

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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Be sure to set the MASTER VOL correctly for the amp type. When creating a tone, start with the MASTER VOL at 9 for non-master volume (vintage) amps and 5 for master volume (modern) amps.

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 TONESTACKTYPE.

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.



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. 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.

To compensate for gain difference when switching to a hotter/quieter guitar, you can adjust amp input globally in the Axe-Fx unit: GLOBAL button > CONFIG > AMP GAIN

FAT – Emphasizes midrange “body” by shifting down the tonestack center freq.

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.

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*).

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. Affects POWER AMP LOW/HI 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.

This section acts like a PEQ that adjusts speaker resonance at low, mid and high frequencies. FREQ controls the center frequency of each peak, Q controls the peak’s width, and RESONANCE controls the height.

NOTE: the graph can be quite different from the resulting EQ because DAMP (negative feedback) and transformer settings also have an effect. See DAMP on the next page for more details.

SUPPLY SAG – Controls power supply impedance. Increasing it causes greater tube plate voltage (B+) “droop,” giving a more compressed, spongy and looser feel. Lower settings give a tighter feel. Sag interacts with the MASTER: as the power amp is pushed and draws more current from its power supply, Sag has more effect. Sag values around 2 simulate a solid-state rectifier, 4-6 a tube rectifier. Setting Sag to 0 disables the power amp, turning the MASTER into a simple level control with a 40 dB range.

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

DYNAMICS TIME – Controls how fast it happens.



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.

XFORMER MATCH – Extremely powerful parameter that changes the turns ratio (and therefore the primary impedance) of the output transformer, which controls how easily power tubes are driven into clipping (higher MASTER = more pronounced.) Decreasing causes the power tubes to clip later and therefore the phase inverter and grid clipping become more predominant and 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 for the character of the distortion. 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.

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.

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

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

DEFINITION – Changes the fundamental character of the amp from vintage to modern or vice-versa. Positive values increase the amount of upper overtone saturation, negative values reinforce lower harmonics.

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. Increase to 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 +/- 12 dB 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 = 700Hz, 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

BOUQUIN (400Hz) – Matchless, brilliant and crisp

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

USA NORMAL (850Hz) – Mesa Boogie "Mark" series, warm, smooth gain

USA FAT –

RECTO 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

USA RHY (250Hz) – Mesa Boogie MKIV

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

SHIVER CLN (470Hz) – Bogner Shiva

CAMERON (600Hz) – Mark Cameron amp model

GERMAN V4 (600Hz) – Diezel VH4

BRIT JVM OD2 (600Hz) – Marshall JVM410

EFFECT TYPE

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

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.

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.



CAB SIZE (MONO ONLY) – “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.

Scott Peterson tip: Use a combination of near field and far field cabs. Set the cab block to stereo, then add a near field IR in one channel and a far field 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.)

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

DELAY – Delays the signal up to 1 second. With cab in stereo mode or with two cab blocks in parallel, delaying one cab relative to the other can achieve interesting comb filter effects. A common practice in studio recording is to use multiple mics on a speaker at different distances to intentionally introduce it.

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 - Sets the cutoff frequency to determine if it is dark or bright sounding.



<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.....	80’s metal.....	Mids without mud. Revive the 80s metal scene. (Spandex not included.)
Blankship Leeds.....	Blankenship Leeds	Boutique version of an 18w Marshall with a big sound at low power.
Boutique 1.....	Matchless Chieftain	Medium-gain amp: thick, yet crisp, with a fair amount of power amp breakup.
Boutique 2.....	Matchless Chieftain	Same as above, added Boost for more gain and high-frequency emphasis.
Brit 800	Marshall JCM800.....	Vaunted model 2204. Bring the Master up for true 80’s tone.
Brit 800 Mod.....	Marshall JCM800, modded	JCM800 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 OD1	Marshall JVM410 (OD1)	Orange mode, OD1 channel. (For Red mode, enable Boost; Green mode is similar to JCM800.)
Brit JVM OD2	Marshall JVM410 (OD2)	Orange mode, OD2 channel.
Brit Pre	Marshall JMP-1 Preamp	Rack-mount preamplifier version of the Brit 800. Crunchy “ZZ” tone.
Buttery	Budda Twinmaster	Based loosely on a late 90’s specimen. Relies mostly on power amp distortion.
CA3+ Rhy.....	CAE 3+ SE (Ch 2)	Custom Audio Electronics preamp, Channel 2 (Rhythm).
CA3+ Lead.....	CAE 3+ SE (Ch 3)	Same as above, Channel 3 (Lead).
Cali Leggy	Carvin Legacy VL100	Version 1, 100w, EL34.
Cameron Ch 1	Cameron CCV100	An amp its creator Mark Cameron calls “one pissed off amp.”
Cameron Ch 2	Cameron CCV100	Same as above, higher gain tone.
Carolann OD-2.....	CarolAnn 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)	20th Anniversary model. OD channel w/ Boost + Structure OFF.
Euro Red.....	Bogner Ecstasy (Red)	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.....	Peavey EVH 5150.....	Modified 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 Rhythm.....	Brit + USA crunch	Combines the best features of the British and USA crunch models.
FAS Modern.....	high gain rhythm + lead hybrid. ...	High-gain hybrid. Equally well-suited to modern rhythm or lead work. Loosely based on a Recto with tighter bass.
FAS Lead 1	high gain lead	Neutral high-gain lead with a tight midrange.
FAS Lead 2	Brit lead + CAE tonestack.....	Hot-rodded British lead sound with a tonestack by Custom Audio Electronics.
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.

