



User Manual



V-TONE

GMX1200H

True Analog Modeling 2 x 60-Watt Stereo Guitar Amplifier Head with 2 Independent Channels, each Featuring 27 Modeled Sounds, FX Processor, Tuner and MIDI Control

GMX212

True Analog Modeling 2 x 60-Watt Stereo Guitar Amplifier with 2 Independent Channels, each Featuring 27 Modeled Sounds, FX Processor, Tuner and MIDI Control

GMX210

True Analog Modeling 2 x 30-Watt Stereo Guitar Amp with 2 Independent Channels, each Featuring 27 Modeled Sounds, FX Processor, Tuner and MIDI Control


GMX112

True Analog Modeling 60-Watt Guitar Workstation with 2 Independent Channels, each Featuring 27 Modeled Sounds, FX Processor, Tuner and MIDI Control

GMX110

True Analog Modeling 30-Watt Guitar Amp with 2 Channels, 27 Modeled Sounds, FX Processor, Tuner and MIDI Control

behringer.com

 МУЗЦЕНТР
МУЗЫКАЛЬНОЕ ОБОРУДОВАНИЕ
<https://muzcentre.ru>


behringer

Table of Contents

| | |
|---|-----------|
| Important Safety Instructions | 3 |
| Legal Disclaimer | 3 |
| Limited Warranty | 3 |
| 1. Introduction | 5 |
| 1.1 The concept | 5 |
| 1.2 Dynamizer technology and analog modeling..... | 5 |
| 1.3 Before you get started..... | 5 |
| 1.3.1 Shipment | 5 |
| 1.3.2 Initial operation..... | 5 |
| 1.3.3 Online registration..... | 6 |
| 2. Control Elements and Connections | 6 |
| 2.1 Front panel..... | 6 |
| 2.2 Rear panel | 7 |
| 3. Applications | 8 |
| 3.1 Practice setup with playback..... | 8 |
| 3.2 Recording setup with an external effects device | 8 |
| 3.3 Live setup with a MIDI foot controller | 9 |
| 3.4 Wiring the GMX1200H | 9 |
| 4. Effects Processor..... | 10 |
| 4.1 FXT—effects tracking..... | 10 |
| 4.2 The effects..... | 10 |
| 4.3 MIDI control..... | 12 |
| 5. Tuner | 13 |
| 5.1 Tuning your guitar | 13 |
| 5.2 Setting up the “a” reference tone..... | 13 |
| 6. Installation | 13 |
| 6.1 Audio connections | 13 |
| 6.2 Speaker connection..... | 14 |
| 6.3 MIDI connection | 14 |
| 7. Appendix | 14 |
| 7.1 MIDI implementation | 14 |
| 7.2 Effect presets..... | 15 |
| 8. Specifications..... | 16 |

EN Important Safety Instructions



Terminals marked with this symbol carry electrical current of sufficient magnitude to constitute risk of electric shock.

Use only high-quality professional speaker cables with ¼" TS or twist-locking plugs pre-installed. All other installation or modification should be performed only by qualified personnel.



This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure - voltage that may be sufficient to constitute a risk of shock.



This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.



Caution

To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside. Refer servicing to qualified personnel.



Caution

To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture. The apparatus shall not be exposed to dripping or splashing liquids and no objects filled with liquids, such as vases, shall be placed on the apparatus.



Caution

These service instructions are for use by qualified service personnel only. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions. Repairs have to be performed by qualified service personnel.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.

11. Use only attachments/accessories specified by the manufacturer.



12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid

injury from tip-over.

13. Unplug this apparatus during lightning storms or when unused for long periods of time.

14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

15. The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection.

16. Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable.



LEGAL DISCLAIMER

TECHNICAL SPECIFICATIONS AND APPEARANCES ARE SUBJECT TO CHANGE WITHOUT NOTICE AND ACCURACY IS NOT GUARANTEED. BEHRINGER IS PART OF THE MUSIC GROUP (MUSIC-GROUP.COM). ALL TRADEMARKS ARE THE PROPERTY OF THEIR RESPECTIVE OWNERS. MUSIC GROUP ACCEPTS NO LIABILITY FOR ANY LOSS WHICH MAY BE SUFFERED BY ANY PERSON WHO RELIES EITHER WHOLLY OR IN PART UPON ANY DESCRIPTION, PHOTOGRAPH OR STATEMENT CONTAINED HEREIN. COLORS AND SPECIFICATIONS MAY VARY FROM ACTUAL PRODUCT. MUSIC GROUP PRODUCTS ARE SOLD THROUGH AUTHORIZED FULLFILLERS AND RESELLERS ONLY. FULLFILLERS AND RESELLERS ARE NOT AGENTS OF MUSIC GROUP AND HAVE ABSOLUTELY NO AUTHORITY TO BIND MUSIC GROUP BY ANY EXPRESS OR IMPLIED

UNDERTAKING OR REPRESENTATION. THIS MANUAL IS COPYRIGHTED. NO PART OF THIS MANUAL MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING AND RECORDING OF ANY KIND, FOR ANY PURPOSE, WITHOUT THE EXPRESS WRITTEN PERMISSION OF MUSIC GROUP IP LTD.

ALL RIGHTS RESERVED.

© 2012 MUSIC Group IP Ltd.

Trident Chambers, Wickhams Cay, P.O. Box 146, Road Town, Tortola, British Virgin Islands

LIMITED WARRANTY

§ 1 Warranty

1 This limited warranty is valid only if you purchased the product from a MUSIC Group Authorized Reseller in the country of purchase. A list of authorized resellers can be found on BEHRINGER's website behringer.com under "Where to Buy", or you can contact the MUSIC Group office closest to you.

2 MUSIC Group* warrants the mechanical and electronic components of this product to be free of defects in material and workmanship if used under normal operating conditions for a period of one (1) year from the original date of purchase (see the Limited Warranty terms in § 4 below), unless a longer minimum warranty period is mandated by applicable local laws. If the product shows any defects within the specified warranty period and that defect is not excluded under § 4, MUSIC Group shall, at its discretion, either replace or repair the product using suitable new or reconditioned product or parts. In case MUSIC Group decides to replace the entire product, this limited warranty shall apply to the replacement product for the remaining initial warranty period, i.e., one (1) year (or otherwise applicable minimum warranty period) from the date of purchase of the original product.

3 Upon validation of the warranty claim, the repaired or replacement product will be returned to the user freight prepaid by MUSIC Group.

4 Warranty claims other than those indicated above are expressly excluded.

PLEASE RETAIN YOUR SALES RECEIPT. IT IS YOUR PROOF OF PURCHASE COVERING YOUR LIMITED WARRANTY. THIS LIMITED WARRANTY IS VOID WITHOUT SUCH PROOF OF PURCHASE.

§ 2 Online registration

Please do remember to register your new BEHRINGER equipment right after your purchase at behringer.com under "Support" and kindly read the terms and conditions of our limited warranty carefully. Registering your purchase and equipment with us helps us process your repair claims quicker and more efficiently. Thank you for your cooperation!

§ 3 Return materials authorization

1 To obtain warranty service, please contact the retailer from whom the equipment was purchased. Should your MUSIC Group Authorized Reseller not be located in your vicinity, you may contact the MUSIC Group Authorized Fulfiller for your country listed under

“Support” at behringer.com. If your country is not listed, please check if your problem can be dealt with by our “Online Support” which may also be found under “Support” at behringer.com. Alternatively, please submit an online warranty claim at behringer.com BEFORE returning the product. All inquiries must be accompanied by a description of the problem and the serial number of the product. After verifying the product’s warranty eligibility with the original sales receipt, MUSIC Group will then issue a Return Materials Authorization (“RMA”) number.

② Subsequently, the product must be returned in its original shipping carton, together with the return authorization number to the address indicated by MUSIC Group.

③ Shipments without freight prepaid will not be accepted.

§ 4 Warranty Exclusions

① This limited warranty does not cover consumable parts including, but not limited to, fuses and batteries. Where applicable, MUSIC Group warrants the valves or meters contained in the product to be free from defects in material and workmanship for a period of ninety (90) days from date of purchase.

② This limited warranty does not cover the product if it has been electronically or mechanically modified in any way. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country for which the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in materials or workmanship. This limited warranty does not cover any such modification/adaptation, regardless of whether it was carried out properly or not. Under the terms of this limited warranty, MUSIC Group shall not be held responsible for any cost resulting from such a modification/adaptation.

③ This limited warranty covers only the product hardware. It does not cover technical assistance for hardware or software usage and it does not cover any software products whether or not contained in the product. Any such software is provided “AS IS” unless expressly provided for in any enclosed software limited warranty.

④ This limited warranty is invalid if the factory-applied serial number has been altered or removed from the product.

⑤ Free inspections and maintenance/repair work are expressly excluded from this limited warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, guitar strings, illuminants and similar parts.

⑥ Damage/defects caused by the following conditions are not covered by this limited warranty:

- improper handling, neglect or failure to operate the unit in compliance with the instructions given in BEHRINGER user or service manuals;

- connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used;
- damage/defects caused by acts of God/Nature (accident, fire, flood, etc) or any other condition that is beyond the control of MUSIC Group.

⑦ Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the limited warranty.

⑧ If an inspection of the product by MUSIC Group shows that the defect in question is not covered by the limited warranty, the inspection costs are payable by the customer.

⑨ Products which do not meet the terms of this limited warranty will be repaired exclusively at the buyer’s expense. MUSIC Group or its authorized service center will inform the buyer of any such circumstance. If the buyer fails to submit a written repair order within 6 weeks after notification, MUSIC Group will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order.

⑩ MUSIC Group Authorized Resellers do not sell new products directly in online auctions. Purchases made through an online auction are on a “buyer beware” basis. Online auction confirmations or sales receipts are not accepted for warranty verification and MUSIC Group will not repair or replace any product purchased through an online auction.

§ 5 Warranty transferability

This limited warranty is extended exclusively to the original buyer (customer of authorized reseller) and is not transferable to anyone who may subsequently purchase this product. No other person (reseller, etc.) shall be entitled to give any warranty promise on behalf of MUSIC Group.

§ 6 Claim for damage

Subject only to the operation of mandatory applicable local laws, MUSIC Group shall have no liability to the buyer under this warranty for any consequential or indirect loss or damage of any kind. In no event shall the liability of MUSIC Group under this limited warranty exceed the invoiced value of the product.

§ 7 Limitation of liability

This limited warranty is the complete and exclusive warranty between you and MUSIC Group. It supersedes all other written or oral communications related to this product. MUSIC Group provides no other warranties for this product.

§ 8 Other warranty rights and national law

① This limited warranty does not exclude or limit the buyer’s statutory rights as a consumer in any way.

