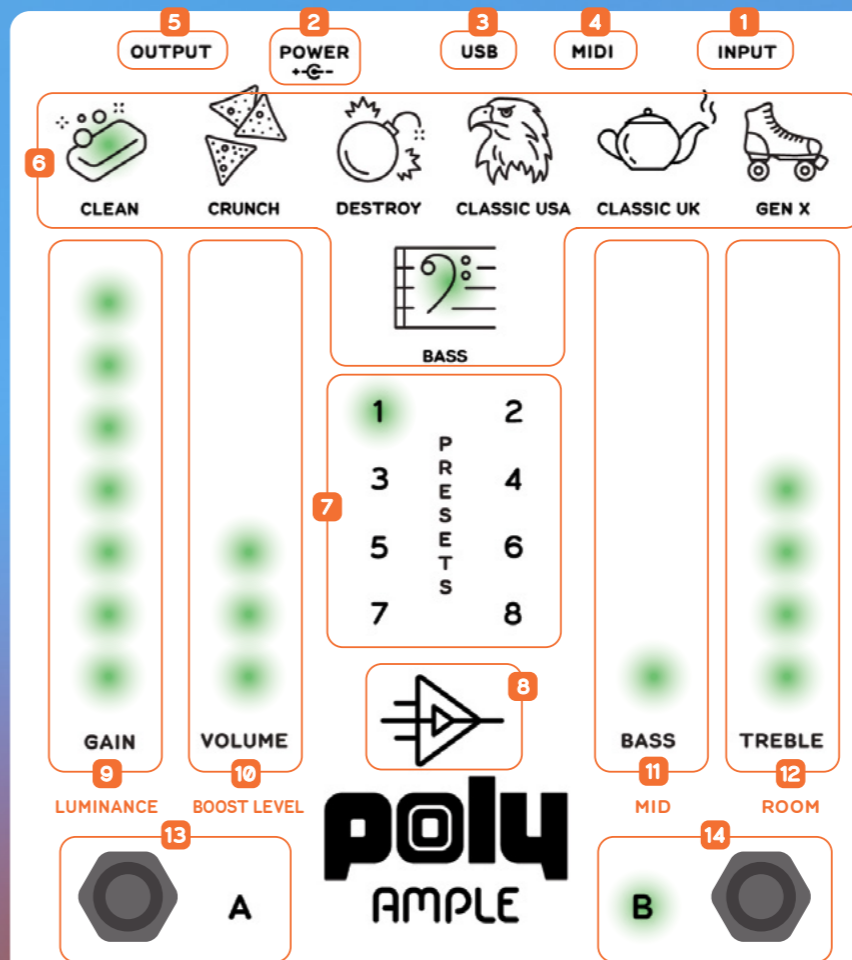




poly

1. **INPUT JACK:** TRS Stereo.
2. **POWER INPUT:** Requires 9V DC negative center power and consumes 500mA. Don't use more than 9V DC
3. **USB (C) INPUT:** Only use small USB flash drives.
4. **MIDI INPUT + OUTPUT:** TRS Type A. Pink = Input, Green = Output. More midi details on back page.
5. **OUTPUT JACK:** TRS Stereo also Headphones.
6. **AMP CATEGORIES 1 - 7** (See details on reverse).
7. **PRESETS:** 8 curated preset amps in each category (See details on reverse).
8. **AMPLE LOGO:** Use this to enable/disable channel splitting (more info further on).
9. **GAIN:** As you increase gain, the amp will become more overdriven.
LUMINANCE: How bright the LEDs are
10. **VOLUME:** Overall loudness of output signal
BOOST LEVEL: How much the boost boosts
11. **BASS:** Low end level.
MID: Control your mid tones here
12. **TREBLE:** High end level.
ROOM: Poly's fancy real space reverb.
13. **FOOTSWITCH A:**
 - Tap to boost.
 - Hold to go through amp categories (default set list).
14. **FOOTSWITCH B:**
 - Tap to toggle bypass on/off.
 - Hold to go to next preset.



Presets

Press a category icon or a number to change preset.

Press and hold the currently lit number to save new settings for a preset.

