AXON Rig Player

User Manual

Version 1.76.39 · Mac and Windows

What's new, plus the original 1.64 operating manual reprinted after it.



The current pedalboard. Hold the mouse over a pedal and AXON tells you what it does.

This is the AXON Rig Player 1.76.39 user manual. **Part 1** is this supplement — start here. **Part 2** reprints the original 1.64 User Manual. Those chapters are still the everyday guide, except where this supplement updates them.

A short, picture-led Quick Start is a separate PDF in this same folder. Keep it next to your guitar.

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Words in `BOXES` are buttons or labels you will see on the AXON screen, spelled the way AXON shows them. You click them with the mouse.

1. How to use this packet

Keep the reprinted 1.64 manual for everyday use: the tour of the screen, audio-interface setup, buffer and Quality settings, presets, the AMP, CAB, PRE FX, POST FX, tuner and Practice pages, and Common Issues.

Read this supplement for everything new since then — and for a clearer look at Input Setup and the EQ, which the older manual never really covered.

Pictures here show the current screen. Pictures in the reprinted chapters show an earlier look. The steps those chapters teach still apply unless this supplement says otherwise.

2. What’s new

The sound you already know is still here. These additions are waiting for you in the top bar, on the EQ page, and on the CAPTURE amp.

- `TRANSPOSE` shifts your whole guitar down or up, one step at a time. At `0 st`, nothing changes.

- A `CPU` meter sits next to it, so you can see how hard your computer is working.
- Hold the mouse over any pedal, rack unit or EQ slider and AXON tells you what it does.
- Play through a Helix, Fractal, Quad Cortex or Kemper? Pick `Modeler as interface` in Input Setup, then let AXON listen.
- `CAPTURE AUDITION` lets you flip through a folder of your own `.nam` captures — including ones from TONE3000 — with the arrow keys.
- The EQ page now has two EQs: the familiar 9-BAND EQ, and `AXON TEN`, a 10-band guitar EQ you can use as GRAPHIC or PARAMETRIC.

> **TRY THIS**
> Turn `TRANSPOSE` down two or three steps and play a riff. Down-shifts stay natural — chugs and chords should still sound like your guitar. Double-click the knob to jump back to `0 st`.

3. Mac and Windows plug-ins

Install the 1.76.39 installer for your platform. Help and future updates live at axonguitar.com.

Platform	What you get
Mac	The standard installer includes the universal AXON app, Audio Unit (AU), and VST3. If you use Pro Tools on a Mac, use the Mac Pro Tools installer for the AAX plug-in.
Windows	The Windows installer includes the 64-bit (x64) AXON app and VST3. It does not include an AAX plug-in.

AXON runs on its own — no recording program needed. On a Mac open `Applications` > `AXON Rig Player`. On Windows, use the Start menu. Inside a recording program, add `AXON Rig Player` to a guitar track, using a format from the table above.

The reprinted Quick Start (original page 6) still names the 1.64 installers. Use the 1.76.39 installer instead, and prefer the separate Quick Start PDF in this folder.

The reprinted Common Issues note “In Pro Tools, AXON is in the Harmonic category” (original page 38): on a Mac, use the Mac Pro Tools

installer to add the AAX plug-in. The Windows installer does not include an AAX plug-in.

4. The top bar: INTERFACE, TRANSPOSE, CPU, presets

The top bar is always visible. Here's the current layout, with a few things that are new or easier to spot.



1 INTERFACE · 2 TRANSPOSE · 3 CPU · 4 the preset you're on · 5 SAVE AS...

`INTERFACE` opens Input Setup (section 5). `TRANSPOSE` shifts your whole guitar from −12 to +12 semitones (left is down, right is up). The middle click is `0 st` — off. At zero, your guitar sounds exactly as it did. Double-click the knob to return to zero.

The `CPU` meter sits next to TRANSPOSE. It shows how hard AXON is working right now. If the number gets high, try a larger buffer, or click `QUALITY` and switch to LITE. If it says `NO AUDIO`, the track isn't running yet.

Click the preset name to pick a rig, or use the `<` `>` arrows. `SAVE AS...` stores your own version. A new install starts on `BLUES CRUNCH`.



1 TRANSPOSE at 0 st — nothing is being shifted — beside the CPU meter.

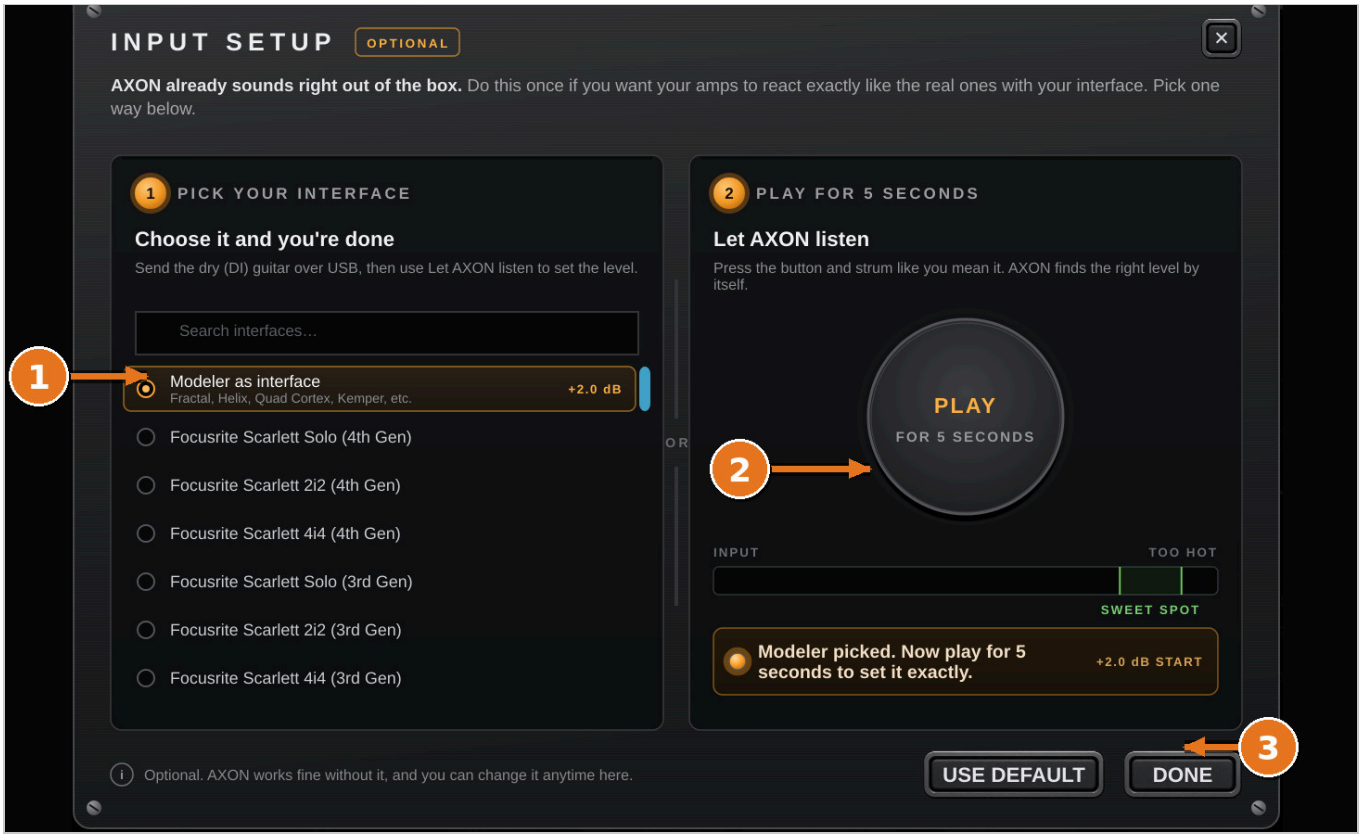
> **TRY THIS**
> Click the preset arrows a few times and just play. Then park TRANSPOSE at 0, turn it down a fourth, and play the same riff. Flip back. That's the idea.

