REVV | *D25*

Owner's Manual

We are a small company out of Winnipeg, Canada. Years ago, I set out to make an amplifier that delivers the sound guitarists need that isn't in other amps, one that is extremely versatile in the tone and application. Luckily, when other musicians played my early prototypes, they agreed! The tone was fresh, unique and they all needed an amp for themselves! I quickly built a team of people as passionate about guitar as I am, and Revv was born. To be honest, it grew bigger and faster than I had ever hoped...

It has since been a long hard journey being a small business filled with long nights and people who didn't believe in us. After endless tweaking and customer feedback, I'm at a place where I know we are building the best-sounding, durable, and most versatile amps that we can. It's incredible hearing the kind words of amazing guitar players using Revv around the world, and we are just getting started.

Thank you for believing in us and making this possible. Nothing makes this journey more fulfilling than seeing musicians using what we've built to make music. That is what this is all about, making music. Because we are still a small business, every little bit helps, and we would appreciate you sharing pictures of your Revv gear on social media, using it to perform your music, or simply telling a friend about it. Thank you for your support and for making music.

Dan Trudeau
President & Designer

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WARRANTY & REGISTRATION

This Revv Amplification Inc. product is warranted against manufacturing defects in material and workmanship for a period of two (2) years from the date of purchase to the original owner. Tubes and fuses will be warranted for ninety (90) days from the date of purchase of the product to the original owner and all input jacks, connectors, and control switches will be warrantied for one (1) year. The warranty starts on the date of purchase by the original owner. This warranty is subject to the obligations and exclusions listed below.

OBLIGATIONS:

This warranty will be honored with original proof of purchase to the original owner only. Warranty work must be authorized by Revv Amplification Inc. in advance. All freight and duty (If applicable) are to be prepaid to and from Revv Amplification Inc. of all products that require and have been approved for warranty work. Revv Amplification Inc. Is not liable for any freight and or duty (if applicable) charges.

EXCLUSIONS:

A product that has been altered or is missing serial numbers will not be covered. Items that were damaged while being shipped to or from Revv Amplification Inc. will not be covered by this warranty. This warranty shall not apply to repair or replacements necessitated by any cause beyond the control of Revv Amplification Inc. including, but not limited to, any malfunction, defects, or failure caused by or resulting from unauthorized service or parts, damaged or broken tubes, improper maintenance, incorrect line voltages, liquid damages, modification or repair by the user, misuse, abuse, accident, neglect, or fire. Revv Amplification Inc. does not authorize any party to assume for it any other obligation or liability. In no event shall Revv Amplification Inc. be liable for any damages arising from the use of this product, or for any delay in the performance of this warranty due to causes beyond our control.

REGISTRATION:

Please fill out the form on the website below within the next 30 days to claim your warranty. Revv Amplification will repair or replace; defective workmanship or materials at its discretion on all new Revv Amplification products purchased directly or through authorized dealers for one year from the day of purchase. This warranty does not cover shipping costs, product appearance, or damages caused by accident, abuse, alteration, or misuse. No other warranty is expressed or implied. www.revvamplification/Warranty

SAFETY & WARNINGS

Please read, understand and follow all safety instructions in this manual, as well as those on the rear panel of the amplifier. These instructions and warnings must be followed for your safety, and also to ensure that the amplifier will serve you for many years. Please use common sense when operating, this is a professional instrument designed for electric guitar amplification, and should only be used with electric guitar signals.

- Do not operate or store this amplifier in a damp or wet environment.
- Do not keep items that contain liquid of any kind near or on the amplifier.
- Allow for 4-6 inches of space around the unit when operating. This unit produces heat and should be kept away from flammable items/ objects.
- Do not expose the amplifier to high temperature. Keep the amplifier away from radiators or any other items or equipment that supplies or produces heat.
- Be sure to connect to an AC power supply that meets the power supply specifications listed on the rear of the unit.
- Do not use an AC power cord that is damaged, has been pinched or is missing prongs.
- This amplifier must be properly grounded to local standards when being operated. Do not use 2 pole extension or power cords to supply power to this amplifier.
- Remove the AC power cord from the amplifier when changing tubes, fuses or when moving the amplifier. Always replace fuses with the correct type and rating. Always remove AC power cord when removing chassis.
- The AC power cord should be removed from the outlet when left unused for long periods or when there is risk of electrical storms.
- No user serviceable parts inside, all service should be done by qualified personnel only.
- Always make certain the proper load is connected to the amplifier before operating (See Section “Two-notes Torpedo-embedded”). Always make connections to the amplifier with the power off.
- Your amplifier is designed to produce high volume/sound pressure levels. Long term exposure to these levels can damage your hearing. Please use hearing protection when exposed to these levels for extended periods to prevent loss of hearing or hearing damage.
- Keep away from children.