LED Sliders

Each LED slider has a total of 4096 values.

Sliders are best used by sliding your finger up and down the slider column directly over the LEDs.

Pressing the sliders like they are buttons is not as expressive.

Fine Mode

For fine control press and hold the Ample logo, this will cause all sliders enter 'fine mode'.

You can tell you are in fine mode because the centre LED on all sliders will be lit. You can now finely tune the slider value around the current setting.

To exit fine mode press any icon.

Volume Control & Gain Staging

Depending on the hotness of your input signal, when you turn up the gain, you may need to turn down the volume to avoid clipping. If your distortion sounds wrong, you might be clipping.

Don't plug hard drives into Ample. There is not enough power. Please use only small USB flash drives to import.



Ample options.

56 classic amps from the past and present.

Performance controls and amazing feel in a compact package, no app or roadies required.

Ample gives you a curated collection of classic amp tones in an easy to use format with the amazing audio quality people expect from Poly. Forget miking cabs and hauling heavy amps.

If you want to run different amps on your left and right channel you can. Perfect for bi-amp bass tones or wider guitar mixes. Ample can do this as it has a more powerful processor than any other pedal or floor unit.

Every gain pedal wants to be "amp like". Ample can replace your amp or complement it, allowing you to stack gain tones.

A preset can be saved for each amp that can be easily pulled up via touching the controls, pressing the foot switches or via MIDI. Run direct to monitors, in ears or headphones. Simplify your live and recording setup.

Easily control your amps with high resolution, 4096 step LED sliders that make it easy to see what the controls are set to on stage, even when changing presets.

Ample Categories...



Clean

Boutique amps that excel in perfect clean tones.



Crunch

Modern amps to master the edge of break up & beyond.



Destroy

Blast your tone to high-gain heaven.



Classic USA

Quintessentially American vintage tones.



Classic UK

Timeless British grit from the 60s & 70s.



Gen X

Amps epitomising the sound of the 80's & 90's.



Bass

Iconic amps for a lush low end.

Channel Splitting

If you want to run one amp for the left channel and different one for the right channel, you can do so by triple tapping the Ample logo. You'll notice the sliders go orange.

You then tap the Ample logo once to switch between left and right.

When you are on the right channel the sliders are pink.

All the sliders and amp selection is now just for the right channel.

Press the Ample logo again to switch to the left channel.

If you want to go back to the normal mode, where both channels are controlled together, triple tap the Ample logo again.

When you are split, you'll see the amp you have selected for the left channel in orange, and the right in pink. If you've got the same amp selected for both, it'll be in blue.

Connections

For mono use any everyday instrument lead but if you want to run stereo, you'll need a TRS Cable.



To run mono in to stereo out, triple tap the 'Crunch' icon. This toggles mono summing.

By default, Ample has a matched cab enabled. If you would like to disable the cab, triple tap the 'Destroy' icon.



Set List

You can easily move between your favourite presets and select the start up preset with the set list feature.

To set up a custom set list, put a file on a USB flash called set_list.txt

The default list is 0:0,8:8,16:16,24:24,32:32,40:40,48:48

The left and right channels are divided by a : if you're not using split, it'll just use the first number in the pair.



Triple tap the 'Bass' icon to import.

Secondary Controls

There are more controls available for each amp.

If you tap on the current preset number you're using, the sliders will change to the following:

Gain slider = LED Luminance

Volume slider = Boost Level

Bass slider = Mid

Treble slider = Room

When using the secondary controls a random blue light will show near the logo and the sliders are multicoloured. Tap the preset number again to return to the Primary controls.

Adjusting these won't affect what you have on the primary settings.



MIDI

To set the MIDI channel, triple tap the Gen X (Rollerskate) icon. The preset number buttons will light, press one of these to set a MIDI channel from 1-6.

Some controllers count from 1, if yours does, add 1 to the program numbers below.

Midi Presets

Changing presets from MIDI

Send a program change message to change presets from MIDI.

