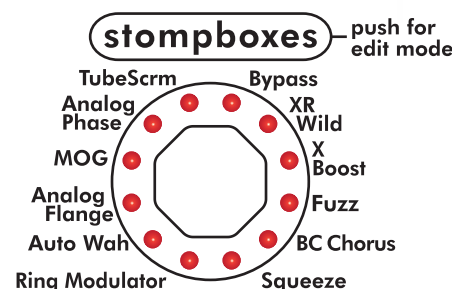


Stompbox Encoder

(Not available on the VYPYR 15):

The first encoder to the right of the input jack is the Stompbox encoder. This control selects the Stompbox (Traditional floor effects unit) which is exactly like connecting your guitar to your favorite pedal and then into your amplifier. With the Stompbox encoder you can select several unique distortion and boost pedals, combine these with clean (Or lead channel) amplifier settings and you can get some pretty amazing tones. Simply turn the Stompbox encoder to select the effect you desire. If you want to adjust the parameters simply press the encoder to enter Edit mode (See Edit mode in Quick Start Guide)



Try combining a TubeScrm with a clean (Green LED) Dlx!

XR Wild

Super hot overdrive pedal great for creating crunch tones in front of a clean amp setting. Or, use it in front of a dirty amp for a screaming, sustaining lead tone. Parameter adjustments (Edit mode): P1 Level, P2 Drive.

X Boost

This setting is a type of BOOSTER, not really a distortion pedal or a clean boost. The effect colors your tone with a crunchy overdrive, boosting certain frequencies, and warming the tone. Parameter Adjustments: P1 Level, P2 Drive.

Fuzz

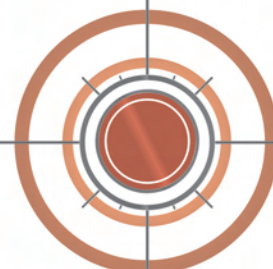
Classic fuzz tone you've heard from the 60s and 70s. Give it a whirl - Try it first with a clean amp setting on the Amp encoder. Parameter adjustments: P1 Level P2 Drive

BC Chorus

This unmistakable classic warm analog chorus model will no doubt be a staple in your preset arsenal. Parameter adjustments: P1 Speed, P2 Depth

Squeeze

This compressor allows you to set an output level and the sensitivity at which it kicks in (Edit mode). Compressors can produce percussive, clicky sounds on clean guitar - or mellow sustain for lead work. Try this stompbox effect on a clean channel and strike the strings softly at first and then harder to hear and feel the effect. Parameter Adjustments: P1 Level, P2 Sensitivity





Stompbox Encoder

Ring Modulator

The Ring Modulator combines two waveforms, and outputs the sum and difference of the frequencies present in each waveform. As you will see this effect is certainly a little “Off the wall,” but can be a lot of fun. Listen to the guitar solo in “Paranoid” by Black Sabbath and you will hear a Ring Modulator combined with a Fuzz distortion. Parameter adjustments: P1 Carrier Frequency, P2 Mix

Auto Wah

The Auto Wah uses frequency filter sweeps in the range typically associated with vocals to give the guitar a “Wah” sound. Think “Voodoo Child” on autopilot. Parameter adjustments: P1 Speed, P2 Sweep Depth

Analog Flange

Flanging is a time-based audio effect that occurs when two identical signals are mixed together with one signal slightly delayed. This delay produces a swept comb filter effect. - Check out the intro to Pantera’s “Cowboys from Hell” or “Barracuda” by Heart.

MOG

An effect of our own creation. MOG stands for Monophonic Octave Generator. Basically we generate a signal one octave above the signal you are playing and another one octave below. This effect gets a little gnarly when used with chords so try it with single notes at first. Parameter adjustments: P1 Octave up level, P2 Octave down level

Analog Phase

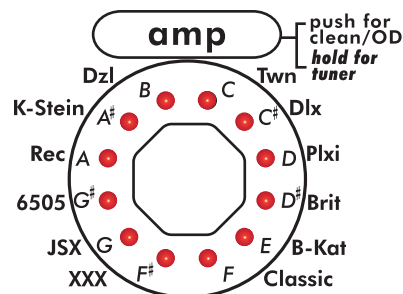
Analog Phase is an effect commonly confused with Flanging. Phasing uses changes in the frequency spectrum to create peaks and valleys in the audio signal. Check out Van Halen’s “Ain’t talking about love.”