5. Input Setup: pick your interface, or let AXON listen

This section replaces the shorter wording on original pages 11–12 that said AXON "sets the right level by itself." The PLAY test is not a

continuous auto-leveler, compressor, or limiter. It sets one fixed level and leaves it there.

Input Setup is optional but recommended. Click `INTERFACE` in the top bar. The dialog is marked `OPTIONAL`. AXON already sounds right out of the box. Do this once if you want your amps to react like the real ones with your interface.



1 Pick your interface (or Modeler as interface) · 2 Click PLAY and strum · 3 Click DONE.

Option 1 — Pick your interface

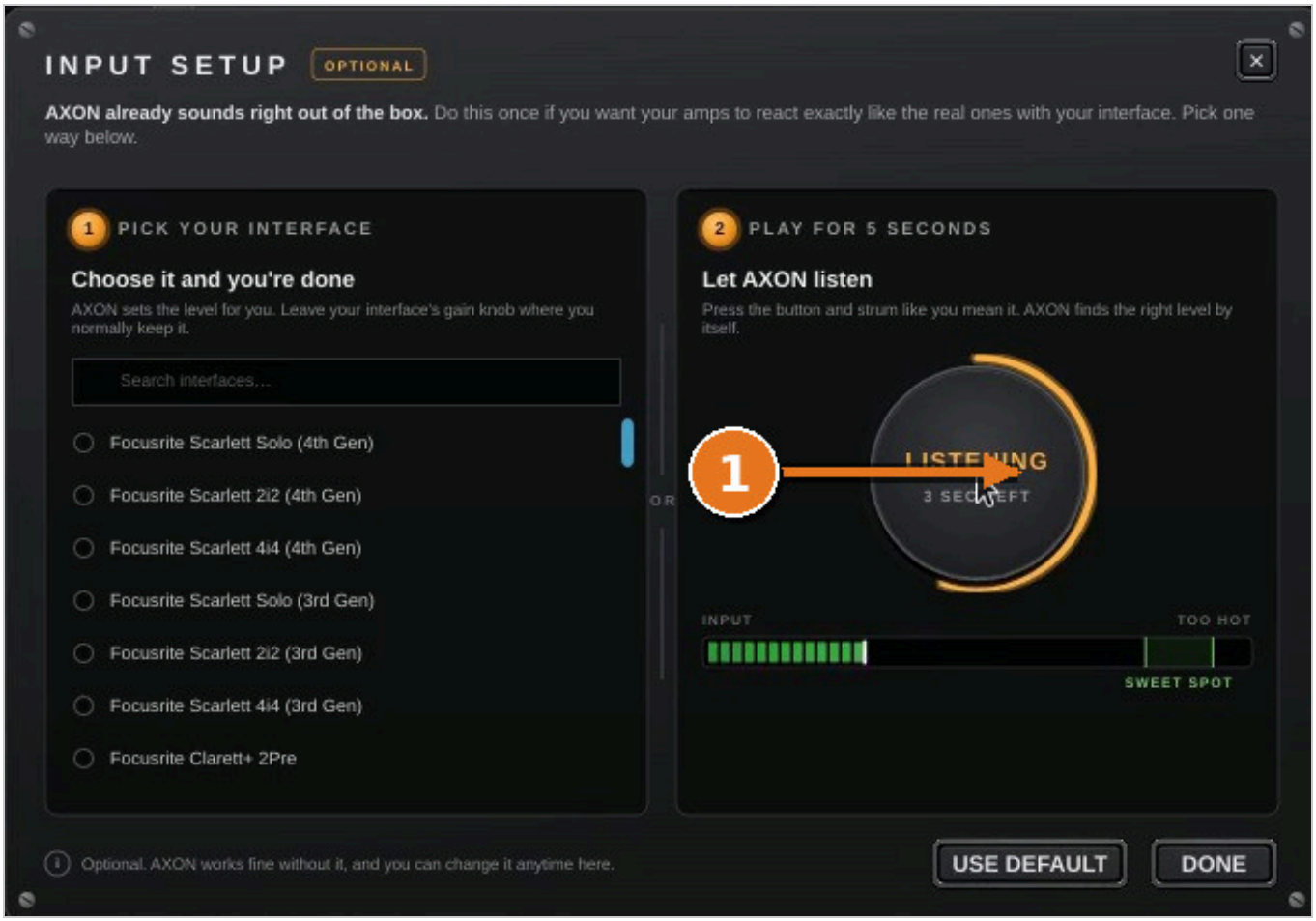
Find your interface in the list and click it. AXON sets the level for that listed interface. Leave your interface's gain knob where you normally keep it.

If you play through a modeler — a Fractal, Helix, Quad Cortex, Kemper, and others like them — pick `Modeler as interface` at the top of the list. Send the dry (DI) guitar over USB. That choice is a starting point. Then use Option 2 to set it exactly, because each unit's pad and input gain can differ.

