

HEAD RUSH[®]

PRIME

User Guide

English

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(1.0) Introduction

(1.1) Box Contents

HeadRush Prime

USB Cable

Power Cable

Software Download Card

Quickstart Guide

Safety & Warranty Manual

(1.2) Support

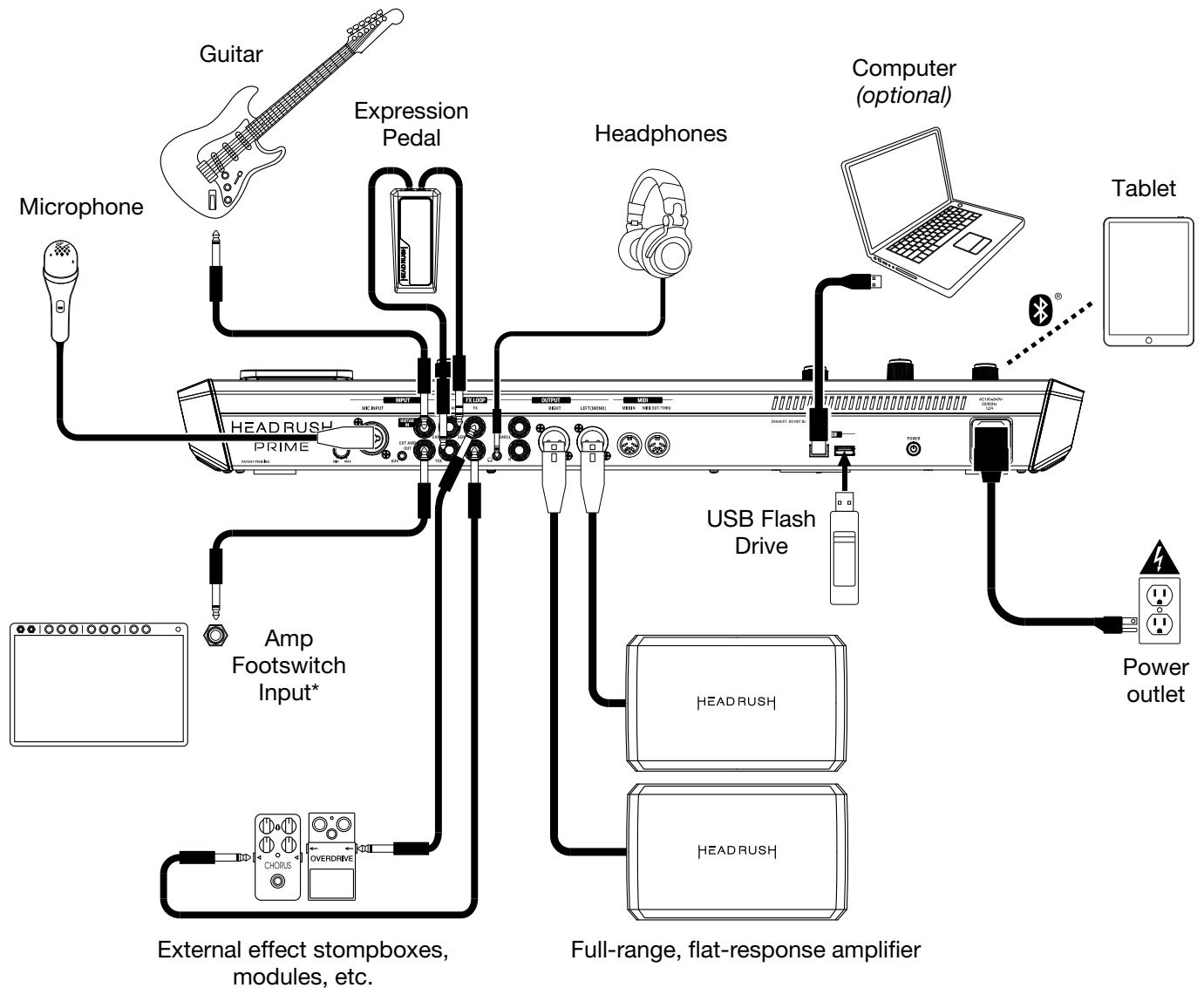
For the latest information about this product (documentation, technical specifications, system requirements, compatibility information, etc.) and product registration, visit headrushfx.com.

For additional product support, visit support.headrushfx.com.

(2.0) Setup

Items not listed under [\(1.1\) Introduction > Box Contents](#) are sold separately.

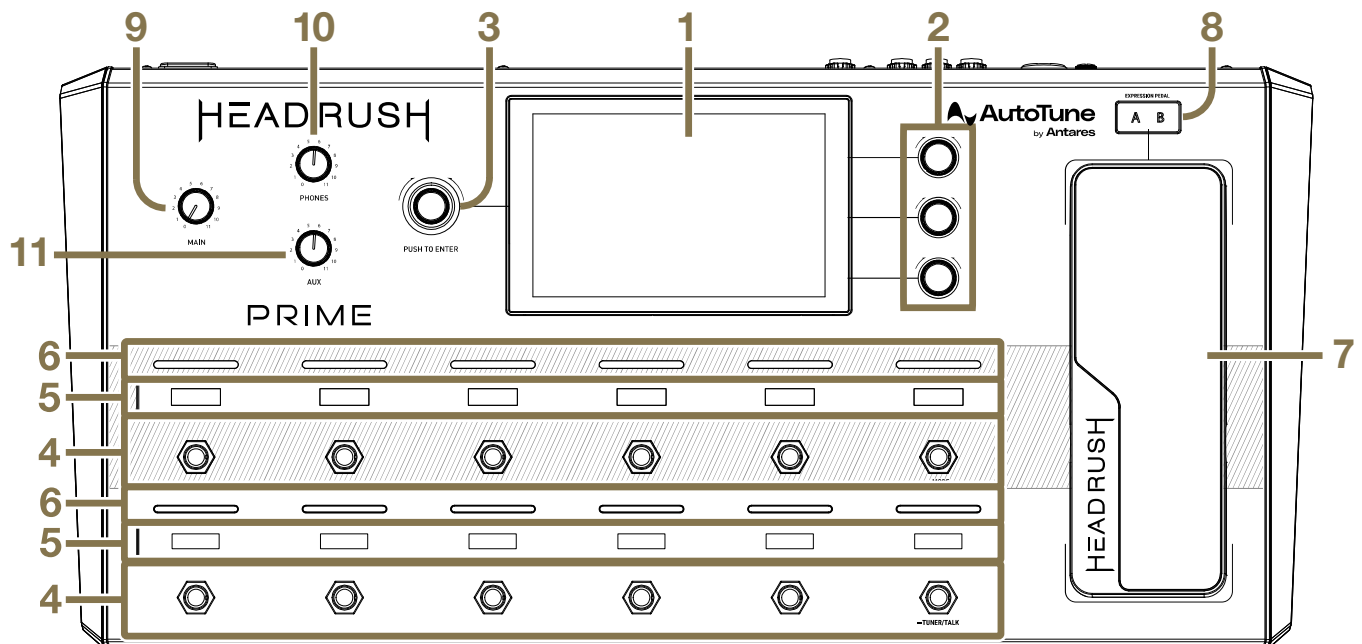
IMPORTANT! In the [\(4.21.2\) Global Settings > Audio](#) menu, make sure you set the **Outputs** to send signal at amp level if you are using a traditional guitar amplifier, or line level (default) if you are using a full-range flat-response amplifier, mixer, PA speaker or audio interface.



*** IMPORTANT!** Only connect this output to amplifiers that have a "short-to-sleeve" footswitch input. If you connect this output to any other type of footswitch input, you may cause permanent damage to your equipment. If you are unsure if your amplifier has a "short-to-sleeve" footswitch input, please consult the amplifier's manual or manufacturer to confirm before attempting.

(3.0) Features

(3.1) Top Panel



1. Main Display

This full-color multi-touch display shows information relevant to HeadRush Prime's current operation. Touch the display (and use the hardware controls) to control the interface. See [\(4.1\) Main Screen](#) to learn how it works.

2. Parameter Knobs

Turn these knobs to adjust the parameters or settings shown next to them in the main display.

3. Encoder

Turn this encoder to scroll through the available menu options or adjust the parameter values of the selected field in the display. Push the encoder to confirm your selection.

4. Footswitches

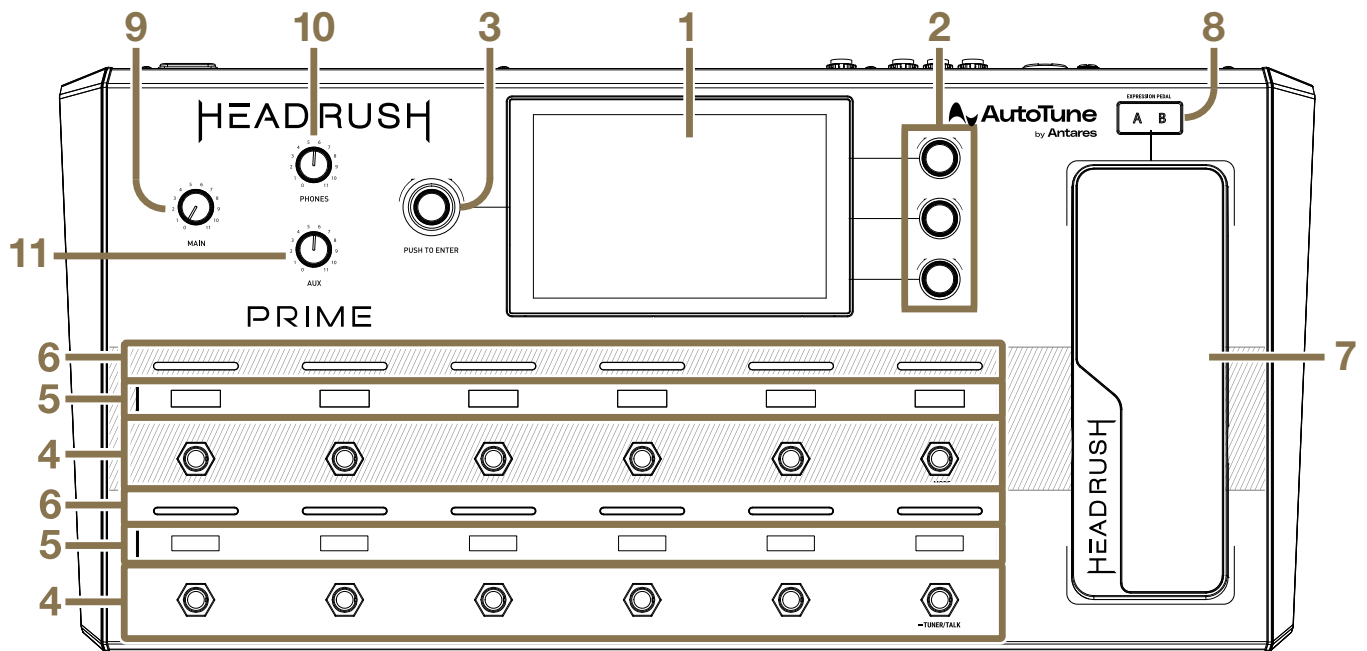
Press these footswitches to activate or deactivate the assigned block or scene, or to load the assigned rig. See [\(4.5\) Footswitch Modes](#) for more information.

5. Footswitch Displays

These display strips indicate the block, rig, or scene assigned to each footswitch.

6. Footswitch Indicators

These lights indicate whether the block, rig, or scene assigned to each footswitch is on (brightly lit) or off (dimly lit).



7. Expression Pedal

Use this pedal to adjust the assigned parameter/parameters. See the [\(4.6.4\) Hardware Assign > Expression Pedal](#) for more information.

Press the toe of the pedal down to switch between banks of assignments.

8. Expression Pedal Status

These small LEDs indicate the current status of the expression pedal.

9. Main Volume

Turn this knob to adjust the volume level of the **Outputs**.

10. Phones Volume

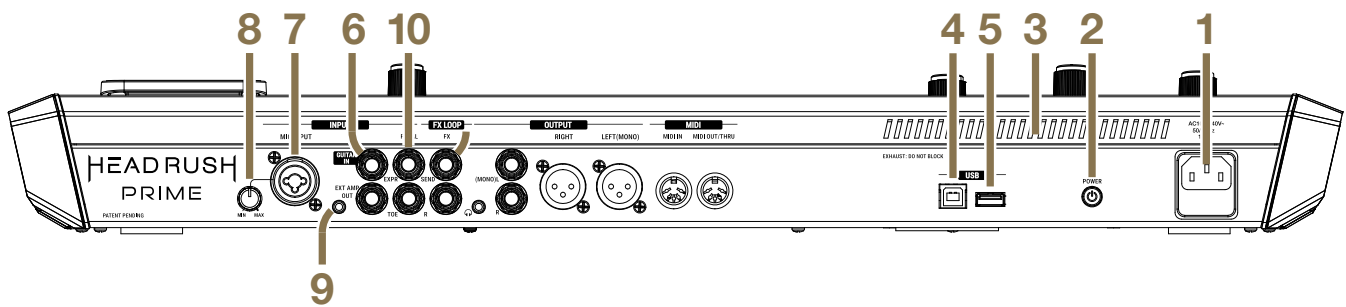
Turn this knob to adjust the volume level of the **Phones Output**.

11. Aux Volume

Turn this knob to adjust the volume level of the **Aux Input**.

Important: The audio signal from the aux input is routed directly to the outputs of HeadRush Prime without any modeling or effects applied and cannot be used by the looper. It is also unaffected by the main volume or phones volume knobs.

(3.2) Rear Panel



1. Power Input (IEC)

Connect this input to a power outlet using the included power cable.

2. Power Switch

Press this button to turn HeadRush Prime's power on.

3. Vent

Make sure this vent is unobstructed while using HeadRush Prime.

4. USB-B Port

Connect this USB port to a computer using a standard USB cable. This connection allows HeadRush Prime to send and receive the digital audio signal to and from your computer. You can also use this connection to import or export rigs, block presets, setlists, loops, clones, and tracks for the practice tool. See [\(4.16\) USB](#) for more information.

5. USB Type-A Port

Connect a USB flash drive to this USB port for additional storage. A class-compliant USB device can also be connected to this USB port for external MIDI control.

6. Guitar Input (1/4"/6.35 mm, TS)

Connect your guitar to this input using a standard instrument cable.

7. Mic Input (XLR or 1/4"/6.35 mm, balanced)

Connect a microphone to this input using a standard XLR or 1/4" (6.35 mm) microphone cable. You can enable or disable +48V phantom power for these inputs in the [\(4.21.2\) Global Settings > Audio](#) menu.

Important: Only enable phantom power if your microphone requires it. Most dynamic microphones and ribbon microphones do not require phantom power, while most condenser microphones do. Consult your microphone's documentation to find out whether it needs phantom power.