Tube Scrm

Classic overdrive distortion with just a touch of mid boost. Great in front of almost any amp model. Try it in front of a clean DLX for starters. Parameter Adjustment: P1 Level, P2 Drive

Amp Encoder

One of the most unique features of the VYPYR amplifier is the Clean/Overdrive select encoder. Each of the amp modes contain two channel models, usually the clean channel and the overdrive channel. In cases where the original amplifier has three channels (JSX) we just picked our favorite two. Turn the encoder to select the amplifier model you desire. To select the channel model simply press the Amp encoder, if the LED is green you are on the less distorted (Clean/Green) channel of the two, if it is red (Red channel) prepare to shred.



A word about EQ:

When modeling the amplifiers for the VYPYR we also painstakingly modeled the EQ and how the EQ controls functioned on the various amplifiers. For instance the JSX has active EQ on the lead channel, you will notice when you are on the Red channel model of the JSX the EQ will act very differently from that of a Green channel Twn. Some EQs will have drastic effects and some, like the amplifier we modeled, will have little effect at all.

Twn

Green Channel: Very bright almost brittle clean sound. For many players this tone is the standard for clean.

Red Channel: This model was taken of a hot rodDED TwN with the reverb tube used as an extra gain stage.

Dlx

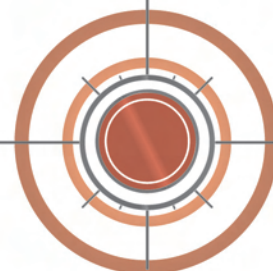
Green Channel: Vintage tweed with a Mid knob added. This amplifier breaks quicker than the TwN and is less brittle on the high end.

Red Channel: Hot rodDED Dlx with a gain stage inserted after the tone stack.

Plxi

Green Channel: Classic rock tone, enough said.

Red Channel: Hot rodDED Plxi with an extra gain stage and some additional tone shaping.





Amp Encoder

Brit

Green Channel: The sound of the British invasion.

Red Channel: The classic sound of Queen. The tone stack on Brian May's amplifier was shorted, so on this model the tone controls have limited response.

B-Kat

Green Channel: This class A amp model offers a more modern rock distortion with a unique tone stack.

Red Channel: Hotter than the green channel - great distorted rock guitar sound.

Classic®

The Peavey Classic 50® is one of the most successful amps of all time. With its responsive gain structure and warm/punchy tone. Classic® Series guitar amps are revered by gritty blues benders, chicken pickin' country cats and nouveau-Stones rockers alike.

Green Channel: Classic 50 clean channel using normal input and presence control at 7.

Red Channel: Classic 50 lead channel using the normal input and presence control at 7.

XXX

The Peavey Triple XXX® is considered by some the ULTIMATE tone machine. As hot as the name implies, the XXX rips. An amp not for the faint of heart. Ultra and Crunch channels utilize active Bottom, Body, and Hair (lo, mid, hi) controls.

Green Channel: Triple XXX clean channel, damping set to medium.

Red Channel: Triple XXX Ultra channel, damping set to medium.

JSX®

Peavey and Joe Satriani set out to create an amplifier that would give the widest range of EQ options and gain structures possible. This amp model delivers sounds ranging from the Classic 50 to vintage British to the modern Triple XXX and all tones in between.

Green Channel: JSX 2X12 Combo Crunch channel, presence 6.5, resonance 9.

Red Channel: JSX 2X12 Combo Ultra channel, presence 6.5, resonance 9.

Amp Encoder

6505®

Named in celebration of Peavey's first 40 years, the 6505 Series is also the relaunch of the 5150 Series, the immensely popular amplifiers Peavey designed with Edward Van Halen. While known as the 5150, these amps became the undisputed go-to guitar amps for scores of rock, hardcore and metal bands due to their raw tone, relentless power and road-proven reliability. The 6505 is still the unquestionable choice for an ever-expanding list of endorsers and over the years has become the sound of metal the world over.