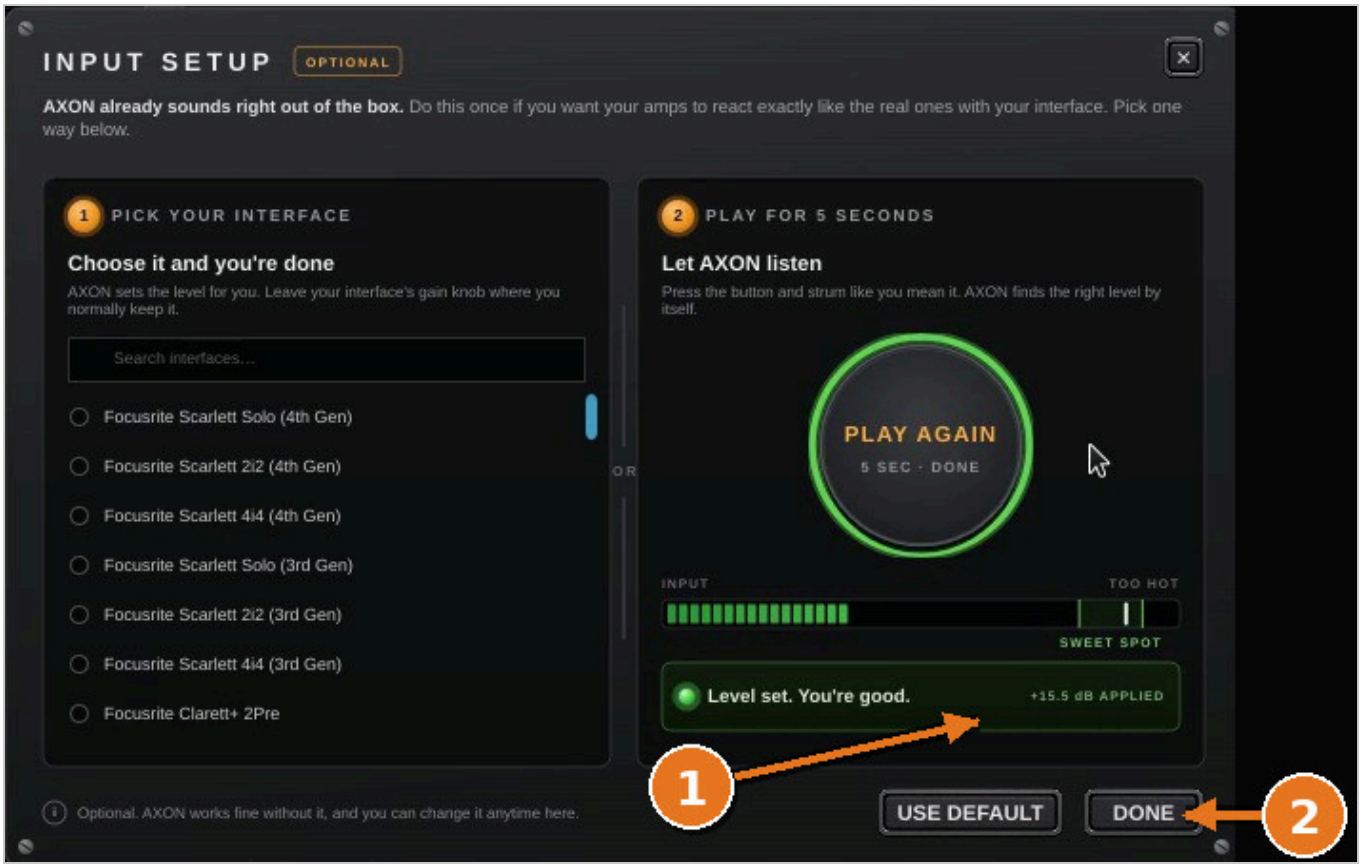
Option 2 — Let AXON listen

If yours is not listed, or you want AXON to hear your actual playing:

1. Click `PLAY` (it’s labeled `PLAY FOR 5 SECONDS`).
2. Strum strongly for 5 seconds, the way you really play.
3. While AXON listens, the button shows `LISTENING` and a countdown.
4. AXON samples your raw input, ignores silence and spikes, and sets one fixed input trim.
5. The trim stays put until you run the test again or click `USE DEFAULT`.
6. A successful test shows “Level set. You’re good.” The button then reads `PLAY AGAIN`.
7. Click `DONE`.



1 During the 5-second listen, the button shows LISTENING and a countdown.



1 “Level set. You’re good.” The trim in the picture is from that take, not a target. · 2 Click DONE.

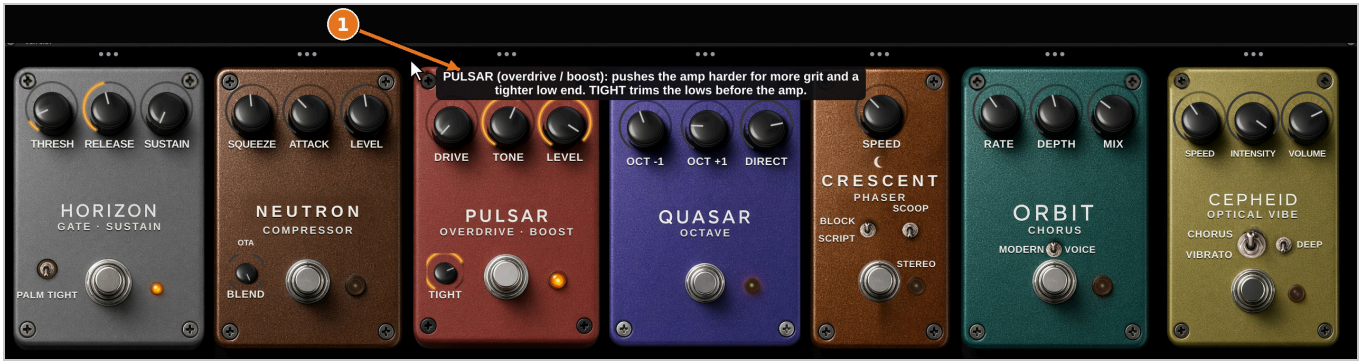
The meter is labeled `INPUT`, with `SWEET SPOT` marked and `TOO HOT` at the hot end. After a successful match, the top-bar `INTERFACE` control can show `MY LEVEL` and `LEVEL MATCHED`.

The per-rig `INPUT` knob in chapter 2 is separate. It’s still the clean boost or cut stored with each rig. Set your interface first; then use `INPUT` to taste, not to fix a volume.

> **“Quiet input: boosted as far as it goes”** means your interface sends a very quiet signal. AXON has added all the level it can, and it still works. Turn up the gain on your interface a little for the least hiss, then run PLAY again.
>
> **“Your interface is clipping”** means the interface’s gain knob is too high (its light turns red). Turn it down a little and run the test again.

6. Hover notes on every effect and EQ

Hold the mouse over a pedal, a rack unit, or an EQ slider (with SHOW TIPS turned on) and AXON tells you what it is and what it does, in plain words. The same short wait as before — about a second — then the note appears.



1 Hovering over PULSAR: “overdrive / boost — pushes the amp harder for more grit.”



1 Every rack unit has a note too. TIME LAB is delay: repeats what you play, like an echo.

> **TRY THIS**
>
> Turn on SHOW TIPS (hover help), then slowly move across the pedalboard. It’s the fastest way to learn what each one is for.

7. Using the EQ

The 1.64 reprint mentions the EQ page but never walks you through it. Here’s the missing chapter.

AXON has two EQs on the `EQ` page: the `9-BAND EQ` and `AXON TEN` (a 10-band guitar EQ you can switch between `GRAPHIC` and `PARAMETRIC`). Both come after the amp and cab, so they shape the finished tone, like an EQ at the mixing desk.

Hold the mouse over any fader, knob or band and AXON tells you what that range does to a guitar.



1 9-BAND EQ · 2 AXON TEN · 3 HPF (low cut) · 4 a fader — hover it for what that range does · 5 LPF (high cut).



1 AXON TEN · 2 GRAPHIC · 3 PARAMETRIC · 4 a band (MUD). The names (THUMP, BOOM, MUD…) are a quick map of the guitar.

What each range does to a guitar

AXON TEN band names are shown. The 9-BAND EQ uses 65, 125, 250, 500 Hz, 1, 2, 4, 8 and 16 kHz — read the nearest row.

Band	What it does
80 Hz · THUMP	The chest-thump of palm mutes. Cut to tighten a boomy high-gain tone; a small boost sounds heavier.
120 Hz · BOOM	Body and weight. Cut 1–3 dB if the low end is flabby or fights the bass player.
250 Hz · MUD	Warmth, but too much sounds muddy. A small cut cleans up thick, dark tones.
400 Hz · BOX	The woody, boxy middle. Cut it for a scooped metal sound; boost it to sound fuller.
800 Hz · HONK	Punch that helps the guitar cut through a band. Boost to stand out; cut if it sounds nasal.
1.6 kHz · CUT	Pick attack and note clarity. Boost for definition; cut if it gets hard on the ears.
2.5 kHz · BITE	Crunch and edge. A little boost brings riffs forward; too much gets harsh.
3.6 kHz · HARSH	Presence and brightness. Cut a little to smooth a harsh or piercing tone.
6 kHz · FIZZ	The buzzy top end of high gain. Cut here to tame fizz.
10 kHz · AIR	Sparkle above the guitar speaker. Mostly changes cleans, reverb and the sense of space.

