V-AMP 3

Virtual Guitar Amplifier

- 4 all-new plus 28 improved amp models multiplied by 15 speaker cabinet simulations give you a total of 480 virtual combos

- USB audio interface included, featuring stereo I/O, optical S/PDIF out, direct monitoring and separate control for phones out

- No-latency guitar recording on your PC—edit and monitor your sound directly on V-AMP 3 and record to the incredible multi-platform music production software energyXT2.5 Compact

- Studio quality multi-effects including reverb, chorus, flanger, phaser, rotary, auto-wah, echo, delay, compressor and various effects combinations

- 125 memory locations pre-arranged for many popular styles and embedded in the acclaimed intuitive V-AMP user interface

- Tap-tempo function and many other parameters directly accessible on the unit

- Presence control adjusts a high-frequency filter, simulating the negative feedback of tube amps

- Preamp bypass function allows use as a stereo effects processor without amp modeling

- Stereo Aux input lets you play along to a cue from your PC, CD, MP3 or drum computer for practice, teaching and home-recording applications

- Balanced stereo Line output can be configured for many recording and live applications

- Adjustable auto-chromatic tuner plus effective global configurations and equalization easily adapts the V-AMP 3 to any situation outside your home studio

- MIDI implementation includes program changes, control changes and SysEx, allowing complete MIDI remote control or automation with your energyXT2.5 or other DAW

- High-quality components and exceptionally rugged construction ensure long life

- Conceived and designed by BEHRINGER Germany

behringer.com

Instrument Amplification

Next-Generation Virtual Guitar Amplifier with USB Audio Interface and energyXT2 Recording Software

Playing along with MP3s on a PC

If a lack of money and floor space is all that's been standing between you and a home recording studio full of badass vintage guitar amps and effects pedals, get ready to love the V-AMP 3. This red rocker comes loaded with 32 amp models, 15 speaker cabinet models and 16 classic effects. But that's only the beginning— you also get the UCA222 USB audio interface and free energyXT2.5 Compact software. In short, the V-AMP3 gives you the power to start recording a molten magnum opus in no time!

### Turn your home into a hit factory —in seconds!

Hook the V-AMP3 up to your computer using the included ¼" TRS-to-RCA cable and UCA222 USB interface. Connect V-AMP3 Phones output with the stereo line inputs of UCA222, and switch its direct monitoring function on. Then connect the UCA222 USB cable to your computer. You can monitor the signal with the UCA222's headphone jack. (This is also a great way to jam along with the MP3's on your computer).

From there, the amazing energyXT2.5 DAW (digital audio workstation) makes it easy to manipulate your audio and MIDI files,

turning song ideas into stunning CD or web-ready recordings. energyXT2.5 includes its own multi-FX processor, built-in synthesizers and a drum machine, both of which can be accessed by any controller keyboard, such as the UMA25S or UMX series, or programmed in step-write mode. To learn more about energyXT, or to download the demo, visit http://www.energy-xt.com.

Laptop with energyXT2.5   UCA222 USB Audio Interface   V-AMP3   HPS3000
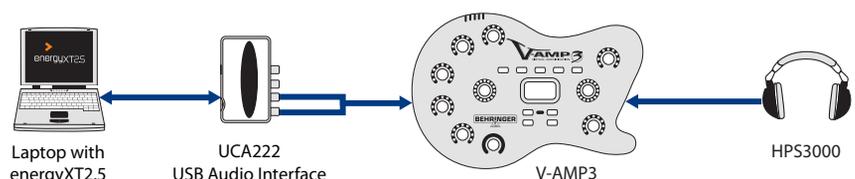
V-AMP 3

Virtual Guitar Amplifier

Any classic you like

The V-AMP 3's 32 amp models are organized into four groups: CLEAN, BLUES, METAL and ROCK. Just twist the dedicated dial to plug into unbelievably authentic simulations of the greatest British and American tube amps from the 1950s to today. You even get models of uncommon—yet renowned—boutique tube amps! When you select an amp model, a speaker cabinet model is automatically selected. But if you'd prefer a different model, just go to EDIT>CABINETS, then use the BANK UP/DOWN buttons to navigate through all 15 options.

