

AXE-FX II



Amp & Cab Quick Reference Guide

Amp and cab block parameters explained

Amp and cab descriptions

Amp speaker types matched with Axe-Fx cabs

Step-by-step instructions for creating your own presets

Amp and cab block diagrams

content compiled from the Axe-Fx II manual, Wiki and forum
suggestions, corrections, etc.: send a PM to JMA at the Fractal Audio forum

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PRESENCE/HI CUT – Boosts/cuts upper frequencies from the power amp by varying negative feedback frequency response. Increased presence can help sound cut through heavy mix. In amps without negative feedback (DAMP=0), PRESENCE is replaced with HI CUT, a simple high-shelf EQ at power amp output. Presence is tightly coupled to speaker impedance (HI FREQ, HI RES).

DEPTH – Boosts low frequencies from the power amp by varying the negative feedback frequency response.

MASTER VOL – Determines the amount of power amp distortion. Its setting is key to an amp's sound. As the Master is turned up, the entire character of the amp will change. The tone controls will have less influence on the sound, which will have more “bloom” and touch sensitivity.

DRIVE – Sets the preamp gain for more or less preamp distortion. Used in conjunction with MASTER, Drive control determines whether the sound will be clean, slightly broken up, moderately overdriven, or completely distorted.

BOOST – Toggles the input boost for an additional 12 dB of input gain.

BASS/MID/TREB – “Passive” tone stack. Can be changed with TONESTACK TYPE.



INPUT TRIM – A linear gain applied at the input to the block that adjusts the relative gain of the preamp. Note that this is different from DRIVE because that interacts with the surrounding circuitry and changes the frequency response as it is varied. (To adjust amp input globally, use global amp gain instead, as when switching to a hotter/quieter guitar.) NOTE: this parameter can be attached to a controller.

INPUT SELECT – The Amp block processes audio in mono. This control determines how incoming stereo signals will be processed.

SATURATION – Engages a popular mod between the preamp and the tonestack for more aggressive distortion character which also adds compression and cuts volume. You may have to adjust the MASTER or LEVEL to compensate. Three amps have Saturation on by default (*Brit Brown*, *Cameron Ch 2*, *PVH 6160*).

BRIGHT – A “treble peaker” which functions mainly to compensate for the loss of highs at low amp volume. The effect may be subtle or quite pronounced, depending on the amp selected, and it is also affected by the BRIGHT CAP.

AMP VOICING – Voices the amp to a variety of tonal styles. Choose “Neutral” for the raw amp sound or one of the other voicings for a quick “mix-ready” tone. Also affects POWER AMP LOW CUT and POWER AMP HIGH CUT.

LOW RES FREQ/Q/RESONANCE – Guitar loudspeakers have a low-frequency resonance, typically about 100 Hz. This shifts up slightly when the speaker is mounted in an enclosure and is typically lower for open back cabs. This resonance causes an increase in the power amplifier response due to the finite output impedance of the power amp.

MID RES FREQ/Q/RESONANCE – While most speakers don’t have a third resonance, this parameter allows you to fine-tune the edge-of-breakup profile for “hyper-realistic” tones. For authentic response, set MID RESONANCE to 0 dB.



HI FREQ – Sets the “corner frequency” of the speaker impedance rise due to voice-coil inductance. (The speaker voice-coil presents an inductive load to the power amp at high frequencies. This inductive load, in conjunction with the output transformer capacitance, creates a high-frequency resonance.) Typical guitar speakers have a corner frequency between 1 kHz and 2 kHz. Lower values give more midrange emphasis.

HI RESONANCE – Similar to HI FREQ but this control only changes the slope of the resonance. Default value is consistent with typical “semi-inductance” of speaker voice-coil. Varying this value will change the high-frequency load presented to the power tubes.

XFORMER LOW/HIGH FREQ – These set the output transformer bandwidth.

This section may appear overwhelming at first glance. Basically, it’s a PEQ that adjusts the speaker resonance at low, mid and high frequencies. FREQ controls the center frequency of each resonant peak, Q controls the peak’s width, and RESONANCE controls the height.

If your tone still needs tweaking after the Basic page, try this next.

SUPPLY SAG – Controls power amp dynamics. Higher settings simulate higher power supply impedance, and thus greater tube plate voltage “droop,” for a more compressed and looser feel. This control interacts with the MASTER and will have little effect if the power amp is not being pushed. As the power amp is pushed and draws more current from its power supply, the Sag control will have more effect.

DYNAMICS – Simulates the interaction and compressive effects of the power amp, power supply and loudspeaker when they are pushed hard. Up results in a more compressive, bouncier effect.

DYNAMICS TIME – Controls how fast it happens.

XFORMER MATCH – Extremely powerful parameter that sets relative output transformer primary impedance which in turn controls how easily power tubes are driven into clipping (higher MASTER = more pronounced effect). Decreasing causes the power tubes to clip later and therefore the phase inverter and grid clipping becomes more predominant. At lower settings the speaker resonance will be more pronounced. For optimum results bring up MASTER until desired amount of power amp distortion is achieved, then adjust XFormer Match until the character of the distortion is as desired. The various LF and HF resonance parameters interact strongly with this parameter.