HPF and LPF (the two filters)

`HPF` (low cut) removes the lows below the frequency you set. About 80–120 Hz tightens a boomy low end — great for high gain. All the way left = off.

`LPF` (high cut) removes the highs above the frequency you set. About 6–10 kHz tames fizz and harsh highs. All the way right = off.

On the 9-BAND EQ the filters are off at the end of their knobs. On AXON TEN, click `HPF` or `LPF` to switch it on or off, and drag up or down to set its frequency.

How to use it

- Drag a fader up to boost, down to cut (up to 12 dB either way on the 9-BAND EQ, 15 dB on AXON TEN). Double-click puts it back to 0 dB.
- In AXON TEN `PARAMETRIC`, drag a band's dot: left / right moves the frequency, up / down sets the gain; scroll or pinch sets how wide it is (Q). Use it for precise fixes, like one harsh spot.
- `OUT` sets AXON TEN's output level. If your boosts made it louder, turn OUT down so you compare fairly.

> **TRY THIS**
> Cut before you boost. A small cut (2–3 dB) usually sounds more natural than a big boost. Then flip the EQ's power button off and on — if you can't hear a better tone, you didn't need the change.

A few more tips: make changes while the whole band or a backing track plays, not only on your own. A tone that sounds thin alone often sits best in a mix. Hunting for a harsh spot? In PARAMETRIC, boost a narrow band a lot, sweep it until the problem jumps out, then turn that boost into a cut.

8. CAPTURE AUDITION

If you collect NAM captures — from TONE3000 or your own folders — you no longer have to load them one at a time to compare them.

On the `AMP` page, choose the `CAPTURE` amp. Click `AUDITION` (just to the left of `GET CAPTURES`). A panel opens.



1 AUDITION · 2 Choose your folder · 3 Arrow keys flip captures · 4 KEEP · 5 RESTORE. Nothing is kept until you press KEEP.

1. Click `CHOOSE FOLDER` and point AXON at the folder of `.nam` files you want to hear. Sub-folders are included. AXON remembers the folder on this computer.
2. Click a capture in the list, or use the `<` `>` buttons or the arrow keys to step through them while you play.
3. `KEEP` (or Enter) puts the capture you're hearing into your rig.
4. `RESTORE` — or close the panel without keeping — puts back exactly what you had before you started.
5. `Esc` closes the panel. If you didn't press KEEP, your rig goes back to how it was.

> **TRY THIS**
>
> Point AUDITION at a folder of TONE3000 captures, keep playing, and tap the arrow keys. In a few seconds you'll know which one belongs on the rig. KEEP it, or RESTORE and move on.

A file that won't load shows a message and keeps what was already playing. Audition is available in the full version of AXON, just like `LOAD CAPTURE`.

9. The current amps and pedals

The AMP page still offers `NEBULA`, `VEGA`, `BETELGEUSE`, `CAPTURE` and `QUASAR BX` (bass). The knobs still work as chapter 7 describes: `GAIN`, `BASS`, `MID`, `TREBLE`, `MASTER`, `PRESENCE`, `OUTPUT` and `BRIGHT`. `AMP ON` and loading captures work as that chapter describes — and CAPTURE now also has AUDITION (section 8).



Current VEGA appearance on the AMP page.



Current BETELGEUSE appearance on the AMP page.

The PRE FX page still works as chapter 9 describes: click a pedal's footswitch to turn it on (its light comes on), and drag a pedal by its handle to change the order. Sound flows left to right, then into the amp.

Chapter 9 lists `HORIZON`, `NEUTRON`, `PULSAR`, `QUASAR`, `CRESCENT`, `ORBIT`, `CEPHEID`, `PLASMA`, `MAGNETAR`, Add Pedal Capture, and `AURORA`. Those notes still apply.

The current board also includes `REDSHIFT` (labeled PITCH), `SINGULARITY` (fuzz), `MIRA` (optical tremolo), `SPINAR` (rotary), and `STARDUST` (bit crusher). Hold the mouse over one for a short explanation.

10. Public content in this package

This installer includes the factory and community NAM captures and cabinet IRs that ship with the app. Credits and licences are listed under `ABOUT` in AXON and in the bundled attributions file. Gear names in capture titles describe the hardware the authors captured; AXON is not affiliated with those manufacturers.

Content that is not part of this public package is omitted, not replaced with other factory sounds. If a saved session refers to a capture file that is not in this package, AXON shows its missing-capture notice. You can load another capture or choose a built-in amp.

Factory presets, setlists, sharing, undo and redo, and saving your own presets work as chapter 6 describes.

11. Passages in the 1.64 reprint that this supplement replaces

Original location	What the reprint still says	Use this instead
Cover and page 40	Version 1.64; “AXON Rig Player 1.64”	This packet is the 1.76.39 user manual. The reprint is original 1.64 operating documentation.
Page 6, Quick Start	Installer names AXON-1.64.pkg and AXON-1.64-Setup.exe	Use the 1.76.39 installer for your platform. Plug-in formats are in section 3. Prefer the separate Quick Start PDF.
Pages 11–12	“AXON sets the right level by itself.”	See section 5. The PLAY test sets one fixed input trim. It is not a continuous auto-leveler.
Page 8, CPU	CPU is listed in the top-bar tour	See section 4. The meter now sits next to TRANSPOSE.
Pictures on pages 7 and 21–31	Older amp, cabinet and pedal artwork	See section 9. The operating steps in those chapters still apply.
The EQ page (mentioned, not explained)	The tour names EQ as “tone shaping,” with no chapter	See section 7, including AXON TEN.
Page 38	“In Pro Tools, AXON is in the Harmonic category.”	On a Mac, use the Mac Pro Tools installer for the AAX plug-in. The Windows installer does not include an AAX plug-in.

Page 40	“AXON Rig Player 1.64.”	AXON Rig Player 1.76.39. The NeuralAmpModelerCore and JUCE credits on that page still apply.

Everything else in the reprint is kept as the original operating instructions.

Original 1.64 User Manual

The next 40 pages of this PDF are the original AXON Rig Player 1.64 User Manual, reprinted so you still have every illustrated step. Each of those pages is marked as original 1.64 operating documentation.

If a reprinted page mentions version 1.64, the 1.64 installer names, Pro Tools, Input Setup’s PLAY test, the EQ, TRANSPOSE, or the CPU meter, start with the supplement at the front of this PDF.

AXON Rig Player

User Manual & Quick Start Guide

Version 1.64 · Mac and Windows



Large-print edition. Every step has a picture of the real screen.
Keep this manual next to your guitar.

Contents

1. Quick Start: sound in five minutes
2. A tour of the screen
3. Setting up your audio interface
4. Buffer size and latency (delay)
5. CPU and Quality settings
6. Presets (rigs): choosing, saving and sharing
7. The AMP page and loading captures
8. The CAB page: IRs, speaker and microphones
9. Pre FX: the pedal board
10. Post FX: the effects rack
11. The tuner
12. Practice tools: looper, metronome, slow-down player
13. Common Issues and Resolutions
14. Credits

What's new in 1.64.

- **PLASMA fuzz**: a new pedal on the PRE FX board. A raw, gnarly sixties-style germanium fuzz that cleans up when you roll back your guitar's volume. Off by default.
- **COUNTRY presets**: ten new factory presets under FACTORY > COUNTRY, from chicken-pickin' cleans and slapback to tremolo, crunch and hot solos.
- **Real-looking microphones** on the CAB page, with a picture of each microphone in the MIC 1 / MIC 2 menus.
- Switching from a bass preset to a guitar preset now plays at the right level straight away.