Just like on an actual guitar amp, you've got a three-band EQ, GAIN, REVERB, VOLUME and MASTER VOLUME dials. By holding the TAP button, the TREBLE dial becomes a PRESENCE control. This enables the adjustment of a high-frequency filter that can add or remove a "shimmer" from the V-AMP 3's tone.

Top tone—in full effect

The V-AMP 3 gives you flanger, chorus, compression, delay and 12 other beautiful digital effects to apply to your sound. Adjust the effect's level in the mix via the EFFECTS dial. To adjust effect parameters, you can rhythmically press the TAP button to alter delay times or LFO speeds, or hold down the TAP button and twist the EFFECTS knob to access e.g. feedback or depth. By using a MIDI pedal, such as the BEHRINGER FCB1010, you can access an additional Wah Wah effect. You can adjust the filter characteristic by entering EDIT mode, selecting the DRIVE menu and turning the EFFECTS knob while holding the TAP button.

Presenting the presets

All of these elements have been combined into 125 different presets divided into 25 banks, accessible through the BANK UP/ BANK DOWN buttons. Within each bank, you can press buttons A through E to explore its different presets. You can also create and save your own presets. Start by selecting a preset, then making any changes you wish: amp, EQ, effect, etc. The preset LED will begin to flash, indicating that the V-AMP 3 is ready to save

your settings. To do this, hold the preset button down for about two seconds. Once the LED stops flashing, you have saved the modified preset.

On top of all this, the V-AMP 3 also features a built-in tuner and noise gate. In essence, it's a Swiss Army Knife for the home recording enthusiast or gigging guitarist who can't seem to settle on one amp.

Stunning in the studio

The V-AMP 3 features several configurations that make it an invaluable asset in the studio. Access the configuration menu by pressing the B and D buttons at the same time. Then use BANK UP and BANK DOWN to select a configuration.

When using headphones, the V-AMP 3 will switch into Studio Mode 1 (S1). This stereo mode works well for both monitoring and recording with effects, amp and speaker modeling. It doesn't apply the additional three-band EQ to the signal, but most recording programs—like energyXT2.5— have their own EQ.

In Studio Mode 2 (S2), the V-AMP 3 sends a signal with amp and speaker simulation, but only the right output has effects. You can either record both left and right outputs to separate tracks, or record the "dry" left output while monitoring the right output.
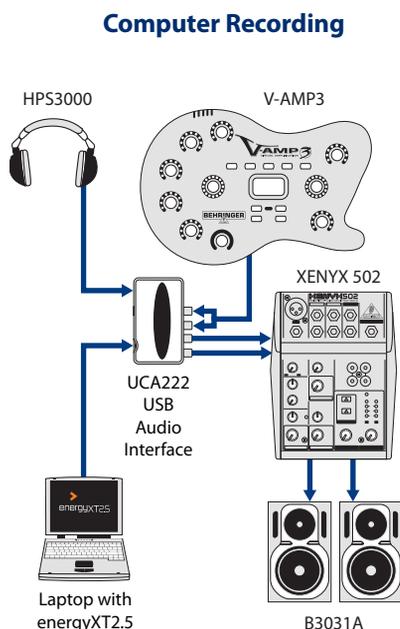
Stellar on stage