SPEAKER DRIVE – Simulates distortion caused by pushing a speaker too far. It interacts with the MASTER.



BIAS EXCURSION – GRID MODELING parameter that controls how much the power tube grid voltage droops when the grids conduct.

EXCURSION/RECOVERY TIME – GRID MODELING parameter that controls the time constants associated with BIAS EXCURSION.

XFORMER DRIVE – Controls how hard the output transformer is driven, increasing the amount of core saturation. Higher values simulate a smaller, more easily saturated transformer.

B+ TIME CONSTANT – Controls rate of change in power tube plate supply. “B+” refers to one of the high voltage “taps” or outputs of the main power transformer. Lower values give a bouncier feel, while higher values give a tighter, more aggressive feel. Associated with SUPPLY SAG.

POWER TUBE BIAS – Sets the bias point of the power amp. Lower values approach pure Class-B operation. Higher values approach pure Class-A.

DAMP – Controls the amount of negative feedback in the power amp. The feedback decreases output impedance, causing the amp to react less to the speakers (“damping”). Higher values give a brighter, tighter, punchier sound but can be harsh at very high master volume levels. Lower values give a smoother, loose and gritty sound and feel. On amps with no negative feedback (Damp=0) PRESENCE becomes HI CUT (*Boutique, Buttery, Class A, Mr Z, Recto (New) Red, Rector Org Mdrn*). Power amp frequency response will not equal the speaker impedance if Damp > 0 because negative feedback flattens the response curve.

MV LOCATION – Location of the Master Volume.

PRE-PI is before the phaser inverter (most amps).

POST-PI is after the phase inverter (AC types).

PRE-TRIODE (amp types based on Hiwatt models).

GRID MODELING – Replicates grid conduction in the preamp and power amp stages, which adds “real world” high frequency “fizz” or “grit”. Turn off to reduce undesirable distortion. Other grid modeling parameters are BIAS EXCURSION and EXCURSION/RECOVERY TIME.



TRIODE1/2 PLATE FREQ – Sets the cutoff frequency of the plate impedance for the next-to-last (triode 1) and last (triode 2) triode in the chain, which allows you to control the buzziness that sometimes occurs with higher gain settings. The capacitor across the triode’s plate resistor is used to smooth the response and reduce noise. You can adjust the amount of capacitance, and the resulting frequency. Lowering the frequencies dials out sharpness and makes the tone smoother.

TRIODE HARDNESS – Controls how sharply the triodes enter saturation and can be used to simulate softer or harder tubes. The effect is subtle and most apparent at edge of breakup. Lower values give softer saturation, higher values give a more aggressive breakup.

PRESENCE FREQ – Alters the center frequency of the amp’s PRESENCE control.

DEPTH FREQ – Alters the center frequency of the amp’s DEPTH control.

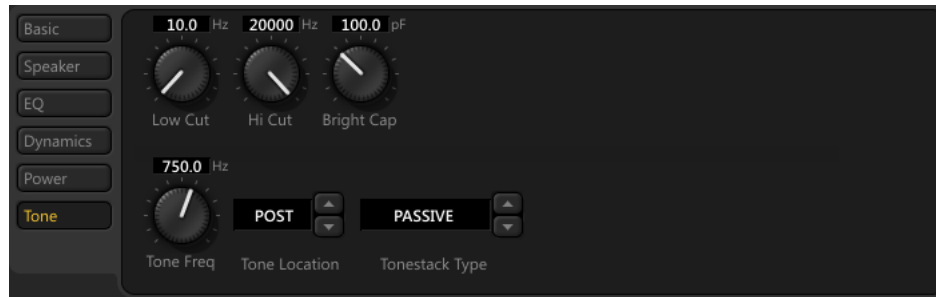
PRES/DEPTH TYPE – PASSIVE models the typical passive circuit used in actual tube amps. ACTIVE types use an idealized circuit that may be less authentic but useful in some circumstances.

POWER AMP LO/HI CUT – These filters shape the tonal color of the power amp. Note that AMP VOICING automatically sets these values as well.

LOW CUT – Reduces the amount of low frequency into the preamp input.

HIGH CUT – Reduces the amount of high frequency after the preamp output.

BRIGHT CAP – Sets the value of the capacitor which determines the sonic effect of the BRIGHT switch. Increasing this will make the preamp brighter and vice versa.



TONE FREQ – Sets the center frequency of the tone controls, which is set automatically when an amp type is selected. NOTE: when changing the TONESTACK TYPE to a different amp, Tone Freq does not update automatically.

TONE LOCATION – PRE places the tone stack at the input to the preamp.

POST places it between the preamp and power amp.

MID places it between the last two triode stages.

END places it after the power amp (which is impossible with a real amp).

The farther upstream you position your stack, the thinner the sound. MID setting will sound chunkiest, with END being rather dark.

TONESTACK TYPE – PASSIVE matches the tone stack with the selected amp type.

ACTIVE gives each tone control +/- 12dB boost/cut making them more sensitive; they also do not interact with each other.