0 - 7: CLEAN
8 - 15: CRUNCH
16 - 23: DESTROY
24 - 31: CLASSIC USA
32 - 39: CLASSIC UK
40 - 47: GEN X
48 - 55: BASS

PC 4 will change to preset 5 in the Clean category.
PC 8 will change to preset 1 in the Destroy category.

Midi Control Changes

PARAMETER	LEFT	RIGHT
Gain	14	34
Volume	15	35
Bass	16	36
Treble	17	37
Boost (on above 64)	18	38
Bypass (on above 64)	19	19
Boost Level	20	40
Mid	21	41
Room	22	22
Split Side (right above 64)	23	23

Control Changes influence the channel listed in stereo mode.

PEDAL DIMENSIONS: WIDTH - 102MM | DEPTH - 112MM | HEIGHT - 60MM

Use of artist names in reference to who used an amp does not constitute endorsement. Product names and company names used are property of their respective owners, which are in no way affiliated with or endorsing Poly Effects. These name(s) are used solely to identify the amps we studied when creating Ample.

Ample uses code under many open source licenses, including code based on Neural Amp Modeller by Steven Atkinson and LV2 by David Robillard. Code and licence text available here: polyeffects.com/code

Ample is an effect pedal for instruments / music. Any other use or use under other operating conditions is considered to be improper and may result in personal injury or property damage. No liability will be assumed for damages resulting from improper use. Never immerse Ample in water. Just wipe it with a clean dry cloth to remove smudges.

Photos courtesy of: Poly Effects, Black Pearl Studios, Deluxe Guitars, Found Sound, Eastside Music Supply, Mackenzie Lenora, Leon Todd & Matt Duffy.



MADE BY: POLY EFFECTS
FACTORY 18, 54 BAKERS ROAD COBURG NORTH
VICTORIA, AUSTRALIA.
WWW.POLYEFFECTS.COM



WEEE (2012/19/EU): This product must not be disposed of with regular household waste. In compliance with WEEE regulations, please take this product to a designated collection facility or return to the supplier for proper recycling. Comply with local laws and regulations for disposal. Contact your local authority, your dealer or us for more info. All packaging of this product is recyclable.



CLEAN
Boutique amps that excel in perfect clean tones.



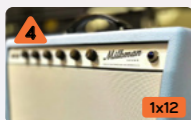
DR. Z STANG RAY
The Stang Ray is the 2nd collaboration between Dr Z and superstar country guitarist Brad Paisley. British style with an articulate, clean tone.



ZINKY SUPRO TREMOELECTRIC THUNDERBOLT
Legendary amp builder Bruce Zinky essentially created a souped-up re-envisioning of the iconic Fender Vibro King. Perfect for pristine, sparkling cleans to creamy, vintage-flavored drive.



TONE KING IMPERIAL MKII
From a spanky blackface-style voice to '50s-era tweed grit, you'll find all of the most iconic American tube tones right here.



MILKMAN HALF PINT
A versatile low power amplifier with creamy tones and Class A single ended breakup.



MAGNATONE SUPER 15
If you're seeking a big tube tone with full-bodied cleans to brawny British crunch, you're sure to go starry-eyed over this amp.



MAGNATONE TWILIGHTER
The Twilighter picks up where the classic American combo amps of the past left off. With a pair of 6V6 power tubes and a GZ34 rectifier, it offers 22 watts of clean, robust tone.



SUHR BADGER 30
Designed to deliver classic tones at any volume. From warm complex cleans, to classic British high gain, and everything in between.



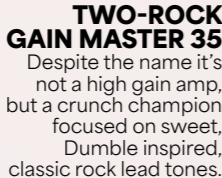
3 MONKEYS GREASE MONKEY
Massive, aggressive sound with extreme touch sensitivity and dynamic range. Clear and tight.



CRUNCH
Modern amps to master the edge of break up & beyond.



FUCHS ODS 100
Versatile, with rich and defined tones. Though inspired by Dumble style amps it advances the art and improves on the originals.



TWO-ROCK GAIN MASTER 35
Despite the name it's not a high gain amp, but a crunch champion focused on sweet, Dumble inspired, classic rock lead tones.