② The limited warranty regulations mentioned herein are applicable unless they constitute an infringement of applicable mandatory local laws.

③ This warranty does not detract from the seller’s obligations in regard to any lack of conformity of the product and any hidden defect.

§ 9 Amendment

Warranty service conditions are subject to change without notice. For the latest warranty terms and conditions and additional information regarding MUSIC Group’s limited warranty, please see complete details online at behringer.com.

* MUSIC Group Macao Commercial Offshore Limited of Rue de Pequim No. 202-A, Macau Finance Centre 9/J, Macau, including all MUSIC Group companies

1. Introduction

Thank you for the trust that you have placed in us by buying your V-TONE. You have gotten your hands on a latest-generation guitar amp that sets completely new standards when it comes to analog modeling.

Our primary goal during development was to simulate the typical sounds of analog guitar amps, and at the same time give you a powerful sound tool that you can use flexibly. In doing so, we constantly strove to create a piece of equipment that is intuitive and easy to use.

The demands placed on a guitar amp are nowadays very broad. A guitarist should offer a wide array of sounds, but at the same time be able to quickly adapt to specific requirements of various applications—be it home recording, studio, live performances, etc. That's why it is very important to us to be able to offer you a maximal sound diversity as well as diverse connection possibilities with our V-TONE. Fret not: you will quickly master the V-TONE and will be able to quickly learn how to use all of its capabilities easily and intuitively.

With its up-to-date circuitry, its digital signal processor (DSP) and its integrated tuner, the V-TONE features the functionality and dependability of a truly modern guitar amp. Yet it is user-friendly and problem-free as if it were a classic tube combo. We highly recommend taking your time to truly learn all of the V-TONE's functions so you can reach its maximum potential.

1.1 The concept

The BEHRINGER company philosophy guarantees a perfectly thought-out circuitry concept, with components that were selected without cutting any corners. The operational amplifiers that BEHRINGER uses in the V-TONE are some of the most noise-free operational amps around, and are characterized by extreme linearity and low distortion. They are complemented by low-tolerance resistors and capacitors, high-value potentiometers and switches as well as additional select components.

The robust housing of your V-TONE, with its oversize power supply, gives you the peace of mind that the V-TONE will hold its own even under the most demanding stage conditions. The housing is made of high-grade, environment-friendly MDF wood consisting of multiply impregnated layers.

1.2 Dynamizer technology and analog modeling

When an electric instrument is amplified, that's where you either make it or break it. Unlike the signals that have been mixed and mastered, the signals of electric instruments have extremely high signal peaks, placing the dynamic range of the amp's circuitry under immense strain. How your amp reacts to these signal peaks is one of its most defining characteristics.

That's why we've equipped all V-TONE Series amps with our unique Dynamizer preamplifier circuitry. It guarantees a lively sound with a lot of punch, even when the amp is pushed to its limits. Combine that with our V-TONE analog modeling, and not only do you have amazingly authentic tube sounds at your fingertips, you also get the dynamic performance typical of the respective amp type. Crystal-clear guitar tones come through with transparency, warmth and the compression typical of tube amps. Even as distortion increases, the sound remains lively and full of power, without losing any of its assertiveness.

All along, you have full control over the volume. Plainly talking, you can take the same sound you are used to at your practice room and replicate it in your bedroom at much more reasonable volume levels, or you can even record yourself while playing.

- ◆ **This user's manual will allow you to familiarize yourself with the control elements of your new V-Tone and learn all of its functions. After reading this manual, store it where you can easily find it for future reference.**

1.3 Before you get started

1.3.1 Shipment

The V-TONE was carefully packed at the assembly plant to ensure secure transport.

If the cardboard box is damaged, please inspect the V-Tone equipment immediately for physical damage.

- ◆ **Damaged equipment should NEVER be sent directly to us. Please inform the dealer from whom you acquired it immediately as well as the transportation company from which you took delivery. Otherwise, all claims for replacement/repair may be rendered invalid.**
- ◆ **If the unit needs to be shipped, please always use the original packaging to avoid damage.**
- ◆ **Never let unsupervised children play with the V-TONE or with its packaging.**
- ◆ **Please dispose of all packaging materials in an environmentally-friendly fashion.**

1.3.2 Initial operation

Please make sure that your V-TONE is provided with sufficient ventilation, and never place it on other amplifiers or in the vicinity of a heater to avoid the risk of overheating.

- ◆ **Before plugging your V-TONE into a power socket, please make sure you have selected the correct voltage:**

The fuse retainer near the power cord connector has three triangular markings. Two of these triangles point in opposite directions. Your V-TONE is set up for the voltage indicated near these markings, and can be altered by turning the fuse mount by 180 degrees. **ATTENTION: This does not apply to export models built for 120 V, for example!**

- ◆ **If you use your V-TONE unit with a different voltage, you must change the fuses accordingly. The correct value of the fuses needed can be found in the section "Specifications".**
- ◆ **Faulty fuses must be replaced with fuses of appropriate rating, without exception! The correct value of the fuses needed can be found in the section "Specifications".**

Power is delivered via the cable that was delivered with the V-TONE. All mandatory safety precautions have been adhered to.

- ◆ **Please make sure that all of your equipment is grounded at all times. For your own protection, you should never tamper with the grounding of the cable or the unit itself. The unit shall always be connected to a mains socket outlet with a protective earthing connection.**

MIDI connection is established using a standard DIN connector. Data transfer occurs via isolated opto-couplers. Additional information can be found in section 6 "Installation".

IMPORTANT NOTES CONCERNING INSTALLATION

- ◆ **The sound quality may diminish within the range of powerful broadcasting stations and high-frequency sources. Increase the distance between the transmitter and the device and use shielded cables for all connections.**

1.3.3 Online registration

Please register your new BEHRINGER equipment right after your purchase by visiting <http://behringer.com> and read the terms and conditions of our warranty carefully.

Should your BEHRINGER product malfunction, it is our intention to have it repaired as quickly as possible. To arrange for warranty service, please contact the BEHRINGER retailer from whom the equipment was purchased. Should your BEHRINGER dealer not be located in your vicinity, you may directly contact one of our subsidiaries. Corresponding contact information is included in the original equipment packaging (Global Contact Information/European Contact Information). Should your country not be listed, please contact the distributor nearest you. A list of distributors can be found in the support area of our website (<http://behringer.com>).

Registering your purchase and equipment with us helps us process your repair claims more quickly and efficiently.

Thank you for your cooperation!

2. Control Elements and Connections

Control elements of your V-TONE guitar amp are described in this section. All controls and connections are explained in detail, and we give you useful tips on how to use them. An illustration of control elements with corresponding numbering can be found on the separately included supplementary sheet.

Because models GMX112, GMX210, GMX212 and GMX1200H each feature two identical MODELING CHANNELS, control elements ④ through ⑪ will only be described once in the following section.

2.1 Front panel

- ① The connector labeled **INPUT** is the ¼" jack input of your V-TONE. Use it to connect your guitar. Use a commercially available ¼" jack mono cable (no DIY, ask your specialized dealer) with good mechanical and electrical shielding to avoid unpleasant surprises during rehearsals or concerts.
- ② On the GMX110, the **CLEAN** control modifies the volume of the CLEAN channel in relation to the MODELING CHANNEL.
- ③ Use the **CHANNEL** key to alternate between the two modeling channels (except for the GMX110). The channel LED ⑤ lights up when the channel is activated. On the GMX110, the CHANNEL key switches between CLEAN and MODELING CHANNEL. CLEAN CHANNEL is active when the channel LED ⑤ is not lit up. With all models you can also switch between channels using the provided footswitch. A long hit (approx. 2 seconds) on the CHANNEL key activates the guitar tuner.
- ④ The **DRIVE** control determines the amount of distortion in the respective MODELING CHANNEL. Using this, you can ideally adjust the V-TONE pre-amp to the output level of your guitar pick-up to achieve the desired amount of distortion (depending on the amp, mode and speaker combination you selected).
- ⑤ The **CHANNEL** LED indicates the currently selected channel.
- ⑥ Use the **AMP** switch to select one of the three guitar amps that orient themselves on classic tube amps. You will surely recognize these classic amp sounds as soon as you hear them. If you select TWEED, expect crystal-clear, transparent sounds with dynamic bass. You get aggressive mids and pressure-rich, inescapable assertiveness and endurance when you select BRITISH. Rounder and more evened-out (yet still sophisticated) sounds can be dialed up if you select CALIF.(ORNIAN); perfect for lead sounds!
- ⑦ Use the **MODE** switch to choose one of three possible gain settings (CLEAN, HI GAIN and HOT) you wish to use with the basic sound you selected with the AMP switch.
- ⑧ The **SPEAKER** switch offers the simulations of two classic guitar speakers: 4 x 12" speaker in an enclosed casing (U.K.) and 2 x 12" speaker in an open casing (US). Additionally, we have included a frequency response correction (FLAT), specially modified to go with V-TONE's cabinet.
- ⑨ The **LOW** control on the EQ section lets you cut or boost the bass frequencies.
- ⑩ Use the **MID** control to cut or boost the mids.
- ⑪ The **HIGH** control regulates the upper frequency range.
- ⑫ If the tuner is activated, these LEDs (in connection with the FX display) indicate your guitar's tune. Activate the tuner by keeping the **CHANNEL** pressed for roughly 2 seconds.
- ⑬ The **FX DISPLAY** indicates either the program number of the preset you selected or the value of the parameter dialed up using the FX control.
- ⑭ Use the **PRESET** control to dial up one of the effect presets (between 01 and 99). The preset you dialed up is loaded when you make no further changes for about one second after dialing up that preset.
- ⑮ Use the **IN/OUT** key to activate/deactivate the selected effect. When the effect is activated, the LED located above the switch lights up. You can save your own effect settings by keeping this key pressed for about 2 seconds (also see section 4). The effect can also be activated/deactivated using the provided footswitch.
- ◆ If the **MIDI function is deactivated** (see ch. 4.2), **FX tracking** **FXT** is active, i.e. a separate effect can be selected for each of the channels of your V-TONE. FXT is explained in detail in section 4.1.
- ⑯ The **FX** control adjusts the mix ratio between the original and the effect signal.
- ⑰ The **LEVEL** control adjusts the volume of the respective channel. Adjust LEVEL to achieve the desired volume balance between both channels.
- ◆ The **GMX110** features no such control. However, use ② to control the volume of the CLEAN channel in respect to the MODELING channel; use **MASTER** ⑲ to control the overall volume.
- ◆ The **GMX112** and **GMX210** feature the **LEVEL** control only on **MODELING CHANNEL 1**. It controls the volume of the channel in respect to the second channel.
- ⑱ The **PRESENCE** control gives you an additional way to cut or boost the highs (GMX212 and GMX1200H).
- ⑲ The **MASTER** control regulates the overall volume as well as headphone volume.
- ⑳ The **POWER** switch powers up your V-TONE. The POWER switch should always be in the "Off" position before you connect the V-TONE to the main power source.
- ◆ **Please note: The POWER switch does not fully disconnect the unit from the mains power cord plug or extension cord. To disconnect the unit from the main power source, pull out the main cord plug or appliance coupler. When installing the product, ensure the plug or appliance coupler is readily operable. Unplug the power cord when the unit is not used for prolonged periods of time.**
- ◆ **GMX110's POWER switch is located on the rear.**

