



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.

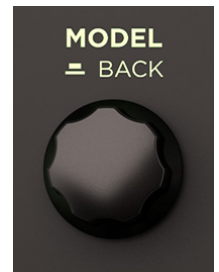
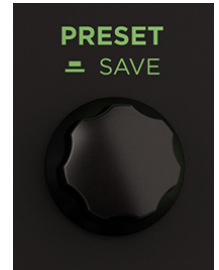
After updating you can start using your X-GEAR pedal.

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 and save the preset with the chosen name in the chosen location.

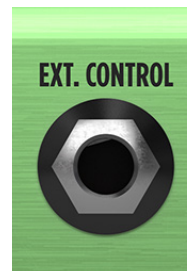


N.B. When choosing a different location saving a preset will overwrite the preset that was previously stored in that location and the new one gets copied over it.

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 |

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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 |

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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 |

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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, 1/4, 1/3, 1/2, 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 |

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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 |

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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 |

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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 |

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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.
- **PG+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.

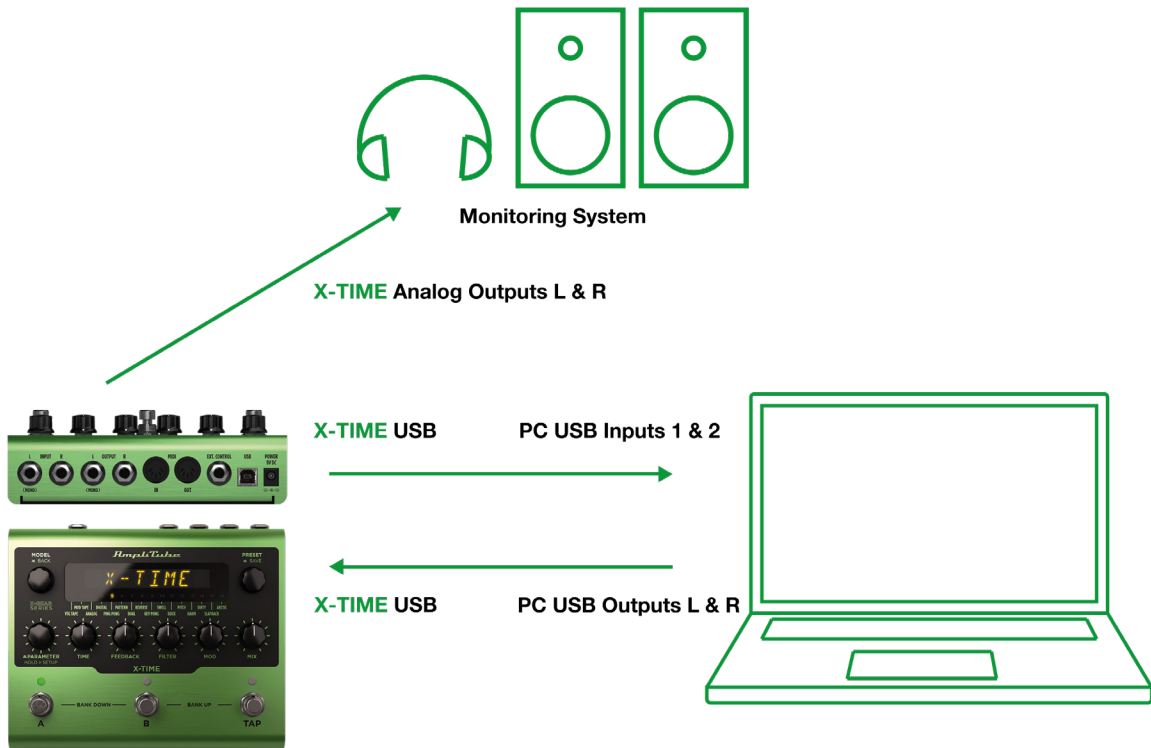
Interface Mode

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.



Search Preset

X-GEAR SERIES

1- VTG TAPE 2- MOD TAPE 3- ANALOG 4- DIGITAL 5- PING PONG 6- PATTERN 7- DUAL 8- REVERSE 9- REV PONG 10- SWELL 11- DUCK 12- PITCH 13- HARM 14- DIRTY 15- SLAPBACK 16- ARCTIC

| LOCAL LIBRARY | | | HARDWARE LIBRARY | | | |
|---------------|-------------|-----------|------------------|----------|-----------|---------|
| NAME | DATE | MODEL | BANK | NAME | MODEL | PC |
| WOW TAPE | Sep 08 2021 | VTG TAPE | A | TAPE 76 | VTG TAPE | 00 - 0 |
| TAPE DLY | Sep 08 2021 | VTG TAPE | B | SPACECHO | MOD TAPE | 00 - 1 |
| TAPE 76 | Sep 08 2021 | VTG TAPE | A | WARM | ANALOG | 00 - 2 |
| OLD TAPE | Sep 08 2021 | VTG TAPE | B | OLD TAPE | VTG TAPE | 00 - 3 |
| SPACECHO | Sep 08 2021 | MOD TAPE | A | GROOVY | PATTERN | 00 - 4 |
| DARKECHO | Sep 08 2021 | MOD TAPE | B | WET LUSH | REV PONG | 00 - 5 |
| NEW TAPE | Sep 08 2021 | MOD TAPE | A | SUBZERO | ARCTIC | 00 - 6 |
| SATURATE | Sep 08 2021 | ANALOG | B | DRTPHASE | DIRTY | 00 - 7 |
| TNY-ANLG | Sep 08 2021 | ANALOG | A | TAPE DLY | VTG TAPE | 00 - 8 |
| WARM | Sep 08 2021 | ANALOG | B | WOW TAPE | VTG TAPE | 00 - 9 |
| HI-FI | Sep 08 2021 | DIGITAL | A | NEW TAPE | MOD TAPE | 00 - 10 |
| DBLR-DLY | Sep 08 2021 | DIGITAL | B | DARKECHO | MOD TAPE | 00 - 11 |
| L-R PONG | Sep 08 2021 | PING PONG | A | TNY-ANLG | ANALOG | 00 - 12 |
| LCR PONG | Sep 08 2021 | PING PONG | B | SATURATE | ANALOG | 00 - 13 |
| PTTRN 15 | Sep 08 2021 | PATTERN | A | HI-FI | DIGITAL | 00 - 14 |
| PTTRN 2 | Sep 08 2021 | PATTERN | B | DBLR-DLY | DIGITAL | 00 - 15 |
| PTTRN 13 | Sep 08 2021 | PATTERN | A | L-R PONG | PING PONG | 00 - 16 |
| PTTRN 6 | Sep 08 2021 | PATTERN | B | LCR PONG | PING PONG | 00 - 17 |
| GROOVY | Sep 08 2021 | PATTERN | A | PTTRN 1 | PATTERN | 00 - 18 |
| PTTRN 4 | Sep 08 2021 | PATTERN | B | PTTRN 2 | PATTERN | 00 - 19 |

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 within 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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All specifications are subject to change without further notice.

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