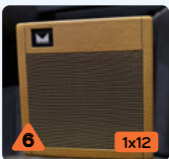
BAD CAT HOT CAT 30
Designed as an AC30 with claws, it's shimmery treble masks more gain than chief designer Mark Sampson (Matchless) had worked on previously.



VICTORY SHERIFF 44
Expect 1960s-style blues rock to '70s and '80s heavy rock and beyond... This dual-channel, EL34-powered amp is all about classic British overdrive sounds.



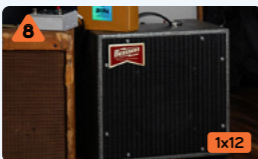
SWART ATOMIC SPACE TONE
Inspired by a vintage Gibson Scout, this handwired 18-watt 6V6 tweed beauty is pure Americana!



MORGAN JS12
The JS12 starts with the classic black face tone and then beefs up the low end by giving the power supply of the amp more juice so that it doesn't fart out like the originals.



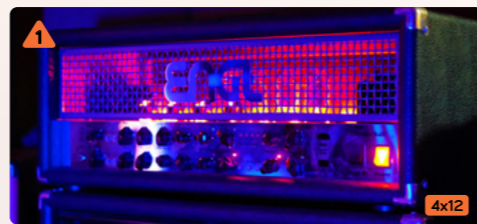
BRUNO UNDERGROUND 30
A vintage Vox style amp, with silky chime and a big mean tone combined with great note articulation.



BENSON CHIMERA
A unique tone that blends British and American amp characteristics with simple controls.



DESTROY
Blast your tone to high-gain heaven.



ENGL POWERBALL
Burn up the stage and feel the heat! With more tone, more punch, more power than ever before it delivers a mighty bottom end punch, sparkling cleans and every imaginable nuance in between.



PEAVEY 5150
Created as a signature amp for Eddie Van Halen in 1992, the 5150 became a defining amp for hardcore and metal guitarists. Awesome tones are also achievable with extended range instruments.



DIEZEL VH2
The VH2 high-gain, all-tube amp has wide-ranging tones and monumentally tight gain as its forebearer. Expect crystal-clean tones and savage distortion.



FRIEDMAN BE-50 DELUXE
Combines the best of Friedman's tonal pallet with a distinct plexi inspired feel. Fat, British sounding amp with tons of gain on tap.



BOGNER UBERSCHALL
Cutting crunch all the way to modern metal brutality. Go ahead, try and hide from the Uberschall it will seek you out, relentlessly, while you sleep, in this life and the next...



PRS ARCHON 50
whether you're playing on the clean channel or chugging on the lead, it's versatile overdriven tones and sparkling cleans give plenty of headroom.



FRYETTE PITBULL
For players who want snarling gain and notes to explode off the fretboard.



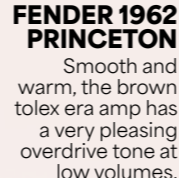
SUNN MODEL T
Has gained Legend status in the doom metal scene.



CLASSIC USA
Quintessentially American vintage tones.



FENDER 1956 VIBROLUX
The original Fender tweed amp. Less crispy cleans than later models and minimal headroom that leads to great touch sensitivity.



FENDER 1962 PRINCETON
Smooth and warm, the brown tolex era amp has a very pleasing overdrive tone at low volumes.



1964 FENDER DUAL SHOWMAN
The best cleans around, the Dual Showman is a twin in head form. This is a different era than the silverface Twin featured later, and is super clear and crisp.



FENDER 1965 DELUXE REVERB
The epitome in shimmering clean tones and chiming harmonics meets classic crunch and sweet saturation at higher volumes.



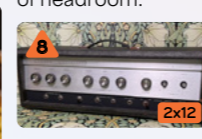
FENDER 1966 SUPER REVERB
Big iron for big stage filling sounds, similar to the Dual Showman but with earlier break up and a little more pleasing overdrive.



FENDER 1971 TWIN REVERB
Great for rock, blues, country, jazz or anything else, this amp defines the big clean tone, with lots of headroom.



MUSIC MAN 212 SIXTY-FIVE
Leo left Fender to form Music Man and this is amp is the highlight of his time there. Solid state preamp to an all tube power section, a bit like a Twin but has a lot more gain on tap.