What's new in 1.63.

- **VEGA looks and sounds more like the real amp**: a realistic new front panel, and a voicing with a touch more upper-mid sparkle and a little less low-end boom. VEGA factory presets were re-levelled so they play at the same volume as before.
- **BETELGEUSE** has a new gold front panel.
- **New cabinet artwork** with more realistic speakers on the CAB page.
- **Easier-to-read labels in DUAL MODE**: knob names on both rigs are larger and stand out from the panel.
- **No more clicks when turning the TONE knob** on the amps; it now glides smoothly.
- Fixes to the KEYS banner and the DUAL MODE header.



The new VEGA front panel.



DUAL MODE with the larger, easier-to-read labels.

What's new in 1.62.

- **Factory presets 2 dB quieter**, all at the same level. This leaves more room before clipping, so loud passages stay clean. Turn your monitors up a little if you need to. Your own presets are not changed.
- **SETLIST**: put up to 6 presets in a setlist, and the `<` `>` arrows step through just those (see chapter 6).
- **UNDO / REDO** for your edits (see chapter 6).
- **Share a preset file** through your computer's share menu. Double-click a shared file, or drop it onto AXON, to open it.
- **SPACE LAB**: turning DECAY or SIZE up no longer makes the reverb louder, and the reverb tail now stops cleanly when the reverb is idle.
- **CEPHEID**: more headroom, so it no longer clips with hot pickups. `VOLUME` now goes up to +2 dB, and DEEP gives more throb at the top of INTENSITY.
- **Smoother preset switching**: echoes and cabinet levels restart cleanly. Some presets were also re-centred left to right.
- **Sharper panel artwork**, a new top bar and tidier pedal switches.

How to read this manual. Words in `BOXES` are buttons or labels you will see on the AXON screen, spelled exactly the way AXON shows them. You click them with the mouse.

1. Quick Start: sound in five minutes

1. **Install AXON.** Double-click the installer you were sent (*AXON-1.64.pkg* on a Mac, *AXON-1.64-Setup.exe* on Windows) and click **Continue** / **Next** until it says it is finished. It installs the AXON app and the plug-in for your recording program (Logic, Pro Tools, GarageBand, Reaper and others).
2. **Plug in.** Connect your guitar to input 1 of your audio interface, and your headphones or speakers to the interface.
3. **Open AXON.** On a Mac open *Applications* > *AXON Rig Player*. On Windows use the Start menu. (Inside a recording program, add *AXON Rig Player* to a guitar track instead.)
4. **Pick your interface.** In the AXON app click **Options** (top left of the window) > **Audio/MIDI Settings**. Choose your interface for both *Input* and *Output*, and set *Audio buffer size* to **128 samples**. Close the window.
5. **Pick a preset and play.** Click the preset name in the middle of the top bar (it says **BLUES CRUNCH** the first time: a new install starts on BLUES CRUNCH; picking an amp in the amp selector loads that amp's base preset) and choose one. Use the **<** **>** arrows to try the next one. Play!

> **No sound?** Turn to Common Issues on the last pages. The three most common fixes: choose the right interface in **Audio/MIDI Settings**; make sure the guitar is in input 1; turn up the **OUTPUT** knob (top right) and your interface's volume.

2. A tour of the screen



The AXON window. The top bar is always visible; the big area below changes when you click a page name.

The top bar, left to right

Control	What it does
INPUT	Clean level boost or cut (−24 to +24 dB) right at the start of the rig, before the gate, pedals and amp. It sets how hard your guitar hits the amp: turn it up for more gain and sustain or for weak, low-output pickups; turn it down for very hot pickups or a hot interface, or if a clean rig breaks up. Each rig stores its own INPUT, so change it to taste, not to fix a volume. Set your interface first with INTERFACE.

INTERFACE	Opens Input Setup, which matches AXON to your interface (chapter 3).
GATE	Noise gate: silences hiss and hum between notes. **TRACK** follows your picking automatically. The knob sets how quiet a sound must be before it is silenced.
QUALITY	Sound quality versus computer effort (chapter 5).
CPU	How hard your computer is working, and AXON's own latency (normally 0 samples).
A / B and **MATCH**	Two snapshots of your settings to compare. MATCH evens out their loudness so you compare tone, not volume.
DOUBLER	Makes one guitar sound like two, spread left and right.
Preset bar	The preset name, **<** **>** arrows, **SAVE**, **SAVE AS...**, **SHARE** and the ⋮ menu (chapter 6).
OUTPUT	AXON's master volume, with the IN / OUT meters.

The pages

AMP the amplifier · **PRE FX** the pedals before the amp · **CAB** the speaker cabinet and microphones · **EQ** tone shaping · **POST FX** delay, reverb and harmony · **PRACTICE** looper, metronome and slow-down player · **DUAL MODE** two complete rigs at once · **TUNER** and **ABOUT** on the right.

The bar along the very bottom shows the preset, tempo, sample rate, **BUF** (buffer size) and the total delay in milliseconds.

> **Handy everywhere:** double-click any knob to put it back to its normal position. Hold the mouse over a control for a second to see a short explanation.