SETUP & POWER UP

It is very important to place the amplifier in a dry location that provides 4-6" of space between the rear of the amplifier and anything in the area that is designated for the amplifier. Tubes produce heat; anything flammable should be kept away from amplifier tubes. Please check the tubes, and make sure they are all seated in their sockets. Look good? We are ready to move on!

First, ensure the power and standby switches are in the off (down) positions. On the back of the amplifier, confirm your D25 is safely connected to a load by connecting either the D25 internal speaker cable to the Speaker Jack or an external speaker cabinet to the Ext Cabinet Jack and selecting the correct impedance of the external speaker via the push button. Alternatively, you can choose the internal load on the Front Panel push button (In=internal load); for more information, refer to Section "Two-notes Torpedo-Embedded" Page 14. Once the speaker load is secured, connect the AC power cord to the amplifier Mains connector on the rear of the amplifier and then to an AC outlet. Finally, connect any remaining peripherals:

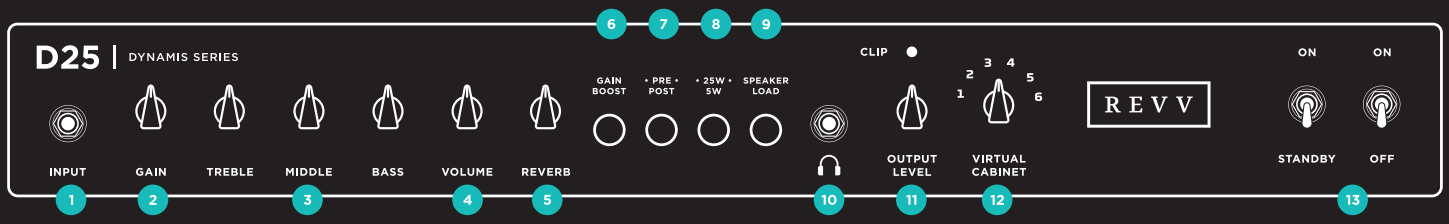
- FX Loop Connections
- Guitar, Pedalboard, & Shielded Cable
- MIDI
- XLR
- USB
- Revv Cabinet Lighting
- Headphones
- Revv Foot Controller

Note: *Use a high-quality shielded instrument cable for guitar input and FX loop connections to prevent unwanted noise. Remember that instrument cables can sometimes impact the guitar's signal quality, and trying varying cable lengths can help achieve the desired sound.*

Once all speaker load and peripheral connections are secured, move the power switch to the On position and give the tubes at least one minute to warm up. Now it is time to begin setting all controls while we wait. We recommend setting the master volume and gain controls to the lowest setting or zero (fully counterclockwise) and all treble, mid, and bass controls to the 12 o'clock positions to begin. Set the standby switch to the ON (up) position, and you are ready to start exploring!

Note: *Upon power-up, you may notice that the LED clipping indicator illuminates solid red. This is the startup sequence of the amplifier.*

FRONT PANEL



INPUT 1

1/4" Instrument cable input.

GAIN CONTROL 2

The Gain Control will add body and drive to your signal. D25 is capable of a wide variety of tones from crystal clean to quite overdriven.

Note: *Experiment with your guitar's controls, pick attack, and pedals to find your favorite settings for different applications. This control is quite interactive with the EQ, Volume Control, and Wattage Mode.*

3 BAND EQ 3

Passive treble, middle, & bass controls with a wide range. Small turns equal large tonal changes.