SILVERTONE 1484
From 1963 and used by Jack White and Beck, the overdrive is rich and complex. Deep, with a sweet, singing sustain. It cleans up VERY well at lower volumes.



CLASSIC UK
Timeless British grit from the 60s & 70s.



WATKINS (WEM) DOMINATOR
This influential 1957 combo looks and sounds like nothing else on the market at the time.



HIWATT CUSTOM 100
Brutally loud with amazingly clear tone, bands such as Pink Floyd, the Rolling Stones, and The Who have all used Hiwatt amps to create their legendary sounds. 1974.



SOUND CITY 50 +
With sublime tube saturation and expressive feel from 1970, Jimi Hendrix, Marc Bolan and The Who are just a few of the musicians that played these amps.



VOX 1963 AC30
Used by The Beatles, The Rolling Stones, The Kinks and the Yardbirds, among others. Primarily designed for more volume with great tone.



MATAMP GT120
From 1970 with classic warm, clean combined with incredible volume. Sweet like honey and perfectly matched for fuzz.



ORANGE RETRO 50
This actual unit was owned and played by Oasis. Raw, aggressive and very different from the higher gain modern Orange amps.



MARSHALL JTM45
The first amp made by Marshall in 1965. A much more blues & rock focused amp with many similarities to a tweed Fender.



MARSHALL JMP SUPER LEAD 100
One of the most famous Marshall Plexis and the originator of the Marshall stack. The definitive rock amp from 1969.



GEN X
Amps epitomising the sound of the 80's & 90's.



ADA MP1
80s rack magic. This 1987 pre amp was the thing to have when rack gear was the dream.



MARSHALL JCM 800 LEAD
Stacks of these were on stage with bands like Motorhead, AC/DC, Slayer and Guns 'n' Roses. This is the thick, crunch sound that dominated the 80s heavy metal and hair metal scenes. 1981



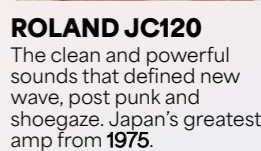
MATCHLESS PHOENIX 35
A 90s take on AC30 style sounds with chimey break up. It can get a bit gainier as well. A huge influence on the later boutique amp scene.



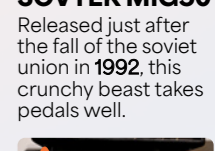
MESA BOOGIE MARK IV
A versatile California classic with a lead channel that screams. A 1990 rock and metal machine.



SOVTEK MIG50
Released just after the fall of the soviet union in 1992, this crunchy beast takes pedals well.



ROLAND JC120
The clean and powerful sounds that defined new wave, post punk and shoegaze. Japan's greatest amp from 1975.



SOLDANO SLO 100
The legendary of American high gain tone, the first SLO prototype was sold to Howard Leese of Heart. 1987.



BASS
Iconic amps for a lush low end.



AMPEG SVT
The SVT is seen as the 'reference amp' for the best live rock bass amplification.



AMPEG PF B15
Became the most popular bass amp in the world quickly after its introduction in 1960. The B-15 was embraced by bass players of the time.



AMPEG SVT II
Harmonically rich sound, famed performance & superior quality. The benchmark in bottom end brilliance.



SUNN BETA BASS
Bold, warm & round, it 100% colors the sound of your bass!



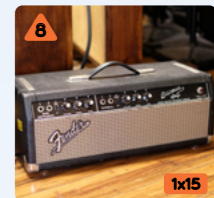
ORANGE AD200B
Extremely pure bass tone, lots of clarity, it's overdrive a perfect blend of classic and modern. Loved by Geddy Lee of Rush, Deep Purple & Cheap Trick to name just a few.



GALLIEN-KRUEGER 800RB
With its clean, clear body & versatility, Nirvana, Guns 'n' Roses, Green Day and Radiohead have all used these bass amps to shape their sound.



MESA BOOGIE BASS 400+
Aggressive punchy tube tone with strong mid range, great for articulate playing.



FENDER BASSMAN
A massively influential amp, it's circuit was copied by many others. Warm and clear but saturates at quite low volume.