AMP TYPE lets you substitute tone stacks from other amps (TONE FREQ does not update automatically):

BROWNFACE (550Hz) – warm Fender early 60's sounds (Vibroverb)

BLACKFACE (470Hz) – crisp Fender late 60's sounds (Twin Reverb)

BASSGUY (59 = 750Hz, 65 = 470Hz) – fat and gain-y Fender Tweed Bassman

TOP BOOST (700Hz) – AC30 Top Boost, warm and chimey

PLEXI (600Hz) – classic rock late 60's Marshall, fat, dense gain

BOUTIQUE (400Hz) – Matchless, brilliant and crisp

HI POWER (350Hz) – Hiwatt, which had a very unique tonestack design, clean/punchy

USA CLEAN (700Hz)/LEAD (250Hz)/RHY (250Hz) – Mesa Boogie "Mark" series, warm, smooth gain

RECTO (NEW) ORG/RED (600Hz) – Boogie Rectifiers

SKYLINE (Clean = 400Hz, Lead = 650Hz) – Dumble amps had a specially voiced tonestack after the mid-'80s called "Skyliner"

GERMAN – Dark voiced stack for mega-gain amps Energyball (700Hz), Das Metall (600Hz)

BLUES JR (800Hz) – modern Fender 1x10 combo

WRECKER (1000Hz) – the late Ken Fisher's legendary "Trainwreck" amp

VINTAGE – a mid-heavy stack great for fat, small tweed amp-type sounds

CA3+SE (1000Hz) – Bob Bradshaw's CAE preamps

FREYER D60 (1000Hz) – VHT/Fryette

MR Z 38 SR (700Hz) – Doctor Z

EURO UBER (650Hz) – Bogner Uberschall, the loudest, most hi-gain tonestack

PVH 6160 (550Hz) – Peavey 5150

SOLO 100 (600Hz) – Soldano SLO

CORNCOB (600Hz) – British-made Cornford amp

EURO (600Hz) – Bogner Ecstasy

CAROLANN (718Hz) – Alan Phillip's boutique masterpiece, tons of mids, hi-gain

CITRUS (718Hz) – modern Orange Rockerverb, classic rock gain with tons of mids

BRIT JM45 (750Hz) – Marshall JTM 45, Marshall's 1st amp model. fat and sweet

SHIVER CLN (470Hz) – Bogner Shiva

CAMERON (600Hz) – Mark Cameron amp model

GERMAN V4 (600Hz) – Diezel VH4

EFFECT TYPE

- MONO HIRES - mono processing at 2048 resolution.
- MONO LORES - mono processing at 1024 resolution.
- STEREO - stereo processing at low resolution (2 × 1024).

LINK – Sets the left channel parameters as master controls, which set identical values for left and right. You can still set right channel values independently.

MIC – Don't feel that you need to add a mic unless you *want* to add EQ, which is basically what you would be doing.

LEVEL L/R – Allows independent control over left and right output channels.

PAN L/R – Allows independent control over left and right output pan. Adjust these controls to obtain the desired amount of stereo separation.

CAB SIZE – “Scales” the IR to simulate shrinking or enlarging of the speaker. This effect can be used to shift where the tone sits in a mix, or to create dramatic effects. Subtle settings (0.9-1.1) will sound most natural.

MOTOR DRIVE - Models the effect of high power levels on speaker tone. Simulates the impedance and distortion effects that occur when the speaker is pushed hard. Be aware this setting adds a little compression as you increase it.



Scott Peterson tip: Use a combination of nearfield and farfield cabs. Set the cab block to stereo, then add a nearfield IR in one channel and a farfield IR (10, 28 or 29) in the other. Set the PAN on both to 0. (See the Step-by-Step guide at the end of this document.)

LOW/HI CUT – Adjusts the cutoff points of first order high-pass and low-pass filters. Increase the low cut if the sound is too “bassy” or “boomy.” Decrease the high cut for a darker cab tone. Common settings are 80-150 Hz for high-pass, and 5-7 kHz for low-pass.

PROXIMITY – Simulates the classic proximity effect, causing an increase in bass or low frequency response as proximity is increased.

ROOM LEVEL/SIZE – Determines the level and size of room reverb that is built into the cab block. Increase to add room ambience to the sound.

MIC SPACING – Increases delay times inside the room reverb by simulating the distance of the room microphone from the sound source.

AIR - mixes in direct signal with the processed signal.

AIR FREQUENCY - Adjusts the cutoff frequency of the mixed signal, blocking frequencies above the specified value.