Green Channel: 6505 Plus Crunch channel, presence at 7, resonance at 7.
Red Channel: 6505 Plus Lead Channel, presence at 7, resonance at 7.

Rec

The Rec is a high gain amp model with smooth almost liquid distortion. Although this amp doesn't have quite the gain of the 6505 it still has unique tone characteristics that some players find desirable.

Green Channel: "Orange" channel, presence on 3.
Red Channel: "Red" channel, presence on 3.

K-Stein

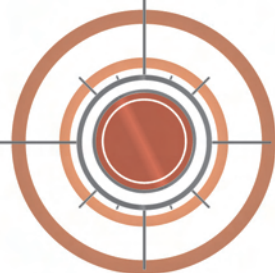
Similar to the Rec, but with unique characteristics due to the 5881 power tubes in the original amplifier. This model pays tribute to DimeBag Darrel and his tone.

Green Channel: Crunch version of high gain channel, presence at 12:00, sweep 12:00.
Red Channel: High gain channel, presence at 12:00, sweep 12:00.

DZL

A unique high gain amplifier with a distinct bump in the low end around 80Hz.

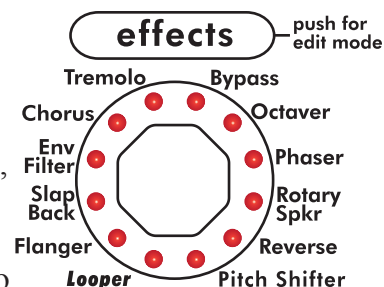
Green Channel: Channel 2, presence at 12:00, Deep at 12:00.
Red Channel: Channel 4, presence at 12:00, Deep at 12:00.





Effects Encoder

The third encoder from the right is the Effects encoder. This encoder selects any desired “Rack” effect. The term “Rack effect” is used to identify effect components that would typically be found connected to an effects loop on an amplifier. These units were commonly designed to fit in a 19” wide rack, thus “Rack effects.” These effects are usually post input, post EQ and sound distinctly different than pre amplifier effects (Stompboxes). To select your effect simply turn the encoder so the LED is next to the effect you desire.



Octaver

Just as the name implies this effect will produce a tone one octave below the note you are playing. Parameter Adjustments: P1 Mix (Amount of effect VS dry signal), P2 Octave level

Phaser

Unlike the Analog Phaser model on the Stompbox encoder, this phaser utilizes an 8 stage process. Bottom line, much more of a phasing sound than you would find in a stompbox. Parameter Adjustments: P1 Speed, P2 Depth

Rotary

This effect simulates the sound of a rotating speaker. Listen carefully to this effect and you will notice as the simulated speaker rotates you will hear a pitch shift due to the Doppler effect. Parameter Adjustments: P1 Speed, P2 Depth

Reverse

As the name implies, play something - and it will play it back in reverse. This effect is a ton of fun and will make you the life of every party! Parameter Adjustments: P1 Time, P2 Mix

Pitch Shift

A great way to change the pitch of the note you are playing. With the Sanpera I or II optional footswitch you can assign this effect to the foot controller and sweep from the original note to the note selected in the parameter adjustment. Think “Becoming” by Pantera. Parameter Adjustments: P1 Interval, P2 Mix



Flanger

Unlike the Analog Flanger model on the Stompbox encoder this flanger uses a longer delayline. Essentially this causes the flanger to emphasise lower frequencies. Parameter Adjustments: P1 Speed, P2 Depth

Slap Back

A very quick, short repetition of the original note, sounds like the note just slaps back at ya. Chicken pickin anyone? Parameter Adjustments: P1 Time, P2 Mix

Env Filter

Short for Envelope Filter this effect is similar to Auto-Wah. The main difference is in the parameter adjustment. With the Env Filter we allow you access to the “Q” (Width of the frequency band filtered) which allows you to stray far from the sound of an Auto-Wah. Parameter Adjustments: P1 Sensitivity (Threshold), P2 Intensity (Q)

Chorus

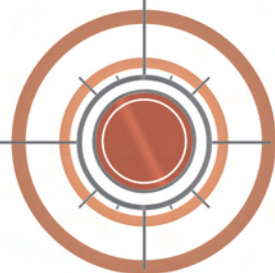
Similar to the Analog Chorus on the Stompbox encoder but with a longer delayline. What does that mean? Well it means this effect will allow you to create a “Wetter” signal than you would normally find on a stompbox chorus pedal. In fact at it’s most intense setting you can clearly hear a doubling effect on the signal. Parameter Adjustments: P1 Speed, P2 Depth