The V-AMP 3 has three live configurations. When performing live with this device, you can either run it to an amp on stage, run directly to the mixing board, or both. Live Mode 1 is the best choice for running the outputs directly to the mixer, because it applies amp and speaker simulation, effects and an additional 3-band EQ.
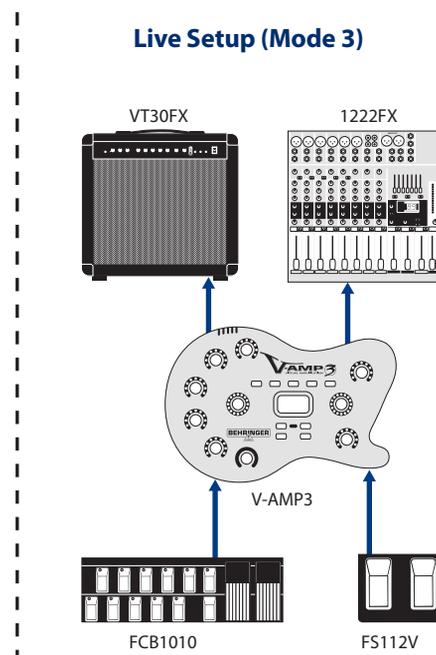
Use Live Mode 2 to run the V-AMP 3 into the effects return inputs of 2 different guitar amps. This configuration does not feature speaker simulation, allowing the amplifier's natural speaker sound to go unaltered. In this scenario, the amps would be mic'd on stage to get the sound to the house speakers, and having a dedicated monitor would be less important.

In Live Mode 3, you can send the left output to an amp's effects return for onstage volume, while the right output sends signal to the main mixer for inclusion in the main house mix.

Also note that you can press the TAP key while turning the GAIN knob to adjust the input sensitivity to match the output of your guitar's pickups. If the CLIP LED lights, the input's sensitivity should be reduced.

Veni, MIDI, Vici

The V-AMP 3 comes fully equipped to fit right into a MIDI (Musical Instru-

Computer Recording

HPS3000 V-AMP3

XENYX 502

UCA222 USB Audio Interface

Laptop with energyXT2.5

B3031A

Live Setup (Mode 3)

VT30FX 1222FX

V-AMP3

FCB1010 FS112V

V-AMP 3

Virtual Guitar Amplifier

ment Digital Interface) setup. It can be controlled in real time from a computer, or via a MIDI foot controller during a live performance. Its MIDI connectors are international-standard 5-pin DIN connectors. You will need dedicated MIDI cables (not included).

The MIDI IN jack receives MIDI controller data. It can be adjusted in EDIT mode by pressing the A button and then using the arrow keys. MIDI OUT/THRU sends data to a computer. You can transmit both preset data and parameter changes. Some people even use the V-AMP as a remote control for parameters of their DAW or VST instruments, which is more handy than using the mouse alone. If set to MIDI THRU, the V-AMP 3 does not send its own MIDI information, but passes on the signal received at the MIDI IN connector.

