn't documented in the manual.

- **INTRO:** If the drumbeat is not playing, pressing TAP TEMPO before pressing START/STOP will play an intro of four 1/4-note hi hats before the drumbeat starts.
- **ENDING:** If the drumbeat is playing, pressing TAP TEMPO before pressing START/STOP will stop the drumbeat at the beginning of the next measure.

Amp Model Details

Here are detailed descriptions of each of the 40 amps modeled in the Black Box v2 firmware.

1. BASMAN (based on Fender Bassman)

The Bassman is a marvelous and very early Fender amp that was embraced by many blues, rock and country guitarists in the '60s. With four 10" speakers and very sweet 50-watt power amp distortion, this one is worthy of the high prices the originals fetch. Excellent clean as well as overdriven, our hats are off to Leo and the guys. Incidentally, this was the amp that Marshall virtually copied in designing their early amps.

2. DLXREV (based on Fender Deluxe Reverb)

The Deluxe Reverb is another stellar Fender design. With a single 12", a very high and intense treble and sweet power amp distortion, this amp was and still is a popular mid-volume blues/rock amp. The bass folds over a little because of the open back, single 12" design, but that's part of the sound. Oddly, they chose to call the tremolo on this early amp "vibrato." The real amp had only bass and treble controls, so in adding our Mid control, we tried to stick to the spirit of the Fender design principal by looking at what they did in subsequent models.

3. TWNREV (based on Fender Twin Reverb)

It seemed that in the '70s, just about everybody had a Twin or a friend that had one. With 100 watts in two 12" speakers as well as intense treble boost, this amp is probably responsible for more tinnitus than any other. It might not achieve that much distortion by today's standards, but it gets a sound that's pure classic Fender.

4. DELUXE (based on Fender Deluxe)

This early Fender delivered great distortion—regardless of whether it was intended or not—by virtue of its low power and relatively flat EQ before the distortion. I'm not sure if Leo bought into Minimalism with this design, but this little screamer had but one "tone" control, effectively a treble control. In adding our bass and mid controls, we tried to predict what Leo would have done had he been less austere.

5. CHAMP (based on Fender Champ)

Intended as a low-cost beginner's amp, the small '60s-vintage tweed unit was embraced by a number of studio players who valued it for its solid tone and kindness to their backs when carrying it around. The little speaker didn't deliver much low end, but the uniquely crisp high end more than makes up for it.

6. MAR 45 (based on Marshall JTM45)

Released in 1962, this amazing amp head has a full, warm and remarkable tone. Though its circuitry is largely copied from the original Fender Bassman, subtle differences gave it its own distinct and very attractive personality.

7. PLEXI (based on Marshall 100 watt Super Lead "Plexi")

This wasn't just an amp but almost an instrument in itself, redefining how guitar is played—it's that significant. Released in 1959, this 100-watt head is the heart of the famous Marshall stack used by countless bands in the '60's and '70's. Along with the JTM45, this amp was usually played with all controls set to full because compared to later high-gain amps, it doesn't provide that much gain.

8. MAR800 (based on Marshall JCM800)

A very popular evolution of the Plexi, this was one of the first amps to include higher gain, a master volume and an overdrive stage before the tone controls. Although preamp distortion isn't quite the same as power amp distortion, it introduced a distinctive tone similar to putting a distortion stomp box before your amp. The full and intense high gain sound further redefined the lead guitar.

9. MAR 2K (based on Marshall JCM2000 TSL100)

This modern amp stretched the Marshall sound to include more versatile tone controls and three channels—clean, crunch and lead. You could easily switch between clean, full mid, scooped mid and super high gain tones just by switching channels. We modeled the lead channel here and love the full bass and warm treble it serves up.