2.2 Rear panel

- 21 Connect the stereo jack connector of the provided footswitch to the **FOOTSWITCH** connector. The footswitch has several functions: it lets you switch between two channels, and it also lets you activate/deactivate an effect. Additionally, the tuner can also be activated using the footswitch. To do that, keep the CHANNEL key pressed for about 2 seconds.
- 22 **MIDI IN.** This connector lets you remotely control your V-TONE via MIDI. You can activate/deactivate effects or switch between channels. You can use effect bypass via program changes and parameter edits as well as edit the presets via controllers (also see sections 6.3 and 7.1).
- 23 You can connect two external loudspeakers (L/R) to the **LOUDSPEAKER** connectors (GMX212 and GMX1200H). The outputs deliver 60 W into 8 W per channel. For optimum performance, please only connect loudspeakers with a minimum impedance of 8 W each (see also section 6.2). When these connectors are used the internal loudspeakers are automatically disconnected.
- ♦ The GMX210 features no external loudspeaker connectors. The loudspeaker connector on the GMX110 and GMX112 is described under 32.
- 24 The **PHONES** connector lets you monitor the signal from your V-TONE with standard headphones. The BEHRINGER HP series is well suited for this, for example. When the PHONES connector is used, the internal loudspeakers and speaker outputs are disconnected.
- 25 Those signals that are connected to the **SLAVE IN** connectors are directly routed to the V-TONE's power amp. This way, you can connect an external guitar preamp or modeling amp (e. g. V-AMP 2 or V-AMP PRO) without using the internal preamp on your V-TONE.
- ♦ The GMX110 and GMX112 feature no SLAVE IN connectors.
- 26 You can take the stereo signal of your V-TONE at the **TAPE** outputs (RCA) and record it, for example.
- 27 The **TAPE** inputs (RCA) let you feed an additional stereo signal into your V-TONE. You can play along to the beat of a drum computer or play to music from a CD or MD player.
- 28 You can take the stereo signal of your V-TONE at the **LINE** outputs to record it or route it to a P.A. system. This output is independent from the **MASTER** control and does not render the AUX signal. Additionally, its frequency response is corrected (speaker simulation).
- ♦ The GMX110 and GMX112 feature no LINE outputs.
- 29 Use the **AUX IN** control to adjust the volume of the signal that is fed in via the AUX IN connectors (e. g. drum computer, playback).
- ♦ On the GMX110 and GMX112, this control is called TAPE INPUT. It regulates the volume of the signal fed in at the TAPE IN connectors.
- 30 The **AUX IN** lets you feed an additional stereo signal into the amp. This way, you can play to a backing track that supports you on-stage but should not be audible via the **LINE** outputs connecting the GMX210/GMX212 to the P.A. system. Additionally, you can use AUX IN together with the INSERT SEND as a parallel insert loop. To do that, connect the INSERT SEND to the input of your effects device; connect the AUX IN (TAPE IN on the GMX110 and GMX112) to the output of your effects unit (the INSERT RETURN connector should not be in use!). This way, the signal flow in your V-TONE is not interrupted. With the AUX IN control, you can determine the extent to which the external effects unit alters the original signal. Keep in mind that the effects unit should be set up to 100% effects signal (100% "wet").
- 31 Your V-TONE features a serial insert loop that can be used to connect external effects (e. g. a wah-wah pedal). Connect the **SEND** connector on the V-TONE to the input of your effects unit. The SEND connector is tapped into directly before (i.e. pre) the digital signal processor (DSP) of your V-TONE. Connect the output of your external effects unit to the **RETURN** connector of your V-TONE.
- ♦ You can use the INSERT SEND as a parallel output without the effects. This is useful, for example, when you want to record a dry guitar signal. As long as the RETURN connector has nothing plugged into it, the signal will not be interrupted internally.
- 32 Use the **SPEAKER OUT** connector to connect one additional loudspeaker to your GMX110/GMX112. This loudspeaker should have an impedance of 4 Ω. When this connector is used, the internal loudspeaker is automatically muted. Additional information about connecting an external loudspeaker can be found in section 6.2.
- 33 **FUSE RETAINER/VOLTAGE SELECTOR.** Please make sure that the voltage indicated by the voltage selector matches the local voltage before you connect the unit to the main power supply. Always replace blown fuses with fuses of the same type and rating. Some units feature a fuse retainer in which a selection between 230 V and 120 V is possible. Please be aware: When using your unit outside of Europe with 120 V, a fuse with a higher rating is required.
- 34 Power is supplied via an **IEC** connector. The matching cable is provided with the unit.
- 35 **SERIAL NUMBER.**

3. Applications

The V-TONE features many different connectors, allowing you to adapt to all kinds of application challenges. We have listed just a few examples to show the flexibility your V-TONE.

3.1 Practice setup with playback

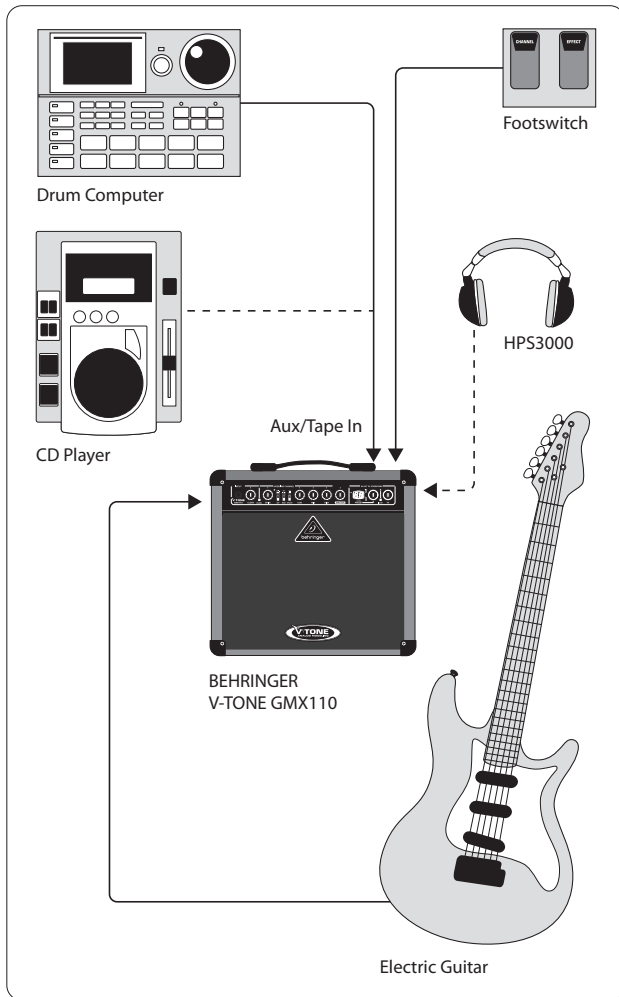


Fig. 3.1: Standard setup

To use your V-TONE in practice rooms, or to jam at home, connect your V-TONE as illustrated in figure 3.1. Connect a CD player or a drum computer to the TAPE input. You can control the volume of the connected signal by using the TAPE INPUT control (on the GMX210, GMX212 and the GMX1200H, the AUX control adjusts the signal connected to the AUX IN). If you want (or have to!) to practice using headphones, connect your headphones to the PHONES connector on your V-TONE. The loudspeaker is automatically muted. Connect the provided dual footswitch to the footswitch connector on the V-TONE. Use the CHANNEL footswitch to switch between the channels. If **FXT** is active (see section 4.1), the effects selected for both channels are loaded. Use the IN/OUT footswitch to activate/deactivate the effect. Keeping CHANNEL depressed for about 2 seconds activates the internal tuner.

3.2 Recording setup with an external effects device

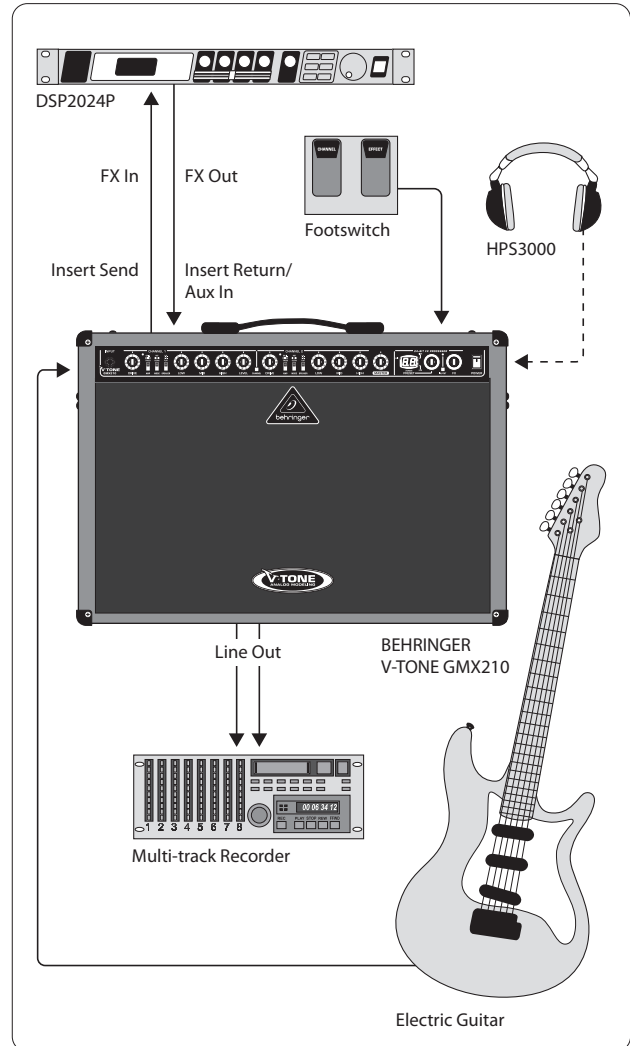


Fig. 3.2: Recording setup

If you want to use your V-TONE in home recording or studio situations, we suggest wiring your equipment as illustrated in figure 3.2. Of course, you can continue using a CD player or a drum computer. However, for clarity's sake we've omitted those two in this illustration. Connect the input of your effects unit to the INSERT SEND connector of the V-TONE; connect the output on your effects unit to the INSERT RETURN connector on the V-TONE.