<u>AXE-FX AMP</u>	<u>BASED ON</u>	<u>DESCRIPTION</u>
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 (Less)	Fryette Amplification Deliverance 60 in "Less" mode.
Fryette D60 M.....	Fryette D60 (More)	Same as above in "More" mode.
Hipower Normal	Hiwatt DR103 (Normal)	1974 Harry Joyce/Hylight model. Medium-gain, full sound amp with unique tone-stack and 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)	Same as above, 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	"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 Org Vintg	Mesa B. 2 Ch. Dual Rectifier.....	Original version, Orange channel. Rectos are bassy, fizzy beasts but that tone works great for certain genres.
Recto Red Vntg	Mesa B. 2 Ch. Dual Rectifier.....	Same as above, Red channel.
Recto Org Mdrn.....	Mesa B. 2 Ch. Dual Rectifier.....	Modern version, Orange channel. Circuit changes made this version more aggressive.
Recto Red Mdrn.....	Mesa B. 2 Ch. Dual Rectifier.....	Same as above, Red channel.
Shiver Cln.....	Bogner Shiva (Clean)	90w 20th anniversary model. Powerful shimmering cleans.
Shiver Ld	Bogner Shiva (Lead).....	Sweet, rich-sounding amp with aggressive, English-style midrange punch.
Solo 100 Rhy.....	Soldano SLO-100 (Normal)	SLO = Super Lead Overdrive. Noted for its hot-rod chrome chassis and aggressive rhythm tone.
Solo 100 Lead.....	Soldano SLO-100 (OD)	Same as above, snarling Lead channel.
Solo 99 Clean	Soldano X99 Preamp (Clean)	Soldano/Caswell midi-motorized X99 preamp; Clean channel.
Solo 99 Lead.....	Soldano X99 Preamp (Lead)	Same as above, Lead channel.
Supertweed	Fender Tweed series	Original SUPERTWEED model from the Axe-Fx Ultra. "Like a vintage Tweed amplifier on steroids."
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)	Mesa Lonestar, Lead channel.
USA IIC+ Norm.....	Mesa B. Mark II Lead (Normal)	US-made amp famous for its smooth overdrive sound; Bright OFF.
USA IIC+ Bright	Mesa B. Mark II Lead (Bright).....	Same as above, Bright ON.
USA Clean 2	Mesa Boogie Triaxis (Green)	"Vintage Fat Rhythm (Mark I, Blackface)" channel.
USA Clean 1	Mesa Boogie MKIV (Rhy 1).....	Somewhat neutral, clean-sounding model that can pushed into warm clipping.
USA Rhythm	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).....	Same as above, Treble Shift ON, which gives a slightly different character with a little more cut.
USA Lead 1+.....	Mesa Boogie MKIV (Lead).....	Same as USA Lead 1 with the Mid Gain switch ON.
USA Lead 2+.....	Mesa Boogie MKIV (Lead).....	Same as USA Lead 2 with the Mid Gain switch 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 PVH6160 (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 Celestion Vintage 30s.
54 4x12 Mills 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 Heritage G12-65 speakers.
57 4x12 SLM H75 (OH)	SLM Electronics 4x12 with Scumback H75 speakers, similar to G12.
58 4x12 SLM M75 (OH)	SLM Electronics 4x12 with Scumback M75 speakers, similar to 1987 G12M (greenback).
59 4x12 SLM V30 (OH)	SLM Electronics 4x12 with Celestion Vintage 30 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 30w (Ultra)	from the Axe-Fx Ultra (previous cab "4x12 Metal" removed per owner's request.)
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 far field IRs - 10, 28 and 29. For additional far field IRs, check out the [Redwirez](#) and [OwnHammer](#) collections.