10. VOKS30 (based on VoxAC30 Top Boost)

A unique and truly inspired design, the VoxAC30 is one of the most famous and coveted amps ever created. It was used by the Beatles, Rolling Stones, and lots of other British Invasion bands on tons of early recordings, as well as later recordings by Brian May of Queen and countless others. Originally launched in the late '50's, this gem produced a warm and singing power amp distortion by virtue of its 30 watts into two 12" speakers. Both the intense but warm treble and the full bass are characteristically different than other amps, making it a highly addictive amp to play through.

11. VOKS15 (based on VoxAC15)

This smaller precursor to the AC30 produced an understatedly elegant 15 watts of power into a single 12" speaker. It wasn't exactly a stadium filler but like the bigger 30, it delivered a warm and unique tone that is cherished to this day.

12. JAZZ (based on Roland Jazz Chorus JC-120)

A classic transistor amp? You bet. This was a very popular unit for its shimmering highs, full range and loud, clear tones. It departed from the designs of the day with its inclusion of chorus effect instead of the standard tremolo. This will give you a lovely soft jazz tone, an intense treble twang and even a bit of overdrive.

13. HIWHAT (based on Hiwatt DR103)

Most famous for Pete Townshend's sound on old The Who recordings, this classic was also popularized by David Gilmour and many others. With a brilliant and responsive tone unlike any others of the day, it's easy to see why those who have played them won't turn back.

14. STU70S ("Studio 1970s", based on Mesa Boogie Mark 2)

This innovative design put high quality and high gain together into a small, portable package, making it the choice of studio pros in the '70's. It's the perfect gig amp—it produces a very solid mid-range tone with great sustain and articulation, plus unusually high volume for its small size.

15. BIG90S ("Big 1990s", based on Mesa Boogie Dual Rectifier Solo head)

Clear guitar tone? Who needs it?! This exceptional amp turns your guitar signal into a solo or crunch tone that is powerful, thick, well-defined and just plain fun to play. Our model of this monster will give you all that low-end power, high-end sizzle, scooped or full mids, and make you sound huge. Revel in your tonal grandeur.

16. SOLDON (based on Soldano SLO 100 Super Lead Overdrive)

We're sold on this amp. Originally released in 1987, this stellar design was a major force in defining the high gain sound in scores of famous players. Solid both in tone and construction, we're proud to pay homage to this fine creation with our Black Box model.

17. UBER (based on Bogner Uberschall)

Designed primarily for heavy playing and aggressive styles of music, this amp blows all others out of the water. It delivers extreme gain and volume while staying focused—no mushy sounds here. This model is guaranteed to split eardrums and shatter rib cages.

18. DEISEL (based on channel 4 of a Diezel VH4)

This is an intense, very high gain lead amp with big bass and great high end for the most shredding of shredders. German engineering at its best.

19. ANGLE (based on ENGL Powerball)

Another great work of German engineering, ENGL's high gain amps are played by the likes of Richie Blackmore and Steve Morse. The Powerball is the culmination of years of research and creation by the ENGL team. Extreme flexibility, tone and gain structure converge in this unit, resulting in the ultimate amp. Close the windows and doors and crank this model up.

20. EDDIEV (based on Peavey 5150 MkII)

This amp is the result of a collaboration between guitar god Eddie Van Halen and the all-American Peavey musical instrument company. We think they achieved something great here and we're certainly not alone in our opinion. Check out our model of this fine creation and savor its exceptional lead tone and rhythm crunch, which goes well beyond the classic Van Halen "brown sound."

21. XTASY (based on Bogner Ecstasy)

This great Bogner amp was designed to deliver more of the classic tones like the Marshall amps Mr. Bogner used to personally modify for the likes of Eddie Van Halen. A versatile amp delivering clean to bark to growl and beyond, we're proud to model this fine design.

22. BUDDHA (based on Budda Twinmaster)

A well-loved boutique amp, this gem is similar in tone to an old “black-face” Fender Deluxe but with more mid-range fullness. With relatively low power, the distortion here is all in the power amp and that’s a big part of its sound. Great note articulation with mild or higher gain.