8. Mic Input Gain

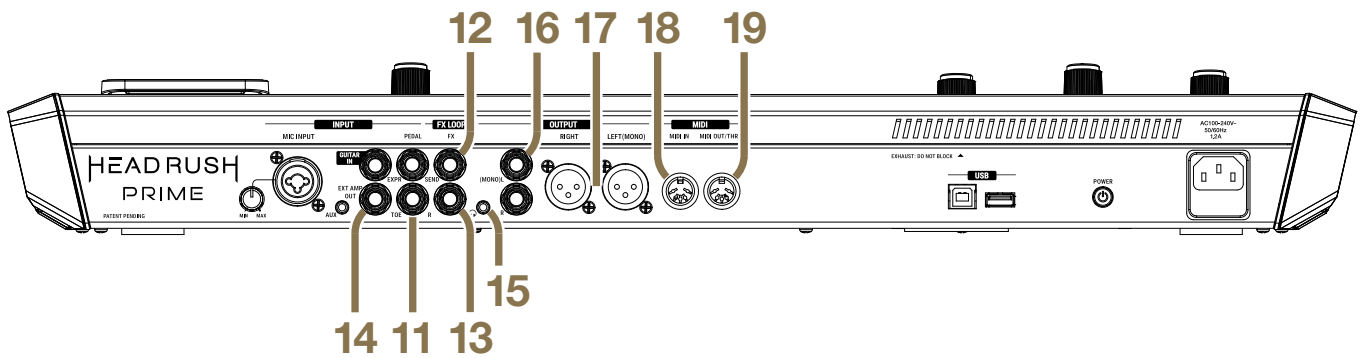
Use this knob to adjust the level of the **Mic Input**. View the current level of the microphone by double tapping the input block to make sure the level is not low or clipping.

9. Aux Input (1/8"/3.5 mm, TRS)

Connect an optional audio source (e.g., smartphone, tablet, etc.) to this input using an 1/8" (3.5 mm) stereo cable.

10. Expression Pedal Input (1/4"/6.35 mm, TRS)

Connect an optional secondary expression pedal to this input using a standard instrument cable.



11. Expression Pedal Toe Switch Input (1/4"/6.35 mm, TS)

Connect the toe switch output of your optional expression pedal to this input using a standard 1/4" (6.35 mm) TS cable.

12. FX Send Output (1/4"/6.35 mm, TRS)

Connect this output to the input of another effects module, an effect pedal, or the effects loop return of an amplifier.

13. FX Return Input (1/4"/6.35 mm, TRS)

Connect this input to the output of another effects module, an effect pedal, or the effects loop send of an amplifier.

Note: If you want to use the FX loop with Mono devices, use a standard 1/4" TS instrument cable. If you want to use the FX loop with Stereo devices, use a 1/4" TRS instrument cable, such as a 1/4" TRS to Dual 1/4" TS Splitter cable. If you are using the FX loop in Stereo, you will also need to enable the **Stereo FX Send** and/or **Return** in the [\(4.21.2\) Global Settings > Audio](#) menu.

14. External Amp Footswitch Output (1/4"/6.35 mm, TRS)

Connect this output to the footswitch input of an external guitar amplifier to toggle channels or turn reverb on and off on the amplifier using HeadRush Prime.

IMPORTANT! Only connect this output to amplifiers that have a "short-to-sleeve" footswitch input. If you connect this output to any other type of footswitch input, you may cause permanent damage to your equipment. If you are unsure if your amplifier has a "short-to-sleeve" footswitch input, please consult the amplifier's manual or manufacturer to confirm before attempting.

15. Phones Output (1/8"/3.5 mm, TRS)

Connect standard 1/8" (3.5 mm) stereo headphones to this output. Use the **phones volume** knob to control the volume level.

16. Outputs (1/4"/6.35 mm, TRS)

Connect these outputs to the inputs of your amplifier, audio interface, etc. If you only need to use one output, use the one labeled **(Mono) L**.

The 1/4" Outputs can be set to amp level or line level in the [\(4.21.2\) Global Settings > Audio](#) menu.

17. Outputs (XLR)

Connect these outputs to the inputs of your mixer, active loudspeaker, etc. If you only need to use one output, use the one labeled **Left (Mono)**.

If you need to reduce hum or noise, enable the **XLR Ground Lift** setting in the [\(4.21.2\) Global Settings > Audio](#) menu.

18. MIDI Input (5-pin DIN)

Use a standard MIDI cable to connect this input to the MIDI output of an optional external MIDI device.

19. MIDI Out/Thru (5-pin DIN)

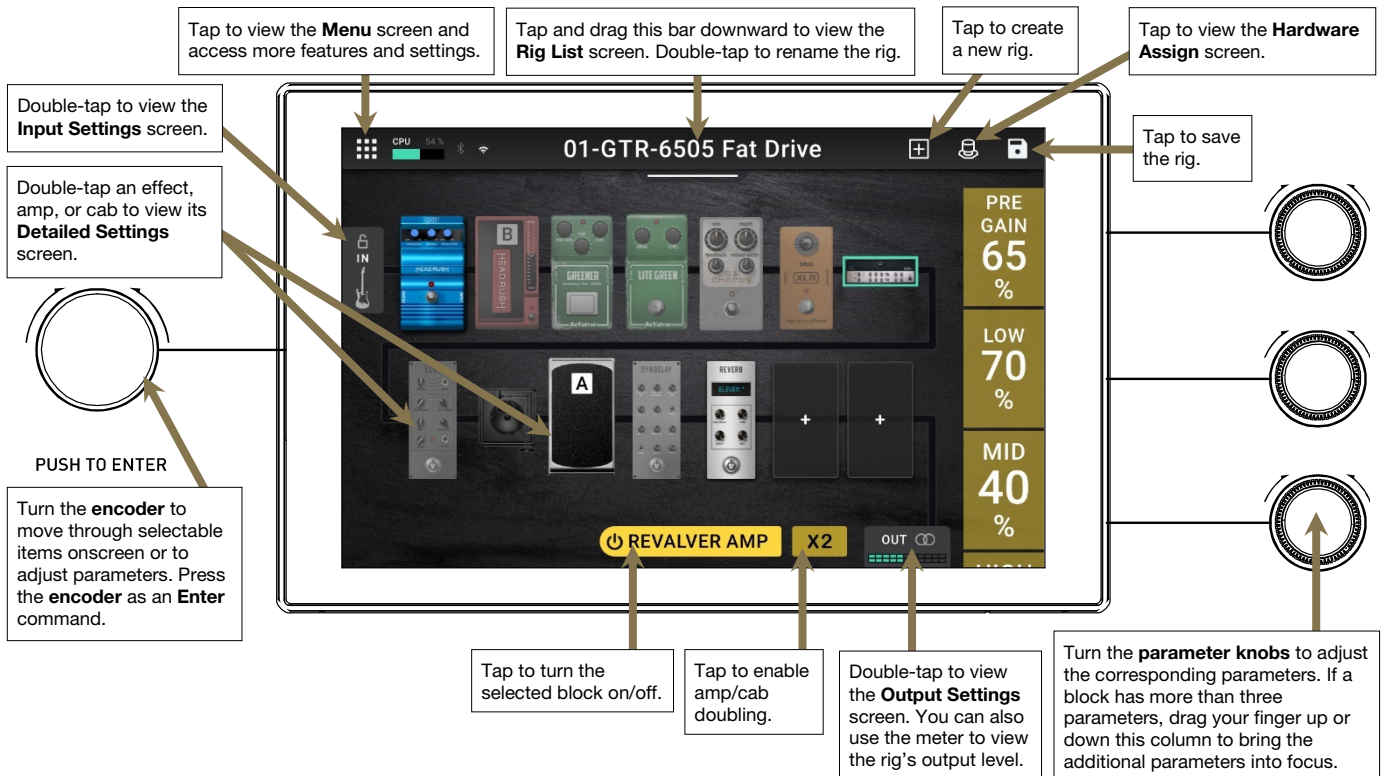
Use a standard MIDI cable to connect this output to the MIDI input of an optional external MIDI device. You can set this output to be a standard MIDI output or MIDI throughput in the [\(4.21.6\) Global Settings > MIDI](#) menu.

(4.0) Operation

This chapter describes HeadRush Prime's functions.

(4.1) Main Screen

(4.1.1) Overview



(4.1.2) Basic Operations

Important: The sequence of blocks in your signal chain is not necessarily reflected in the footswitches. You can freely assign blocks to available footswitches without changing your signal chain at all—and vice versa. See [\(4.6.1\) Hardware Assign > Footswitches](#) to learn about this.

To assign a block (amp, cab, impulse response, effect, or clone) **to an empty slot**, tap the (+) icon and then use the list that appears. See [\(4.3.1\) Rigs > Creating a New Rig](#) to learn about this.

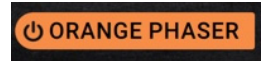
To show a block's Detailed Settings screen, double-tap it. Its settings screen will appear with its preset menu, parameters, and assigned color. See [\(4.4\) Adjusting Settings](#) to learn about this.

To show a block's parameters on the right edge of the screen, tap the block so it is outlined in green. You can then turn the **parameter knobs** to adjust the parameters to their left. If a block has more than three parameters that you would like to adjust, drag your finger up or down the column to bring the additional parameters into focus. When no block is selected, the parameters will be ones that you assign in the [\(4.6\) Hardware Assign](#) screen.

To rearrange the blocks in your signal chain, tap and drag a block to another slot or between two other blocks (the block after that position will shift one slot further down the signal chain).



To **activate or deactivate a block**, press the **footswitch** assigned to it, or tap the block and then tap the **On/Off** button that appears at the bottom of the screen.



To **switch an amp, cab, or IR between a dual and single configuration**, tap the amp, cab, or IR, then tap the **X2** button that appears at the bottom of the screen. See (4.1.4) [Amp/Cab Doubling](#) to learn about this.

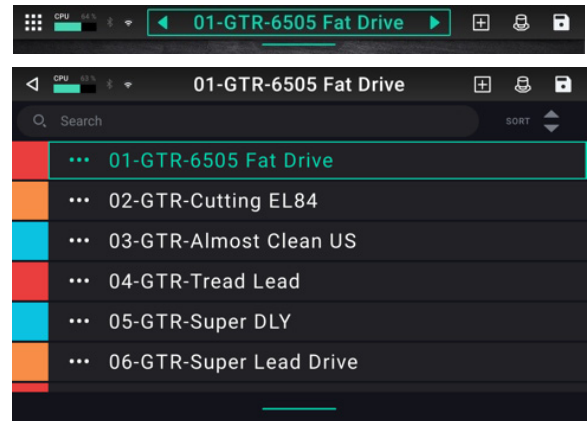


To **remove a block**, tap and hold the block, and then drag it to the bottom bar.



To **load another rig** (preset), do any of the following:

- Press the upper-left (**Rig ▲**) or lower-left (**Rig ▼**) **footswitch** to load the previous or next rig immediately while HeadRush Prime is in Stomp Mode.
- Tap the ◀ or ▶ next to the name of the current rig on the screen.
- Tap the name of the rig on the screen and then turn the **encoder**.
- Tap the bar below the rig name and drag downwards until a rig list is shown, then tap a rig to load it. When this list is shown, you can use the search bar to help find a specific rig quickly.



To **view other options**, tap the **menu icon** in the upper-left corner, and then tap an option.



(4.1.3) Reverb/Delay Tail Spillover

HeadRush Prime features two types of Reverb/Delay Tail Spillover:

1. If you have reverb and/or delay effect(s) active on your rig and then switch to a different rig, the effect(s) will continue to decay after switching to the second rig.
2. If you have a reverb or delay effect active on your rig and then bypass this effect, it will continue to decay after it is bypassed.

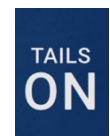
To **enable or disable Reverb/Delay Tail Spillover for the whole rig**, tap **Tail** on the main screen. Alternatively, press and hold the upper-left (**Rig ▲**) footswitch for one second.



Note: This feature will not work if you are using an effects loop or if USB Audio is enabled in the Global Settings.



To **enable or disable Reverb/Delay Tail Spillover for an individual effect**, first tap the effect in the **Main Screen**. Then, turn the **parameter knob** corresponding to the **Tail** parameter and toggle between **Off** and **On**.



Alternately, double-tap the effect on the **Main Screen**. Then, use the **Tails** parameter to toggle the feature **On** or **Off**.

Note: Adjusting this parameter will not impact the Reverb/Delay Tail Spillover setting for the whole rig.



(4.1.4) Amp/Cab Doubling

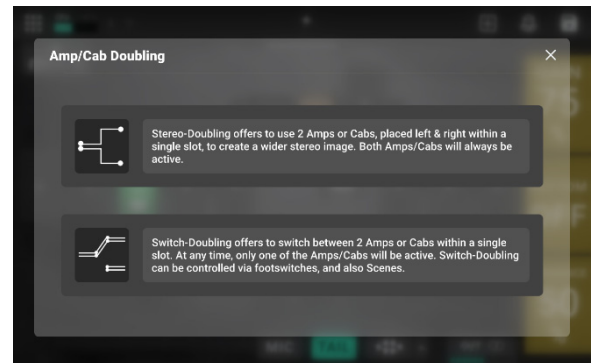
When switching an amp, cab, or IR between a single and dual configuration using the **X2** button, you can select from two options:

- **Stereo-Doubling:** When this option is selected, two amps, cabs, or IRs are placed left and right within a single slot to create a wider image. Both amps, cabs, or IRs will be active at all times.
- **Switch-Doubling:** When this option is selected, two amps, cabs, or IRs are placed within a single slot, and you can switch between the top and bottom amp, cab, or IR.

To use **Switch-Doubling**, you must assign a footswitch to this function in your rig. In the Hardware Assign page, select the **Signal Chain** category of the **Footswitch Assignment Menu**, and choose from the following two options:

Doubling: A <Switch> B: If there is one Switch-Doubled amp, cab, or IR, this setting assigns the footswitch to alternate between the top and bottom options of the block(s).

Both: A-B-C-D: If there are two Switch-Doubled amps, cabs, or IRs, and one is located on the top path of a split signal chain and the other is located on the bottom path of a split signal chain, this setting assigns the footswitch to alternate between the four options of the block(s) in round-robin order.



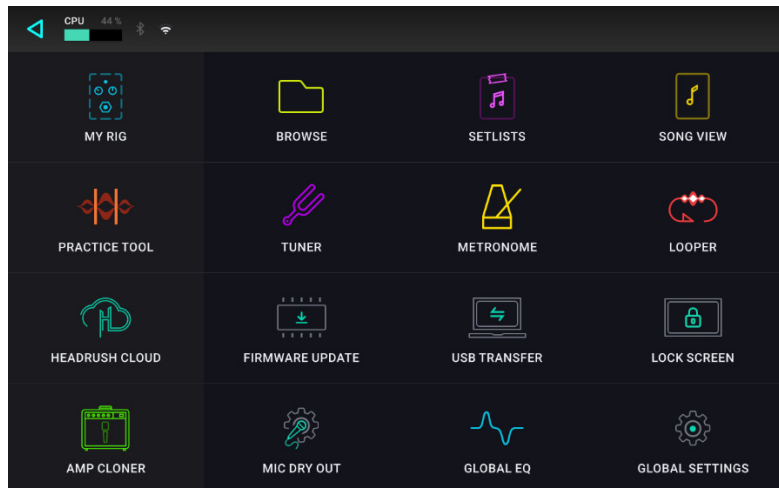
(4.2) Menu Screen

Most of the key features of HeadRush Prime are accessible from the **Menu** Screen.

To access the menu screen, tap the **Menu** icon in the upper left corner of the **Main** screen.



To return to the **Main** screen, tap the ◀ icon in the upper left corner of the **Menu** screen.