<u>AXE-FX AMP</u>	<u>SPEAKER TYPE</u>	<u>AXE-FX CAB SUGGESTION</u>
1987x	12" greenbacks or G12H	16, 34, 35, 36, 37, 38, 57, 58, 60, 61
59/65 Bassguy	4x10" Jensen or Eminence	32, 33
Big Hair	?	?
Blankship Leeds	1x12 Greenback, Celestion V30 or 2x10" Jensen C10QQ	35, 36, 37, 38, 41, 47, 48, 51, 58, 59, 60, 61, 63
Boutique	G12M and G12H	26, 30
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	16, 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, 37, 38, 58, 60, 61
Class-A 30w/TB	2x12" greenbacks or Alnico Blue	7, 11, 15, 20, 24, 25, 36, 37, 38, 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	5, 13, 14
Double Verb	2x12 Jensen" C12N, JBL D120, Oxford 12T6 or EVM-12L	6, 8, 12, 19, 21, 22
Energyball	V30 (or custom V60)	47, 48, 64
Euro Blue/Red	12" V30	47, 48, 51, 59, 63
Euro Uber	12" V30 and G12T75	50, 51, 52, 63
FAS 6160	12" Sheffield 1200	49 or greenbacks
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	2, 22
Mr Z 38 Sr	Alnico Blue speaker and a G12H30	11, 15, 16, 20, 24, 25, 34, 55, 57
ODS-100	?	8, 12, 56
Plexi	12" greenbacks or G12H	16, 34, 35, 36, 37, 38, 57, 58, 60, 61
Prince Tone	10" Jensen or Oxford	3, 32, 34
PVH 6160	12" Sheffield 1200	49 or greenbacks
Recto	12" V30	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
Supertweed	?	?
SV Bass	8x10"	68
Tube Pre	(preamp)	n/a
TX Star Lead	12" C90	8, 12, 43, 44, 65
USA IIC+	12" EVM 12L	8, 12
USA Clean 2	(preamp)	8, 12, 43, 44, 65
USA (all others)	12" Mesa C90	8, 12, 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)

1	1x6 Oval	37	4x12 Basketweave G12M25 (RW)
2	1x8 Tweed	38	4x12 1960A G12M (RW)
3	1x10 Gold	39	4x12 1960B T75 (RW)
4	1x10 Blue	40	4x12 1960B K120 (RW)
5	1x12 Tweed	41	4x12 1960B V30 (RW)
6	1x12 Black	42	4x12 Hi-Power (RW)
7	1x12 Blue	43	4x12 Recto V30 (RW)
8	1x12 E12L (RW)	44	4x12 Recto V30 (OH)
9	1x12 Studio	45	4x12 Solo V12 (RW)
10	1x12 EMI Open Back (JM)	46	4x12 Solo S12X (RW)
11	1x12 Boogafunk Blue (OH)	47	4x12 German V30 (RW)
12	1x12 Boogafunk E12L (OH)	48	4x12 German Boutique (RW)
13	1x12 Tweed Blue (RW)	49	4x12 PVH6160 (RW)
14	1x12 Tweed Deluxe (RW)	50	4x12 Uber T75 (RW)
15	1x12 Brit Blue (RW)	51	4x12 Uber V30 (RW)
16	1x12 Brit G12H30 (RW)	52	4x12 Uber T75+V30 (RW)
17	1x15 Blues	53	4x12 Citrus V30 (RW)
18	1x15 Thunderbolt (RW)	54	4x12 Mills 12K (OH)
19	2x12 Black	55	4x12 SLM Blue (OH)
20	2x12 Brit	56	4x12 SLM G65 (OH)
21	2x12 Doubleverb D120 (RW)	57	4x12 SLM H75 (OH)
22	2x12 Doubleverb C12N (RW)	58	4x12 SLM M75 (OH)
23	2x12 Blue	59	4x12 SLM V30 (OH)
24	2x12 Top Boost Blue (RW)	60	4x12 20w
25	2x12 Top Boost Silver (RW)	61	4x12 25w
26	2x12 Boutique (RW)	62	4x12 V30
27	2x12 Jazz (RW)	63	4x12 German
28	2x12 Gold 30 Far-Field (JM)	64	4x12 30w (ULTRA)
29	2x12 G12-65 Far-Field (JM)	65	4x12 Cali
30	2x12 Boutique	66	1x15 L.A. Bass
31	2x12 Doubleshow (RW)	67	4x10 Aluminum Bass (RW)
32	4x10 Tweed Bass	68	8x10 SV Bass (RW)
33	4x10 Bassguy P10 (RW)	69	Reserved
34	4x12 Basketweave G12H30 (RW)	70	Reserved
35	4x12 Basketweave G12L (RW)		
36	4x12 Basketweave G12M20 (RW)		

STEP-BY-STEP INSTRUCTIONS FOR CREATING YOUR OWN PRESETS

The following are distilled versions of a couple procedures 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, no other effects are required. Any settings not mentioned are left at default.

