

Ramp Mini

One small practice amp built from interchangeable pieces: any preamp, any power amp, any speaker.

A Lab plug-in. The Lab is where new GFX plug-ins are built in the open: they may change sound or controls between versions.



Overview

Ramp Mini does for the small amps what Ramp does for the big ones. It takes the Desert Ten, the MT-15 and the three BED34 practice amps (Ape 20, Sprite 10 and Tenor 20) and splits each one into a preamp, a power amp and a speaker. Every piece plugs into every other: the Tenor's mid-forward preamp into the MT-15's sagging power amp and the Desert Ten's little 8", say.

Choose the pieces of one original and you have that amp, sound for sound. Each piece feeds the next at the level its own partner would, and a mixed rig is level-matched to the preamp's own amp, so swapping a piece doesn't jump in loudness. Changing a piece dips the sound for a moment (8 ms out, 8 ms back), so nothing clicks.

DRIFT (50 % = standard, 0 = none) works as each piece's original did: the Desert Ten's clipping diodes wander out of balance, the MT-15's valve bias and supply move, and the BED34's supply sags and its paper cone loosens with what it has played.

Reach for it for

- The GFX practice amps in one plug-in
- Small-amp tones that never existed: a valve preamp into a 10 W solid-state stage, op-amp diodes into a sagging supply
- Bedroom, garage and lo-fi guitar; boxy speakers for a part that needs to sit back
- A torn speaker on any rig (BROKEN)

Controls

The header

PRESETS	Opens the preset list.
◀ / ▶	Steps to the previous or next preset, wrapping round.
Preset display	Shows the preset's name; click it for the list.
OS	Oversampling for the preamp and power amp: click to step 1x, 2x, 4x. 2x (the default) is how the Desert Ten and MT-15 ran; higher is cleaner on bright, hard-driven sounds and costs more CPU. 2x adds 31 samples of latency, 4x 37 (reported to REAPER).
S / M / L / ?	Panel size, and the credits with a link to this manual.

PREAMP

Click the module box to choose the preamp, or step through them with ◀ / ▶ under it. The plate beside it changes to that amp's own controls and colours. Each preamp remembers its settings while you try the others.

DESERT TEN	An op-amp stage driven into its rails. PRE sets how hard. SATURATION adds the diode clipper with its midrange push. LOW, MID and HIGH are the tone controls.
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MT-15	One starved 12AX7. GAIN and TONE, and the voicing: MICRO (tight, mid-pushed, fizzy at the top) or FAT (more headroom, lower-mid punch, the fizz tamed). The plate turns orange on FAT.
APE 20	Fizzy op-amp diode clipping into a second stage. DRIVE, and one EQ that tilts from DARK to BRIGHT (0 = flat).
SPRITE 10	Two inputs: NORMAL (clean and snappy) or OVERDRIVE (hotter, a crunchy break-up). VOLUME, BASS, MIDDLE and TREBLE.
TENOR 20	Two channels: A (clean; VOLUME) or B (drive; GAIN). The knob of the channel not in use is greyed. BASS, MID and TREBLE; MID BOOST (+6 dB around 700 Hz); a PARAMETRIC EQ (LEVEL, Q, FREQ 100 Hz - 2 kHz); and its spring REVERB, which sits after the speaker as on the original and comes with the Tenor preamp wherever it goes.

POWER AMP

Click the module box to choose the power amp, or step through them with ◀ / ▶ under it.

DESERT TEN	10 W of solid state: clean, then a hard clip at its rails. POST sets how hard it is driven.
MT-15	A small solid-state amp on an unregulated supply that droops when pushed. VOLUME, and its own MICRO / FAT voicing (FAT has higher rails and a softer knee).
BED34	The BED34's 20 W solid-state amp on a sagging supply. MASTER drives it (the output follows at half the rate, so it gets louder and grittier); PRESENCE lifts the top.

CABINET

SPEAKERS	Click the box, or step with ◀ / ▶ under it: Line out (no speaker), 1x8 open (Desert Ten), 1x12 or 2x12 closed (MT-15), or 1x6.5, 1x8 or 1x10 open (BED34: boxy and nasal, barky with an edge, round and full).
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MIC	Moves the mic from on axis (bright) to off axis (darker) on the Desert Ten and MT-15 speakers. The BED34 speakers have a fixed mic, so it is greyed there.
BROKEN	A torn cone: a ragged response, and it slaps and buzzes when the lows push it past its limit. Works on any speaker.

IN / OUT

MONO IN	Feeds both sides from the mixed input.
GUARD	Levels the input towards -18 dBFS (it never boosts).
TRIM	Input level, -24 to +12 dB.
GATE	A noise gate before the preamp; fully down is off.
DRIFT	0 - 100 %, 50 % = the originals' standard amount.
OUTPUT	Output level, -24 to +12 dB. The house output stage follows (a soft clip, ceiling -0.3 dBFS).
Meter	L / R output, -42 to +3 dBFS, the peak held. Click it to clear the peaks.

Knobs: drag up or down (hold Shift for fine moves) or use the mouse wheel; double-click or Ctrl-click returns to the default. A knob's name shows its value while you touch it. S / M / L set the panel size; ? shows the credits.

Presets

Init	The Desert Ten, clean, into its 8" open back.
Desert Crunch	The Desert Ten as it is, SATURATION in.
Micro Crunch	The MT-15 on MICRO, pushed a little, into its 1x12.
Fat Stack	The MT-15 on FAT at both ends, into the closed 2x12.
Punk Fizz	The Ape 20 flat out, tilted bright.

Sprite Crunch	The Sprite 10's OVERDRIVE input.
Tenor Blues	The Tenor 20 on channel B with the mid boost and a little spring.
Desert into Fat	The Desert Ten's diodes into the MT-15's FAT power amp and 2x12.
Tenor Clean Box	The Tenor's clean channel and spring through the Desert Ten's power amp and 8".
Micro Bedroom	The MT-15's valve into the BED34's 20 W and its 6.5".
Sprite Saturator	The Sprite's OVERDRIVE input into the Desert Ten's rails and the closed 2x12.
Broken Fuzz	The Ape 20 dark and loud through the MT-15's power amp into a torn 8".
Tenor Lead Stack	The Tenor's channel B up high with the parametric lifting 900 Hz, into the MT-15's FAT power amp and 2x12.

Presets set every control except OS, and come in at about the same loudness.

Tips

- Start from a matched set (the first presets), then swap one piece at a time to hear what it brings.
- The speaker does most of the work in a small amp: try the same preamp and power amp through each of the six.
- The MT-15 power amp sags: dig in and it squashes and breathes; play softly and it opens up.
- BROKEN is at its wildest with low notes and a hot power amp.

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