VOLUME CONTROL 4

The Volume Control drives the power amplifier & sets overall output level. This also controls the level of signal being sent to the FX Loop and Two-notes Torpedo-embedded (when the Pre/Post control is set to Post).

REVERB CONTROL 5

The Reverb control increases the intensity of the D25's on-board digital Reverb. Turn the knob fully counterclockwise to disable the effect. The Reverb can also be turned on and off using the Revv footswitch.

GAIN BOOST SWITCH 6

The Gain Boost push button (in) engages a more overdriven sound. Do not let its name deceive you! While you can certainly use Gain Boost on and off as "channels" to achieve different gain levels on the fly with the included Revv Foot Switch, the Gain Boost also changes the overall voicing of the amp. As such, we suggest choosing your favorite sounding Gain Boost position and dialing your overall tone from there because a wide variety of clean & overdriven tones are available in both modes.

PRE/POST SWITCH 7

Because the embedded Two-notes technology can provide virtual power amp simulation, you can now choose different virtual power tube types, such as EL34s or 6L6s, for your power amp sound when

using the Two-notes XLR out on the amplifier's rear only. The latching Pre/Post push button will feed the embedded Two-notes Torpedo either an input signal from the preamp (in) or the power amp (out). "Pre" is recommended not to "stack" two power amps in series when using this feature. "Post" is always recommended for optimal tone and feel in other instances.

Note: *While you should not feel obligated to use this, it can be a powerful tool for advanced users looking to get a radically different sound out of their D25 when recording or sending your signal direct to front of house live, for example.*

WATTAGE CONTROL SWITCH 8

This latching push button switch allows you to set the amplifier's power output to either 25 watts (in) or 5 watts (out). 5 Watts has considerably less headroom and, as such, can be used to reduce maximum output volume but also drive the power section harder for a more broken-up sound.

SPEAKER LOAD SWITCH 9

The Speaker Load Switch controls the D25's speaker load (out) or its internal reactive load (in). Select internal load when you wish to play silently.

Operates as above (Channel 3). As noted there, many players prefer to use 4 for lead, but it is totally up to you as each channel has its own character. Experimentation is key!

HEADPHONE JACK 10

The Headphone Jack output lets you use the amplifier with any selected virtual cabinet settings through your headphones directly from the Two-notes Torpedo-embedded. Use headphones & engage the internal reactive load to inspire silent playing. Please note for your safety that both the Volume Control & the following Output Level Control both affect headphone volume.

Note: *The power delivered by the headphone output is high enough to remain efficient even when using high-impedance headphones. Therefore, getting very high audio levels with that output is possible. We strongly advise against the use of headphones with high audio levels. The improper use of headphones can lead to irreversible damage to your hearing.*

OUTPUT LEVEL & CLIP LED 11

The Output Level knob controls the master volume of the Two-notes Torpedo-embedded, which uses the direct-XLR-out on the rear of the amplifier and the headphone jack. If you see the Clip Warning LED illuminate, you must turn the Output Level down to avoid undesirable, harsh digital clipping.

VIRTUAL CABINET CONTROL 12

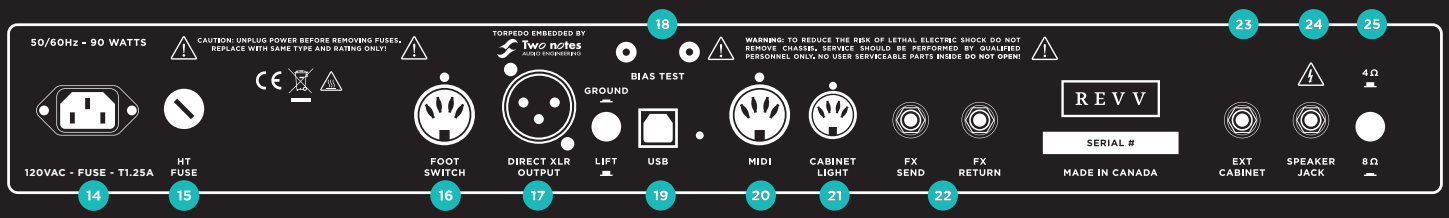
This 6-position control will switch through the first six presets of the Two-notes DynIR library saved to your D25. Included on your amplifier by default are 6 Revv DynIR presets created by Shawn Tubbs. You can change the DynIR's and all of their options by using Two-notes Remote software, connected via USB on the rear of the amplifier. Up to 128 presets can be saved via MIDI. (See Section "Two-notes Torpedo-embedded) Page 14 for more information)

STANDBY & POWER SWITCH 13

First, turn on the power switch and wait a minute for the tubes to warm up. Turn the standby switch to the on position once you are ready to play.