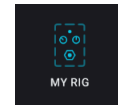
The following screens can be accessed from the **Menu** screen:

- **My Rig:** See [\(4.1.1\) Main Screen > Overview](#) and [\(4.3\) Rigs](#) to learn more about this screen.
- **Browse:** See [\(4.8\) File Browser](#) to learn more about this screen.
- **Setlists:** See [\(4.9\) Setlists](#) to learn more about this screen.
- **Song View:** See [\(4.10\) Song View](#) to learn more about this screen.
- **Practice Tool:** See [\(4.11\) Practice Tool](#) to learn more about this screen.
- **Tuner:** See [\(4.12\) Tuner](#) to learn more about this screen.
- **Metronome:** See [\(4.13\) Metronome](#) to learn more about this screen.
- **Looper:** See [\(4.14\) Looper](#) to learn more about this screen.
- **HeadRush Cloud:** See [\(4.15\) HeadRush Cloud](#) to learn more about this screen.
- **Firmware Update:** Tap here to enter **Firmware Update** mode. This will allow you to update HeadRush Prime when new firmware is available, using either a USB connection to your computer or over-the-air via Wi-Fi.
- **USB Transfer:** See [\(4.16.1\) USB > Transferring Files & Settings](#) to learn more about this screen.
- **Lock Screen:** See [\(4.17\) Lock Screen](#) to learn more about this screen.
- **Amp Cloner:** See [\(4.18\) Amp Cloner](#) to learn more about this screen.
- **Mic Dry Out:** See [\(4.19\) Mic Dry Out](#) to learn more about this screen.
- **Global EQ:** See [\(4.20\) Global EQ](#) to learn more about this screen.
- **Global Settings:** See [\(4.21\) Global Settings](#) to learn more about this screen.

(4.3) Rigs

When you are using HeadRush Prime, a **rig** is a preset: the combination of assigned **blocks**—the amps, cabs, IRs, clones, and effects—and the parameter settings of each of them. You can create, edit, save, and load rigs, making it easy to recall the perfect sound for each part of your performance.

To access your rig from the Menu, tap the **My Rig** icon.



Each rig has **14 slots**, each of which can have one block (amp, cab, IR, clone, or effect) assigned to it. An exception is when a slot is using an amp, cab, or IR in a dual configuration (when the **2X** button next to it is enabled).

Assigned slots will show graphical representations of the blocks, and empty slots will show a **+** symbol.

(4.3.1) Creating a New Rig

To create a new rig, tap the **+** button in the upper-right corner of the main screen, and then tap **New Rig**.

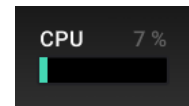


To assign a block (amp, cab, IR, clone, or effect) to an empty slot:

1. Tap the empty slot (**+**).
2. In the list that appears, tap the type of block you want to assign.
3. In the list that appears, tap the specific block you want to assign.
4. In the next list that appears, tap the preset you want to load for that block.

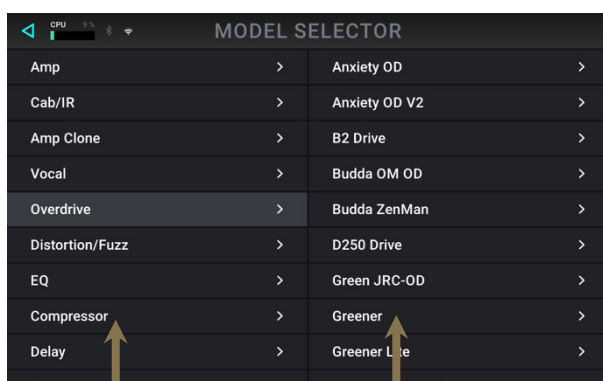


As you add blocks, you will notice the CPU meter in the top left screen fill up. There is no limit to the number of the same type of blocks you can add; however, if this CPU meter reaches 100%, you may experience some unwanted tonal side effects (popping, clicks, etc.).



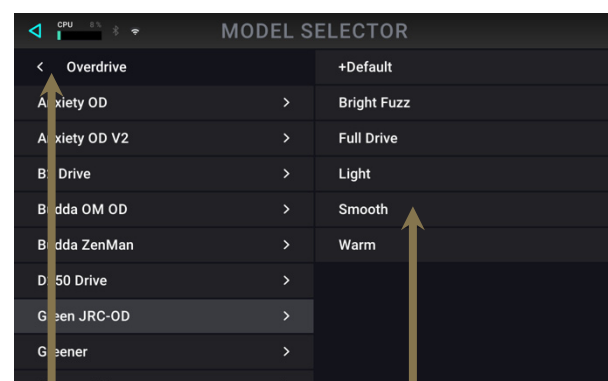
If you are loading an impulse response (IR) file, you can select one that is truncated to **1024** samples, which are less DSP-intensive, freeing up more resources to load and use additional models and/or IRs to your rigs.

To load a truncated IR, select the **IR 1024** model instead of the normal setting (**2048**) when adding an IR to your rig.



Available block types
(Amp, Cab, IR,
Clone, or Effects).

Available models
for each type.



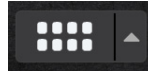
Tap here to return
to the list of block
types.

Available presets
for each model.

(4.3.2) Signal Path

The **signal path** is the direction that the audio signal follows from your guitar, through your 14 available blocks, and ends at the outputs of HeadRush Prime. You can easily reconfigure your signal path to best suit your needs, especially when it comes to creating more complex rigs.

To **reconfigure the signal path**, tap the arrow next to the signal path button, located at the bottom of the **Main** screen. An overlay with your available signal chain routings will appear.

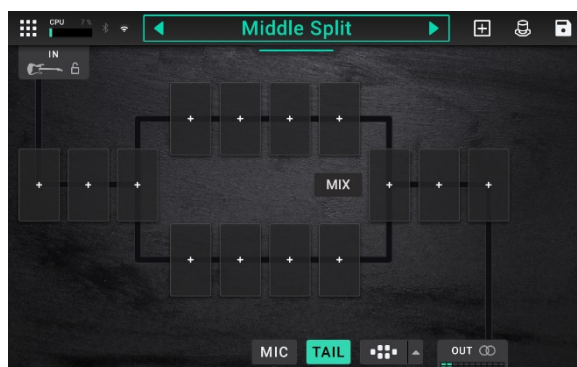


The following signal path options are available:



Guitar: Straight Path

This straight signal path is the default and the most common for users that are creating non-complex guitar tones.



Guitar: Middle Split

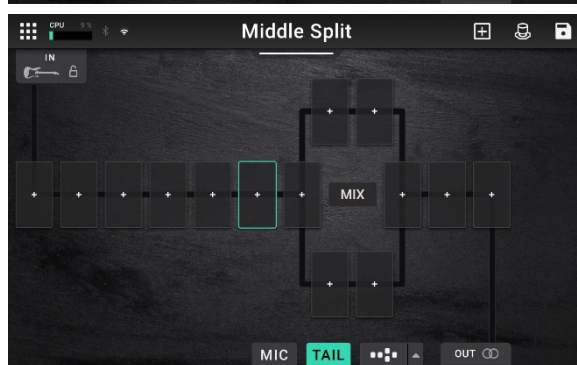
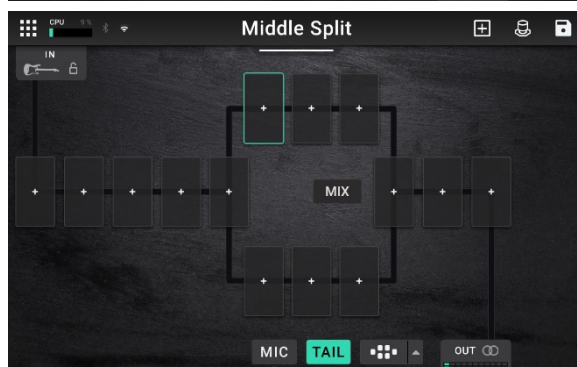
This signal path splits in the middle and rejoins near the end. This configuration is useful for using two types of effects (or chains of effects) but want to keep their signals separate.

There are three separate Middle Split options:

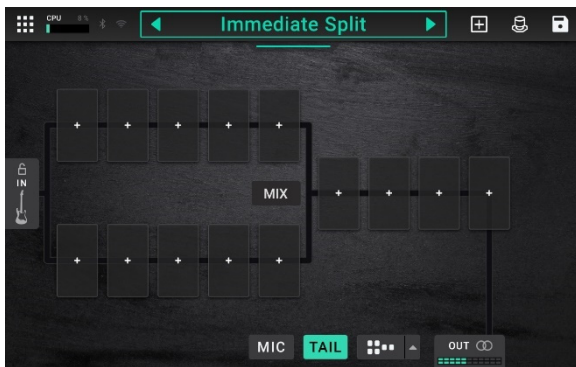
- **Middle Split 3-4-3** features three slots after the Input, an eight-slot split Mix section, and then three slots before the Output.
- **Middle Split 5-3-3** features five slots after the Input, a six-slot split Mix section, and then three slots before the Output.

Note: Middle Splits 3-4-3 and 5-3-3 use the same signal path icon shape.

- **Middle Split 7-2-3** features seven slots after the Input, a two-slot split Mix section, and then three slots before the Output.



See [\(4.4.2\) Adjusting Settings > Parameters > Mix](#) to learn how to mix the split paths together.



Guitar: Immediate Split

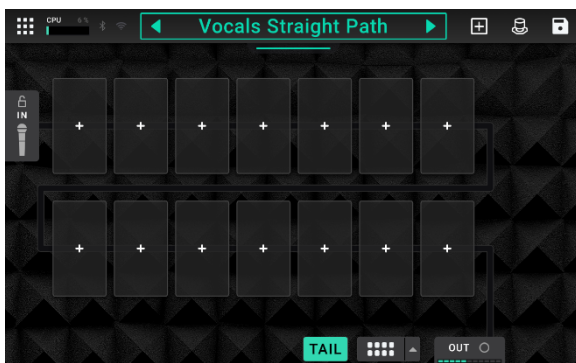
This signal path splits immediately from the source and rejoins near the end. Like the second configuration, this one is useful for using two types of effects (or chains of effects) independently, but it allows for more models in the split paths and the rejoined one.

See [\(4.4.2\) Adjusting Settings > Parameters > Mix](#) to learn how to mix the split paths together.



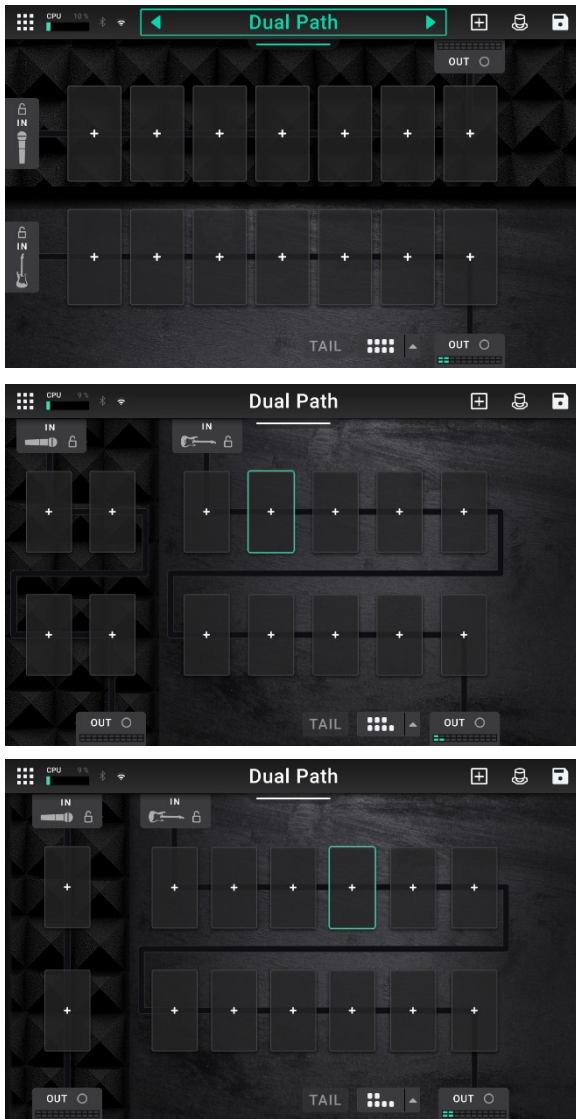
Guitar: Dual Straight Path

This straight signal path is the most common for users that would like to connect two guitars simultaneously while maintaining separate signal paths for each guitar. This can be useful for making easy switches between electric and acoustic guitars on stage or playing along with a friend.



Vocals: Straight Path

This straight signal path is the most common for users that are creating non-complex vocal tones.



Vocals and Guitar: Straight Path

These signal paths are the most common for users who want to utilize effects for both guitar and voice.

There are three separate Dual Path options.

- **Dual Path 7-7** features seven slots each for vocals and guitar.
- **Dual Path 4-10** features four slots for vocals and ten slots for guitar.
- **Dual Path 2-12** features two slots for vocals and twelve slots for guitar.

Optimizing Your Signal Path

After adding blocks to a rig, you can use the touchscreen to arrange your selected blocks in any sequence, but you may find that some configurations will sound better than others.

Here are some common model placement suggestions for creating great rigs with HeadRush Prime:

- Dynamics (e.g., **compressors**), filters (e.g., **wah**, **pitch shifters**), and **volume** pedals are generally placed at the beginning of the signal chain. Alternatively, you can place volume pedals at the end of the signal chain to provide a slight variance in functionality.
- Gain-based effects (e.g., **overdrive/distortion**, **fuzz**) usually come next.
- Equalization (**EQ**) is often used to shape the tonal characteristics of overdrive/distortion and fuzz effects, so put an EQ after them. Alternatively, place it before them to shape the guitar's general tone—cutting unwanted frequencies—before the gain pedals.
- Modulation effects like **flangers**, **phasers**, and **chorus** are typically placed next.
- Time-based effects like **delays** and **reverbs** are generally placed in between the **amp** and **cab** blocks (to simulate an amp's built in FX loop), or near the end of the signal chain.
- **Amp models**, **cab models**, **IRs**, and **amp clones** are often placed near end of the signal chain, although you can place it wherever you want, depending on your needs.

Switching Between Paths

When using split path signal chains, you can use a footswitch or expression pedal to toggle or blend between each path.

To toggle between split paths using a footswitch, use the [\(4.6\) Hardware Assign](#) page to assign a footswitch to this function in your rig. In the Hardware Assign page, select the **Signal Chain** category of the **Footswitch Assignment Menu**, and choose **Path Mix: A <Switch> B**.

Each press of the assigned footswitch will alternate between the full top row split path in the rig being active and the bottom row being muted, and vice versa. This option can only be applied to split path rigs.

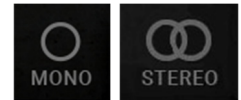
Note: You can also set this assignment as part of a Scene by adjusting the **Patch Switch** parameter located at the bottom of the **Scene Assign** page.



To blend between signal paths using the expression pedal, use the [\(4.6\) Hardware Assign](#) page to assign the built-in or external expression pedal to the **Mix > A <Crossfade> B** assignment.

(4.3.3) Stereo vs. Mono

The outgoing signal from HeadRush Prime can be mono or stereo, depending on the models in your rig, the signal path, and which outputs you are using. An indicator near the end of the signal path indicates the current configuration.



The signal will be **stereo** if you do any **one** of the following:

- Use any stereo effect model in your signal chain. Even if you have placed mono effect models after it. (This is possible because the mono effect is simply applied identically to both channels and not summed.)
- Use a split signal path, even if the split paths rejoin before the output.
- Use a double-amp, double-cab, and/or double-IR configuration (i.e., if **2X** is **on**).