<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
1987x Normal.....	Marshall 1987x Vintage Series	Features what many consider to be an “essential” mod to the tonestack of this Plexi.
1987x Treble	Marshall 1987x Vintage Series	Treble channel of the 1987x Vintage Series Plexi.
59 Bassguy	1959 Fender Bassman.....	Low-to-medium gain amp designed for bass but more widely adopted by guitarists.
65 Bassguy	1965 Fender Bassman.....	Blackface version with a different circuit design.
Big Hair.....	Fractal Audio Systems.....	Mids without mud. Revive the 80s metal scene. (Spandex not included.)
Boutique 1.....	Matchless Chieftan.....	Medium-gain amp: thick, yet crisp, with a fair amount of power amp breakup.
Boutique 2.....	Matchless Chieftan.....	+Boost Based on the same amp but with more gain and high-frequency emphasis.
Brit 800	Marshall JCM 800	Vaunted model 2204. Bring the Master up for true 80s tone.
Brit 800 Mod.....	Marshall JCM 800, modded.....	800 with a collection of the most popular mods to the amp.
Brit Brown	Van Halen’s Marshall	Faithful recreation of the legendary “Brown Sound” —The modded “#1” Marshall.
Brit JM45	Marshall JTM45	Made famous by Clapton and others; actually a modified Bassman design.
Brit JVM	Marshall JVM 800	JVM410, channel OD1, Orange mode.
Brit Pre	Marshall JMP-1 Preamp	Rack-mount preamplifier version of the Brit 900. Crunchy “ZZ” tone.
Buttery	Budda Twinmaster	Based loosely on a late 90s specimen. Relies mostly on power amp distortion.
CA3+ Rhy.....	CAE 3+ SE (Ch 2)	Channel 2 (Rhythm) of a preamp designed by Custom Audio Electronics.
CA3+ Ld	CAE 3+ SE(Ch 3).....	Channel 3, (Lead) of the same.
Cali Leggy	Carvin Legacy VL100	1st version, 100w, EL34.
Cameron Ch 1	Cameron CCV100	An amp its creator Mark Cameron calls “one pissed off amp.”
Cameron Ch 2	Cameron CCV100	Another of the “hot-rodded tones” of the CCV.
Carolann Od-2	CarolAnn OD2r.....	Celebrated OD2r. Model fine-tuned by the highly respected Alan Phillips himself!
Citrus RV50	Orange Rockerverb	Dirty channel of the 50W head known for warmth and rich harmonics.
Class-A 15w TB.....	Vox AC-15	The heart of this amp’s tone comes from its power section and no negative feedback.
Class-A 30w.....	Vox AC-30	Combo that dominated the British Invasion. Gritty character, warm tone, great feel.
Class-A 30 TB.....	Vox AC-30TBX.....	Created in response to demand for “More Treble.” Great highs + slightly reduced bass.
Corncob M50	Cornford MK50II	Boutique British amp. Plexi-Meets-Modern tone with big cojones.
Das Metall	Diezel VH4.....	High-gain, boutique amp famous for its powerful, heavy, aggressive sound.
Deluxe Verb.....	Fender Deluxe Reverb.....	Great, chimey tone with nice power amp breakup when you push the MASTER.
Double Verb	Fender Twin Reverb.....	“Vibrato” channel. Known for amazing clean sounds and nice breakup.
Energyball	ENGL Powerball.....	Very high-gain German model. Lots of bass. Great for aggressive, drop-tuned riff work.
Euro Blue	Bogner Ecstasy Blue Channel	20th Anniversary model. OD channel w/ BOOST + STRUCTURE OFF.
Euro Red.....	Bogner Ecstasy Red Channel	Same as above but with OD channel w/ BOOST + STRUCTURE ON.
Euro Uber.....	Bogner Überschall	“High Gain” channel of this 120W head. Heavy grinding lows and insane gain.
FAS 6160.....	Fractal Audio Systems.....	Alternative version of PVH 6160, more open and less fizzy than the original amp.
FAS Brown	Van Halen’s Marshall	Original BROWN model from the Axe-Fx Ultra.
FAS Lead 1	Mesa B. Triaxis (presumed)	Neutral high-gain lead with a tight midrange.
FAS Lead 2	Mesa B. Triaxis (presumed)	Hot-rodded British lead sound with a tonestack by Custom Audio Electronics.
FAS Modern.....	Mesa B. Triaxis (presumed)	High-gain hybrid. Equally well-suited to modern rhythm and lead work.
FAS Rhythm.....	Fractal Audio Systems.....	Combines the best features of the British and USA crunch models.
FAS Wreck	Trainwreck Express.....	Original WRECKER 1 model from the Axe-Fx Ultra.
Friedman BE	Friedman Brown Eye	What many call “the ultimate modded Plexi” by Dave Friedman of Rack Systems.
Friedman HBE.....	Friedman Hairy Brown Eye	BE amp’s alternate voicing with a gain boost. A killer hi-gain tone in your arsenal.
Fryette D60 L	Fryette D60	Fryette Amplification D60 in the “Less” mode.