Note: *NEVER power up the amplifier without the proper speaker load connected or the reactive load switch engage.*

BACK PANEL



MAIN POWER CONNECTION 14

When plugging the amplifier into the mains A/C wall receptacle, always make sure the amplifier power and standby switches are in the off position. The Required voltage and fuse ratings are marked on the amplifier underneath the mains input. Verify they are correct for your electrical mains supply before plugging it in.

The mains input is a 2-part assembly on the D25; not only will it allow you to plug the amplifier power cable into it, but the main fuse is also a part of the assembly. Should the fuse ever blow on the amplifier, you will also find the fuse in this assembly. A spare fuse compartment is built-in to keep a spare fuse with you. The fuse type is marked on the rear of the amplifier.

HT FUSES 15

The HT fuse is in place to protect you and the amplifier from overload conditions. Always replace them with the same type and rating only! Always unplug the amplifier from the mains before replacing the fuses. Fuse requirements are marked on the rear panel of the amplifier.

FOOT SWITCH JACK 16

This connection powers your foot switch and allows it to control the D25. Should the provided foot switch cable fail, any 5 PIN DIN cable can be used. For use only with the included Revv D25 foot switch.

Note: This cable sends important data between the amplifier and the foot switch. If a lesser quality 5 PIN DIN cable is used, incorrect or erratic behavior could occur. A high-quality cable is recommended, which can be purchased on the Revv website should you need a replacement.

XLR OUTPUT & GROUND LIFT 17

The balanced output XLR jack is a direct output from Two-notes Torpedo-embedded. Connecting this output to the front of house or an audio interface lets you capture D25's tone without a microphone! You may use this XLR output simultaneously with D25's speaker or alone for silent performance. (See Section "Two-notes Torpedo-embedded." Page 14 for more information)

The ground lift switch will defeat the ground on D25 should you encounter ground noise from other equipment you have connected.

XLR OUTPUT CONNECTORS 17.1

In the rear of the amplifier is a direct output from the embedded Two-notes Torpedo and not direct from the tube amplifier output itself. The purpose of this output is to be used with audio interfaces to exclude the use of an actual speaker cabinet, using virtual cabinets instead.

Note: *The reverb or other effects that the Two-notes Torpedo provides will only be available through the output at the headphone or XLR jack and not a real cabinet. The speaker output will always behave normally. As an added bonus, some users will find this useful for "wet/dry" setups in which they send a signal that utilizes reverb to FOH (front of house), while playing through a dry speaker.*

The Ground Lift switch should be set to ground (pushed in) for best results. However, if this produces a buzz or hum because of ground loops between the amplifier and the audio interface, press the ground lift switch to eliminate noise.

Note: *The level control under the headphone jack controls your output level/volume to the XLR outputs. The clip LED will illuminate if the signal is set too high.*

BIAS TEST POINTS 18

The red and black test jacks on the amplifier allow checking and setting the bias of the 6V6 power tubes with a multimeter. (See Section "Tubes & Bias" Page 11 for more information)

USB-B JACK 19

The USB Jack will connect your computer via the provided USB cable to your D25 to use Two-notes Remote software, which can be used for deep editing of presets, creating new ones from scratch, or loading third-party Impulse Responses!

MIDI IN 20

The MIDI In jack is used exclusively with the D25's Two-notes Torpedo-embedded functionality.

Note: *The main purpose of this is not only to save more than six presets but also to allow live on-the-fly changes of the virtual cabinet setting. (See Section "MIDI" Page 12 for more information)*

CABINET LIGHTING JACK 21

The cabinet lighting jack on the rear of the amplifier is used to connect the D25 to external Revv speaker cabinets for paired LED lighting operation.