The signal will be **mono** if you do **all** of the following:

- Use no stereo effect models in your signal chain.
- Use the linear (not split) signal path.
- Use only single-amp and single-cab configurations, if you use an amp or cab model at all.

Alternatively, the signal will be mono if you do any one of the following:

- Use only the **L/Mono output** (of a stereo pair) on the rear panel.
- Reduce the **Rig Width** output setting to **0%**.

To adjust the width of the stereo field, tap the **Out** icon at the end of your signal path, and turn the third **parameter knob** to adjust the **Rig Width** output setting. This affects stereo signals only, not mono signals. **100%** uses the full stereo field, while **0%** produces a mono signal.

(4.3.4) Saving a Rig

If you have made certain changes to a rig, you will see an asterisk (*) next to its name at the top of the screen, indicating that you have changed the rig in some way and may want to save it.

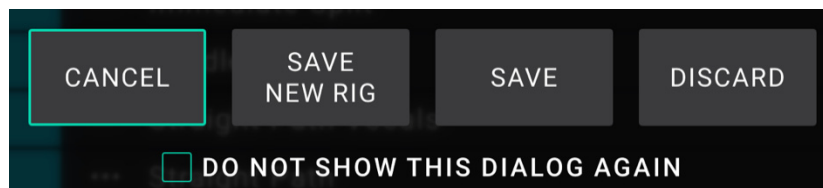


You will see an asterisk if you have done any of the following:

- assigned a block to the rig.
- deleted a block from the rig.
- moved a block in the signal path.
- changed a block's preset (see [\(4.4\) Adjusting Settings](#) to learn more).
- made any change in the Hardware Assign screen (see [\(4.6\) Hardware Assign](#) to learn more).

Activating or deactivating a block, using the parameter knobs on any screen, or using the expression pedal on any screen will **not** cause the asterisk to appear. You can save these changes to this rig, save these changes as another rig, or discard them altogether.

If the asterisk is shown and you try to load a different rig, you will be asked to select one of these options:



- **Cancel:** This option returns to the previous screen without saving the current rig or loading a new rig.
- **Discard Changes:** This option loads a new rig without saving any changes to the previous rig.
- **Save as a New Rig:** This option lets you save the current rig as a new rig. In the screen that appears, use the keyboard that appears to enter a name, and then tap **Save**. That rig will be saved, and the new rig will load.
- **Save Changes to Rig:** This option saves any changes you made to the rig and then loads the new rig.

Note: Select **Do not show this dialog again** in the message to disable these confirmation messages. You can re-enable them in the [\(4.21.1\) Global Settings > General](#) screen.

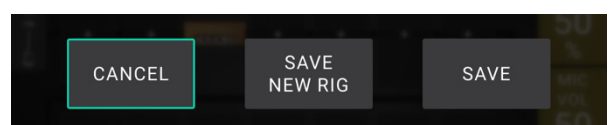
To save a rig while you are editing it, tap the **Save icon** in the upper-right corner.



To save your changes to the current rig, tap **Save**.

To save your changes as a new rig, tap **Save New Rig**, use the keyboard that appears to enter a name, and then tap **Save**.

To return to the previous screen without saving, tap **Cancel** at any time.

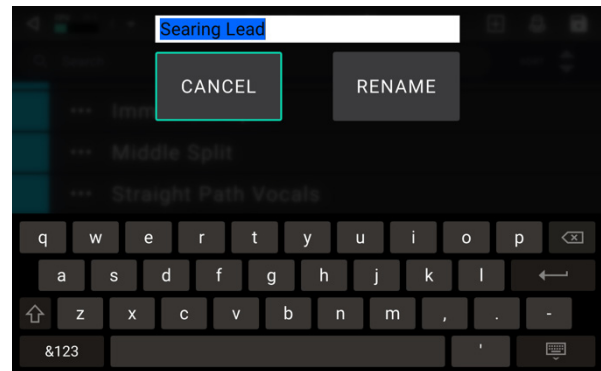
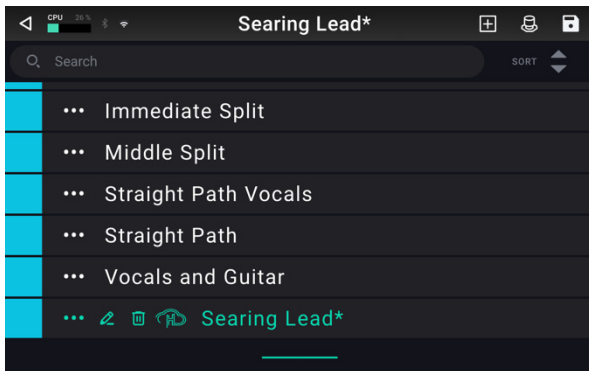


(4.3.5) Renaming a Rig



To quickly rename a rig that you are currently editing, double tap the Rig Name in the top bar. Use the virtual keyboard that appears to type the new name, and then tap **Rename**.

To rename a rig that you are not currently editing, tap and drag the bar below the Rig Name to show the list of rigs on your HeadRush Prime. Then, tap the **...** button next to the name of the rig you would like to rename, and tap the pencil icon that appears. Finally, use the virtual keyboard to type the new rig, and then tap **Rename**.

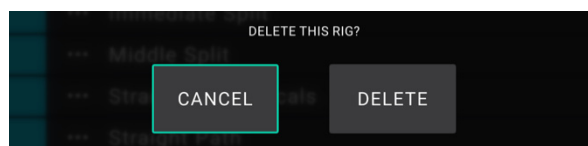


Note: You can also rename rigs using HeadRush Prime's built-in File Browser. See the [\(4.8\) File Browser](#) section of this manual for more information.

(4.3.6) Deleting a Rig

To delete a Rig, tap and drag the bar below the Rig Name to show the list of rigs on your HeadRush Prime. Then, tap the **...** button next to the name of the rig you would like to delete, tap the trash can icon that appears, and then confirm that you would like to delete the rig.

Note: Rigs can only be deleted when viewing the **All Rigs** setlist. If you are in another setlist, the delete option will be replaced by an option to remove the rig from the setlist.



Note: You can also delete rigs using HeadRush Prime's built-in File Browser. See the [\(4.8\) File Browser](#) section of this manual for more information.

(4.4) Adjusting Settings

To adjust the settings of a block in your rig, double-tap it to open its settings screen. You can adjust the settings of any block (amp, cab, IR, clone, or effect), the input (the **In/Lock** icon), the output (the **Out** icon), or mix (the **Mix** icon).

(4.4.1) Overview

Turn encoder to move through selectable items onscreen or to adjust parameters. Press encoder as an **Enter** command.

Tap \triangleleft to return to retain your changes and return to the main screen.

Tap and slide a fader to change a parameter's value.

Tap this icon to enter the (4.6) **Hardware Assign** menu.

Tap this icon to discard any changes you've made since opening this screen.

See (4.4.3) **Saving a Block Preset**.

Tap the **Preset** menu to select a preset.

Tap a button to change a parameter's setting.

Tap the **sliders** icon to open the advanced block edit page.

Tap the block name to assign a different block to this slot.

Tap **Delete** to unassign the block from the slot.

This meter displays the output level of the block.

Tap a color to assign it to this block. That color will be shown on the main screen, in the Hardware Assign screen, and in the footswitch indicator for this model.

These buttons turn the model EQ on/off and adjust its settings.

Tap the **arrow** icon to return to the first page of settings.

(4.4.2) Parameters

Listed below are some of the common parameters that you can adjust for each type of block. The block types include amps, cabs, IRs, clones, effects, input settings, output settings, and mix settings (if you are using a split signal path). See [\(4.4.3\) Saving a Block Preset](#) to learn how to save a preset after adjusting parameters.

Amp (HeadRush / Revalver)

The Amp category is a list of popular guitar and bass amplifiers.

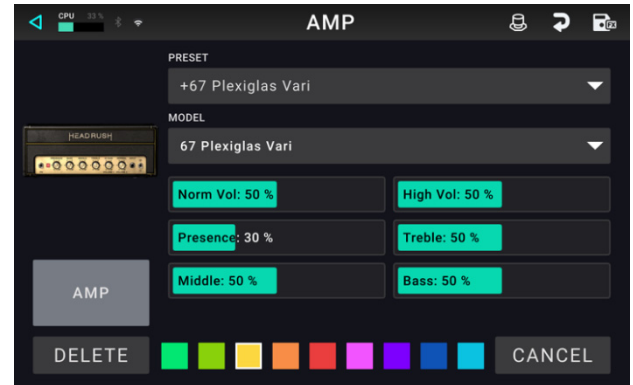
Preset: This is the current amp preset, which includes the model, all its settings, and its color assignment.

Model: This is the amp model.

Amp Settings: These are the settings for the selected amp model (different models may have more or fewer settings).

Out Level: This setting adjusts the overall output level of the amp model without affecting its tonal characteristics.

Color: This is the assigned color, which will appear in the Hardware Assign screen and the switch indicator if the amp is assigned to a switch.



Cab (HeadRush / Revalver)

The Cab category is a list of popular guitar and bass amp cabinets, which contain the speakers. HeadRush Prime recreates not only the sound of the cabinet but also the type of microphone recording it.

Preset: This is the current cab preset, which includes the model, all its settings, and its color assignment.

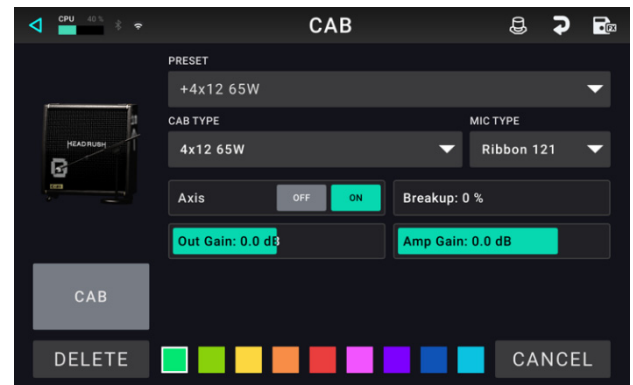
Cab Type: This is the cab type. Numbers notated as **_X_** indicate the number of speakers it has and the size of each speaker (e.g., **2X12** denotes a cab with two 12-inch speakers, **4X10** denotes a cab with four 10-inch speakers). Numbers notated as **_W** indicate the emulated wattage (output power) of the speaker.

Mic Type: This is the type of microphone being used on the cab. You can select different models of dynamic (**Dyn**), condenser (**Cond**), or ribbon (**Ribbon**) microphones.

Mic Settings: These are the settings for the microphone:

- **Break Up:** This determines the amount of speaker “breakup”—the natural distortion that occurs when the audio signal overdrives the speaker.
- **On-Axis:** This determines the microphone position relative to the cab. On-axis placement (**On**) positions the microphone at the center of the speaker, usually resulting in a brighter sound with more definition. Off-axis placement (**Off**) is slightly offset at an angle from the center of the speaker, and it often sounds darker in tone.
- **Out Gain:** This is the cab’s output gain level.
- **Amp Gain:** This is the amplifier’s gain level.

Color: This is the assigned color, which will appear in the Hardware Assign screen and the switch indicator if the cab is assigned to a switch.

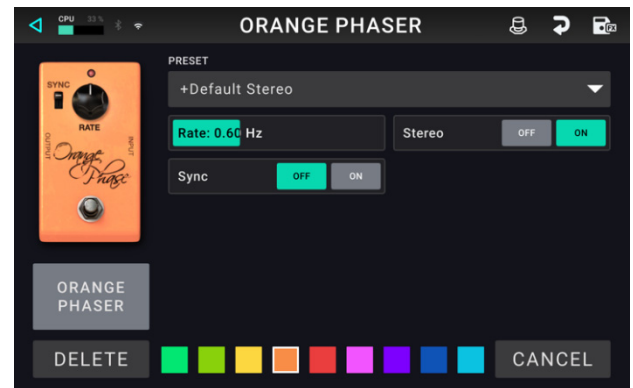


Effects

There are many types of guitar and vocal effects available on HeadRush Prime, and their adjustable settings depend on the type of effect selected.

Preset: This is the current effect preset, which includes the selected effect, all its settings, and its color assignment.

Effect Settings: After the effect has been selected, you can further dial in the effect by adjusting the parameters that appear on screen.



Amp and Pedal Clones

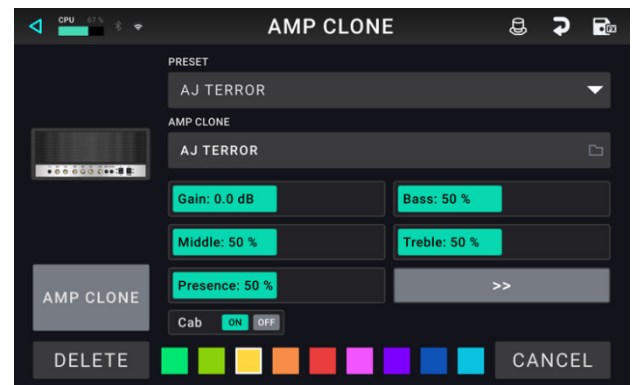
A **Clone** is an alternative type of guitar/bass amplifier or distortion/overdrive/fuzz pedal simulation that allows you to capture the sound of your own gear and use it inside of HeadRush Prime. See [\(4.18\) Amp Cloner](#) to learn more about how to capture your own clones.

Preset: This is the current Clone preset, which includes the selected clone, all its settings, and its color assignment.

Clone File: Tap here to select a previously created or imported clone from your internal storage.

Clone Settings: After the Clone has been selected, you can further dial in the clone's sound by adjusting the tone stack parameters that appear on screen.

Cab ON/OFF: You can use this setting to disable to sound of the speaker cab from your Amp & Cab clone, and instead use an onboard cabinet model or an IR file.



Speaker Cabinet Impulse Response (IR 2048/1024 Samples)

A Speaker Cabinet Impulse Response (**IR**) models the tone and speaker characteristics of a guitar or bass speaker cabinet, and is typically stored as a .WAV file.

These files can be loaded to your rig by using the **IR (2048 Samples)** and/or **IR (1024 Samples)** blocks, found in the **Cab/IR** category of the model selector.

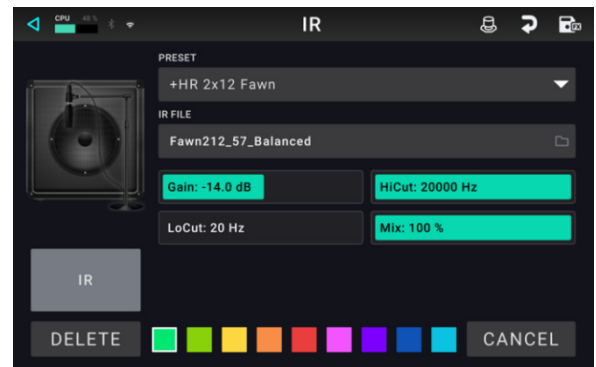
HeadRush Prime includes 300+ cabinet IR files onboard, however, there are also many reputable third-party companies that capture and distribute IRs that can be imported into HeadRush Prime.

You can load IRs at the highest quality (2048 samples) or at a lower quality (truncated to 1024 samples), which is less DSP-intensive, enabling you to load and use additional blocks and/or IRs to your rigs.

Preset: This is the current IR preset, including the selected IR, all its settings, and its color assignment.

IR File: Tap here to select a speaker cabinet IR file from your internal storage.