3. Setting up your audio interface

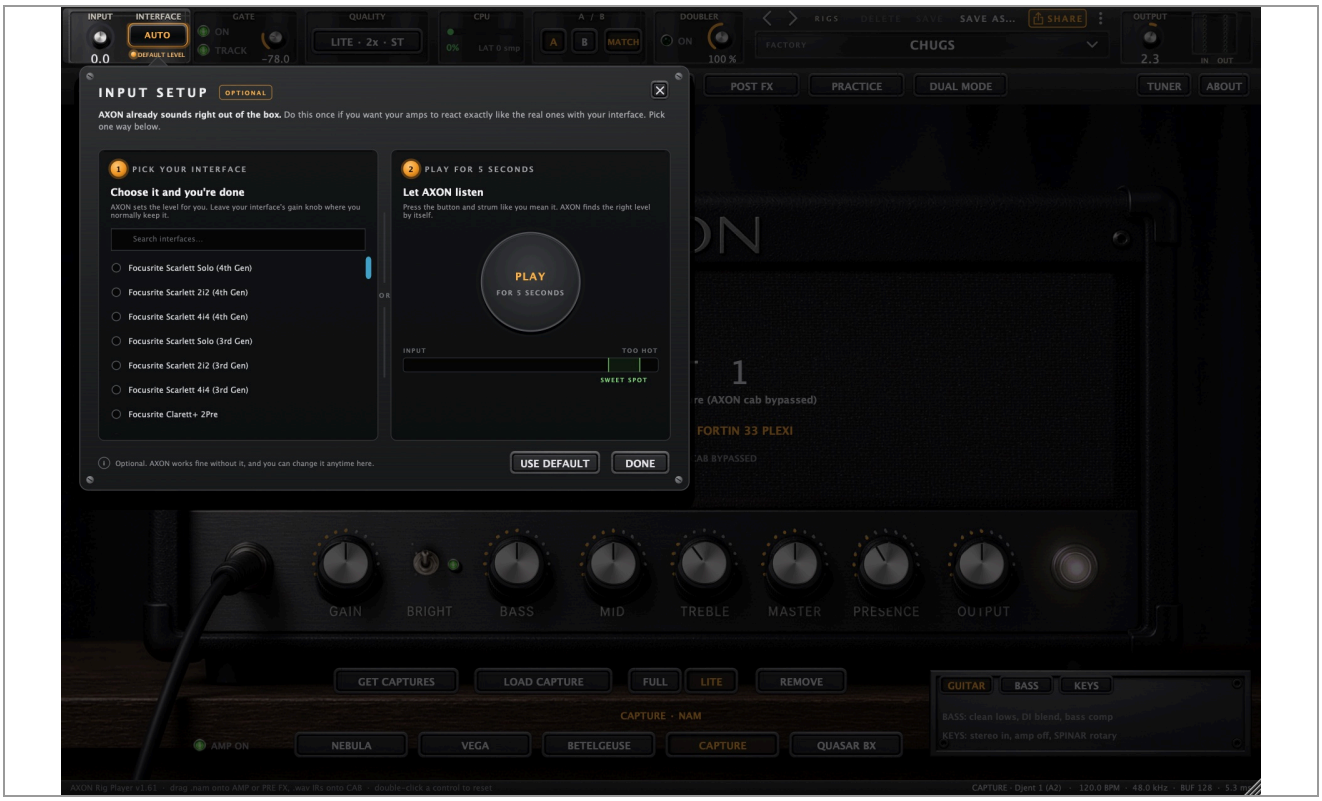
In the AXON app

1. Click **Options** at the top left of the AXON window, then **Audio/MIDI Settings**.
2. Next to *Output* and *Input* choose your interface (for example "Scarlett 2i2"). Do not choose "MacBook Pro Microphone" or the built-in speakers.
3. Under *Active input channels* tick the input your guitar is plugged into.
4. Set *Sample rate* to 48000 Hz (44100 is fine too) and *Audio buffer size* to 128 samples (see the next chapter).

Inside a recording program

Your recording program (Logic, Pro Tools, GarageBand, Reaper, Cubase…) is in charge of the interface. Choose the interface and buffer size in that program's audio preferences, then put *AXON Rig Player* on a mono or stereo guitar track and turn on the track's input monitoring.

Input Setup (optional but recommended)



Input Setup opens when you click INTERFACE in the top bar.

1. Click **INTERFACE** in the top bar.
2. **Option 1:** find your interface in the list on the left and click it. Done.
3. **Option 2:** if yours is not listed, click **PLAY** (for 5 seconds) and strum hard, the way you really play. AXON sets the right level by itself.
4. Click **DONE**. **USE DEFAULT** undoes it.

> **"Quiet input: boosted as far as it goes"** means your interface sends a very quiet signal. AXON has added all the level it can (+18 dB) and it still works. The message now tells you exactly how many decibels to turn up the gain knob on your interface for the least hiss. The meter shows the level *after* AXON's boost, which is why it can look healthy at the same time.

4. Buffer size and latency (delay)

Latency is the tiny delay between picking a string and hearing it. A computer works on sound in small batches called the **buffer**. Smaller buffer = less delay, but more work for the computer.

Buffer	Feel	When to use it
64	Instant	Fast computers, few other programs running
128 (AXON's default)	Feels like a real amp	Best choice for nearly everyone
256	Slight delay	If you hear clicks or crackles at 128
512 or more	Noticeably late, "laggy"	Only for mixing big recording sessions

From version 1.60 the AXON app picks **128** for every new interface you use (or 256 if the interface cannot do 128). If you change it yourself, AXON remembers your choice. The bottom bar shows the current **BUF** and total delay in milliseconds; around 5 to 8 ms feels natural.

AXON itself adds **no** latency (the CPU box in the top bar shows *LAT 0 smp*).

5. CPU and Quality settings



Click QUALITY in the top bar to open these settings.

Setting	Choices	Advice
A2 QUALITY	FULL / LITE	LITE sounds nearly the same and uses much less computer power. Use FULL for recording a final take on a strong computer.
OVERSAMPLING	Off, 2x, 4x	Makes high-gain sounds smoother. 2x is a good balance; use Off on an older computer.
INPUT MODE	MONO / STEREO	MONO for one guitar in one input. STEREO for keyboards or stereo sources.

If the **CPU** meter goes above about 70 %, or you hear crackles: choose LITE, then oversampling Off, then a buffer of 256, and close other programs.

6. Presets (rigs): choosing, saving and sharing

A **preset** (AXON also calls it a **rig**) is a complete sound: amp, pedals, cabinet, microphones and effects together.

Choosing a preset

1. Click the preset name in the top bar. A menu opens with FACTORY presets (guitar and bass) and your own USER presets.
2. Click one. Or use `<` and `>` to step through them one by one.

COUNTRY presets (new in 1.64)

Under FACTORY > COUNTRY: PICKIN' PARLOR, SLAPBACK SUNDAY, BRIGHT BITE, OIL FIELD TWANG, HONKY TONK CRUNCH, MAIN STREET LEAD, PORCH LIGHT BALLAD, STEEL HORIZON, RIVERBOAT TREMOLO and HOT CHICKEN SOLO. They all play at the same volume as the other factory presets.

Saving your own

1. Change any knobs you like. A small amber dot and **EDITED** appear next to the name.
2. Click **SAVE AS...**, type a name and click **SAVE**. Your preset now appears under USER.
3. Later changes to your own preset are kept with **SAVE**. To go back to how a preset was, pick it again from the menu.

Undo and redo (new in 1.62)

Press `Cmd-Z` (Mac) or `Ctrl-Z` (Windows) to undo your last change, or click the undo arrow in the top bar. To redo, press `Cmd-Shift-Z` or `Ctrl-Y`, or click the redo arrow. Each knob move counts as one step, and so does loading a preset. AXON keeps the history until you close it.

Setlist (new in 1.62)

1. Open the RIGS menu (click the preset name) and add up to 6 presets to the setlist.
2. While a setlist is set, `<` and `>` step only through it, and a **SET n/N** tag shows where you are.
3. Edit or clear the setlist in the same RIGS menu. Once it is cleared, the arrows step through every preset again.

Your default preset (new in 1.61)



A small DEFAULT tag next to the name shows the preset AXON opens on.

1. Pick or make the preset you want AXON to start with.
2. Click **SAVE AS...**. A small menu opens: **Save As New Rig...** (save under a new name, as before), **Save as Default** and **Reset Default to BLUES CRUNCH**.
3. Click **Save as Default**. From now on the app and every new plug-in opens on this preset, and **DEFAULT** appears next to its name.
4. To go back to the factory start, click **SAVE AS...** and **Reset Default to BLUES CRUNCH**.

If the default preset ever can't be read, AXON simply opens on BLUES CRUNCH. The default is kept in AXON's settings, not

inside your preset files, so presets you share are unchanged.

Sharing a preset (new in 1.60)



Click SHARE (to the right of SAVE AS...) to open the Share panel.

1. Click **SHARE**. Type your name on the "by" line once; AXON remembers it.
2. **Save preset file:** makes one *.axonpreset* file you can send by AirDrop, text message or email.
3. **Copy link:** copies an axonguitar.com/p/ link to paste in a message.
4. **Copy code:** copies a code beginning with *AXN1-* that anyone can paste.

The shared preset includes every setting, plus any IRs or captures you loaded yourself. AXON's own factory and licensed

IRs are only *named*, never copied, because everyone with AXON already has them. A preset that uses only AXON's own sounds gives a short code; one that carries your own IR files is longer (it carries the files inside), so for those the preset file is the easiest way to share.

New in 1.62: you can also share a preset file straight from AXON through your computer's own share menu (AirDrop, Mail, Messages and so on). On Windows, the file opens in AXON when you double-click it.