If you wish to record the guitar signal together with the stereo effects, connect the LINE outputs to your mixer, audio sequencer or a multi-track recorder. To record the dry guitar signal without the internal effects, it is best to use the INSERT SEND connector on the V-TONE. You can also use both outputs at the same time to for example record the dry signal without permanently committing to a single effect. At the same time, the LINE output (with the effect signal) lets you listen to yourself while recording.

Of course, you can insert a Wah pedal or some other stomp box instead of an external 19" effects unit. To achieve a parallel stereo insert, you can connect the effect return to the AUX input, and then use the AUX IN control to determine the extent to which the effect is present. In this case, the effects unit should be set up to 100% effect signal, and the INSERT RETURN connector should have nothing plugged into it.

If you want to use another guitar preamp, or a modeling amp (e. g. the V-AMP 2 or the V-AMP PRO), connect it to the SLAVE IN connectors (except for the GMX110 and GMX112). The V-TONE now operates only as a power amp, with its preamp section inactive.

3.3 Live setup with a MIDI foot controller

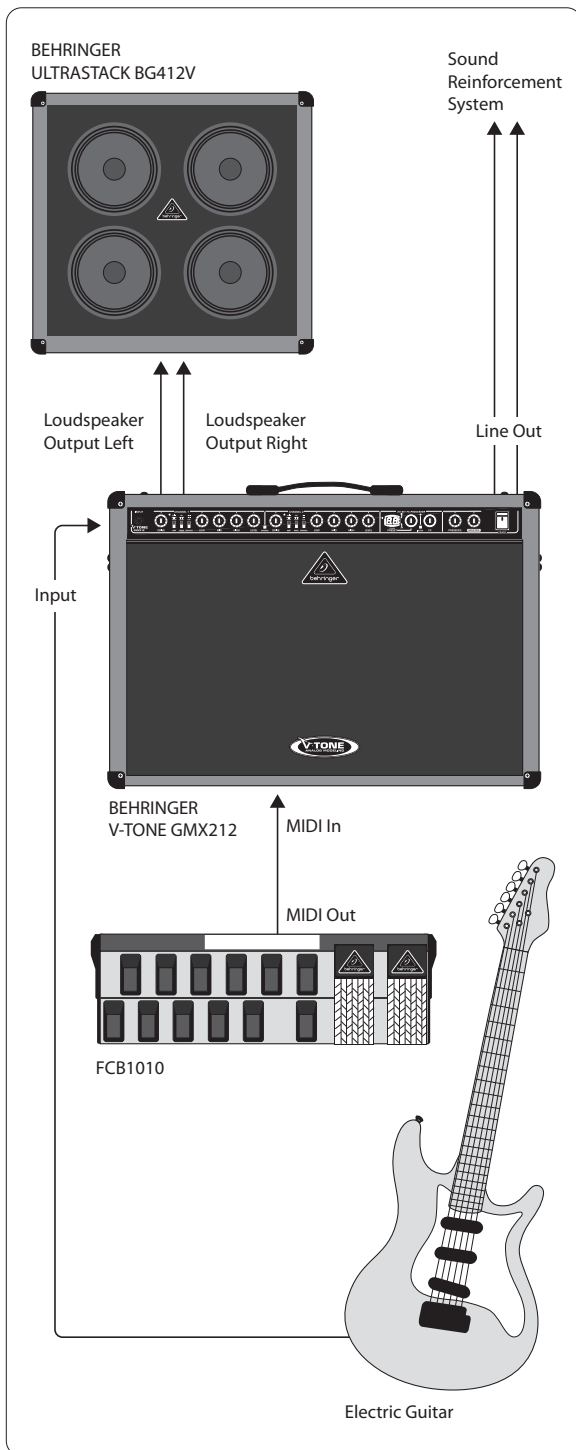


Fig. 3.3: Setup with a MIDI foot controller and an external loudspeaker

In this illustration, we've omitted the headphones and the additional equipment from figure 3.1; this illustration serves as an expansion of the standard setup.

You can use the MIDI foot controller to control channel and effects changes, volume, Wah and so on. (Additional information about MIDI can be found in section 4.3.) The LINE OUT signal with the speaker simulation can be fed into your mixer or your P.A. system's stagebox.

External guitar loudspeakers can be connected to the loud-speaker outputs of the GMX212 in order to get more punch and higher volume on the stage. You can do this in two ways: use two separate loudspeakers for stereo applications, or use a single stereo box (e.g. the BEHRINGER ULTRASTACK BG412V).

Instead of loudspeaker outputs, the GMX110 and GMX112 feature single SPEAKER OUT connectors (32) used for connecting an external loudspeaker.

3.4 Wiring the GMX1200H

The GMX1200H head features two LOUDSPEAKER outputs (EXT LEFT and EXT RIGHT) that can be used to connect one or two external loudspeakers. To get the most power from the GMX1200H, both loudspeaker outputs should be used and connected to speakers with minimum 8 Ohms impedance. Loudspeaker outputs are automatically muted as soon as you activate the tuner or connect a set of headphones (see section 5.1). To assure optimal and safe use of your amplifier, please also read section 6.2.

When the GMX1200H is used with a single BEHRINGER ULTRASTACK BG412V, the rear panel switch of the BG412V must be in the stereo position and the two outputs should be connected as shown in fig. 3.4.

When using two speaker cabinets to form a classic full-stack please make sure the impedance of each speaker cabinet is between 8 to 16 Ohms (see fig. 3.5).

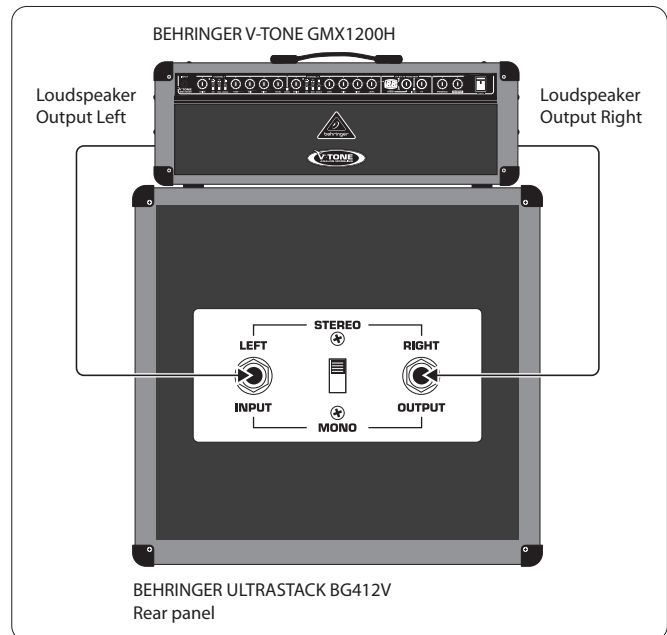


Fig. 3.4: GMX1200H with an ULTRASTACK BG412V in stereo mode

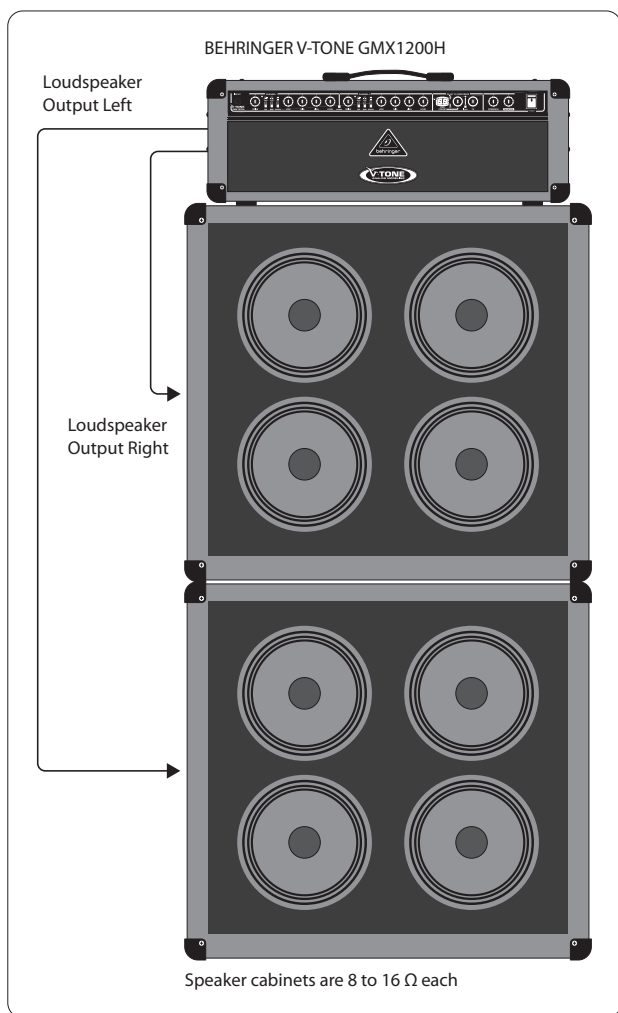


Fig. 3.5: GMX1200H with two speaker cabinets

4. Effects Processor

Effects are the icing on the cake when it comes to creative sound designs. On the one hand, direct recordings (i.e. recordings without a microphone, which is possible with the V-TONE) are all about placing the guitar sound in an artificially created space since no natural ambience is possible. On the other, effects such as delay, chorus, flanger and tremolo are an integral part of the modern guitar sound. For this reason, we've equipped the V-TONE with an effects processor that lets you create a professional-grade sound that you are used to hearing on your favorite recordings. This way, you are one giant step closer to emulating your fave sounds without having to schlep a rackfull of effects everywhere you go.

The integrated multi-effects processor offers the same audio quality found in our 19" effects unit VIRTUALIZER PRO, known for being used in studios. You get 31 different groups of first-class effects at your disposal, for example reverb, chorus, flanger, delay, pitch shifter, compressor, expander, Wah variations, various combination effects and even tube and speaker simulations. All in all, there are 99 presets you can use, offering you a wide variety of different-sounding effects. You can edit one parameter on each preset directly on the V-TONE and three parameters via MIDI. Additionally, the multi-effects processor lets you mix and match different effects with different speakers, depending on each preset. Presets can be overwritten with your own creations.

The multi-effects processor works basically in stereo, whereby only the TAPE and PHONES outputs are influenced in the case of the GMX110/GMX112. Both signals (left and right) are added up for the speaker and the mono power amp of the GMX110/GMX112. However, you can still use stereo effects for recording purposes by utilizing the TAPE OUT or by playing with a second amp in stereo. The GMX210 and GMX212 can produce the effects in stereo because they have two built-in speakers. Stereo reproduction is also possible with the GMX1200H when the speakers are connected to it in stereo.