IR Settings: After the IR has been selected, you can further dial in the IR's sound by adjusting the **Gain**, **Hi-Cut**, **Lo-Cut**, and **Mix** parameters on screen.

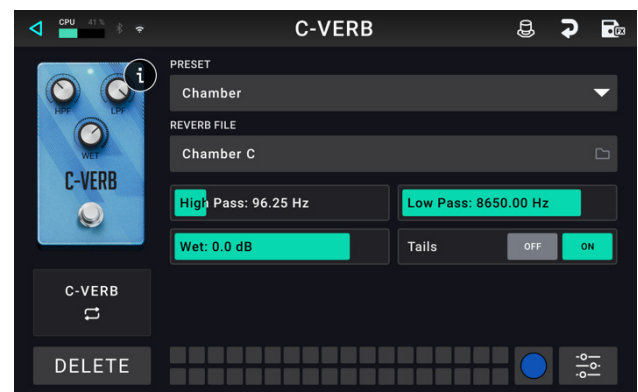


Convolution Reverb Impulse Response (C-Verb)

A Convolution Reverb Impulse Response (**IR**) models the reverberation and ambiance characteristics of an acoustic space, and is typically stored as a .WAV, .AIF, or .OPUS file.

These files can be loaded to your rig by using the **C-Verb** effect, found in the **Reverbs** category of the model selector.

The **C-Verb** effect allows you to explore your tone in a variety of acoustic spaces using the included 50+ IR files or by importing IRs from third-party companies for virtually endless tonal possibilities.



Preset: This is the current C-Verb preset, including the selected IR, all its settings, and its color assignment.

Reverb File: Tap here to select a convolution reverb IR file from your internal storage.

IR Settings: After the IR has been selected, you can further dial in the IR's sound by adjusting the **High Pass**, **Low Pass**, **Wet**, and **Tails** parameters on screen.

Important: Only one instance of C-Verb can be loaded to each Rig. If a multi-channel IR is loaded, only the first two channels are used. The maximum supported length for a loaded IR is 10 seconds, and the CPU usage of this effect will be determined by the length of the IR loaded.

In (Guitar / Vocal)

These input settings control the signal sent through the models of your rig:

Preset: This is the current input preset, which includes all its settings and its locked/unlocked state.

Parameters: This menu determines whether these input settings are locked or unlocked.

- When **unlocked**, the settings will change to the new rig's input settings each time you load a new rig. The lock icon on the main screen will be **gray**.
- When **locked**, the settings will be retained as "global" input settings, regardless of the rig. The lock icon on the main screen will be **red**.

Rig Input: This setting determines whether the rig's input signal is taken from the **guitar input (Guitar)**, or the right (R) **return input (FX Ret R)**. This menu is shown only when **Rig Input** is set to **Per Rig** (in the global settings (see [\(4.21.2\) Global Settings > Audio](#) to learn about this)).

Note: The **Rig Input** parameter is available on **Guitar In** blocks only.

Input Level Meter: This level meter indicates the current level of your input signal **before** the input controls shown on this screen.

Input Gain: This setting controls the gain level of the signal sent from your guitar into your rig. The available range is **-60.0 to 12.0 dB**.

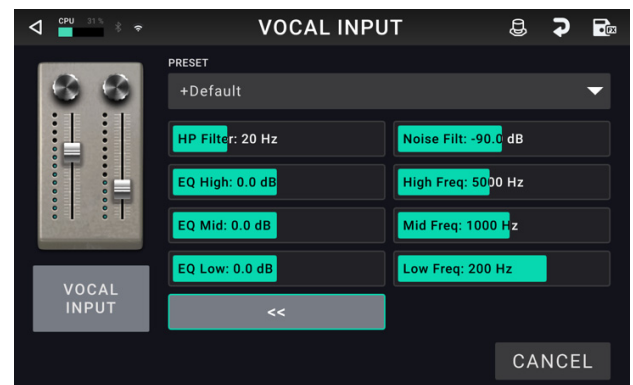
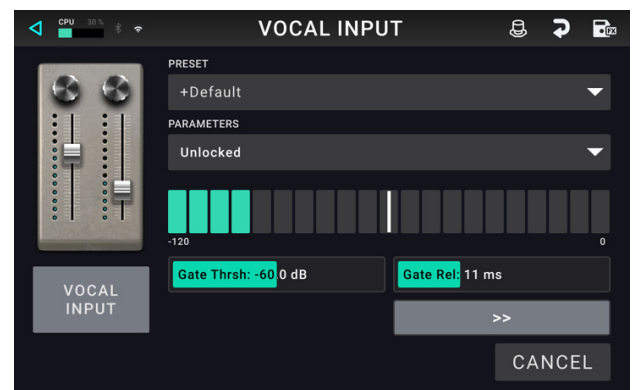
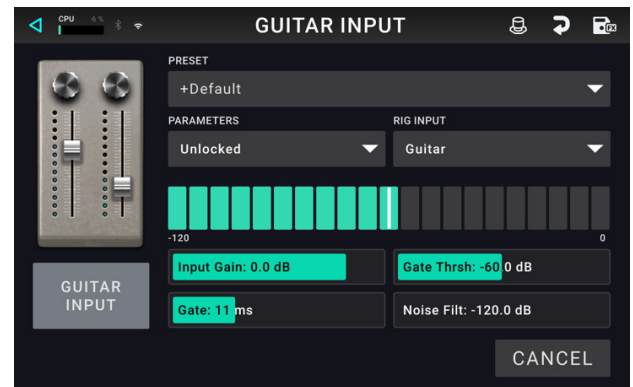
Note: The **Input Gain** parameter is available on **Guitar In** blocks only. To control the Input Gain for a **Vocal In** block, use the **Mic Input Gain** knob on the rear panel of HeadRush Prime.

Gate Thrsh (Threshold): This setting controls the signal level required to open the noise gate, enabling the guitar signal to be sent to the rig. The available range is **-120.0 to 0.0 dB**. The threshold is represented by a white line on the **input level meter**.

Gate Rel (Release): This setting controls the amount of time it will take for the noise gate to close once the incoming guitar signal stops. The available range is **1–3000 ms**.

HP Filter, Noise Filter, EQ (Vocal Only): There are additional settings for a high-pass filter, noise filter, and EQ on the input block to help refine your microphone's sound before any effects are applied. These parameters are available on **Vocal In** blocks only.

Note: The **HP Filter**, **Noise Filter**, and **EQ** parameters are available on **Vocal In** blocks only.



Out (Guitar / Vocal)

These output settings control the signal sent to HeadRush Prime's outputs:

Preset: This is the current output preset, which includes all its settings.

Output: This level meter indicates the current level of your output signal **after** the output controls shown on this screen. You can set which outputs will send this signal in the Global Settings screen. See [\(4.21.2\) Global Settings > Audio](#) to learn about this.

Rig Vol (Volume): This setting controls the level of the audio signal sent from the outputs. The available range is **-60.0 to 36.0 dB**.

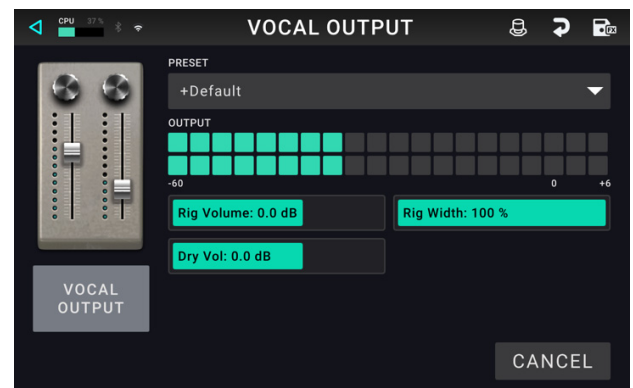
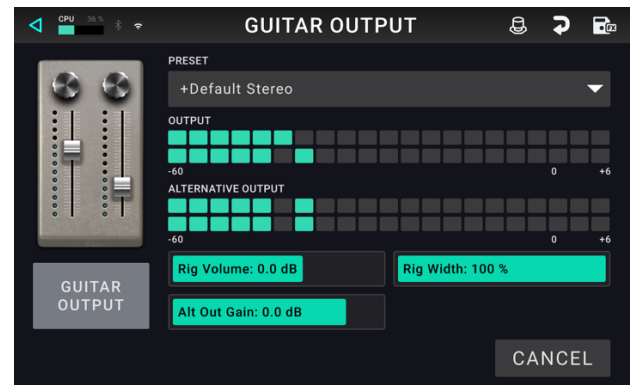
Rig Width: This setting controls how much of the stereo field the output signal uses. **100%** uses the full stereo field, while **0%** produces a mono signal. This affects stereo signals only, not mono signals.

Alternate Output: This level meter indicates the current level of your output signal. You can set which outputs will send this signal in the Global Settings screen. The **To Amp Gain** setting controls the level of this signal unless the **Alternate Output** source is set to **Rig Input**. See [\(4.21.2\) Global Settings > Audio](#) to learn about this.

Alt (Alternate) Out Gain: This setting controls the gain level of the signal of the Alternate Output unless the **Alternate Output** source is set to **Rig Input** (see [\(4.21.2\) Global Settings > Audio](#) to learn about this). The available range is **-60.0 to 12.0 dB**.

Dry Vol (Volume): This setting controls the level of the dry vocal signal sent from the outputs. The available range is **-60.0 to 36.0 dB**.

Note: The **Alternate Output** and **Alt Out Gain**, parameters are available on **Guitar Out** block only, while the **Dry Vol** parameter is available on the **Vocal Out** block only.



Mix

These settings control mix of a split signal path. This is available only for rigs with split signal paths (see [\(4.3.2\) Rigs > Signal Path](#) to learn more):

Preset: This is the current mix preset, which includes its settings on the right edge of the display.

A Lev / B Lev (Level): These settings control the volume levels the upper (**A**) and lower (**B**) branches of the signal path. The range is **-60.0 dB** to **+12.0 dB**.

A Pan / B Pan: These settings control the panning (position in the stereo field) the upper (**A**) and lower (**B**) branches of the signal path. The range is **-100%** to **+100%**.

A/B Delay: This setting controls a timing offset between the upper (**A**) and lower (**B**) branches of the signal path. The range is **-30000µs** to **+30000µs**. If the value is negative (-), the A branch is delayed. If the value is positive (+), the B branch is delayed.



Advanced Block Edit Page

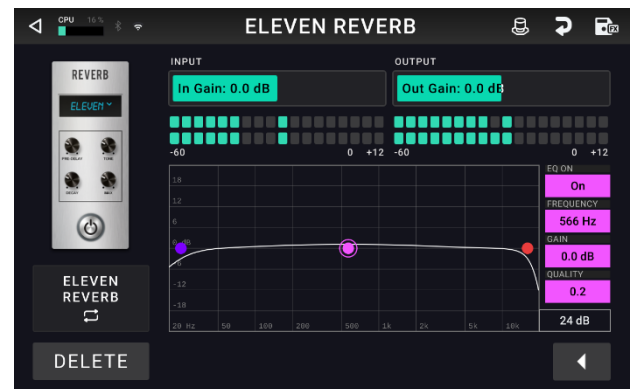
The amp, cab, IR, clones, and effects blocks also feature a second page of parameters, where you can adjust gain and EQ. The settings on this page are the same for each available block type.

Input Gain: This setting controls the gain level of the signal sent going into the block. The available range is **-12.0 to 12.0 dB**.

Input Level Meter: This level meter indicates the current level of your input signal **before** the input controls shown on this screen.

Output Gain: This setting controls the gain level of the signal after it has been processed by the block. The available range is **-12.0 to 12.0 dB**.

Output: This level meter indicates the current level of your output signal **after** the output controls shown on this screen. You can set which outputs will send this signal in the Global Settings screen. See [\(4.21.2\) Global Settings > Audio](#) to learn about this.



EQ On: This setting determines whether equalization is enabled (**On**) or disabled (**Off**) for the outputs.

Level: This setting determines if/how much the signal level from the outputs is boosted or cut. This value is applied to the level set by the **Main** knob.

Low Band & High Band: These settings determine what type of equalization is applied to the lowest-frequency band (**Low Band**) and to the highest-frequency band (**High Band**): **Shelf** or **Cut**.

EQ Bands: There are four available EQ bands: Low (blue), Low Mid (teal), High Mid (yellow-green), and High (orange). Tap to select each band. To adjust each band's **Frequency** and **Gain**, you can simply drag the dots along the graph, or use the parameters on the right side of the graph.

Frequency: This setting determines the center frequency of each EQ band, in Hertz (Hz).

Gain: This setting determines how much the equalizer boosts or cuts the signal and the corresponding frequency band.

Quality: This setting determines the width of the frequency band. The higher the setting, the wider the band will be around the center frequency (the first setting). This setting is applied whether **Low Band** or **High Band** is set to **Shelf** or **Cut**.

Mode: For the **Low** and **High** frequency bands, this determines whether the equalization is applied as a **Shelf** or **Cut**.

Zoom: You can view the EQ graph on a **12 dB** or **24 dB** scale by tapping this setting at the bottom.

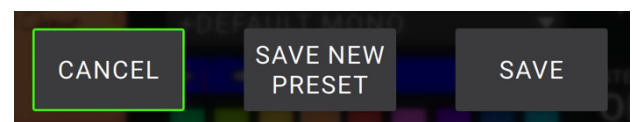
(4.4.3) Saving a Block Preset

Tap the **Save icon** in the upper-right corner to save a block preset.

To save your changes to the current preset, tap **Save**.

To save your changes as a new preset, tap **Save New Preset**, use the keyboard that appears to enter a name, and then tap **Save**.

To return to the previous screen without saving, tap **Cancel** at any time.

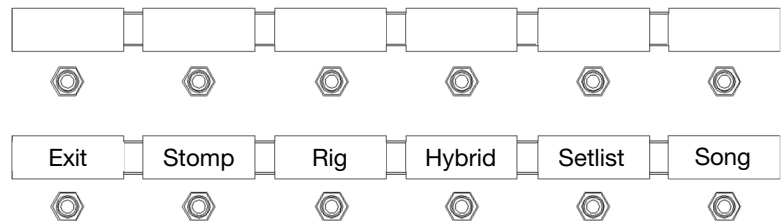


(4.5) Footswitch Modes

The eight middle footswitches can be used to activate or bypass blocks (amps, impulse responses, clones, cabs, or effects) as well as select rigs, setlists, and songs. The footswitches can be used in one of five modes: **Stomp Mode**, **Rig Mode**, **Hybrid Mode**, **Setlist Mode**, or **Song Mode**. The mode you are in when you power off HeadRush Prime will be the mode you are in when you power it back on.

To change the mode:

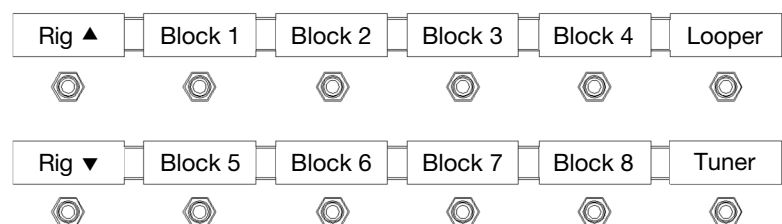
1. Press and hold the top-right footswitch until **the available modes** appears on the bottom row of footswitches. The adjacent five footswitches now correspond to the five modes: **Stomp**, **Rig**, **Hybrid**, **Setlist**, and **Song**.
2. Press a **footswitch** to enter the corresponding mode.