23. CHIEF (based on Matchless Chieftain)

Another superb boutique amp, this one has a unique and addictive sound (not to mention a very cool backlit “Matchless” logo on the front panel). With a Class A power amp, a unique tone circuit and two 12” speakers, there is a quality to the mids and highs in this amp that is, well, Matchless. We’ve done our best to model its special character.

24. INTENS (same as Black Box version 1’s “LAMOD”)

This is the same model as the Black Box’ version 1 firmware “LAMOD” (L.A. modern high gain amp). It delivers a very intense, screaming lead tone. Not for the faint of heart—it may make you faint of hearing.

25. BIGMID (same as Black Box version 1’s “UBER”)

This is the same model as the Black Box’ version 1 firmware’s “UBER” (Bogner Uberschall). Since our new and improved UBER model better represents that fine amp, we kept this one but changed its name to better reflect its true nature. This model delivers a very solid and powerful midrange lead tone to cut through a mix.

26. SIZZLE (same as Black Box version 1’s “MAVRIK”)

This is the same model as the Black Box’ version 1 firmware’s “MAVRIK” (Mesa Boogie Maverick), but we’ve renamed it ‘Sizzle’ to emphasize its own special personality. This model delivers tremendous presence.

27. PLEXIS (same as Black Box version 1’s “PLEXI”)

This is the same model as version 1 firmware’s “PLEXI” (Marshall Super Lead “Plexi” 100 watt). Though we’ve created a new Plexi model for the Black Box’ version 2 firmware, we kept this one because it captures a particular character of Marshall recordings of the 70’s. (Think of Free’s “All Right Now”.)

28. SCOOP (a custom high gain model with scooped mid)

This custom model gives a big scooped-mid high-gain tone for solid crunch or lead work. Scoop away...

29. CRISP (a custom model with a 60s twangy tone)

This fun model gives a very crisp, twangy exaggerated tone for those early Beatles chord or solo clear sounds, often originally achieved with a Vox AC15 and console EQ. Sounds great overdriven, too.

30. HOLLOW (a custom model with a cool, “hollow” sound)

This custom model gives an exaggerated “hollow” sound that will make people turn their heads and say “huh?” Try it for something completely different.

31. BITE (a custom model with biting high notes)

This custom model gives a great treble bite on the high notes coupled with a nice, overall warmth. Sort of like an AC30 off-mic’d through warm console EQ.

32. NECKPU (a custom model great for a Strat neck pickup)

This completely exaggerated “amp + console EQ” model gives an intensely boosted upper-mid treble and high bass with almost no mids, intended to be used when playing a Strat on the neck pickup. Think of the Rolling Stones’ “Midnight Rambler” or Jimi Hendrix’s “The Wind Cries Mary.”

33. SOLID (a custom model with a very solid crunch and lead tone)

This custom amp model delivers a vintage tone with hints of Tweed Fender Deluxe but with tight upper bass, strong mids and pronounced high-end presence. Its solid rhythm crunch and vintage lead tones will take you places where other amps fear to tread.

34. ACO360 (based on Acoustic 360 bass amp)

The Acoustic 360 was another amp that just about everybody in the ‘70’s used, including John Paul Jones. Its deep, loud bass partly derives from its unique 18” folded horn design. We pay homage to this fine instrument in our model.

35. AMP5VT (based on Ampeg SVT bass amp)

The 300-watt SVT—a classic and virtually ubiquitous rock bass amp of the ‘60’s and ‘70’s—was heavy both in tone and weight, particularly with the 8” x 10” SVT cabinet we used for our model.

36. GK 800 (based on Gallien-Krueger 800RB bass amp)

Gallien-Krueger amps are very well-engineered, very loud and very heavy! (We dare you to try lifting the 800RB head, from which this model was created.) The Gallien-Krueger team understands that you need massive amounts of power to reproduce low bass without distortion. Beyond that, they also understand bass tone. This amp, very popular in the ‘80’s, was a testament to an intimate knowledge of all the fundamentals that bassists require. We honor the Gallien-Krueger team with our model of their fine amp.