<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
Fryette D60 M.	Fryette D60	Fryette Amplification D60 in the "More" mode.
Hipower Normal	Hiwatt DR103 (Normal)	Medium-gain, full sound amp with a unique tone-stack and a chimey, grinding tone.
Hipower Brillnt.	Hiwatt DR103 (Brilliant)	Brighter model based on the amp's "Brilliant" channel.
Jazz 120	Roland JC-120	The only solid-state-based model in our collection; a quintessential clean tone.
Jr Blues	Fender Blues Jr.	Gutsy little classic with dual EL84s.
Mr Z 38 Sr.	Dr. Z Maz 38 SR	An amp popular with country and roots players.
ODS-100 Clean.	Dumble OD Special (Clean)	Clean channel of a coveted but rare amp made famous by Robben Ford.
ODS-100 Lead	Dumble OD Special (Drive)	The same amp. OD channel. Also played by the great Larry Carlton and many others!
Plexi Normal	Marshall Super Lead 1959	Classic amp head that gave rise to "the stack." Great for crunchy rhythm work.
Plexi Treble	Marshall Super Lead 1959	Treble Channel Based on the "High Treble" channel of the legendary '59.
Prince Tone	Fender Princeton.	Single-ended Fender Princeton with a single-ended power section.
PVH 6160	Peavey EVH 5150.	High- input lead channel of an amp named after the criminally insane.
Recto Orange	Mesa B. 2 Ch. Dual Rectifier	Original Mesa Boogie 2-channel Dual Rectifier "Vintage" (Orange) Ch.
Recto Red.	Mesa B. 2 Ch. Dual Rectifier	Modern (Red) "Lead" ch. High- gain masterpiece with crushing power and tightness.
Recto New Ornge	Mesa B. 3-Ch. Dual Rectifier.	Modern version of the Dual Rectifier. Circuit changes made this version more aggressive.
Recto New Red	Mesa B. 3-Ch. Dual Rectifier.	Red Channel version of the Dual Rectifier amp.
Recto Org Mdrn.	Mesa Boogie Dual Rectifier	Modern channel of a new Dual Rectifier with voicing set to Modern.
Shiver Cln.	Bogner Shiva Clean Channel.	90W anniversary model. Powerful shimmering cleans.
Shiver Ld	Bogner Shiva Lead Channel	Sweet, rich- sounding amp with aggressive, English- style midrange punch.
Solo 99 Cln	Soldano X99 Preamp (Clean)	Clean channel of a Soldano/Caswell midi-motorized preamp.
Solo 99 Lead	Soldano X99 Preamp (Lead)	Lead channel of a Soldano X99 preamp.
Solo 100 Rhy	Soldano SLO-100 (Normal)	SLO-100, noted for its hot-rod chrome chassis and aggressive rhythm tone.
Solo 100 Ld	Soldano SLO-100 (OD)	Snarling lead channel of the above amp.
SV Bass	Ampeg SVT	Head used for decades by famous bassists the world over.
Tube Pre	Studio Tube Preamp	Completely neutral, low-gain tube pre useful for "warming up" various sources.
Tx Star Lead	Mesa Boogie Lonestar	Lead channel of a Mesa Lonestar.
USA Ilc+ Norm	Mesa Boogie Mark II Lead	US-made amp famous for its smooth overdrive sound. Bright OFF.
USA Ilc+ Bright.	Mesa Boogie Mark II Lead	US-made amp famous for its smooth overdrive sound. Bright ON.
USA Clean 1	Mesa Boogie MKIV (Rhy 1)	Somewhat neutral, clean-sounding model that can pushed into warm clipping.
USA Clean 2	Mesa Boogie Triaxis (Green)	"Vintage Fat Rhythm (Mark I, Blackface)" channel.
USA Rhy 1	Mesa Boogie MKIV (Rhy 2)	THE California crunch rhythm sound. Rhythm Ch. 2 with "Fat" switch OFF.
USA Lead 1	Mesa Boogie MKIV (Lead)	Tight, focused, hi-gain sound. Great for fusion and rock leads.
USA Lead 2	Mesa Boogie MKIV (Lead)	Treble Shift gives a slightly different character with a little more cut. Treble Shift ON.
Vibrato Verb	Fender Vibroverb	40W combo that's great for clear or grinding cleans and gutsy blues.
Wrecker 1	Trainwreck Express	Trainwreck Express, designed and built by the late, great Ken Fischer.