- Turn the PRESET control to dial up an effect preset. While the preset is loading up, the new program number blinks in the display. The preset you dialed up is active shortly thereafter. This new preset is shown in the display.
- Use the FX control to edit the effect. Effect mix is shown in the display. After 3 seconds, the display shows the preset number again. The decimal point in the 2-digit display blinks each time you make a change.
- To store an edit, keep the IN/OUT key pressed for about 2 seconds. This overwrites the previous settings.
- To restore factory presets (reset function), keep IN/OUT pressed while powering up the V-TONE.

4.1 FXT—effects tracking

FXT

FXT is an extremely useful function that lets you assign a specific effect to each channel of the V-TONE, and then activate these effects when you switch between the channels.

This way, you can for example assign a DELAY effect to the MODELING CHANNEL 1, and assign a REVERB/CHORUS combination effect to the MODELING CHANNEL 2. A single tap on the CHANNEL key or the footswitch lets you switch between the channels, and the V-TONE automatically loads up the correct effect.

When MIDI is active, the above no longer applies. You can switch between the channels and the effects independently from one another. How MIDI is activated is described in ch. 4.3.

4.2 The effects

FX REVERB

0 Reverb: Reverb is still the most important effect for mixing or live performance. That's why we at BEHRINGER make a point of giving you as many as nine different reverb programs so that you can use the most suitable reverb program for any situation. The Reverb effect 0 uses a medium pre-delay.

01-02 Spring Reverb: Even on a guitar amp with digital multi-effects, you should still be able to use a classic spring reverb. This effect simulates the typical sound of the spring reverb known from countless guitar amps, and without having the negative effect of producing rattling noises when the amp vibrates.

03-04 Studio: This effect simulates the characteristics of midsize rooms. This spatial simulation sounds very natural and can be used in various setups.

05-06 Chamber: You really get the feeling you're dealing with some serious walls. This effect is ideal for creating reverb that doesn't come through as a clear effect, and a dry guitar sound gets some natural feeling instilled into it.

07-08 Stage: Very nice reverb, great for widening and freshening up the sound of a clean-sounding guitar.

09-10 Concert: Here, you can choose between a small theater (preset 9) and a big concert hall (preset 10). Compared to Studio Reverb, this reverb is livelier and has richer highs.

11-12 Plate: The sound of the classic plates. A true classic, it gives your guitar sound a nice, pleasant note.

Reverbs 01 to 12 are all available in two versions. The first one basically uses a short pre-delay (a delay until the reverb tail starts). The second variation always uses a long pre-delay.

13-14 Early Reflections: The resonance of a room is comprised out of the so-called “early reflections” and a reverb tail. This effect concentrates itself on the simulation of the first 15 early reflections. Since human hearing uses these reflections to size up a room, you can create very subtle density without alienating the signal with long reverb tails. This effect is particularly noticeable when you use headphones.

15-16 Ambience: Ambience can create the vastness of large rooms without letting the sound “perish” due to a long reverb tail. This effect is particularly well suited for lending more assertiveness to solo instruments and voices.

FX DELAY

17-20 Delay/Reverb: First, an ordinary delay is created. Then, the signal goes through a reverb with an editable mix ratio.

21-29 Delay (stereo): “Delay” refers to the delay in the input signal, with one or more repetitions of the signal (feedback). With stereo delay, the delay times in the left and the right channel are not the same length (in order to create a stereo effect). The delay time in the left channel amounts to two-thirds of the delay time value in the right channel.

FX PHASER

30-33 Phaser: Technically speaking, a phaser is a modulation effect in which multiple phase shifting takes place. Signal attenuation or amplification of the signal happens through the modulation of the frequency-dependent phase shift via an LFO (Low Frequency Oscillator). Depending on the preset, the phaser can be used either to lightly modulate or to totally alienate the signal. The sound reminds of a constantly modulating filter.

FX CHORUS

34-37 Chorus: Let’s picture a string quartet in which each musician plays the exact same sheet music. However, it is only natural that musicians can never be 100% in tune. This way, signals that are perpetually out of tune are created, and they are furthermore temporally superimposed. To recreate this effect, copies of the original signal are delayed in chorus for 20 - 40 ms, are tuned out slightly and then modulated through the LFO. This creates a pleasant-sounding floating effect. We’ll refrain from making any recommendations because this effect is used so often and in so many different ways. Any recommendation about when to use it would undoubtedly leave out too many other possible uses.

38-42 Chorus/Reverb: First, the signal goes through a chorus effect with varying intensity, and then it goes through a reverb. Adjustable parameter: chorus mix.

43-47 Chorus/Delay: The signal first goes through a chorus effect with varying intensity, and then it goes through a delay effect with varying feedback and delay time values.

FX FLANGER

48-51 Flanger: Using an LFO, the pitch of the effect signal is somewhat modulated in constant tempo, and is then brought back to the input signal. This effect goes hand in hand with the sound of a distorted guitar.

52-56 Flanger/Reverb: The signal first goes through a flanger with varying intensity, and then it goes through a reverb.

57-61 Flanger/Delay: The signal is first passed through a flanger with varying intensity, and then it goes through a delay effect.

FX TREMOLO

62-63 Tremolo/Reverb: The tremolo effect refers to more or less rapid and intensive variations in the volume.

64-66 Tremolo/Delay: A more or less rapid and intensive variation of the volume that is also coupled to a delay effect.

FX SPECIAL

67-68 Rotary Speaker: A simulation of a classic organ effect that is normally achieved with a terribly heavy casing and slowly or quickly rotating speakers. The physical principle of the Doppler effect is used to modulate the signal.

69-70 Rotary Drive: An absolutely “in” effect that’s combined with a delay. And, as whip cream on top, this effect gets an LFO-controlled notch filter. The delay mix ratio is adjustable. This effect is excellent for solo sounds due to its high volume.

FX FILTER

71-74 Auto Wah: Depending on the attack time, the Auto Wah effect lets the lower frequencies pass through and more or less suppresses the highs. The sensitivity value of the filter can be adjusted via the FX MIX control. If you primarily play low-end sounds, dial up a lower value. The higher the frequency of the sound you create, the higher the FX MIX value should be.

FX PITCH

75-81 Pitch Shifter: This effect modifies the pitch of the input signal. Musical intervals and harmonics are created, and the propagation of a single voice can be adjusted. You can create signals that are majorly out of tune (e.g. signals shifted upward by several half-tones), such as the strange-sounding voices often used in cartoons. There are several default intervals already built into the presets.

82-85 Pitch Shifter/Reverb: The signal first goes through a pitch shifter with various transpositions in half-tone increments (or smaller). A reverb follows. Adjustable parameter: pitch shifter mix.

86-89 PitchShifter/Delay: The signal first goes through the pitch shifter with various intervals, and then it’s run through a delay effect. Use FX MIX to adjust the pitch shifter mix parameter.

EN FX DYNAMICS

90-91 Compressor: A signal's dynamic characteristics are often limited to assure its integration into the overall mix. This can be done by using a compressor or a limiter. A limiter confines the signal to the values above or below a previously determined threshold value rather abruptly, whereas the compressor does basically the same, but the threshold area is rather "softly" delineated, so program intervention is not so suddenly felt. Use the FX MIX control to determine the sensitivity for the compressor. This effect prolongs the sustain of your guitar, or you can also for example make the strumming on a funky-style guitar more audible (chicken scratch).

92-93 Expander: Background noise of all kinds (hissing, hum, etc.) limit the dynamic range of the desired signal. As long as the main signal's level is considerably higher than the noise floor, background noise is inaudible; the main signal basically masks the underlying noise signal. You can use the expander to effectively broaden the dynamic range of a signal. The signal is weakened when the amplitudes are smaller, whereby background noise is lowered. The FX MIX control determines the expander's threshold.

FX EMULATION

94-99 Guitar Combo: This effect simulates the sound characteristics of a small guitar combo, simulating not only two tube stages, but also the cabinet and the speaker. Use the FX MIX control to adjust the mix of direct and combo signals.

4.3 MIDI control

Thanks to its built-in MIDI interface, you can integrate your V-TONE into any MIDI setup. The V-TONE is capable of receiving both program change and MIDI controller information. So, you can change programs via MIDI using a MIDI foot controller or a computer-based sequencing software, and you can also control individual effect parameters and edit your own effects. Our MIDI foot controller FCB1010 gives you precisely these options, and is a perfect match for all BEHRINGER guitar amps.

This is how you activate the MIDI functions:

- Connect the MIDI IN connector of your V-TONE to the MIDI OUT jack of a MIDI foot controller (see fig. 3.3).
- Keep CHANNEL and IN/OUT keys simultaneously depressed for 2 seconds.
- Use the PRESET control to select a MIDI channel (1 through 16, "ON" = Omni mode, "OF" = off). When the display no longer blinks, the selected MIDI channel is activated. Omni mode means that your V-TONE receives and processes relevant MIDI information on all channels. Of course, you should select the same channel both on your MIDI foot controller and the V-TONE (see your MIDI foot controller user's manual). The left decimal point on the display jitters when MIDI data is received on the V-TONE, giving you visual confirmation about the information currently being received.
- ♦ **Once you activate MIDI, FX tracking is no longer active, i.e. there is no assignment between an effect number and a channel. This means that when you switch a channel, the previously set effect is not automatically loaded up. As this assignment feature would probably cause confusion when controlling the V-TONE via a MIDI foot controller, it makes sense only when it is controlled from the enclosed footswitch or directly from the V-TONE. To operate your V-TONE without MIDI remote control, please disable the MIDI function (display reads "OF").**

You can control different functions of your V-TONE using MIDI. To this end, the V-TONE receives MIDI instructions (so-called messages). The messages that need to be sent to your V-TONE have to be created either on a MIDI foot controller or on a MIDI sequencer. Basically, these are **Program Change Messages and Controller Messages**:

Program Changes: You can dial up presets using MIDI program changes. Since program changes start at 0 and go up to 127, program change 0 corresponds to preset 0, program change 1 to preset 1, and so on (compare table 7.1 in the appendix). After the switch is done, the preset is directly active, i.e. independent from a possibly set bypass.

Effect parameters: Three parameters of the effects processor can be adjusted in real time. This way, you can create your own effects, modify existing effects to your specific needs (e.g. adapt the delay time to the tact of your song) or remotely control using a MIDI foot controller.