(4.5.1) Stomp Mode

In Stomp Mode, the middle eight footswitches correspond to blocks (amps, cabs, IRs, clones, or effects) in your rig. Press a footswitch to activate or deactivate its block.

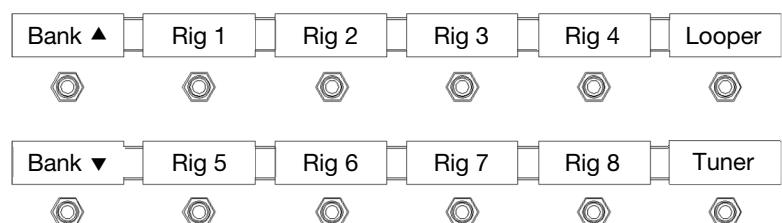
To show the previous or next rig, press the upper-left (**Rig ▲**) or lower-left (**Rig ▼**) footswitch.



(4.5.2) Rig Mode

In Rig Mode, the middle eight footswitches correspond to rigs you have saved. Press a footswitch to load its rig.

To show the previous or next four rigs, press the upper-left (**Bank ▲**) or lower-left (**Bank ▼**) footswitch.

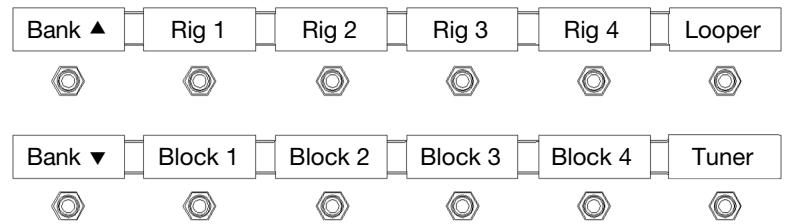


(4.5.3) Hybrid Mode

The upper middle four footswitches correspond to rigs you have saved. Press one of these footswitches to load its rig. The lower middle four footswitches correspond to blocks (amps, cabs, IRs, clones, or effects) in your signal chain. Press one of these footswitches to activate or deactivate its block.

To show the previous or next four rigs/models, press the upper-left (**Bank ▲**) or lower-left (**Bank ▼**) footswitch.

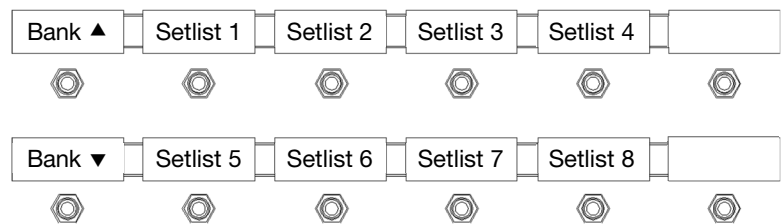
If you would like to reverse the view so that blocks are on the top row and rigs are on the bottom row, you can set **Hybrid Mode** to **REVRS** in the [\(4.21.1\) Global Settings > General](#) menu.



(4.5.4) Setlist Mode

The middle eight footswitches correspond to setlists you have saved. Press a footswitch to load its setlist. After you select a setlist, you will automatically be brought to [\(4.9\) Setlists](#).

To show the previous or next four setlists, press the upper-left (**Bank ▲**) or lower-left (**Bank ▼**) footswitch.



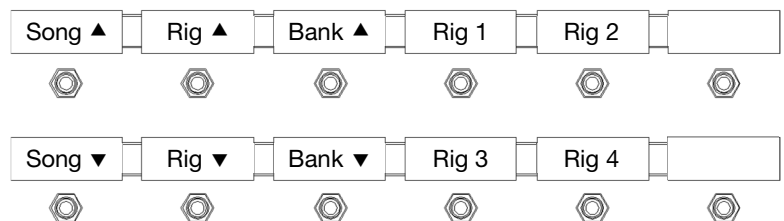
(4.5.5) Song Mode

The four footswitches toward the right correspond to four rigs from a song in your setlist. This mode can only be used when you have a Setlist loaded. After entering this mode, you will automatically be brought to [\(4.10\) Song View](#).

To select the previous or next song, press the upper-left (**Song ▲**) or lower-left (**Song ▼**) footswitch.

To select the previous or next rig in the current song, press the upper footswitch second from the left (**Rig ▲**) or the lower footswitch second from the left (**Rig ▼**).

To show the previous or next four rigs in the current song, press the upper footswitch third from the left (**Bank ▲**) or the lower footswitch third from the left (**Bank ▼**).



(4.6) Hardware Assign

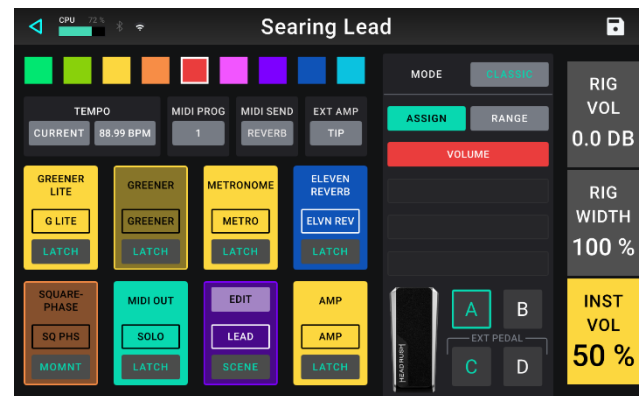
The Hardware Assign screen enables you to customize how HeadRush Prime's footswitches, expression pedal, and parameter knobs control each rig.

To open the Hardware Assign screen, tap the **footswitch icon** in the upper-right corner of the main screen, and then tap **Hardware Assign**.



To return to the main screen, tap the ◀ button in the upper-left corner.

Important: The Hardware Assign settings are all part of the overall rig, so remember to save your changes you want to keep.



To set the color associated with the rig, tap it in the upper-left part of the screen. This color will appear next to the rig name when you view a list of all available rigs or when you view and create setlists. It will also be the color of the corresponding footswitch indicator when HeadRush Prime is in the **Rig** footswitch mode.

To set the tempo of the rig's time-based effects (delays, modulation, etc.), tap the button under **Tempo** to select **Current** or **Fixed**.

- **Current:** The rig will use the last-used tempo or the one set by the **Tempo** footswitch.

To set the tempo, press the **Tempo** footswitch (the lower-right-most one) at the desired tempo 3–8 times to set the new tempo in beats per minute (**BPM**). You can do this anytime that footswitch display shows **Tempo**.

- **Fixed:** The rig will use a tempo that you set here.

To set the tempo, turn the **encoder** to set the desired tempo in beats per minute (**BPM**). You can set the tempo only in this Hardware Assign screen.

The **MIDI PROG** setting assigns a MIDI program change number to the current rig. When a MIDI program change message matching this number is sent from an external MIDI device to the HeadRush Prime, the assigned rig will load.

To set the MIDI program change number for the current rig, tap the **MIDI PROG** field and use the **encoder** to select a number between 1 and 128. Note that MIDI program change numbers 0–127 correspond to rigs 1–128, with program change message #0 loading the rig assigned to "1", and so forth.

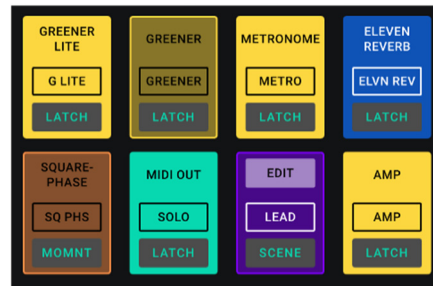
Important: Use the **Prog Change** setting in the **Global Settings > MIDI** menu to determine whether HeadRush Prime should receive or send MIDI program change messages. (see [\(4.21.6\) Global Settings > MIDI](#) for more information).

The **MIDI SEND** button can be used to send up command of up to 5 different MIDI messages (Program Change, Control Change, Note On/Off) when the rig is loaded. See [\(4.6.5\) MIDI Out Messages](#) for more information about this feature.

(4.6.1) Footswitches

The eight boxes in the lower-left corner represent the middle eight footswitches of HeadRush Prime. You can assign any switch-based parameters (ones with only two states) to any of the footswitches—regardless of their location in the signal chain.

You can also assign controls from the Looper, Metronome, and Practice Tool features to a footswitch within a rig for easier access.



To assign a parameter to a footswitch:

1. Tap a box. **+** indicates an empty box.
2. In the list that appears, tap the block or feature with the parameter or control that you want to assign.
3. In the list that appears, tap the parameter you want to assign. Usually, the parameter will simply be **On** (to activate or deactivate it).

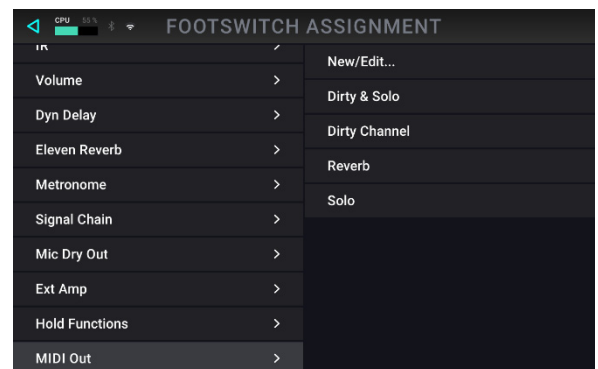
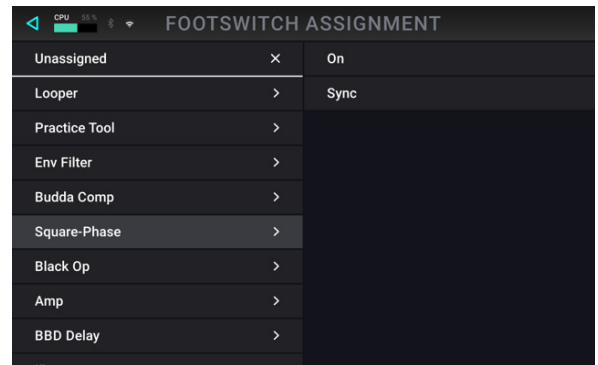
Tap **Unassigned** **x** to unassign that footswitch.

4. On the Hardware Assign screen, tap **Latch/Momnt/Scene** for that footswitch to cycle through the available options:

When set to **Latch**, each press will turn the block on or off.

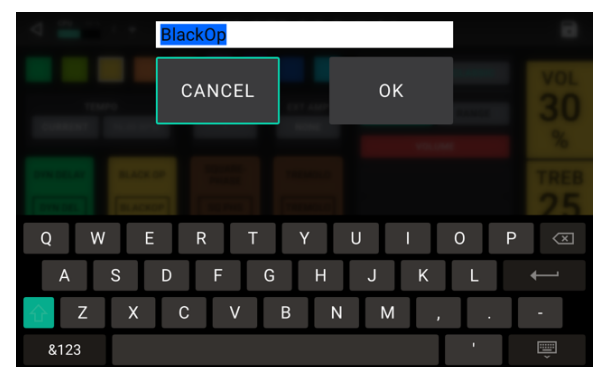
When set to **Momnt**, pressing and holding the footswitch will activate it, and releasing the footswitch will deactivate it.

When set to **Scene**, each press will turn a scene on or off. A scene is a collection of “linked” blocks in the rig—all of which will simultaneously turn on or off when you press that scene’s footswitch. See the [\(4.6.2\) Scenes](#) section to learn about this feature.



To swap two assignments, tap and drag one of them over the other, and then release it.

To edit the text displayed above the footswitch, tap the text in the box below the block name, use the virtual keyboard that appears to enter a name, and then tap **OK**.



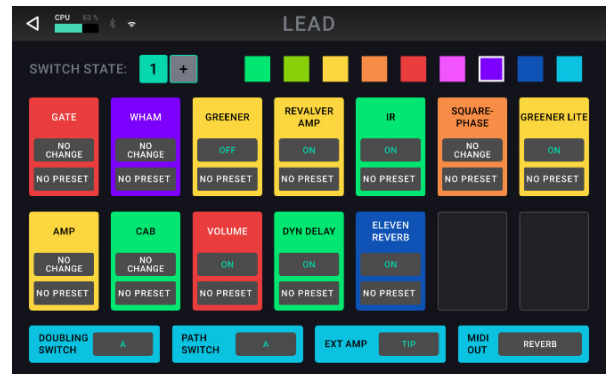
A footswitch can also be used to send up command of up to 5 different MIDI messages when the footswitch is pressed and released. See [\(4.6.5\) MIDI Out Messages](#) for more information about this feature.

(4.6.2) Scenes

The **Scene** feature allows you to turn multiple blocks on or off or change multiple the presets for a block in each rig using one footswitch press. When you press the footswitch assigned to that scene, all blocks included in that scene will turn on or off, depending on how you assign them. This is a great way to create multiple tones in the same rig. For instance, you may want a particular reverb block to be on anytime a particular distortion block is also on. Alternatively, you may want to turn one delay block off when you turn another one on. Scenes enable you to do this with only one footswitch press.

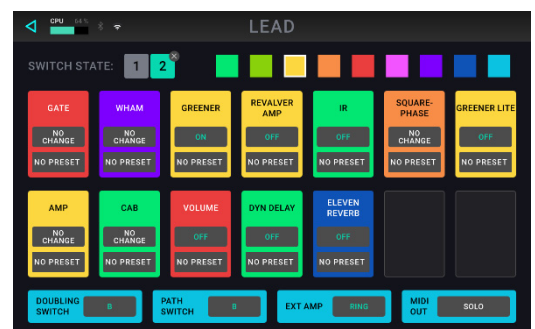
To create and edit a scene:

1. On the **Hardware Assign** screen, tap **Latch/Momnt/Scene** for the desired footswitch to cycle through the available options, and select **Scene**.
2. On that footswitch, tap **Edit**. The Scene Editor will appear, which shows all models in your rig.
3. For each model in the rig, tap the **On/Off/No Change** field to cycle through the available options:
 - **On**: This block will turn on when you turn the scene on.
 - **Off**: This block will turn off when you turn the scene on.
 - **No Change**: This model will remain unaffected when you turn the scene on.
4. If you would like a block to load a preset when the scene is turned on, tap the **Preset** field, and select a preset. With this feature enabled, you change the parameters of a block by selecting a scene.
5. If you are using Switch-Doubling or a Split Path signal chain, use the **Doubling Switch** and **Path Switch** options to toggle between **A/B/No Change**.
6. If you would like to set up a command of up to 5 different MIDI messages when the scene is activated, tap the **MIDI Out** button to configure them. See [\(4.6.5\) MIDI Out Messages](#) for more information about this feature.
7. Tap a **color** at the bottom of the touchscreen to select a color for the scene.
8. Tap the ◀ button in the upper-left corner to return to the **Hardware Assign** screen.

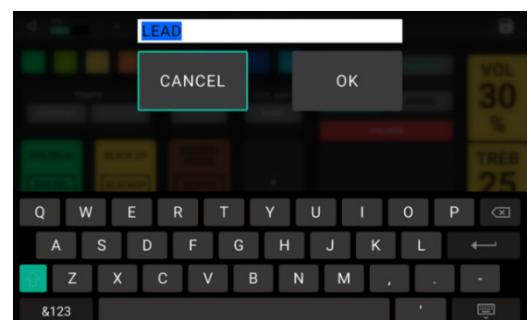
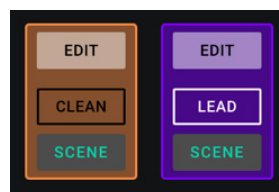


To toggle between 2 scenes on 1 footswitch:

1. On the **Scene Editor** screen, tap the **+** located next to Switch State 1, to add a second state.
2. Create the second scene using the editor as normal by choosing which blocks should be turned on, off, or have no chain.
3. Tap a different color for the footswitch LED to be shown when the second state is enabled by the footswitch.
4. Tap the ◀ button in the upper-left corner to return to the **Hardware Assign** screen.