37. SWR500 (based on SWR SM500 bass amp)

The SWR500, upon which our model is based, is the successor to the world-famous SWR400, chosen by professionals for its well-defined tone and graphic EQ. SWR amps have great, versatile sound and high, consistent quality and we’re proud to include it in the Black Box’s arsenal.

38. FUZZ (fuzz tone)

This amp and stomp box hybrid gives you the sound of vintage fuzz tones like Fuzz Face with bass, mid and treble controls. Think “American Woman” and create your own classic.

39. OCTAVE (based on Octave fuzz)

Here you’ll find the classic Octave Fuzz sound, heard on hits like “Purple Haze.” Excellent results are achieved on the high E string above the 7th fret using the neck pickup.

40. MICPRE (a clean mic preamp)

Select this one to get the clean, warm sound of plugging directly into the console. Though we don’t recommend drive settings above zero, overdriving it will produce a sound similar to the opening of the Beatles’ “Revolution.” Don’t worry—this won’t damage the circuitry.

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M-Audio USA

5795 Martin Rd., Irwindale, CA 91706

Technical Support

web: www.m-audio.com/tech
 tel (pro products): (626) 633-9055
 tel (consumer products): (626) 633-9066
 fax (shipping): (626) 633-9032

Sales

e-mail: sales@m-audio.com
 tel: 1-866-657-6434
 fax: (626) 633-9070

Webwww.m-audio.com**M-Audio U.K.**Floor 6, Gresham House, 53 Clarendon Road, Watford
WD17 1LA, United Kingdom**Technical Support**

e-mail: support@maudio.co.uk
 tel:(Mac support): +44 (0)1765 650072
 tel:(PC support): +44 (0)1309 671301

Sales

tel: +44 (0)1923 204010
 fax: +44 (0)1923 204039

Webwww.maudio.co.uk**M-Audio France**Floor 6, Gresham House, 53 Clarendon Road, Watford
WD17 1LA, United Kingdom**Renseignements Commerciaux**

tel : 0 810 001 105
 e-mail : info@m-audio.fr

Assistance Technique

PC : 0 820 000 731
 MAC : 0 820 391 191

Assistance Technique

e-mail : support@m-audio.fr
mac@m-audio.fr
 fax : +33 (0)1 72 72 90 52

Site Webwww.m-audio.fr**M-Audio Germany**

Kuhallmand 34, D-74613 Ohringen, Germany

Technical Support

e-mail: support@m-audio.de
 tel: +49 (0)7941 - 9870030
 fax: +49 (0)7941 98 70070

Sales

e-mail: info@m-audio.de
 tel: +49 (0)7941 98 7000
 fax: +49 (0)7941 98 70070

Webwww.m-audio.de**M-Audio Canada**1400 St-Jean Baptiste Ave. #150, Quebec City,
Quebec G2E 5B7, Canada**Technical Support**

e-mail: techcanada@m-audio.com
 phone: (418) 872-0444
 fax: (418) 872-0034

Sales

e-mail: infocanada@m-audio.com
 phone: (866) 872-0444
 fax: (418) 872-0034

Web:www.m-audio.ca**M-Audio Japan**アビッドテクノロジー株式会社 | エムオーディオ事業部 : 〒460-0002 愛知県名古屋市中区丸の内 2-18-10
Avid Technology K.K. : 2-18-10 Marunouchi, Naka-Ku, Nagoya, Japan 460-0002**カスタマーサポート (Technical Support)**

e-mail : win-support@m-audio.jp
 e-mail (Macintosh 環境専用) : mac-support@m-audio.jp
 tel : 052-218-0859 (10:00~12:00/13:00~17:00)

セールスに関するお問い合わせ (Sales)

e-mail: info@m-audio.jp
 tel: 052-218-3375
 fax: 052-218-0875

Web:www.m-audio.jp