So much sound, so little hassle

It's hard enough finding another virtual guitar amplifier with this much versatility, let alone one as economical as the V-AMP 3. This go-anywhere, do-anything wonder will leave you reeling in your own creativity, with cash to spare for other gear you'll need along the way to becoming a sonic titan both live and in your home studio.
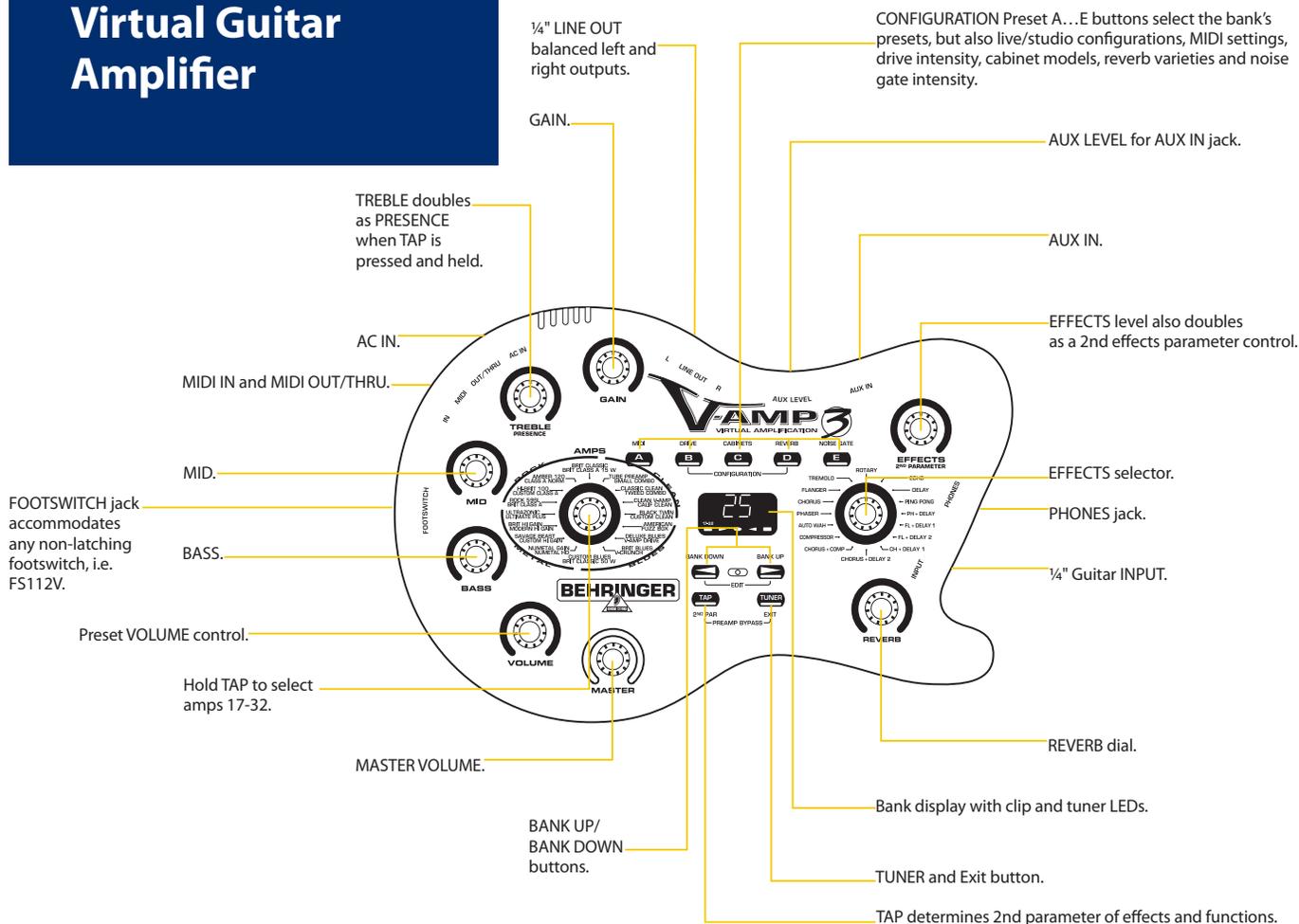
List of Amps

CLEAN

TUBE PREAMP	Tube amps add warmth to all kinds of sounds. By default, this amp model does not use a speaker simulation, and can be used with vocals, but adding a speaker cab produces good clean tones.
SMALL COMBO	Based on a small, simple amp originally made for beginners, but it's no "Tender Chump!" With plenty of gain, it rewards you with compression and rich distortion.
CLASSIC CLEAN	Shake it up with this model—ideal for the New Wave sound of the 80s that is making a comeback today.
TWEED COMBO	A close cousin of the SMALL COMBO model, this super-simplified model will toughen up your tone blow by blow!
CLEAN V-AMP	This model gives you the squeaky cleans of the CLASSIC CLEAN, but with the cutting power of one of the most famous British amps of all time. You'll believe in miracles when you hear this "plexi" thing.
CALIFORNIA CLEAN	Based on the clean channel of a certain amp sharing a name with a big, flat southwestern land form.
BLACK TWIN	Modeled after a famous 1960s 2x12 combo amp that was exceptionally loud with low distortion.
CUSTOM CLEAN	Simulation of the clean channel from a very expensive boutique amp whose name rhymes with "stumble". Loves compression.