To rename a scene (which appears in the footswitch indicators), tap the text in the box below **Edit** on the block on the **Hardware Assign** screen, use the virtual keyboard that appears to enter a name, and then tap anywhere other than the text field.



(4.6.3) Quick Parameters

The right edge of the screen shows a column of fields for three parameters. These are the three parameters that are shown first whenever you load a rig. When no block is selected on the main screen, you can turn the three **parameter knobs** to adjust these parameters. You can assign any continuous parameters to these knobs (parameters with a range of values rather than ones with only “on” and “off” states).



To assign a parameter to a parameter knob:

1. Tap the field to which you want to assign a parameter. **+** indicates an empty field.
2. In the list that appears, tap the model with the parameter you want to assign. You can also select parameters for the incoming signal (**Input**) or outgoing signal (**Output**).
3. In the list that appears, tap the parameter you want to assign.

Tap **Unassigned** **x** to unassign that parameter knob.

(4.6.4) Expression Pedal

HeadRush Prime’s internal expression pedal can control two parameters (in Classic Mode) or two sets of parameters (in Advanced Mode). Use the toe switch to switch between them—Expression Pedal **A** or **B**.

To activate the toe switch, move the “toe end” of the expression pedal so it touches the Prime, and then press down. The expression pedal status LED will indicate **A** or **B**.

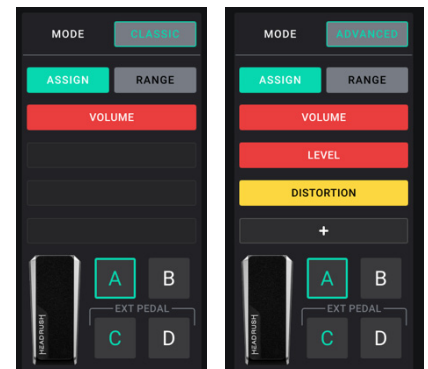
Note: When you save your rig, the current selected Expression Pedal state (A or B) will be saved and then recalled when you load the rig again.

When an external expression pedal with a toe switch is connected, it can also control two parameters (in Classic Mode) or two sets of parameters (in Advanced Mode). Use the external pedal’s toe switch to switch between them—Expression Pedal **C** or **D**.

The column of four boxes represents the expression pedal settings. You can assign one or more continuously adjustable parameters (ones with a range of values) to the expression pedal.

To set the expression pedal mode, tap the button above **Range** in the upper-right corner to select **Classic** or **Advanced**.

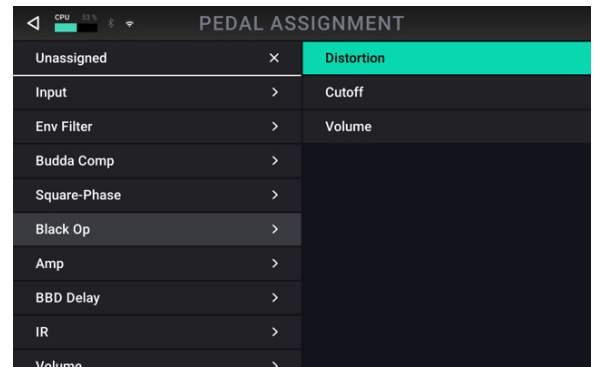
- **Classic:** You can assign one parameter to each expression pedal (**A** and **B** if using the internal pedal, **C** and **D** if using an external pedal). Using the toe switch will select the other expression pedal and deactivate (bypass) the current expression pedal’s parameter. For instance, if you assign a wah pedal to Expression Pedal A and a volume pedal to Expression Pedal B, only one of them will be active at any time; when you are controlling the wah pedal, the volume pedal will be bypassed, and vice versa.
- **Advanced:** You can assign up to four parameters to each expression pedal (**A** and **B** if using the internal pedal, **C** and **D** if using an external pedal). Moving the pedal will adjust all its assigned parameters simultaneously. Using the toe switch will select the other expression pedal and leave the current pedal’s parameters active and at their maximum values.



Important: You **cannot** edit any parameters assigned to the expression pedal in **Classic Mode** (they will show a lock icon and be grayed out in other screens to indicate this). You **can** edit any parameters assigned to the expression pedal in **Advanced Mode** (they will show a pedal icon in other screens to indicate this).

To assign a parameter to the expression pedal:

1. If the **Assign** button is not on, tap it.
2. Tap a box under the **Assign** button. **+** indicates an empty box.
3. In the list that appears, tap the model with the parameter you want to assign.
4. In the list that appears, tap the parameter you want to assign.
Tap **Unassigned** **x** to unassign that box.



To swap two assignments (while in Advanced Mode), tap and drag one of them over the other, and then release it.



To set the range of an assigned parameter:

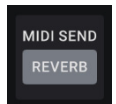
1. If the **Range** button is not on, tap it.
2. Tap a value under the **Range** button.
3. Turn the **encoder** to set the desired value as a percentage of the parameter's entire range. Press the **encoder** or tap elsewhere to confirm the value.



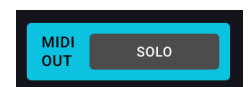
(4.6.5) MIDI Out Messages

The HeadRush Prime can send a command of up to five MIDI messages to its 5-PIN MIDI DIN output when a rig is loaded, when a scene is activated, or when a footswitch is pressed.

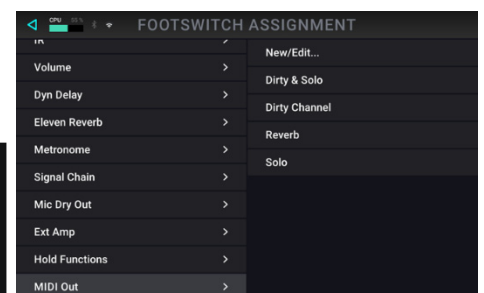
To assign MIDI messages to be sent when a rig is loaded, tap the MIDI SEND button on the **Hardware Assign** page.



To assign MIDI messages to be sent when activating a scene, tap the MIDI OUT button on the **Scene Edit** page.



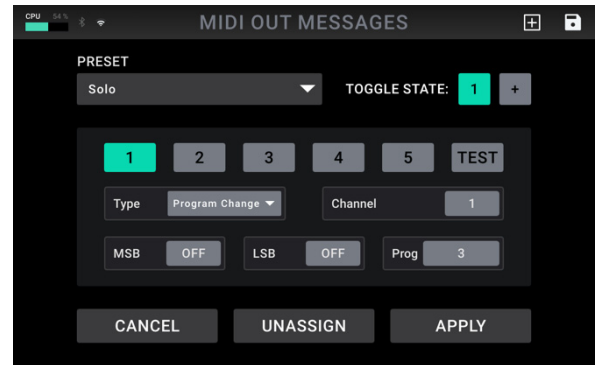
To assign MIDI messages to be sent when using an assigned footswitch within the rig, tap one of the footswitch assignment blocks on the Hardware Assign Page and then choose **MIDI OUT** > **New/Edit...**



To configure a MIDI command, tap the buttons labeled **1, 2, 3, 4, or 5** to choose one of the five configurable messages, then set the parameters for the message by tapping on each button and turning the **encoder**.

You can select the following types of MIDI messages for each of these 5 configurable MIDI messages:

- **Program Change**
 - Available Settings: MIDI Channel, MSB, LSB, and Program
- **Control Change**
 - Available Settings: MIDI Channel, CC#, CC Data Value
- **MIDI Note On**
 - Available Settings: MIDI Channel, MIDI Note #, and Velocity
- **MIDI Note Off**
 - Available Settings: MIDI Channel, MIDI Note #, and Velocity



Important: If you plan to send Program Change messages, Use the **Prog Change** setting in the **Global Settings > MIDI** menu to determine whether HeadRush Prime should receive or send MIDI program change messages. (see [\(4.21.6\) Global Settings > MIDI](#) for more information).

To test the MIDI command while configuring, tap the **TEST** button to send it to the MIDI output.



Your configured MIDI commands will be stored as a preset for easy recall when building new rigs or editing older rigs in the future.



To save a MIDI command preset, tap the **Save** icon in the top bar.

To create a new MIDI command preset, tap the **New** icon in the top bar.



Once finished editing a MIDI command on this page:

To save your MIDI parameters and confirm the assignment, tap **APPLY**.

To unassign the command from the footswitch, scene, or rig load, tap **UNASSIGN**.

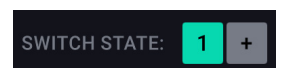
To cancel any changes and return to the previous screen, tap **CANCEL**.

Important: When assigning a MIDI command to a footswitch, you can assign it to specific toggle states of the footswitch using the **TOGGLE STATE** parameter.

When the footswitch is set to **LATCH** on the main hardware assign page, any messages assigned to **Toggle State 1** will be sent on the first press of the footswitch, then any messages assigned to **Toggle State 2** will be sent on the next press of the footswitch, and so forth.

When the footswitch is set to **MOMNT** on the main hardware assign page, any messages assigned to **Toggle State 1** will be sent on the press of the footswitch, then any messages assigned to **Toggle State 2** will be sent on the release of the footswitch.

This **TOGGLE STATE** parameter is not available when assigning a MIDI command to be sent on **Rig Load**. For assigning a MIDI command to a **Scene**, you can use the **SWITCH STATE** parameter on the main **Scene Edit** page to choose which switch state that the MIDI messages should be sent.



(4.7) Hands-Free Mode

Hands-Free Mode enables you to adjust any of the settings on your blocks by using just the footswitches and expression pedal.

To enter Hands-Free Mode, press and hold a **footswitch** assigned to a block for over one second. While in Hands-Free Mode, the screen will show a single parameter and its value, and the top six footswitches will correspond to six parameters of that model.

To exit Hands-Free Mode, press the lower-left most (**Exit**) footswitch.

To change the value, move the **expression pedal**.

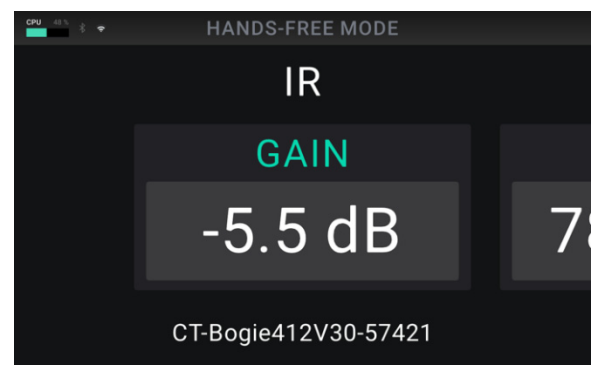
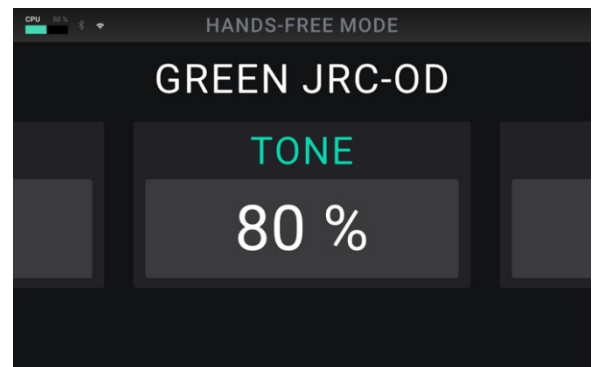
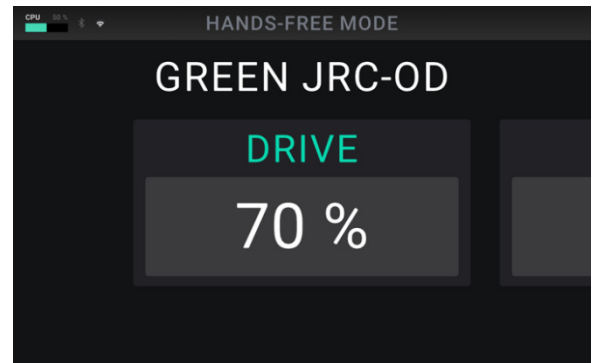
To fine-tune the value incrementally, use the lower-right two (– or +) footswitches.

To show another parameter, press the corresponding footswitch. If that model has more than six parameters, press the lower-middle two (◀ or ▶) **footswitches** to show the previous or next six parameters.

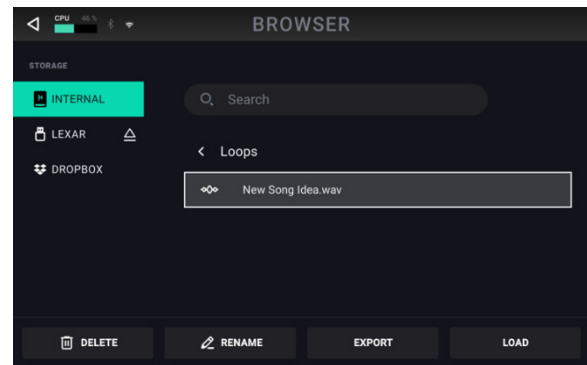
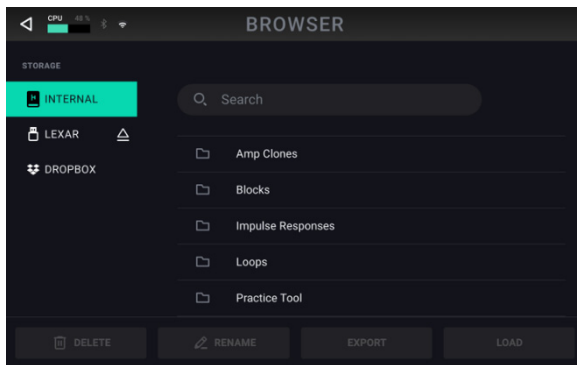
To save your rig in Hands-Free Mode, press the second footswitch from the left in the lower row of footswitches.

To quickly change and audition IR files, use the lower-middle two (**IR ▲** or **IR ▼**) footswitches.

Note: This option is only available when editing an IR in Hands-Free Mode.

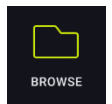


(4.8) File Browser



The **File Browser** is a handy tool for navigating your files and folders on HeadRush Prime's internal storage. In addition to the internal storage, any USB storage devices connected to HeadRush Prime's **USB-A** port will appear along the left side of this screen.

To access the File Browser, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Browse** icon.



The File Browser will also appear on other screens when performing actions like adding an **IR** or **Clone** to a rig, as well as loading a track to the **Practice Tool** or **Looper**.

While the File Browser is open, you can tap folders to view their contents, as well as select a file and choose to **Delete**, **Rename**, **Export** (when USB Storage is connected to HeadRush Prime's USB-A port), or **Load** it.

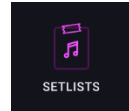
You can also import or load files from a linked **Dropbox** account using HeadRush Prime's onboard Wi-Fi connection. This is especially useful for loading your own songs to the [\(4.11\) Practice Tool](#).

To link your Dropbox account, tap the **Dropbox** icon located on the left side of this screen and follow the on-screen directions.