<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
1 1x6 Oval	6" Supro, 6x9 oval speaker used in some early amps (Supro). Combine with a Plexi for some Zep.
2 1x8 Tweed	1x8 Fender Blues Jr. Really thin and cutting for roots blues leads.
3 1x10 Gold	1x10 Chicago Jensen C10N
4 1x10 Blue	1x10 Alnico Blue
5 1x12 Tweed	Fender 1x12 Tweed, based on the original 12" speaker used in an early Fender "Tweed".
6 1x12 Black	Fender blackface 1x12
7 1x12 Blue	Vox 1x12
8 1x12 E12L (RW)	200w Electro Voice EVM12L, IR of the speaker without a cabinet.
9 1x12 Studio	Mesa Studio 22 1x12
10 1x12 EMI Open Back (JM)	Far field IR
11 1x12 Boogafunk Blue (OH)	Boogafunk Thiele 1x12 with Celestion Alnico Blue.
12 1x12 Boogafunk E12L (OH)	Boogafunk Thiele 1x12 with Electro Voice EVM 12L Classic.
13 1x12 Tweed Blue (RW)	Tweed Deluxe narrow panel from 1956 with replacement Celestion Alnico Blue speaker for brighter tone with more high end sparkle.
14 1x12 Tweed Deluxe (RW)	Tweed Deluxe narrow panel from 1956 with the original Jensen P12R speaker for the purists. Rounder, warmer sound than the Blue.
15 1x12 Brit Blue (RW)	Celestion AlNiCo Blue 12", IR of the speaker without a cabinet.
16 1x12 Brit G12H30 (RW)	Celestion G12H30", IR of the speaker without a cabinet.
17 1x15 Blues	Peavey Delta Blues 1x15
18 1x15 Thunderbolt (RW)	Supro Thunderbolt S6420 cabinet with the original 15" Jensen speaker. Probably a Red Wirez IR. Decent low end for a small, open-backed cabinet, a boost around 550Hz that gives it some mid range "honk", and crunchy upper mids.
19 2x12 Black	Fender Deluxe/Twin Reverb 2x12
20 2x12 Brit	Vox AC30 with 2x12 Alnico Blue speakers.
21 2x12 Doubleverb D120 (RW)	67 Fender Twin Reverb cabinet loaded with vintage JBL D120Fs. The D120s have more low end than the C12Ns and a peak around 3700 Hz, for distinctly edgier upper mids.
22 2x12 Doubleverb C12N (RW)	67 Fender Twin Reverb cabinet loaded with vintage Jensen C12Ns. A little less bass than the D120s and a peak around 2500Hz which gives it a crunchier sound than the JBLs.
23 2x12 Blue	Chicago Jensen P12Q, two classic American 12@ speakers with blue labels.
24 2x12 Top Boost Blue (RW)	Vox AC30 loaded with two Vox labeled Celestion Alnico Blues made in the UK. Chimey Vox goodness.
25 2x12 Top Boost Silver (RW)	Vox AC30 loaded with two Vox labeled alnico, silver speakers. These are 25 wattish, T1656 frame, Alnico silvers with Pulsonic cones made for the Thomas Organ Company in the 60's. Slightly less extended upper mids than the blues, same cones as the early greenbacks. Cool speakers in pristine condition.
26 2x12 Boutique (RW)	Matchless ES212, loaded with one custom voiced 30w Celestion G12H and one 25w Celestion G12M.
27 2x12 Jazz (RW)	Roland Jazz Chorus JC 120 with Roland 12" speakers. Clean, kinda like a more scooped JBL D120.
28 2x12 Gold 30 Far-Field (JM)	Far field IR
29 2x12 G12-65 Far-Field (JM)	Far field IR
30 2x12 Boutique	Matchless 2x12
31 2x12 Doubleshow (RW)	Fender Dual Showman cabinet loaded with vintage JBL D130s.
32 4x10 Tweed Bass	Fender 4x10 Bassman
33 4x10 Bassguy P10 (RW)	Reproduction Narrow Panel Tweed Bassman cabinet loaded with vintage '57 Jensen P10Qs. Crunchy upper mids, scooped low mids, and tons of low end below 70Hz.
34 4x12 Basketweave G12H30 (RW)...	68 Marshall Basketweave 4x12 loaded with a matched quad of vintage, 30w, Celestion G12H "blackbacks." T1281 frames and "444", 55Hz bass cones from the late 70's. Unleash your inner Jimi, or Jimmy, if you prefer.
35 4x12 Basketweave G12L (RW)	68 Marshall Basketweave 4x12 loaded with vintage Celestion G12Ls.

<u>AXE-FX CAB</u>	<u>DESCRIPTION</u>
36 4x12 Basketweave G12M20 (RW) ..	68 Marshall Basketweave 4x12 loaded with 20w Celestion Heritage G12Ms. Brown sound all around.
37 4x12 Basketweave G12M25 (RW) ..	68 Marshall Basketweave 4x12 loaded with vintage Marshall labeled 25w Celestion G12Ms. These beauties have T1221 frames and Pulsonic 003 "lead" cones.
38 4x12 1960A G12M (RW)	Slant Marshall 1960 loaded with four 25w Celestion G12Ms, aka "Greenbacks".
39 4x12 1960B T75 (RW)	Straight Marshall 1960 loaded with four Celestion G12T 75s.
40 4x12 1960B K120 (RW)	Marshall 1960 cabinet loaded with JBL K120s.
41 4x12 1960B V30 (RW)	Straight Marshall 1960 loaded with four Celestion Vintage 30s.
42 4x12 Hi-Power (RW)	1975 Hiwatt SE4123 cabinet loaded with four vintage 50w Fane purplebacks.
43 4x12 Recto V30 (RW)	Oversized Mesa Rectifier cabinet loaded with four Celestion Vintage 30s.
44 4x12 Recto V30 (OH)	Mesa Boogie Rectifier 4x12 with Celestion Vintage 30s.
45 4x12 Solo V12 (RW)	Soldano 412B loaded with four Eminence Legend V12s. A lot more high end than the S12X version. It's a front loaded cab with lots of resonance so you may need to back the mics off a bit more than usual.
46 4x12 Solo S12X (RW)	Soldano 412B loaded with four Eminence made S12Xs. S12Xs were stock in the older cabs. Give this one a little more distance than you might normally, the cab resonance is pronounced up close and the speakers have a notch in the upper mids between 4 8KHz. Nice for taming fizzy guitars.
47 4x12 German V30 (RW)	unknown
48 4x12 German Boutique (RW)	ENGL Pro 4x12 cabinet loaded with four Celestion Vintage 30s.
49 4x12 PVH 6160 (RW)	Older model Peavey 5150 4x12 cabinet loaded with four Sheffield 1200 speakers.
50 4x12 Uber T75 (RW)	Bogner Uberkab. The Uberkab is loaded with both Celestion G12T 75s and Vintage 30s.
51 4x12 Uber V30 (RW)	Bogner Uberkab. The Uberkab is loaded with both Celestion G12T 75s and Vintage 30s.
52 4x12 Uber T75+V30 (RW)	Bogner Uberkab. The Uberkab is loaded with both Celestion G12T 75s and Vintage 30s.
53 4x12 Citrus V30 (RW)	Straight Orange 4x12 (PPC412) loaded with four Celestion Vintage 30s.
54 4x12 Mill 12K (OH)	Mills Acoustics Afterburner 4x12 with Celestion G12K 100 speakers.
55 4x12 SLM Blue (OH)	SLM Electronics 4x12 with Celestion Alnico Blue speakers.
56 4x12 SLM G65 (OH)	SLM Electronics 4x12 with Celestion G12 65 speakers.
57 4x12 SLM H75 (OH)	SLM Electronics 4x12 with Scumback H75 speakers.
58 4x12 SLM M75 (OH)	SLM Electronics 4x12 with Scumback M75 speakers.
59 4x12 SLM V30 (OH)	SLM Electronics 4x12 with Celestion V30 speakers.
60 4x12 20w	Marshall with 4x12 low power 20w Greenbacks.
61 4x12 25w	Marshall with 4x12 25w Greenbacks, 1970's.
62 4x12 V30	generic 4x12 with Celestion V30 speakers.
63 4x12 German	Bogner
64 4x12 Metal	Engl 4x12, captured by Jocke Skog of the band Clawfinger.
65 4x12 Cali	Mesa Boogie traditional 4x12
66 1x15 L.A. Bass	SWR 1x15 bass amp cabinet
67 4x10 Aluminum Bass (RW)	Hartke 4x10" bass cabinet with aluminum drivers.
68 8x10 SV Bass (RW)	Ampeg SVT 810 Bass cab with stock SVT 10" speakers.