BLUES

AMERICAN	Based on a timeless 60s 4x10 combo originally intended as a bass amp but embraced by electric blues rockers.
FUZZ BOX	Not based on an amp, but a distortion box that debuted in the 60s and provided "big fuzz" for 90s grunge bands.
DELUXE BLUES	A synthesis of the AMERICAN and the BLACK TWIN, giving you a greater EQ range.
V-AMP DRIVE	This simulation is based on a more modern high-gain lead amp that'll make you wanna boogie. This produces a smooth and precise tone with plenty of drive, making it ideal for lead guitar work.
BRIT BLUES	Based on an amp that was considered the "cream" of the crop in the psychedelic 60s. Try it with a 2 x 12" speaker simulation.
V-CRUNCH	Ideal for modern blues or jazz. Its sound is subtle, but crunchy and dynamic.
CUSTOM BLUES	Like the BRIT BLUES, but capable of a thick boutique distortion tone when the GAIN is cranked!
BRIT CLASSIC 50 W	50 W blues breaker sibling of our Brit Classic model with extensively widened sound range.

METAL

NUMETAL GAIN	Based on a 90s amp also bearing that big, flat southwestern name, featuring a post-gain tone control for ultra-customized distortion.
NUMETAL HD	Much like the NUMETAL GAIN, this amp produces an even higher gain sound. The tone controls are most effective with the gain knob cranked.
SAVAGE BEAST	Half-English, so to speak, this model has extreme power and is therefore highly popular with heavy metal guitarists.
CUSTOM HI GAIN	Based on a variation of the BRIT BLUES, modified by a famous eruption-inducing guitarist's technician. Great midrange without the mud!
BRIT HI GAIN	Modeled after a big, bad stacked British amp renowned for its distorted sounds, but also great on low-gain settings.
MODERN HI GAIN	Another model with post-gain EQ, this amp can easily go from fuzzed-out grunge to laser-guided shredding.
NEW! ULTRAZONIC	New, aggressive, in-your-face hi-gain sound similar to the crunch channel of the BUGERA 333XL. Excellent for detuned, palm-muted, fast rhythm guitar riffs.
ULTIMATE PLUS	Those who find the ULTRAZONIC too tame will find enough gain here for an overdose, and nearly endless sustain.

ROCK

NEW! ROCK 59SL	Stands out for its extremely dynamic rock sound, dishing out fat clean tone as well as solid crunch. Here both input channels are bridged for parallel operation.
BRIT CLASS A	Simulation of an iconic double-wide British amp that helped a quartet of longhairs cause mass panic in the 1960s.
NEW! HI BRIT 100	Modeled after a custom high-watt amp that'll have your audience wondering, "How do you think he does it?"
CUSTOM CLASS A	Simulates an amp sharing a name with an obese Asian deity. Renowned for its warm sound combined with irresistible tube distortion. Although the original amp does not have a mid control, we have given the capability of suiting the midrange to your taste.
NEW! AMBER 120	Based on an amp that brings citrus-laden goodness to mind. Perfect for vintage distortion freaks. If you crank the gain, the preamp tone controls greatly influence the sound.
CLASS A NORM	This amp is characterized by its mild distortion and sounds almost like hi-fi. If there's any match for this amp, we ain't found it!
BRIT CLASSIC	Based on the second channel of our 59SL amp model, this one provides a slightly darker range of clean and crunch sounds.
BRITISH CLASS A 15 W	Unlike the BRIT CLASS A, this amp had only one 12" speaker and produced a warmer sound. Tip: to make this simulation sound as authentic as possible, leave the BASS and MID controls in middle position and adjust the TREBLE control only.
PREAMP BYPASS	In this setting, no amp simulation is selected. This makes it possible, for example, to play through an external guitar preamp and only use the effects or the speaker simulation. To activate the PREAMP BYPASS, press TAP and TUNER simultaneously.

V-AMP 3

Virtual Guitar Amplifier

¼" LINE OUT balanced left and right outputs.

GAIN.

TREBLE doubles as PRESENCE when TAP is pressed and held.

AC IN.

MIDI IN and MIDI OUT/THRU.

MID.

FOOTSWITCH jack accommodates any non-latching footswitch, i.e. FS112V.

BASS.

Preset VOLUME control.

Hold TAP to select amps 17-32.

MASTER VOLUME.