FX LOOP SEND & RETURN JACKS 22

The D25 features a high-quality buffered FX loop. The send and return jacks connect to any pedals or effect units you may want to use with your amplifier. The FX loop send must be connected to the input jack on your effects unit. The output jack on the effects unit will then connect back to the FX loop return jack on the amp. Your effect is now part of the amp's signal chain after the preamp. Verify that your levels are set accordingly on the effect so you have a strong signal sent to the D25's loop, then adjust the Volume Control on the D25 to taste.

EXTERNAL CABINET JACK 23

The Ext Cabinet Jack can be used to optionally connect your D25 to an external cabinet..

SPEAKER JACK 24

This connects the D25 to its combo speaker via the included internal speaker cable. This should generally be left connected.

IMPEDANCE SWITCH 25

Selects between 4 & 8 ohm impedance. This should be set to 4 ohms for normal operation with D25's combo speaker

TUBES & BIASING

POWER TUBES 26

D25 has been designed for use with 6V6GT power tubes. It is recommended that 6V6GT power tubes be used whenever replacement is necessary for optimal performance.

PREAMP TUBES 27

D25 uses 12AX7 preamp tubes in tube positions V1 and V2. Preamp tubes do not need to be biased and usually have a long life, unlike power tubes. However it is possible for a preamp tube to become faulty at any stage of its rated lifespan.

POWER TUBE BIAS 28

The power tubes can be biased without opening the chassis. You will need a digital multimeter set to the lowest DC voltage range. (Make sure you refer to the meter's user manual and are familiar with the meter not all meters are capable of reading such a small signal.)

Note: *Use tubes that are matched! It is recommended that a matched pair of 6V6GT tubes be used when replacing the power tubes.*

Note: *While the bias setting of the power tubes has been made user-friendly, we do not expect everyone to be experienced enough to perform the procedure, and we strongly recommend that an experienced technician complete the process to prevent damage to the amplifier or power tubes.*

SETTING THE BIAS 29

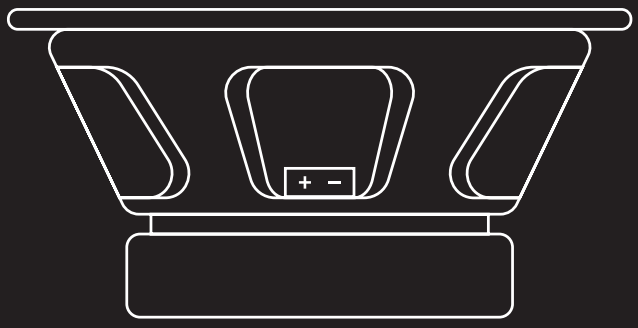
If you check the bias, use your multimeter in the bias test points to verify that the tubes are at the recommended bias setting. If the bias setting needs to be adjusted or new tubes are installed, the D25's chassis must be removed from its shell. Remove the top panel on the rear of the amplifier. Remove and set aside chassis screws, then gently pull the amplifier out. If you are changing tubes, do so now. Make sure that the power cable is unplugged from the amplifier.

Once the tubes are replaced, or you are ready to adjust the bias, plug the amplifier back into the mains and turn on the power switch. Ensure D25 is connected to a speaker or the reactive load push button is set to internal load (in). Let the amplifier warm up for a minute, then turn on the standby switch. Wait another 3 minutes to let the tubes warm up further. Ensure your multimeter is connected to the bias test points on the amp. Now, using the bias adjustment trimmer (located in the small hole between the power tubes), turn the trimmer until the required reading is visible on the multimeter. Once the bias is set as recommended, turn D25's power off. Wait until the tubes have cooled off (approx 10 minutes), then reassemble the chassis & top rear panel. Ensure you securely fasten all screws.

BIAS CHART 30

Type	Recommended set point	Safe Range
6V6GT	50mV	45mV to 55mV

SPEAKER INFORMATION



CELESTION VINTAGE 30 31

The Celestion Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end.