Opening a preset someone sent you

1. Drag the *.axonpreset* file anywhere onto the AXON window, **or**
2. Click **SHARE**, paste the code or link into the IMPORT box and click **IMPORT**.

The preset is added to your USER presets with the sender's name, and starts playing. If it was made with a newer AXON, you will see "Update AXON to open this preset".

7. The AMP page and loading captures



The AMP page.

The row of buttons at the bottom picks the amplifier: **NEBULA**, **VEGA**, **BETELGEUSE**, **CAPTURE** and **QUASAR BX** (bass). The knobs work like a real amp: **GAIN** (distortion), **BASS**, **MID**, **TREBLE**, **MASTER**, **PRESENCE** (bite), **OUTPUT** (level). **BRIGHT** adds sparkle.

AMP ON and the FX ONLY preset (new in 1.61)



AMP ON switched off: your pedals and effects play with no amp.

The **AMP ON** switch on the AMP page turns the amplifier on or off. With it off, your signal goes from the pedals straight on to the cabinet and effects at the same level it came in, with no added delay. Switching is smooth, with no click.

This is for players who already have an amp or an amp modeler and want AXON for its effects only, for example in the amp's **effects loop**. The factory preset **FX ONLY** is set up for exactly that: amp off, cabinet off, a light ORBIT chorus, a quiet dotted-eighth delay and a small hall reverb. Turn the cabinet back on with **CAB ON** on the CAB page if you play into a power amp and speaker without a cabinet simulator.

Loading a capture

A **capture** (a *.nam* file) is a recording of how a real amp or pedal responds. AXON comes with many; you can also download more.

1. Click **LOAD CAPTURE** and choose from the FACTORY list, or *Browse for a .nam file...* for one you downloaded.
2. Or simply drag a *.nam* file onto the AMP page.
3. **GET CAPTURES** opens a website with thousands of free captures. Download one, then drag it onto AXON.
4. **FULL** / **LITE** chooses quality for that capture; **REMOVE** unloads it.

A **full-rig capture** already includes a speaker cabinet, so AXON switches its own cabinet off automatically (the CAB page says "CAB BYPASSED").

The **GUITAR** / **BASS** / **KEYS** plate (bottom right) sets up AXON for guitar, for bass (clean lows kept clean) or for keyboards.

KEYS (new in 1.61): pedals and pedal captures now work on keyboards too. Turn on any pedal on the PRE FX page and it plays on your keys; while a pedal is on, the keys are summed to mono in front of it and back to stereo after, with a smooth glide so nothing clicks. With no pedal on, the keys sound exactly as before.


INPUT
INTERFACE
AUTO
GATE
ON
TRACK
QUALITY
LITE · 2x · ST
CPU
A / B
MATCH
DOUBLER
ON
RIGS
DELETE
SAVE
SAVE AS...
SHARE
FACTORY
CHUGS
EDITED
OUTPUT
AXON
RIG PLAYER
AMP
PRE FX
CAB
EQ
POST FX
PRACTICE
DUAL MODE
TUNER
ABOUT
AXON
KEYS MODE · AMP OFF
Stereo input to the POST FX (amp and cab bypassed, pedals still work)
GAIN
BRIGHT
BASS
MID
TREBLE
MASTER
PRESENCE
OUTPUT
GET CAPTURES
LOAD CAPTURE
FULL
LITE
REMOVE
CAPTURE · NAM
AMP ON
NEBULA
VEGA
BETELGEUSE
CAPTURE
QUASAR BX
GUITAR
BASS
KEYS
SPINAR
SLOW
STEREO IN
DRIVE
HORN / DRUM

KEYS mode.

8. The CAB page: IRs, speaker and microphones



The CAB page: the cabinet on the left, two microphones on the right.

Cabinet and speaker

Choose the cabinet size with **4x12**, **2x12**, **1x12** or **8x10**, and the speaker type with **SPEAKER**. **CAB ON** switches the cabinet on or off. **DEFAULT CAB** brings back AXON's standard cabinet.

Microphones

There are two microphones, **MIC 1** and **MIC 2**. For each: pick the microphone type from its menu, then set **LEVEL**, **POSITION** (centre of the speaker = brighter, edge = darker), **PAN**, **ANGLE**

and DIST (distance from the grille: closer = more bass). You can also drag the numbered microphone dots on the speaker picture. MIC BLEND mixes the two; AUTO ALIGN keeps them in time so they never sound thin.

New in 1.64: the microphones on the speaker look like the real thing, and the MIC 1 / MIC 2 menus show a picture of each one (DYNAMIC 57, CONDENSER 414, RIBBON 121 and the rest). Drag a microphone on the speaker to move it; scroll over it to change its distance.

Loading IRs (impulse responses)

An **IR** is a recording of a real cabinet and microphone (a *.wav* file).

1. Click LOAD IR on MIC 1 or MIC 2. The menu lists AXON's factory IRs (including the Pryor packs).
2. **Your own IRs (new in 1.60):** in the same menu, under **USER IRs**, click *Choose your IR folder...* and pick the folder where you keep your IR files. From then on every IR in that folder (and its sub-folders) is listed in the menu.
3. Use the small ◀ ▶ arrows on either side of LOAD IR to step to the previous or next IR, so you can audition a whole folder while you play.
4. Or just drag a *.wav* file onto the CAB page. USE IR switches the IR on or off for that microphone.

At the bottom, MIC DISTANCE, IR EQ and DUAL CAB give finer control: the side view shows how far each microphone is from

the grille.

9. Pre FX: the pedal board



The PRE FX page. Sound flows left to right, then into the amp.

Click a pedal's footswitch to turn it on (its light comes on). Drag a pedal by its ••• handle to change the order.

Pedal	What it does
HORIZON	Noise gate and sustain. **PALM TIGHT** tightens palm-muted chugs.
NEUTRON	Compressor: evens out loud and soft notes. **BLEND** mixes in your un-compressed signal.
PULSAR	Overdrive / boost in front of the amp. **TIGHT** trims flabby bass.

QUASAR	Octave: adds a note an octave below (OCT -1) and/or above (OCT +1).
CRESCENT	Phaser. **LOW SCOOP** (new in 1.61) keeps your low end solid and sweeps only the mids and highs, for a deeper, more vocal phase. Off by default.
ORBIT	Chorus.
CEPHEID	Optical vibe: CHORUS or VIBRATO. **DEEP** (new in 1.61) gives a wider, deeper throb. Off by default. In 1.62 CEPHEID has more headroom (no clipping with hot pickups), and **VOLUME** goes up to +2 dB.
PLASMA	Fuzz (new in 1.64): raw, thick sixties-style germanium fuzz. **FUZZ** sets how much, **TONE** cuts the treble (turn it down for a smoother sound), **LEVEL** sets the volume (noon = same volume as off), **STARVE** gives a sputtery, gated dying-battery sound, and **BASS** keeps your clean low end under the fuzz. Roll your guitar's volume back and it cleans up. Off by default.
MAGNETAR	Double flanger, from gentle sweeps to jet sounds.
+ ADD PEDAL CAPTURE	Load a captured real pedal (*.nam*).
AURORA	Synth voices that follow your playing; **PRE**/**POST** places it before or after the amp.

Pedal captures (new in 1.61)



Captured pedals on the board, each with its own CAPTURE screen.