Select a controller number for the footswitch on your MIDI foot controller. Use control numbers 12, 13 or 14. Using the footswitch on your MIDI foot controller, you can now modify the values of the three adjustable parameters in real time or directly enter their values. Which three parameters for the respective effect can be edited is shown in the following table:

| Effect | Preset No. | Parameter 3 CC 12 | Parameter 2 CC 13 | Parameter 1 CC 14 |
|-----------------------------|------------|---------------------------------------|------------------------------------|----------------------|
| REVERB | 0 - 16 | — | Reverb Time | Mix |
| DELAY/ REVERB | 17 - 20 | Delay Time* | Delay Mix | Reverb Mix |
| DELAY | 21 - 29 | Delay Time* | Feedback | Mix |
| PHASER | 30 - 33 | LFO Speed* | Feedback | Depth |
| CHORUS | 34 - 37 | LFO Speed* | Depth | Mix |
| CHORUS/ REVERB | 38 - 42 | Reverb Time | Reverb Mix | Chorus Mix |
| CHORUS/ DELAY | 43 - 47 | Delay Time* | Delay Mix | Chorus Mix |
| FLANGER | 48 - 51 | LFO Speed* | Resonance | Depth |
| FLANGER/ REVERB | 52 - 56 | Reverb Time | Reverb Mix | Depth |
| FLANGER/ DELAY | 57 - 61 | Delay Time* | Delay Mix | Depth |
| TREMOLO/ REVERB | 62, 63 | LFO Speed* | Reverb Mix | Tremolo Mix |
| TREMOLO/ DELAY | 64 - 66 | LFO Speed* | Delay Mix | Tremolo Mix |
| ROTARY SPEAKER | 67, 68 | LFO Speed* | Reverb Mix | Depth |
| ROTARY DRIVE | 69, 70 | LFO Speed* | Delay Mix | Depth |
| AUTO WAH REVERB | 71, 72 | Reverb Mix | Depth | Sensitivity |
| AUTO WAH DELAY | 73, 74 | Delay Mix | Depth | Sensitivity |
| PITCH SHIFTER | 75 - 81 | — | — | Pitch Mix |
| PITCH SHIFTER/ REVERB | 82 - 85 | Reverb Time | Reverb Mix | Pitch Mix |
| PITCH SHIFTER/ DELAY | 86 - 89 | Delay Time* | Delay Mix | Pitch Mix |
| COMPRESSOR | 90, 91 | Delay Time/ Rev Time ² | Delay Mix/ Rev Mix ² | Sensitivity |
| EXPANDER | 92, 93 | Rev Time/ Delay Time ² | Rev Mix/ Delay Mix ² | Threshold |
| GUITAR COMBO | 94 - 99 | Delay Time*/ Rev Time ² | Delay Mix/ Rev Mix ² | Drive |

¹⁾ Tap tempo: MIDI Control No. 64

²⁾ depends on Variation

Table 4.1: MIDI-controllable effect parameters

Channel switching: Changing modeling CHANNELS is done via controller #10. If you send value 0 via this controller, then channel 1 is active. Sending value 1 activates channel change to channel 2. Program change instructions can also be used to change channels. Program change #123 activates channels 1 and program change #124 activates channel 2 of your V-TONE.

In addition to switching channels, you can also deactivate the effect. To this end, send value 0 via controller #11. Value 1 activates the effect again.

Sending program change #127 activates the **tuner**. As soon as another program change number is sent, the tuner is automatically deactivated.

You determine the **input volume** of the effect module by using MIDI controller #7. This lets you adjust the volume of your V-TONE to your own requirements. Since this controller does not control master volume, you should first adjust the maximum volume you need by using the master volume control, and then use MIDI controller #7 to lower the volume. This function is also called "volume controller".

The operating range of the **Wah effect** is adjusted using MIDI controller #27.

Furthermore, if you're using LFO-controlled modulation effects, you can deactivate LFO and implement **modulation** via MIDI controller #27. To activate this MIDI controller, you should first set up the LFO velocity either directly on your V-TONE or set the respective MIDI controller to value 0.

Of course, you can use a MIDI sequencer or a computer-based MIDI editor for MIDI remote control, particularly in the home recording environment.

5. Tuner

- The integrated tuner is activated by pressing the CHANNEL key for about 2 seconds (directly on the amp or on the footswitch).

5.1 Tuning your guitar

The chromatic tuner automatically recognizes the frequencies of guitar notes. For A string, this means a frequency of 110 Hz. When you connect your guitar to the V-TONE and strum a string, the tuner tries to recognize the tone and shows it in the display. Because the tuner functions chromatically, it can also recognize semitones. These are shown in the display with a "b" accompanying the value.

However, it may be the case that a played note (shown in the display as for example "a") slightly deviates from the ideal tone. This will be indicated by lighting up at least one of the red tuner LEDs (HIGH/LOW) near the FX display. The faster the LED blinks, the harsher the deviation of the played tone from the note shown in the display. If the middle LED (green) lights up, the tone you played is completely in tune with the tone indicated in the display.

When the tuner is active, the loudspeaker outputs are typically muted. However, sometimes it is preferable not to mute the signal in order to let you have acoustic control of what you are doing while you are tuning your guitar. For this reason, the V-TONE has an integrated tuner level function.

- You can adjust tuner volume from 0 to 99 by using the FX control. At "0" the guitar signal is completely muted. After a successfully implemented adjustment, the display auto-matically goes back to tuner mode.

5.2 Setting up the "a" reference tone

To put complete freedom at your disposal when tuning your instrument, you have the option to change the preset of the reference tone "a". Here is a quick intro to the subject.

The so-called "chamber tone a" has been continually revised upwards ever since it was first measured: tuning forks of Bach, Handel or Mozart were at 415, 420 or 421 Hz (vibrations per second).

Nowadays, orchestras set the "a" with 444 Hz, and the Berlin Philharmonic Orchestra wishes to stay ahead: their "chamber tone a" lies at a full 447 Hz.

The reference tone "a" of the V-TONE is programmed at 440 Hz. Let's say, you want to work with a big orchestra that works with the chamber tone "a" set to 444 Hz. To activate the function that changes the chamber tone, do the following:

- Activate the tuner by keeping the CHANNEL key pressed for a few seconds.
- By turning the PRESET control, you can adjust the "a" reference tone up or down in 1 Hz increments for a maximum of 15 Hz. The last two digits of the frequency value are always shown in the display, since the first digit is always a 4. For example, when you start with the 440 Hz basic tone, and then press the right arrow key four times, the display shows 44, which corresponds to a frequency of 444 Hz.

After about 3 seconds, the display goes back to tuner mode. Your changes are automatically stored. Ideal tones for the remaining strings are automatically set up using the newly adjusted frequency as a reference.

A quick hit on the CHANNEL key lets you leave tuner mode and go back to amp mode.

6. Installation

6.1 Audio connections

With the exception of the headphone output and the AUX input (stereo jacks), audio inputs and outputs of your BEHRINGER V-TONE are provided in the form of mono jack connectors. Tape inputs and outputs use RCA connectors.

- ◆ Please keep in mind that your V-TONE should be installed and operated only by those who possess sufficient technical knowledge about its installation and operation. Everyone dealing with your V-TONE should be sufficiently grounded both during the installation as well as during actual usage. Failure to do so may cause undesirable or faulty operation due to electromagnetic discharges, etc.

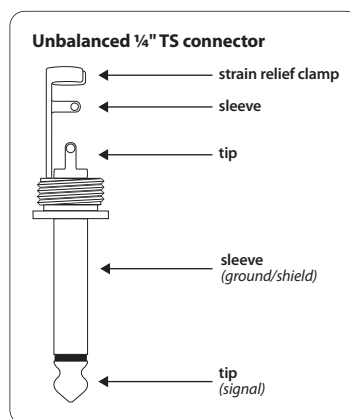


Fig. 6.1: 1/4" TS connector

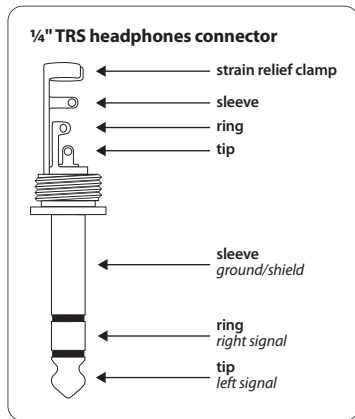


Fig. 6.2: 1/4" stereo TRS connector for AUX and PHONES

6.2 Speaker connection

The GMX110 and GMX112 feature a SPEAKER connector to which you can connect an additional loudspeaker. This additional loudspeaker should be able to handle at least 30 Watts @ 4 Ω (GMX110) and 60 Watts @ 4 Ω (GMX112) respectively.

The GMX212 and GMX1200H feature two LOUDSPEAKER-outputs (EXT LEFT and EXT RIGHT) for connecting two loudspeakers or a single stereo loudspeaker unit. The output power rating is 60 W per channel. To assure optimal power delivery from the amp, you should use 8-Ω loudspeakers that can handle at least 60 Watts.

This goes for all models: You can also use loudspeakers with higher impedance values, but this lowers proportionally the power delivery as the resistance increases. Doubling the impedance halves the power value (double the Ohms = half the Watts).

◆ Since SPEAKER and LOUDSPEAKER outputs are connectors where amplified signals are given out, never connect equipment with line-level inputs to these two connectors, e. g. mixer inputs.

6.3 MIDI connection

The MIDI standard (Musical Instruments Digital Interface) was first developed at the beginning of the '80s, with the goal of enabling mutual communication between electronic instruments of various manufacturers. Over the years, the number of possible MIDI applications has increased substantially; nowadays, it is perfectly normal to connect entire studios via MIDI.

At the center of this network is a computer with a sequencing software, used to control not only keyboards but also effects processors and other peripheral equipment. In such a studio, you can control your V-TONE in real time from a computer. Using a MIDI footswitch presents itself as a great idea, especially in live applications, because it allows you to control not only effect parameters but also switch between channels and effects.

The standard 5-pole DIN MIDI connector is located on the rear of your V-TONE. To connect your V-TONE with other MIDI equipment, you will need a MIDI cable. Pre-packed cables available at music stores are used for this purpose. Such cables should not be longer than 15 m (45 ft).

MIDI IN receives MIDI control data. The receiving channel is adjusted using the CHANNEL and IN/OUT key combination On = Omni means that MIDI data are being received and processed on all channels (compare section 4.2).