Note: *Please go to celestion.com for more information*

VINTAGE 30 SPEAKER SPECS 32

Nominal diameter	305mm / 12in
Power rating	60W
Rated impedance	8Ω
Sensitivity	100dB
Chassis type	Pressed steel
Magnet type	Ceramic
Magnet weight	1.42kg / 50oz
Voice coil diameter	1.75in / 44mm
Voice coil material	Round copper
Frequency range	70-5000Hz
Resonance frequency, Fs	75Hz
DC resistance, Re	7.3Ω

CELESTION G12H-75 CREAMBACK 33

The D25 also comes with a G12H-75 Creamback upgrade driver with a tighter low end than the G12M-65 Creamback and a punchier more dynamic high end.

Note: *Please go to celestion.com for more information*

G12H-75 CREAMBACK SPECS 34

Nominal diameter	305mm / 12in
Power rating	75W
Rated impedance	8Ω
Sensitivity	100dB
Chassis type	Pressed steel
Magnet type	Ceramic
Magnet weight	1.42kg / 50oz
Voice coil diameter	1.75in / 44mm
Voice coil material	Round copper
Frequency range	70-5000Hz
Resonance frequency, Fs	75Hz
DC resistance, Re	6.37Ω

MIDI

SETUP 35

Versatile & optional MIDI control helps Revv amps seamlessly integrate into any rig. The amplifier will store up to 128 programs for program change commands as well as accept Continuous Controller (CC) commands to control functions directly. The amplifier also features OMNI mode to allow control options on 16 channels, & phantom power to power control devices.

PROGRAM CHANGE 36

Each preset on the D25 has a single program number. Preset 001 is recalled with MIDI PC 1, and you can recall the 128 virtual cab presets with MIDI PC 1 through MIDI PC 128 in this manner.

CONTROL CHANGE 37

For particular uses, Control Change signals may be appropriate. We recommend starting with PC signals (virtual cabinet preset recall) for the D25 and then only moving on to CC signals for particular and advanced situations.

MIDI CC COMMANDS 38

The following table indicates the Control Change numbers for every parameter and their range and behavior. This table is valid for firmware version

SIMULATION & IR LOADER MODES 39

Parameter	CC#	Range	Behavior
Power Amp			
On/Off	0	0-1	0 = Off ; 1 = On
Model	1	0-7	0 = Model #0 ; 1 = Model #1...
Volume	2	0-30	0 = 0dB ; 30 = 30dB
Presence	3	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Depth	4	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Type	5	0-1	0 = Triode : 1 = Pentode
Miking			
On/Off	6	0-1	0 = Off ; 1 = On
Cab	8	0-x	0 = Cab #0 ; 1 = Cab #1...
File A	9	0-x	0 = File #0 ; 1 = File #1...
File B	10	0-x	0 = File #0 ; 1 = File #1...
Folder A	11	0-3	0= User 0 ; 1= User1; 2 = User 2 ; 3 = User 3
Folder B	12	0-3	0= User 0 ; 1= User1; 2 = User 2 ; 3 = User 3
Mic A	13	0-7	0 = Mic #1 ; 1 = Mic #1...

Distance A	14	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Center A	15	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Position A	16	0-1	0 = Back : 1 = Front
Level A	35	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
Phase A	36	0-1	0 = Normal ; 1 = Invert
Mute A	37	0-1	0 = Off (no mute) ; 1 = On (mute)
Mic B	38	0-7	0 = Mic #1 ; 1 = Mic #1...
Distance B	39	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Center B	40	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Position B	41	0-1	0 = Back : 1 = Front
Level B	42	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
Phase B	43	0-1	0 = Normal ; 1 = Invert
Mute B	44	0-1	0 = Off (no mute) ; 1 = On (mute)
EQ			
On/Off	17	0-1	0 = Off ; 1 = On
Mode	18	0-2	0 = Guitar : 1 = Bass ; 2 = Custom
Gain: Low	19	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: Low Mid	20	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: Mid	21	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: High Mid	22	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: High	23	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Freq: Low Cut	45	0-127	Specific mapping to Hz
Freq: Low	46	0-127	Specific mapping to Hz
Freq: Low Mid	47	0-127	Specific mapping to Hz
Freq: Mid	48	0-127	Specific mapping to Hz
Freq: High Mid	49	0-127	Specific mapping to Hz
Freq: High	50	0-127	Specific mapping to Hz
Level			
Preset Level Reverb	24	0-95	0 = -95dB ; 95 = 0dB
On/Off	25	0-1	0 = Off ; 1 = On
Room	26	0-7	0 = Room #0 ; 1 = Room #1...
Dry/Wet	27	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
General			
Preset mode	34	0-2	0 = Simulation ; 1 = Arcade ; 2 = IR Loader
Out Level	51	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
Mute	52	0-1	0 = Off (no mute) ; 1 = On (mute)
Preset	54	0-127	0 = Preset #1 ; 1 = Preset #2...