NOTE: the Axe-Fx II comes with three farfield IRs - 10, 28 and 29

<u>AXE-FX AMP</u>	<u>SPEAKER TYPE</u>	<u>AXE-FX CAB SUGGESTION</u>
1987x.....	12" greenbacks or G12H.....	34, 35, 36, 37, 38, 57, 58, 60, 61
59/65 Bassguy	4x10" Jensen or Eminence.....	32, 33
Big Hair.....	?	?
Boutique	G12M and G12H	16, 26, 30, 34, 36, 37, 38, 39, 57, 58
Brit 800/Mod.....	12" greenbacks, V30 or T75	34, 35, 36, 37, 38, 39, 41, 47, 48, 50, 51, 52, 53, 57, 58, 59, 60, 61, 62, 63
Brit Brown	greenbacks.....	36, 37, 38, 58, 60, 61
Brit JM45	12" greenbacks or G12H.....	34, 35, 36, 37, 38, 57, 58, 60, 61
Brit JVM	Celestion V30 + Heritage (combo)	34, 41, 43, 44, 47, 48, 51, 57, 62, 63
Brit Pre	(preamp).....	34, 35, 36, 37, 38, 39, 41, 47, 48, 50, 51, 52, 53, 57, 58, 59, 60, 61, 62, 63
Buttery	greenback or G12H.....	34, 36, 37, 38, 57, 58, 60, 61
CA3+	(preamp).....	n/a
Cali Leggy	Celestion V30	41, 43, 44, 47, 48, 51, 53, 59, 62
Cameron	G12H	16, 34, 57
CarolAnn OD-2....	EVM 12L or Celestion Classic Lead 80 ..	8, 12
Citrus RV50	V30	53
Class-A 15w TB....	1x12" greenback	36, 58, 60
Class-A 30w.....	2x12" greenbacks or Alnico Blue	7, 11, 24, 25, 36, 37, 38, 55, 58, 60, 61
Class-A 30w TB....	2x12" greenbacks or Alnico Blue	7, 11, 24, 25, 36, 37, 55, 58, 60, 61
Corncob M50	V30	41, 47, 48, 51, 59, 62, 63, 65
Das Metall	V30 or G12-K100	43, 44, 47, 48, 52, 54, 64
Deluxe Verb.....	1x12" Jensen C12Q.....	13, 14, 22
Double Verb	2x12 Jensen" C12N, JBL D120, Oxford 12T6 or EVM-12L.....	8, 12, 19, 21, 22, 31
Energyball	V30 (or custom V60)	47, 48, 64
Euro Blue/Red	12" V30	47, 48, 51, 59, 63 or greenbacks
Euro Uber.....	12" V30 and G12T75	50, 51, 52, 63
FAS 6160.....	12" Sheffield 1200.....	49
FAS Brown	greenbacks	36, 37, 38, 58, 60, 61
FAS Lead.....	?	?
FAS Modern.....	?	?
FAS Rhythm.....	?	?
FAS Wreck	greenback or G12H30	34, 35, 36, 37, 38, 57, 58, 60, 61
Friedman	?	34, 35, 36, 37, 38, 39, 41, 47, 48, 50, 51, 52, 57, 58, 59, 61, 62, 63, 65
Fryette D60	12" Eminence P50E.....	?
HiPower	12" Fane	42
Jazz 120	2x12"	27
JR Blues.....	1x12" Jensen C12N or P12R.....	5, 6, 13, 14, 21, 22
Mr Z 38 Sr.....	Alnico Blue speaker and a G12H30.....	11, 24, 25 34, 55, 57
ODS-100.....	?	56
Plexi.....	12" greenbacks or G12H.....	34, 35, 36, 37, 38, 57, 58, 60, 61
Prince Tone	10" Jensen or Oxford	3, 32, 34
PVH 6160.....	12" Sheffield 1200.....	49
Recto.....	12".....	43, 44
Shiver	12" V30	47, 48, 51, 59, 63
Solo 100	12" Eminence	45, 46
Solo 99 Clean	(preamp).....	45, 46
Solo 99 Lead	(preamp).....	n/a
SV Bass	8x10"	68
Tube Pre	(preamp).....	n/a
TX Star Lead	12" C90	8, 12, 43, 44, 65
USA Clean 1	12" Mesa C90.....	43, 44, 65
USA Clean 2	(preamp).....	8, 12, 43, 44, 65
USA IIC+.....	12" EVM 12L.....	8, 12
USA Lead	12" Mesa C90.....	43, 44, 65
USA Rhythm.....	12" Mesa C90.....	43, 44, 65
Vibrato Verb	2x10" Oxford or 1x15"	3, 8, 12, 18, 31
Wrecker 1.....	greenback or G12H30	34, 35, 36, 37, 38, 57, 58, 60, 61