7. Appendix

7.1 MIDI implementation

| MIDI Implementation Chart | | | | |
|---------------------------|--|------------------|----------------------------------|---|
| Function | | Transmitted | Recognized | Remarks |
| Basic Channel | Default Changed | X X | OFF, 1 - 16 OFF, 1 - 16 | memorized |
| Mode | Default Messages Altered | X X X | 1, 2 X X | |
| Note Number | True Voice | X X | X X | |
| Velocity | Note ON Note OFF | X X | X X | |
| After Touch | Keys Channels | X X | X X | |
| Pitch Bender | | X | X | |
| Control | | X | 0 | see add. table |
| Progr. Change | True # | X | 0 0 - 99 123 124 127 | 123 = Channel 1 124 = Channel 2 127 = Tuner |
| System Exclusive | | X | X | |
| System Common | Song Pos. Song Sel. Tune | X X X | X X X | |
| System Real Time | Clock Commands | X X | X X | |
| Aux Messages | Local ON/OFF All notes OFF Active Sense Reset | X X X X | X X X X | |
| Notes | | | | |

0 = YES, X = NO
Mode 1: OMNI ON
Mode 2: OMNI OFF

Tab. 7.1: MIDI implementation

| Parameter Name | Display Range | Midi Control Number | Control Value Range |
|-----------------------------|--------------------------------|---------------------|---------------------|
| Volume Controller | — | 7 | 0.. 127 |
| Channel Select | Channel 1 = 0 Channel 2 = 1 | 10 | 0, 1 |
| Effect Bypass | OFF = 0 ON = 1 | 11 | 0, 1 |
| Parameter 3 | depends on effect * | 12 | 0.. 127 (max.) |
| Parameter 2 | depends on effect * | 13 | 0.. 127 (max.) |
| Parameter 1 (MIX) | depends on effect * | 14 | 0.. 127 (max.) |
| Wah / Modulation Controller | — | 27 | 0 = off 1.. 127 |
| Mod FX send on/off | — | 21 | 0/127 |
| Reverb send on/off | — | 22 | 0/127 |
| Delay send on/off | — | 23 | 0/127 |
| Tap Tempo | — | 64 | value > 63 |
| Tuner Bypass Volume | — | 82 | 0.. 127 |

* for details see Tab. 4.1

Tab. 7.2: V-TONE MIDI controllers 7.2 Effect presets

7.2 Effect presets

| Preset-No. | Effect | Variation | FX MIX | Default |
|------------|-------------------|------------------|------------|---------|
| 0 | REVERB | medium Pre-Delay | Mix | 40 |
| 1 | SPRING REVERB | short Pre-Delay | Mix | 25 |
| 2 | REVERB | long Pre-Delay | Mix | 25 |
| 3 | STUDIO | short Pre-Delay | Mix | 40 |
| 4 | STUDIO | long Pre-Delay | Mix | 40 |
| 5 | CHAMBER | short Pre-Delay | Mix | 30 |
| 6 | CHAMBER | long Pre-Delay | Mix | 30 |
| 7 | STAGE | short Pre-Delay | Mix | 35 |
| 8 | STAGE | long Pre-Delay | Mix | 40 |
| 9 | CONCERT | short Pre-Delay | Mix | 40 |
| 10 | CONCERT | long Pre-Delay | Mix | 40 |
| 11 | PLATE | short Pre-Delay | Mix | 50 |
| 12 | PLATE | long Pre-Delay | Mix | 50 |
| 13 | EARLY REFLECTIONS | min. Density | Mix | 50 |
| 14 | EARLY REFLECTIONS | max. Density | Mix | 50 |
| 15 | AMBIENCE | min. Reflections | Mix | 40 |
| 16 | AMBIENCE | max. Reflections | Mix | 40 |
| 17 | DELAY / REVERB | — | Reverb Mix | 40 |
| 18 | | — | Reverb Mix | 45 |
| 19 | | — | Reverb Mix | 40 |
| 20 | | — | Reverb Mix | 50 |
| 21 | STEREO DELAY | Model | Mix | 60 |
| 22 | | Model | Mix | 70 |
| 23 | | Model | Mix | 50 |
| 24 | | Model | Mix | 70 |
| 25 | | Model | Mix | 75 |
| 26 | | Model | Mix | 80 |
| 27 | | Model | Mix | 60 |
| 28 | | Model | Mix | 70 |
| 29 | Model | Mix | 100 | |
| 30 | PHASER | Model | Depth | 25 |
| 31 | | Model | Depth | 50 |
| 32 | | Model | Depth | 25 |
| 33 | | Model | Depth | 90 |
| 34 | CHORUS | fat | Mix | 60 |
| 35 | | slow | Mix | 70 |
| 36 | | stereo | Mix | 60 |
| 37 | | stereo | Mix | 30 |
| 38 | CHORUS / REVERB | ultra | Chorus Mix | 40 |
| 39 | | slow | Chorus Mix | 40 |
| 40 | | medium I | Chorus Mix | 20 |
| 41 | | medium II | Chorus Mix | 50 |
| 42 | CHORUS / DELAY | fast | Chorus Mix | 40 |
| 43 | | ultra | Chorus Mix | 70 |
| 44 | | slow | Chorus Mix | 50 |
| 45 | | medium I | Chorus Mix | 50 |
| 46 | | medium II | Chorus Mix | 30 |
| 47 | FLANGER | hold | Chorus Mix | 40 |
| 48 | | — | Depth | 90 |
| 49 | | — | Depth | 127 |
| 50 | | — | Depth | 60 |
| 51 | — | — | Depth | 60 |

| Preset-No. | Effect | Variation | FX MIX | Default |
|------------|------------------------|----------------------------|-------------|---------|
| 52 | FLANGER / REVERB | ultra | Depth | 50 |
| 53 | | slow | Depth | 50 |
| 54 | | medium I | Depth | 50 |
| 55 | | medium II | Depth | 40 |
| 56 | FLANGER / DELAY | fast | Depth | 40 |
| 57 | | ultra | Depth | 60 |
| 58 | | medium I | Depth | 80 |
| 59 | | slow | Depth | 50 |
| 60 | | medium II | Depth | 20 |
| 61 | TREMLOLO / REVERB | hold | Depth | 65 |
| 62 | | Slow | Tremolo Mix | 65 |
| 63 | TREMLOLO / DELAY | Fast | Tremolo Mix | 45 |
| 64 | | slow (with reverb) | Tremolo Mix | 45 |
| 65 | | ultra (with reverb) | Tremolo Mix | 40 |
| 66 | ROTARY SPEAKER | medium (with reverb) | Tremolo Mix | 30 |
| 67 | | slow (with reverb) | Depth | 70 |
| 68 | ROTARY DRIVE | fast (with reverb) | Depth | 100 |
| 69 | | slap back | Depth | 40 |
| 70 | AUTO WAH REVERB | spinning echo | Depth | 90 |
| 71 | | fast | Sensitivity | 50 |
| 72 | AUTO WAH DELAY | slow | Sensitivity | 50 |
| 73 | | distortion | Sensitivity | 60 |
| 74 | PITCH SHIFTER | clean | Sensitivity | 30 |
| 75 | | -12 | Pitch Mix | 40 |
| 76 | | -5 | Pitch Mix | 30 |
| 77 | | +3 | Pitch Mix | 25 |
| 78 | | +4 | Pitch Mix | 30 |
| 79 | | +7 | Pitch Mix | 20 |
| 80 | | +4 % | Pitch Mix | 25 |
| 81 | | +8 % | Pitch Mix | 20 |
| 82 | PITCH SHIFTER / REVERB | -12 | Pitch Mix | 60 |
| 83 | | +3 | Pitch Mix | 10 |
| 84 | | +4 % | Pitch Mix | 20 |
| 85 | PITCH SHIFTER / DELAY | +8 % | Pitch Mix | 30 |
| 86 | | -12 | Pitch Mix | 50 |
| 87 | | -5 | Pitch Mix | 20 |
| 88 | | +4 | Pitch Mix | 20 |
| 89 | COMPRESSOR | +7 | Pitch Mix | 20 |
| 90 | | fast (with Delay) | Sensitivity | 60 |
| 91 | EXPANDER | slow (with Reverb) | Sensitivity | 50 |
| 92 | | fast (with Ambience) | Threshold | 10 |
| 93 | GUITAR COMBO | slow (with Delay) | Threshold | 25 |
| 94 | | Crunch (with Delay) | Drive | 60 |
| 95 | | Edge (with Delay) | Drive | 50 |
| 96 | | Overdrive (with Reverb) | Drive | 80 |
| 97 | | Distortion 1 (with Delay) | Drive | 126 |
| 98 | | Distortion 2 (with Delay) | Drive | 70 |
| 99 | | Distortion 3 (with Reverb) | Drive | 70 |

Tab. 7.3: V-TONE effect presets

8. Specifications

GMX1200H

Audio Inputs

| | |
|-----------------|---------------------------|
| GIUITAR IN | ¼" TS jack, RF filtered |
| Input impedance | approx. 1 MΩ unbalanced |
| INSERT RETURN | ¼" TS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| SLAVE IN | ¼" TRS jack (tip = input) |
| Input impedance | approx. 30 kΩ unbalanced |
| AUX IN | ¼" TRS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| TAPE IN | RCA connector |
| Input impedance | approx. 10 kΩ unbalanced |

Audio Outputs

| | |
|-------------------|---------------------------------------|
| INSERT SEND | ¼" TS jack, low-impedance, line-level |
| Output impedance | approx. 100 Ω unbalanced |
| LINE OUT | ¼" TS jack |
| Output impedance | > 1 kΩ unbalanced |
| Max. output level | +8 dBu unbalanced |
| TAPE OUT | RCA connector |
| Output impedance | approx. 3 kΩ unbalanced |
| Max. output level | +9 dBu unbalanced |
| PHONES OUTPUT | ¼" TRS jack |
| Max. output level | +15 dBu / 100 Ω (+23 dBm) |
| SLAVE OUT | ¼" TRS jack (ring = output) |
| Output impedance | approx. 2 kΩ unbalanced |
| Max. output level | +21 dBu unbalanced |

Loudspeaker Output

| | |
|---------------------|----------------|
| Type | 2 x ¼" TS jack |
| Min. load impedance | 8 Ω |

System Data

| | |
|------------|----------------|
| Peak power | 2 x 60 W / 8 Ω |
|------------|----------------|

MIDI Interface

| | |
|------|---------------------------|
| Type | 5-pin DIN socket, MIDI IN |
|------|---------------------------|

Digital Processing

| | |
|---------------|--|
| Converters | 24-bit delta-sigma, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

Display

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED display |
|------|-----------------------------|

Power Supply

| | |
|-------------------|------------|
| Power consumption | max. 200 W |
|-------------------|------------|

Mains Voltage/Fuse

| | |
|-------------------------|-----------------|
| 100 - 120 V~ (50/60 Hz) | T 5 A H 250 V |
| 220 - 240 V~ (50/60 Hz) | T 2.5 A H 250 V |

| | |
|-----------------|-------------------------|
| Mains connector | Standard IEC receptacle |
|-----------------|-------------------------|

Physical/Weight

| | |
|------------------------|--------------------------------------|
| Dimensions (H x W x D) | 11 x 28 x 9.4" 280 x 712 x 240 mm |
| Weight | 34.2 lbs / 15.5 kg |