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

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

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

2) Cab block > Cabinet page: set PAN L/R to 0; set MOTOR DRIVE to 2.25 as a starting point; *do not use a mic*.

3) Amp block > Basic page: start with MASTER VOL at 9 on non-master volume (vintage) amps and 5 on master volume (modern) amps, begin with DRIVE at 0 and adjust to taste. Check the [Axe-Fx wiki](#) for specific amp settings.

4) Amp block > Basic page: adjust tonestack EQ and PRESENCE to taste.

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

NOTE: With firmware 6.0, Scott now leaves the speaker resonance at default. If you still wish to adjust it, proceed to the next step.

6) Amp block > Speaker page:

a) bump LOW RES FREQ slightly, listening; when you hear it "blow up" on the low end, back it down.

b) turn LOW RESONANCE up till it blows up again, then slightly back off.

c) change LOW RES Q and balance between the level and the Q till it is fat, but tight.

d) on the high end, just turn HI RESONANCE up slightly, a bit at a time; when it starts to explode on the top end, back off slightly.

e) for the middle, turn MID RESONANCE up a touch at a time (often this gets left at zero, which also "disables" MID RES FREQ/Q.)

Note: these changes are done in small increments. The key is to trust your ears. When it sounds like "too much" trust that instinct and back it down. You might only end up a few thousands from stock, but it will be worth its weight in gold.

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>

For those that want to experiment with Dynamics and Motor Drive settings (new in firmware 5.0):

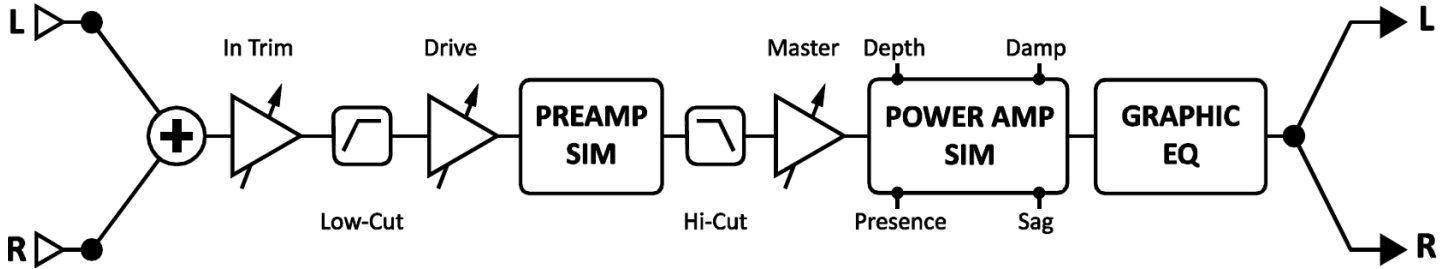
1) Amp block > Dynamics page: start with Dynamics at 25% (default), play an arpeggiated chord, keep adding 5% until the notes start to wash together, usually between 25% and 50%.

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.

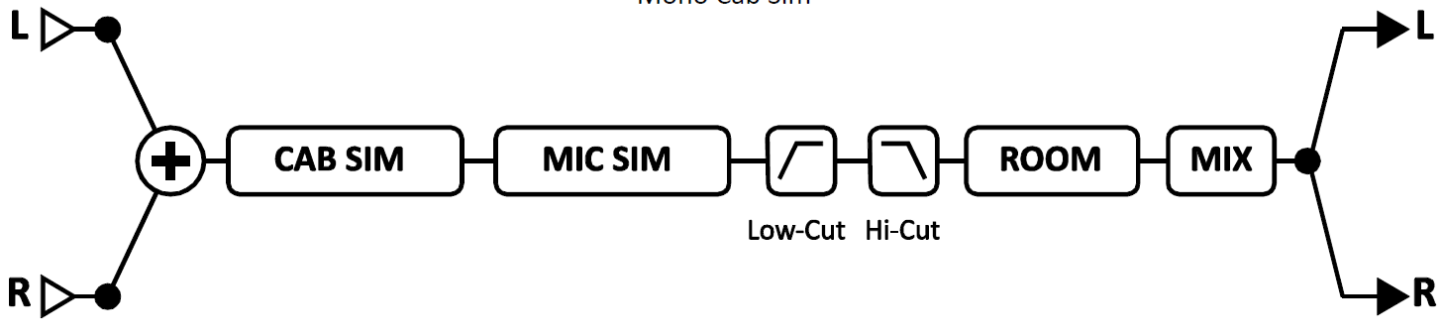
3) Dynamics and Motor Drive affect each other, so double-check each after initial adjustments.

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>



Mono Cab Sim



Stereo Cab Sim