- **Place it in the chain:** drag a capture pedal by its body and drop it between two pedals on the board (an amber marker shows where it will go). The pedal then shows **AFTER** and the name of the pedal before it, or **FIRST IN CHAIN**. Drop it back on its own row to return it to its usual place. Amp and full-rig captures go first in the chain when you load them.
- **The CAPTURE screen is clickable:** use the `<` and `>` arrows to step through the other captures in the same folder (the screen shows, for example, 3 / 12), or click the name for a list of that folder plus *LOAD FROM FILE…*
- **FULL / LITE per pedal:** where a capture offers it, the small FULL / LITE switch on its screen picks quality for that

pedal only.



Dragging a capture pedal: the amber marker shows where it will land.

FX LOOP **PRE**/**LOOP** chooses whether some effects sit before the amp or in its effects loop. The line at the bottom of the page always shows the exact signal order.

10. Post FX: the effects rack



The POST FX rack: effects after the amp and cabinet, like a studio rack.

Each unit has a **BYPASS** button on its left (lit = on). From top to bottom:

BINARY: doubler and widener

Makes your guitar wider in stereo. **WIDTH** sets how wide; **SPREAD** and **DRIFT** make the "second guitar" looser; **CENTER** keeps some of the original in the middle. Low notes always stay centred and solid.

TIME LAB: delay

TIME (the display shows milliseconds), **FEEDBACK** (number of repeats), **MIX** (how loud the echoes are), **MOD** (tape-like wobble), **HI-CUT**/**LOW-CUT** (darker or thinner echoes), **PING-PONG** (echoes bounce left-right). **TAP** sets the time by tapping; **SYNC** locks it to the tempo (the side panel chooses the note value, for example 1/8D).

SPACE LAB: reverb

Choose the room type in the display (HALL, ROOM, PLATE, SPRING, or IR with **LOAD IR** for a real space). **DECAY** (how long), **SIZE**, **PRE-DELAY**, **MIX**, **DAMP** (darker tail), **MOD**. **SHIMMER** adds a glowing octave-up halo (VIOLIN or CLASSIC FB style). **FREEZE** holds the current sound forever, to play over. In 1.62, DECAY and SIZE change the length and space of the reverb without making it louder.

VOICELAB: harmony

Adds up to four harmony voices (V1 to V4) in a chosen key and scale (for example E MINOR). Set each voice's **INTERVAL** and **LEVEL**, and the overall **MIX**. Drag the numbered dots in the display to place voices left/right and up/down; **VOICE PAN** on the right does the same with knobs.

Each rack unit also has **PRESET UP**/**PRESET DOWN** for its own ready-made settings.

11. The tuner



Click TUNER (top right) to open the strobe tuner.

1. Click **TUNER**. The rig is muted while you tune (you can turn MUTE off).
2. Play one open string. The display shows the nearest note.
3. Turn the tuning peg until the stripes stop moving and the needle is in the centre.
4. Close the tuner to play again. The reference pitch (normally A = 440 Hz) can be set from 430 to 450.

12. Practice tools: looper, metronome, slow-down player



The PRACTICE page: ECLIPSE looper, KEPLER metronome and PARALLAX slow-down player.

ECLIPSE looper

1. Click **REC** and play a riff (up to 60 seconds).
2. Click **CLOSE LOOP** at the end: it repeats. Click **OVERDUB** to add more on top; **UNDO** removes the last layer.
3. **STOP**/**PLAY**, **CLEAR**, and **LEVEL** for the loop's volume.
4. **New in 1.60:** **SAVE LOOP** keeps the loop as a WAV file (in Music > AXON Loops), **LOAD LOOP** brings one back, and

TO PARALLAX sends the loop to the slow-down player so you can practise it slower.

KEPLER metronome

1. Click METRONOME to start. Set the tempo with TAP or - +.
2. The first menu chooses a plain click (4/4 or 3/4) or a drum groove (ROCK, FUNK, SHUFFLE and more).
3. **New in 1.60:** the second menu adds softer clicks between the beats: **Quarter** (beats only), **Eighth**, **Triplet** or **Sixteenth**.
4. VOLUME sets its level. In a recording program the metronome follows the program's tempo.

PARALLAX slow-down player

1. Click LOAD SONG (or drag a song file onto the page).
2. Turn SPEED down (50 % = half speed). The pitch stays the same.
3. Click SET LOOP A at the start of a hard part and again (SET LOOP B) at its end to repeat just that part.

13. Common Issues and Resolutions

No sound at all

1. In the app: **Options** > **Audio/MIDI Settings**: is your interface chosen for Input *and* Output, and the right input ticked? 2. Is the IN meter (top right) moving when you play? If not, check the cable and that the guitar is in the input you ticked. 3. If IN moves but you hear nothing: turn up **OUTPUT** and your interface's headphone/monitor knob. 4. Is the **TUNER** open? It mutes the sound. 5. In a recording program, turn on the track's input monitoring.

The sound drops out and comes back by itself

Usually the computer is busy (for example a recording program scanning plug-ins after an update, or a backup running). Wait a minute. If it keeps happening, raise the buffer to 256 and note which preset you were on.

Clicks, pops or crackles

The computer cannot keep up. In order: **QUALITY** > LITE; oversampling Off; buffer 256; close other programs; plug a laptop into power.

It feels late / laggy when I play

The buffer is too big. Set it to 128 (or 64). The bottom bar shows BUF and total delay; aim for under about 8 ms. Bluetooth headphones always add a big delay: use wired headphones.

"Quiet input: boosted as far as it goes"

Your interface's gain knob is low. AXON has added its maximum and still works. Turn the interface gain up by the amount the message says, then run **PLAY** (5 seconds) again.

"Your interface is clipping"

The interface's gain knob is too high (its light turns red). Turn it down a little and run the test again.

Lots of hiss or hum between notes

Turn **GATE** on with **TRACK**; raise the gate knob a little. Move away from computer screens and use a good cable.

The cabinet section says "CAB BYPASSED"

That is normal: the capture you loaded already includes a cabinet. Load an amp-only capture or a built-in amp to use AXON's cabinet.

My own IRs don't appear in the menu

Click **LOAD IR** > USER IRs > *Change IR folder...* and choose the folder that holds the *.wav* files. IRs must be .wav, .aif or .flac.

A shared preset won't open

Make sure you copied the *whole* code. Long codes (with IRs inside) are easier to send as a preset file. "Update AXON to open this preset" means it came from a newer AXON: install the latest version.

AXON doesn't show up in my recording program

Restart the program so it scans for new plug-ins. In Logic, look under Audio Units > AXON Audio. In Pro Tools, AXON is in the Harmonic category.

Some presets are greyed out and say LOCKED

You are using the free demo. Click **UNLOCK** to buy the full version ($29.99 launch price, $49.99 regular; one payment, every update free) and enter your key.

Still stuck?

Email support with: your computer (Mac or Windows), your interface, the AXON version (click **ABOUT**), and what you see.

14. Credits

Cabinet impulse responses by **Pryor Custom Craft LLC** (Silver Wolf 4x12 and B4x10 bass cabinet IRs), used with permission.

Microphone pictures are based on photos from Wikimedia Commons by E bailey, Kreuzschnabel, Iain Fergusson, The Midnite Wolf, Todd Williams, Binksternet and MG (CC BY, CC BY-SA, CC0 and public domain; modified). Full list under **ABOUT** > PHOTO CREDITS.

Other bundled captures and IRs, and their licences, are listed under **ABOUT** in AXON.

AXON Rig Player 1.64. Neural amp modelling core: NeuralAmpModelerCore (MIT licence). Built with JUCE.