GMX212**Audio Inputs**

| | |
|-----------------|---------------------------|
| GUITAR IN | ¼" TS jack, RF filtered |
| Input impedance | approx. 1 MΩ unbalanced |
| INSERT RETURN | ¼" TS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| SLAVE IN | ¼" TRS jack (tip = input) |
| Input impedance | approx. 30 kΩ unbalanced |
| AUX IN | ¼" TRS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| TAPE IN | RCA connector |
| Input impedance | approx. 10 kΩ unbalanced |

Audio Outputs

| | |
|-------------------|---------------------------------------|
| INSERT SEND | ¼" TS jack, low-impedance, line-level |
| Output impedance | approx. 100 Ω unbalanced |
| LINE OUT | ¼" TS jack |
| Output impedance | > 1 kΩ unbalanced |
| Max. output level | +8 dBu unbalanced |
| TAPE OUT | RCA connector |
| Output impedance | approx. 3 kΩ unbalanced |
| Max. output level | +9 dBu unbalanced |
| PHONES OUTPUT | ¼" TRS jack |
| Max. output level | +15 dBu / 100 Ω (+23 dBm) |
| SLAVE OUT | ¼" TRS jack (ring = output) |
| Output impedance | approx. 2 kΩ unbalanced |
| Max. output level | +21 dBu unbalanced |

Loudspeaker Output

| | |
|---------------------|----------------|
| Type | 2 x ¼" TS jack |
| Min. load impedance | 8 Ω |

System Data

| | |
|------------|----------------|
| Peak power | 2 x 60 W / 8 Ω |
|------------|----------------|

MIDI Interface

| | |
|------|---------------------------|
| Type | 5-pin DIN socket, MIDI IN |
|------|---------------------------|

Digital Processing

| | |
|---------------|--|
| Converters | 24-bit delta-sigma, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

Display

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED display |
|------|-----------------------------|

Loudspeaker

| | |
|-------|------------------------------|
| Type | 2 x 12" |
| Model | BUGERA Vintage Guitar Series |

Power Supply

| | |
|-------------------|------------|
| Power consumption | max. 200 W |
|-------------------|------------|

Mains Voltage/Fuse

| | |
|-------------------------|-------------------------|
| 100 - 120 V~ (50/60 Hz) | T 5 A H 250 V |
| 220 - 240 V~ (50/60 Hz) | T 2.5 A H 250 V |
| Mains connector | Standard IEC receptacle |

Physical/Weight

| | |
|------------------------|---------------------------------------|
| Dimensions (H x W x D) | 19.4 x 28 x 10" 493 x 712 x 255 mm |
| Weight | 53.8 lbs / 24.4 kg |

GMX210

Audio Inputs

| | |
|-----------------|---------------------------|
| GIUITAR IN | ¼" TS jack, RF filtered |
| Input impedance | approx. 1 MΩ unbalanced |
| INSERT RETURN | ¼" TS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| SLAVE IN | ¼" TRS jack (tip = input) |
| Input impedance | approx. 30 kΩ unbalanced |
| AUX IN | ¼" TRS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| TAPE IN | RCA connector |
| Input impedance | approx. 10 kΩ unbalanced |

Audio Outputs

| | |
|-------------------|---------------------------------------|
| INSERT SEND | ¼" TS jack, low-impedance, line-level |
| Output impedance | approx. 100 kΩ unbalanced |
| LINE OUT | ¼" TS jack |
| Output impedance | > 1 kΩ unbalanced |
| Max. output level | +8 dBu unbalanced |
| TAPE OUT | RCA connector |
| Output impedance | approx. 3 kΩ unbalanced |
| Max. output level | +9 dBu unbalanced |
| PHONES OUTPUT | ¼" TRS jack |
| Max. output level | +15 dBu / 100 Ω (+23 dBm) |
| SLAVE OUT | ¼" TRS jack (ring = output) |
| Output impedance | approx. 2 kΩ unbalanced |
| Max. output level | +21 dBu unbalanced |

System Data

| | |
|------------|----------------|
| Peak power | 2 x 30 W / 4 Ω |
|------------|----------------|

MIDI Interface

| | |
|------|---------------------------|
| Type | 5-pin DIN socket, MIDI IN |
|------|---------------------------|

Digital Processing

| | |
|---------------|--|
| Converters | 24-bit delta-sigma, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

Display

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED display |
|------|-----------------------------|

Loudspeaker

| | |
|-------|------------------------------|
| Type | 2 x 10" |
| Model | BUGERA Vintage Guitar Series |

Power Supply

| | |
|-------------------|------------|
| Power consumption | max. 150 W |
|-------------------|------------|

Mains Voltage/Fuse

| | |
|-------------------------|-------------------------|
| 100 - 120 V~ (50/60 Hz) | T 3.15 A H 250 V |
| 220 - 240 V~ (50/60 Hz) | T 1.6 A H 250 V |
| Mains connector | Standard IEC receptacle |

Physical/Weight

| | |
|------------------------|---|
| Dimensions (H x W x D) | 18.6 x 23.8 x 10" 473 x 605 x 255 mm |
| Weight | 40.2 lbs / 18.2 kg |

GMX112**Audio Inputs**

| | |
|-----------------|--------------------------|
| GUITAR IN | ¼" TS jack, RF filtered |
| Input impedance | approx. 1 MΩ unbalanced |
| INSERT RETURN | ¼" TS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| TAPE IN | RCA connector |
| Input impedance | approx. 10 kΩ unbalanced |

Audio Outputs

| | |
|-------------------|---------------------------------------|
| INSERT SEND | ¼" TS jack, low-impedance, line-level |
| Output impedance | approx. 1 kΩ unbalanced |
| TAPE OUT | RCA connector |
| Output impedance | approx. 3 kΩ unbalanced |
| Max. output level | +9 dBu unbalanced |
| PHONES OUTPUT | ¼" TRS jack |
| Max. output level | +15 dBu / 100 Ω (+23 dBm) |

Loudspeaker Output

| | |
|---------------------|------------|
| Type | ¼" TS jack |
| Min. load impedance | 4 Ω |

System Data

| | |
|------------|----------------|
| Peak power | 1 x 60 W / 4 Ω |
|------------|----------------|

MIDI Interface

| | |
|------|---------------------------|
| Type | 5-pin DIN socket, MIDI IN |
|------|---------------------------|

Digital Processing

| | |
|---------------|--|
| Converters | 24-bit delta-sigma, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

Display

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED display |
|------|-----------------------------|

Loudspeaker

| | |
|-------|------------------------------|
| Type | 1 x 12" |
| Model | BUGERA Vintage Guitar Series |

Power Supply

| | |
|-------------------|------------|
| Power consumption | max. 150 W |
|-------------------|------------|

Mains Voltage/Fuse

| | |
|-------------------------|-------------------------|
| 100 - 120 V~ (50/60 Hz) | T 3.15 A H 250 V |
| 220 - 240 V~ (50/60 Hz) | T 1.6 A H 250 V |
| Mains connector | Standard IEC receptacle |

Physical/Weight

| | |
|------------------------|---|
| Dimensions (H x W x D) | 18.6 x 23.8 x 10" 473 x 605 x 255 mm |
| Weight | 38 lbs / 17.2 kg |

GMX110

Audio Inputs

| | |
|-----------------|--------------------------|
| GUITAR IN | ¼" TS jack, RF filtered |
| Input impedance | approx. 1 MΩ unbalanced |
| INSERT RETURN | ¼" TS jack |
| Input impedance | approx. 10 kΩ unbalanced |
| TAPE IN | RCA connector |
| Input impedance | approx. 10 kΩ unbalanced |

Audio Outputs

| | |
|-------------------|---------------------------------------|
| INSERT SEND | ¼" TS jack, low-impedance, line-level |
| Output impedance | approx. 1 kΩ unbalanced |
| TAPE OUT | RCA connector |
| Output impedance | approx. 3 kΩ unbalanced |
| Max. output level | +9 dBu unbalanced |
| PHONES OUTPUT | ¼" TRS jack |
| Max. output level | +15 dBu / 100 Ω (+23 dBm) |

Loudspeaker Output

| | |
|---------------------|------------|
| Type | ¼" TS jack |
| Min. load impedance | 4 Ω |

System Data

| | |
|------------|----------------|
| Peak power | 1 x 30 W / 4 Ω |
|------------|----------------|

MIDI Interface

| | |
|------|---------------------------|
| Type | 5-pin DIN socket, MIDI IN |
|------|---------------------------|

Digital Processing

| | |
|---------------|--|
| Converters | 24-bit delta-sigma, 64/128-times oversampling |
| Sampling rate | 46.875 kHz |

Display

| | |
|------|-----------------------------|
| Type | 2-digit numeric LED display |
|------|-----------------------------|

Loudspeaker

| | |
|-------|------------------------------|
| Type | 1 x 10" |
| Model | BUGERA Vintage Guitar Series |

Power Supply

| | |
|-------------------|-----------|
| Power consumption | max. 70 W |
|-------------------|-----------|

Mains Voltage/Fuse

| | |
|-------------------------|---------------|
| 100 - 120 V~ (50/60 Hz) | T 2 A H 250 V |
| 220 - 240 V~ (50/60 Hz) | T 1 A H 250 V |

| | |
|-----------------|-------------------------|
| Mains connector | Standard IEC receptacle |
|-----------------|-------------------------|

Physical/Weight

| | |
|------------------------|--|
| Dimensions (H x W x D) | 15.7 x 16.7 x 8.4" 400 x 423 x 213 mm |
| Weight | 24.3 lbs / 11 kg |

BEHRINGER is constantly striving to maintain the highest professional standards. As a result of these efforts, modifications may be made from time to time to existing products without prior notice. Specifications and appearance may differ from those listed or illustrated.

FEDERAL COMMUNICATIONS COMMISSION COMPLIANCE INFORMATION

**BEHRINGER****V-TONE GMX1200H/GMX212/GMX210/
GMX112/GMX110**

Responsible Party Name: **MUSIC Group Services US Inc.**

Address: **18912 North Creek Parkway,
Suite 200 Bothell, WA 98011,
USA**

Phone/Fax No.: **Phone: +1 425 672 0816
Fax: +1 425 673 7647**

V-TONE GMX1200H/GMX212/GMX210/GMX112/GMX110

complies with the FCC rules as mentioned in the following paragraph:

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC rules. Operation is subject to the following two conditions:

- (1) this device may not cause harmful interference, and
- (2) this device must accept any interference received, including interference that may cause undesired operation.

Important information:

Changes or modifications to the equipment not expressly approved by MUSIC Group can void the user's authority to use the equipment.



We Hear You