TORPEDO REMOTE & REACTIVE LOAD

REACTIVE LOAD 40

The D25 is equipped with a Two-notes reactive load to allow you to play & record without needing a microphone all while retaining perfect tone & feel. The Speaker Load push button on the front of the amplifier selects between internal load (in) & speaker load (out). You can switch freely between the two modes as needed.

You do not need to unplug the D25's combo speaker to play silently - selecting Speaker Load on the front panel will disable output to the D25's speaker. Of course, by leaving the speaker active - you may use both the speaker & direct XLR output simultaneously. For example, using D25 for stage volume, & sending an XLR to front of house.

BALANCED DIRECT-XLR-OUT 41

The balanced Direct-XLR-Out jack on the rear of the amplifier is a direct output from the Two-notes Torpedo-embedded. The purpose of this output is to be used with audio interfaces to exclude the use of an actual microphone, using virtual cabinets instead.

To connect D25 to an audio interface, use an XLR cable and set the amplifier up how you intend to play (EQ, volume, etc.) Adjust the Output Level control until the Clip Warning LED illuminates, and then back it off slightly until you get no further clipping. For further instructions specific to your circumstances, consult your interface's manual.

Note: *The reverb or other effects that Two-notes Torpedo-embedded provides will only be available through the output of the headphone or XLR jacks and not the cabinet itself. The speaker output will always behave normally & independently of your Two-notes settings. As a bonus, some users will find this useful for "wet/dry" setups in which they send a signal that utilizes reverb to front of house, while playing through a dry cabinet.*

TORPEDO REMOTE 42

The D25 can be connected to Two-notes Remote software via the rear USB port for the organization of presets & deep-editing of their settings.

You can find the Remote Software for the D25 here: http://www.two-notes.com/downloads.

Once you connect the D25 to your computer using the provided USB cable, your computer will recognize the D25. This may take a few minutes. Once complete, open the Remote Software, and the D25 will connect. Once connected, you can tweak all available Torpedo-embedded DynIR settings to your preferences!

Note: *If you are new to studio practices such as mic placement, the difference in tonalities between speakers, and more - Two-notes has a wealth of resources available throughout their channels to get you started. Of course, the presets are the best start in this situation!*

FOOT CONTROLLER & COMPLIANCE

CONTROL MODE 43

The D25's Gain Boost & Reverb may be enabled & disabled independently via the included 2-button footswitch. This connects to the rear of the amplifier with the included 5 PIN DIN cable. When Foot Switch is connected, the Gain Boost button on the front panel is bypassed.

COMPLIANCE FOR USA 44

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. This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment. End-users must follow the specific operating instructions for satisfying RF exposure compliance. This transmitter meets both portable and mobile limits as demonstrated in the RF Exposure Analysis. This transmitter must not be co-located or operating in conjunction with any other antenna or transmitter except in accordance with FCC multi-transmitter product procedures.

COMPLIANCE FOR CANADA 45

This device complies with Industry Canada license-exempt RSS standard(s). Operation is subject to the following two conditions: (1) this device may not cause interference, and (2) this device must accept any interference, including interference that may cause undesired operation of the device. Under Industry Canada regulations, this radio transmitter may only operate using an antenna of a type and maximum (or lesser) gain approved for the transmitter by Industry Canada. To reduce potential radio interference to other users, the antenna type and its gain should be so chosen that the equivalent isotropically radiated power (e.i.r.p.) is not more than that necessary for successful communication.