Tremolo

This effect is achieved through amplitude modulation...huh? The note gets slightly louder and softer in rapid succession. Note this effect is different from Rotary, with Tremolo there is no pitch fluctuation. Parameter Adjustments: P1 Speed, P2 Depth

Looper

I cannot tell you how fun the looper is, but try as might we couldn’t figure out how to start and stop the looper properly without a footswitch, we looked like a twister game gone bad trying. So this function will require a Sanerpa I or Sanpera II footcontroller. Waste no time in making that purchase the looper will allow you hours and hours of fun. Basically you can record any 30 plus seconds of anything, switch your tone (Preset) and play over top of that.





Engineer's Notes

STOMP	P1	P2	Notes
XR Wild	Level	Drive	Tone knob set to 12:00, 12dB more gain than pedal
X Boost	Level	Drive	
Fuzz	Level	Drive	Russian model, tone at 11:00, 10dB more gain potential
BC Chorus	Speed	Depth	Filters set to 12:00, flat
Squeeze	Level	Sensitivity	
Ring Modulator	Freq	Mix	Modulation frequency from 80 hz to 2Khz
Auto Wah	Speed	Depth	At min Depth, Param1 serves as fixed
Analog Flange	Speed	Depth	Depth combines Width and Regen of original pedal
MOG	Octave Up	Octave Down	Level controls
Analog Phase	Speed	Depth	Depth adds regeneration for more intensity
TubeScrm	Level	Drive	Tone knob at 12:00, 12dB more gain than pedal at max

EFFECT	P1	P2	Notes
Octaver	Mix	Octave	
Phaser	Speed	Depth	8 stage phaser
Rotary Spkr	Speed	Depth	
Reverse	Time	Mix	Max Mix = 0/100 Dry/Wet, 250ms<T<1s
Pitch Shifter	Interval	Mix	At Minimum Mix, Param1 controls Detune
Flanger	Speed	Depth	DelayLine=7ms
Slap Back	Time	Mix	Max Mix = 50/50 Dry/Wet, 50ms<T<167ms
Env Filter	Sensitivity	Intensity (Q)	
Chorus	Speed	Depth	DelayLine=15ms
Tremolo	Speed	Depth	Period from 2 s to .2 s

Engineer`s Notes

AMPS

GREEN

TwN Clean	Trem Channel, bright switch ON
Dlx Clean	Vintage Tweed, with a MID tone knob added
Plxi Clean	Channel 2 - Presence at 5
Brit Clean	Non Top Boost (add AC boost pedal for that)
B-Kat Clean	Brilliance at 12:00, Set Vypyr tone controls to 12:00 for Bad Cat circuit
Classic 50® Clean	Normal input, Presence at 7
XXX Clean	Damping Medium
JSX® Clean	2x12 Combo, Crunch Channel, Resonance = 9, Presence = 6.5
6505® Clean	Crunch Channel, Resonance = 7, Presence = 7
Rec Clean	Orange Channel, Presence 3:00
K-Stein Clean	Crunch Version of Gain Channel, Presence 12:00, Sweep 12:00
Dzl Clean	Channel 2 - Presence at 12:00, Deep at 12:00

RED

TwN	Hot Rodded with reverb tube used as extra gain stage
Dlx	Hot rodded with extra gain stage after tone stack
Plxi	Extra Gain Stage and tone-shaping before tone stack,
Brit	Brian May amp - tone controls have limited response
B-Kat	Brilliance at 12:00, Mid control covers the -/0/+ toggle switch in gain channel
Classic 50	Normal input, Presence at 7
XXX	Damping Medium
JSX	2x12 Combo, Ultra Channel, Resonance = 9, Presence = 6.5
6505	High Gain Channel, Resonance = 7, Presence = 7
Rec	Red Channel, Presence 3:00
K-Stein	Gain Channel, Presence 12:00, Sweep 12:00
Dzl	Channel 4, Presence at 12:00, Deep at 2:00