NOTE: amp names that are listed without their suffixes are all-inclusive (e.g. Friedman = Friedman BE and Friedman HBE)

STEP-BY-STEP INSTRUCTIONS FOR CREATING YOUR OWN PRESETS

The following are distilled versions of a couple procedures written by Scott Peterson and Manny Fufish. The purpose of these guides is to get you started on making your own presets quickly and easily.

Scott's method uses only amp and cab blocks and no other effects blocks of any kind (reverb, EQ, etc.)

1) set Cab block Effect Type to "Stereo" and select a nearfield IR for one channel and a farfield IR for the other. Suggested IRs:

Fender tones: NF - #12 1x12 Boogafunk E12L (OH)
FF - #10 1x12 EMI Open Back (JM)

Vox tones: NF - #11 1x12 Boogafunk Blue (OH)
FF - #10 1x12 EMI Open Back (JM)

Marshall: NF - #58 4x12 SLM M75 (OH)
FF - #29 2x12 G12-65 Far-Field (JM)

Higher Gain: NF - #59 4x12 SLM V30 (OH)
NF alternatives:
#44 4x12 Recto V30 (OH)
#55 4x12 SLM Blue (OH)
#56 4x12 SLM G65 (OH)
#57 4x12 SLM H75 (OH)
FF - #29 2x12 G12-65 Far-Field (JM)

2) Cab block > Cabinet page: set Pan L/R to 0; set Motor Drive to 2.5 as a starting point; set Proximity to taste; do not use a mic

3) Cab block > Room page: set Room Level to 0 (this is the default setting)

4) Amp block > Basic page: set Drive and Master to taste (these work together and affect each other)

TIP: check the [Axe-Fx II Wiki](#) for recommended settings for each amp type

5) Amp block > Mixer section: set Level for optimal output volume (this does not affect the amp's tone)

6) Amp block > Basic page: adjust tonestack to taste

7) (if tone still needs tweaking) Amp block > Speaker page: adjust to taste, using small increments (see link below for video)

original forum thread for above procedure by Scott Peterson:

<http://forum.fractalaudio.com/axe-fx-ii-discussion/47880-taming-monster-building-amp-cab-preset-axe-fx-ii-tweaking.html>

After following Scott's guide, you may also want to experiment with some of the new parameters in firmware 5.x. Manny Fufish created a guide for working with the Dynamics and Motor Drive settings. Here is the distilled version:

1) Amp block > Dynamics page: start with Dynamics at 25% (default), play an arpeggiated chord, keep adding 5% until the notes start to wash together, usually between 25% and 50%

2) Cab block > Cabinet Page: start with Motor Drive at 0.25 (default), play bass notes, increase Motor Drive until bass notes start to get flabby, usually between 9 o'clock and noon

3) Dynamics and Motor Drive affect each other, so double-check each after initial adjustments

original forum thread for above procedure by Manny Fufish:

<http://forum.fractalaudio.com/axe-fx-ii-discussion/46631-first-steps-building-custom-presets-using-firmware-5s-new-features.html>

NOTE: guitar, amp, pickups, play style, your ears!, etc., all have an effect on what the best settings are for your presets.

editorial note: reading Scott's method for creating presets reminded me of two "rules" I learned a long time ago, and they are worth repeating here. The first is the KISS rule: Keep It Simple, Stupid! The second is from a professional guitar player/instructor who was commenting on the use of effects in tone creation. He summed up his rule in one sentence: Let the tubes do the work!