CONFIGURATION Preset A…E buttons select the bank's presets, but also live/studio configurations, MIDI settings, drive intensity, cabinet models, reverb varieties and noise gate intensity.

AUX LEVEL for AUX IN jack.

AUX IN.

EFFECTS level also doubles as a 2nd effects parameter control.

EFFECTS selector.

PHONES jack.

¼" Guitar INPUT.

REVERB dial.

Bank display with clip and tuner LEDs.

TUNER and Exit button.

TAP determines 2nd parameter of effects and functions.

BANK UP/ BANK DOWN buttons.

List of Effects

ECHO	Delayed and filtered repetition of the input signal.
DELAY	Delays the input signal, with different tempo settings emulating an early reflections room effect on the repetitions producing an echo-like effect.
PING PONG	A delay effect that alternates between the left and right channel/speaker.
PHASER	A second, phase-shifted signal is added to the audio signal, creating a wave-like effect.
FLANGER	Similar to a phaser in the fact that it produces wave-like modulation to the guitar tone.
CHORUS	Adds a slightly modulated off-key element to the original signal.
PHASER & DELAY	Phaser and delay combined.
FLANGER & DELAY	Combines flanger and delay.
CHORUS & DELAY	Combines signal delay with chorus.
COMPRESSOR	Limits the dynamic range of the audio material, increasing sustain and giving notes a crisper quality.
CHORUS & COMP	Combines chorus and compression.
AUTO WAH	Alters a filter frequency automatically depending on the signal's magnitude, giving notes a vowel sound-like quality.
TREMOLO	Volume is continuously modulated up and down to an adjustable tempo.
ROTARY	Simulation of the classic organ effect normally produced by speakers rotating at slow or fast speed inside a speaker cabinet.
NOISE GATE	Removes or reduces noise or other interference by muting the signal during breaks.

Reverb Types:

REVERB NO.	REVERB TYPE	QUALITY
1	Tiny Room	Classic room simulation featuring various room sizes from bathroom to cathedral
2	Small Room	
3	Medium Room/Large Room	
4	Ultra Room	Special effect transforming guitar signals into heavenly pad sounds
5	Small Spring	Simulations of typical spring reverbs
6	Medium Spring	
7	Short Ambience	Simulates the early reflections of a reverbless room
8	Long Ambience	

V-AMP 3

Virtual Guitar Amplifier

AUDIO INPUTS

INSTRUMENT INPUT	¼" TS connector, unbalanced
Input impedence	1 Mohms
Max. input level	+9 dBu
AUX IN STEREO	¼" TRS stereo connector
Input impedence	15 kohms

AUDIO OUTPUTS

ANALOG LINE OUTPUTS L/R	¼" TS connector, balanced
Output impedance	2.2 kohms
Max. output level	+20 dBu
HEADPHONES CONNECTOR	¼" TRS stereo connector, unbalanced
Max. output level	+15 dBu/100 ohms (+23 dBm)

MIDI

Type	5-pin DIN connector IN, OUT/THRU

DIGITAL SIGNAL PROCESSING

Converter	24-bit delta-sigma, 64/128 x oversampling
Dynamics A/D	104 dB @ preamp Bypass
Dynamics D/A	92 dB
Sample rate	31.250 kHz
DSP	100 Mips
Delay time	max. 1,933 msecs.
Latency (Line In to Line Out)	approx. 5 msecs.

DISPLAY

Type	2-digit 7 segment LED display

POWER SUPPLY

Mains voltage	USA/Canada 120 V~, 60 Hz
	UK/Australia 240 V~, 50 Hz
	Europe 230 V~, 50 Hz
	China/Korea 220 V~, 50/60 Hz
	Japan 100 V~, 50/60 Hz
Power consumption	13 W
Mains connection	external power supply unit

DIMENSIONS/WEIGHT

Dimensions (H x W x D)	78 x 260 x 180 mm
	3" x 10 ¼" x 7"
Weight	approx. 0.8 kg
	approx. 2 3/4 lb.

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JUST LISTEN.