(4.9) Setlists

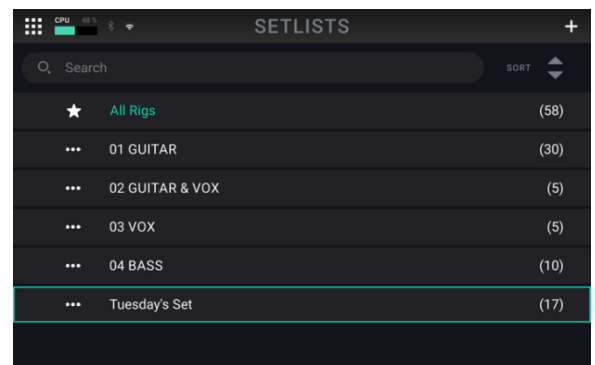
A **song** is a group of rigs that are sorted together for optimal organization. A **setlist** is a saved collection of songs and rigs arranged in a customized order. After being edited and saved, setlists can be loaded at a later time. This feature is useful if, for instance, you need only some of your rigs for a performance; in this case, you could save a setlist with only those rigs so that you don't have to spend time searching through all of your rigs while performing.

To view your available setlists, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Setlists** icon.

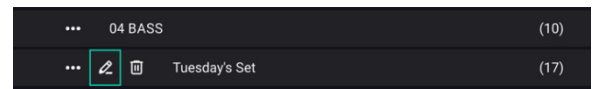


To load a setlist:

1. Open the **Setlists** screen as described above. Each setlist will show the number of rigs in parentheses (including multiple instances of the same rig).
2. **Optional:** Tap the **magnifying-glass icon** in the search bar in the upper-left corner and use the virtual keyboard that appears to enter a search term (e.g., part of the setlist name). The results will appear below.
3. Tap the desired setlist. The first rig of that setlist will load immediately. Tap **All Rigs** to view all rigs instead of a specific setlist.



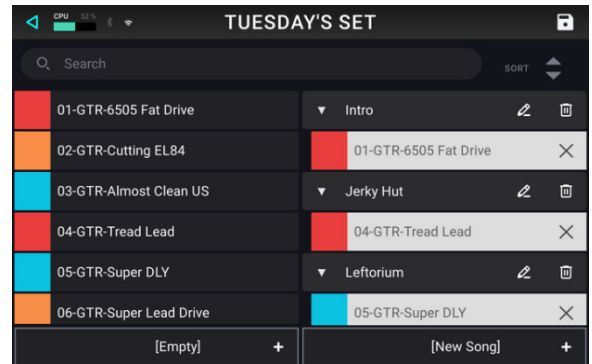
To edit a setlist, tap the **...** button on its left side, and then tap the **pencil icon**. You will see the same screen you used to create the setlist, where you can edit and save it.



To delete a setlist, tap the **...** button on its left side, and then tap the **trash can icon**. Tap **Yes** to confirm the deletion or **Cancel** to return to the Setlists screen without deleting it.

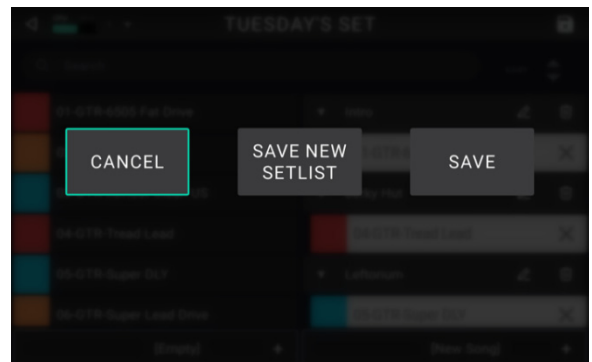
To create a setlist:

1. Tap **+** in the upper-right corner of the main setlist screen.
2. In the screen that appears, the left half is a list of all available rigs, and the right half is the list of songs and rigs in the setlist.
 - **To add a song to the setlist**, tap the **[New Song] +** button in the lower-right corner.
 - **To add a rig to the setlist**, tap it in the list on the left half of the screen. It will automatically be added to the end of the setlist. Alternatively, you can tap and hold the rig while dragging it to the desired location in the setlist. You are able to add the same rig to more than one slot in a setlist.
 - **To rearrange a song in the setlist**, press the arrow to collapse the song so that its rigs are hidden. Then tap and hold the song while dragging it to the desired location in the setlist.
 - **To rearrange a rig in the setlist**, tap and hold the rig while dragging it to the desired location in the setlist.
 - **To further customize the arrangement of your rigs**, tap the **[Empty] +** button in the lower-left corner. In place of a rig, a blank will be inserted into the setlist, and you can rearrange it as you would any other rig. In the **Rig**, **Hybrid**, and **Song** footswitch modes, the blank will be assigned to the footswitch corresponding to its position in the setlist, and this footswitch will be disabled. Use this feature if you would like to limit the number of selectable rigs in a row of footswitches or in one of your banks of rigs.
 - **To remove a rig from the setlist**, tap the **X** on its right edge.
 - **To remove a song from the setlist**, tap the trash can on its right edge.
 - **To rename a song in the setlist**, tap the pencil icon then type the new name using the virtual keyboard.



To save your changes to the current setlist, tap **Save** in the upper-right corner.

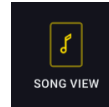
- **To save your changes as a new setlist**, tap **Save New Setlist**, use the virtual keyboard that appears to enter a name, and then tap **Save**.
- **To return to the previous screen without saving**, tap **Cancel**.



(4.10) Song View

When using a setlist, you can choose to view your current rig selection as well as your position within the setlist on a simpler **Song View** screen. This is particularly helpful when playing live, when you may not be making as many edits to your rigs.

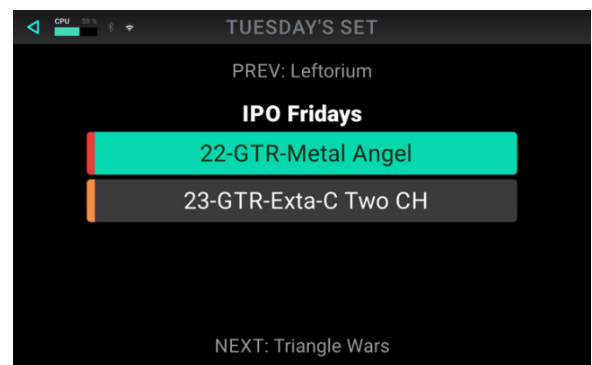
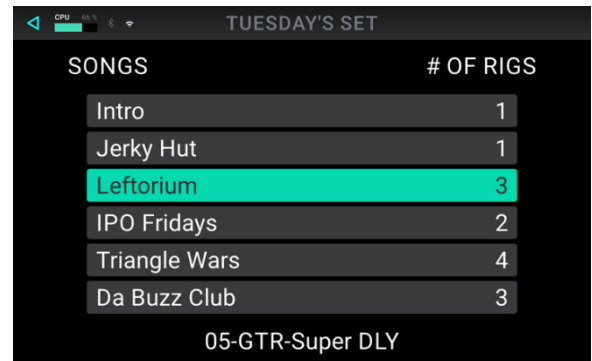
Song View automatically appears after you select the **Setlist** or **Song** footswitch mode. You can also select it by tapping the **Menu** icon in the top left of the **Main** screen, and then tapping the **Song View** icon.



There are two **Song View** screens that can be used to show your currently loaded setlist during a performance: **Classic** (default) and **Advanced**.

You can select between Classic and Advanced on the global settings screen. See [\(4.21.1\) Global Settings > General](#) for more information.

- **Classic Song View** (default, pictured on top) shows a list of the songs in the setlist, the number of rigs in each song, and the current rig.
- **Advanced Song View** (pictured below) shows the current song and rig in the setlist, all other rigs within the current song, as well as the previous and next songs in the setlist.

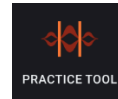


(4.11) Practice Tool

HeadRush Prime includes a convenient built-in **Practice Tool** that you can use to play along with songs from your HeadRush Prime's internal storage, connected USB storage devices, or a linked Dropbox account.

In addition to being able to play along with a song, you can also set **loop points** within a song, and use **speed** controls to slow it down to making learning the song easier, or use **pitch** controls to practice a song in different keys.

To access the Practice Tool, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Practice Tool** icon.

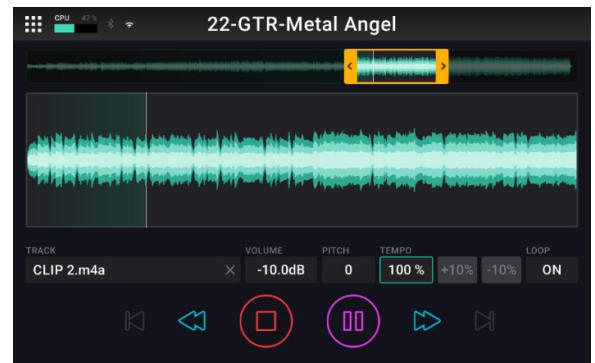


To load a track to the practice tool, tap the box titled **Track**.

To load the next track in the currently selected folder, tap the footswitch labeled **Track >>**.

To load the previous track in the currently selected folder, tap the footswitch labeled **Track <<**.

To control playback of the track, tap the transport icons (**Rewind**, **Stop**, **Play/Pause**, **Forward**) at the bottom of the screen, or use the **3 footswitches** labeled **Rwd**, **Play**, and **Fwd**.



To turn the Loop feature of the Practice Tool on and off, tap the box titled **Loop** until it displays **On** or **Off** accordingly.

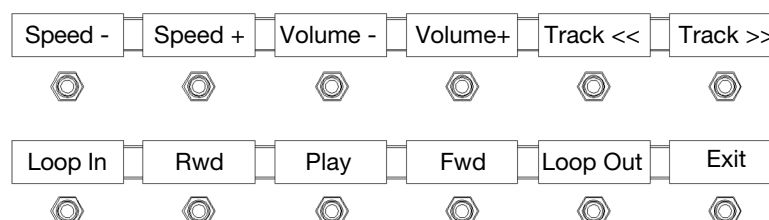
To set loop points within the track, tap and drag the yellow arrows at the top of the screen, or tap the footswitches labeled **Loop In** and **Loop Out**.

To adjust the playback volume of the track, tap the box titled **Volume**, and then turn the main **encoder**. Alternately, you can use the footswitches labeled **Volume -** and **Volume +** to adjust the volume.

To adjust the pitch of the track (in semitones) **without affecting the speed** of the track, tap the box titled **Pitch**, and turn the main **encoder**.

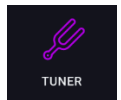
To adjust the speed of the track without affecting the pitch of the track, tap the box titled **Tempo**, and turn the main **encoder**. You can also tap the **+10%** or **-10%** buttons located next to the tempo percentage, or tap the 2 footswitches labeled **Speed -** or **Speed +**.

When the Practice Tool is in use, the following will be shown on HeadRush Prime's footswitch OLED screens:

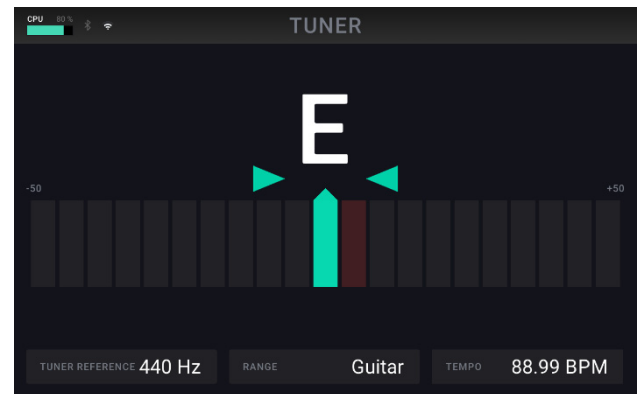
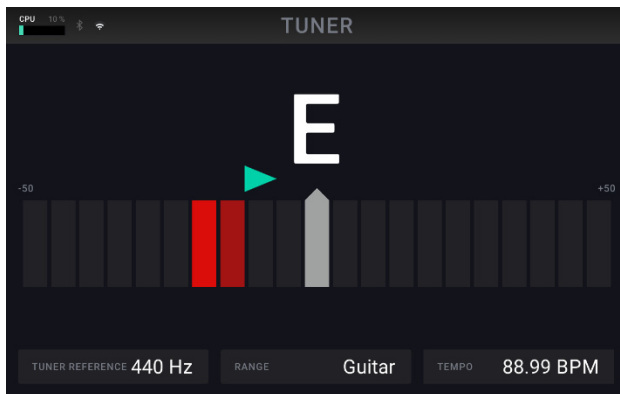


(4.12) Tuner

To access HeadRush Prime's built-in guitar tuner, hold the bottom right footswitch labeled Tap Tempo. Alternately, you can access the tuner by tapping the **Menu icon** in the top left of the **Main** screen, and then tapping the **Tuner** icon.



As you play a string, the screen will show the nearest note, as well as how flat or sharp the guitar string is. If only a green right arrow appears, your string is flat, and if only a green left arrow is shown, then your string is sharp. To successfully tune the string, adjust your guitar's tuners until both green arrows are lit.



The following parameters are available to be adjusted:

- **Tuner Reference:** Tap this parameter, then turn the main **encoder** to set the tuner's reference frequency. The default and most common setting for a guitar tuner is **440 Hz**.
- **Range:** Tap this parameter, then turn the main **encoder** to set the tuner's pitch reference range. Choose **GUITAR** if you are tuning a standard-range 6-string acoustic or electric guitar. Choose **BASS** if you are tuning a bass or an extended-range guitar that is tuned low.
- **Tempo:** Tap this parameter to manually set the global tempo of HeadRush Prime using the main **encoder**. You can alternately set this tempo by using the tap tempo footswitch.

Additionally, you can mute/unmute dry and unaffected guitar and vocal signals while on this screen by tapping the bottom right-most footswitches.

(4.13) Metronome

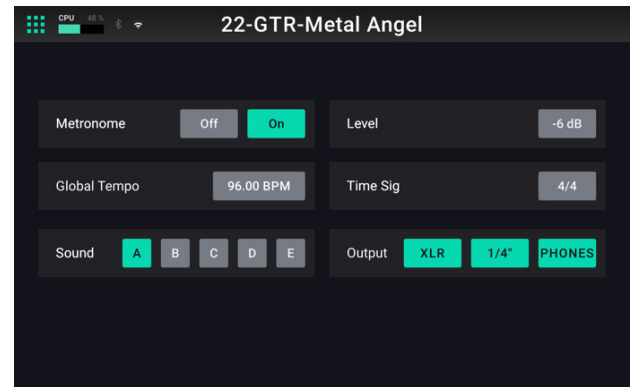
HeadRush Prime includes simple yet convenient built-in **Metronome** that you can use while practicing.

To access the metronome, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Metronome** icon.



The following parameters are available to be adjusted:

- **Metronome:** Set this parameter to **On** to start playback of the metronome. The metronome will use the Global Tempo to determine its speed. Set this parameter to **Off** to disable the metronome.
- **Global Tempo:** Use this parameter to manually set the global tempo of HeadRush Prime using the main **encoder**. You can alternately set this tempo by using the tap tempo footswitch.
- **Sound:** Use this parameter to select 1 of 5 different available metronome sounds to be used.
- **Level:** Use this parameter adjust the volume level of the metronome.
- **Time Sig:** Use this parameter determine the time signature of the metronome. The first beat of every measure will be accented.
- **Output:** Use this parameter to select which outputs the metronome's audio should be routed to.

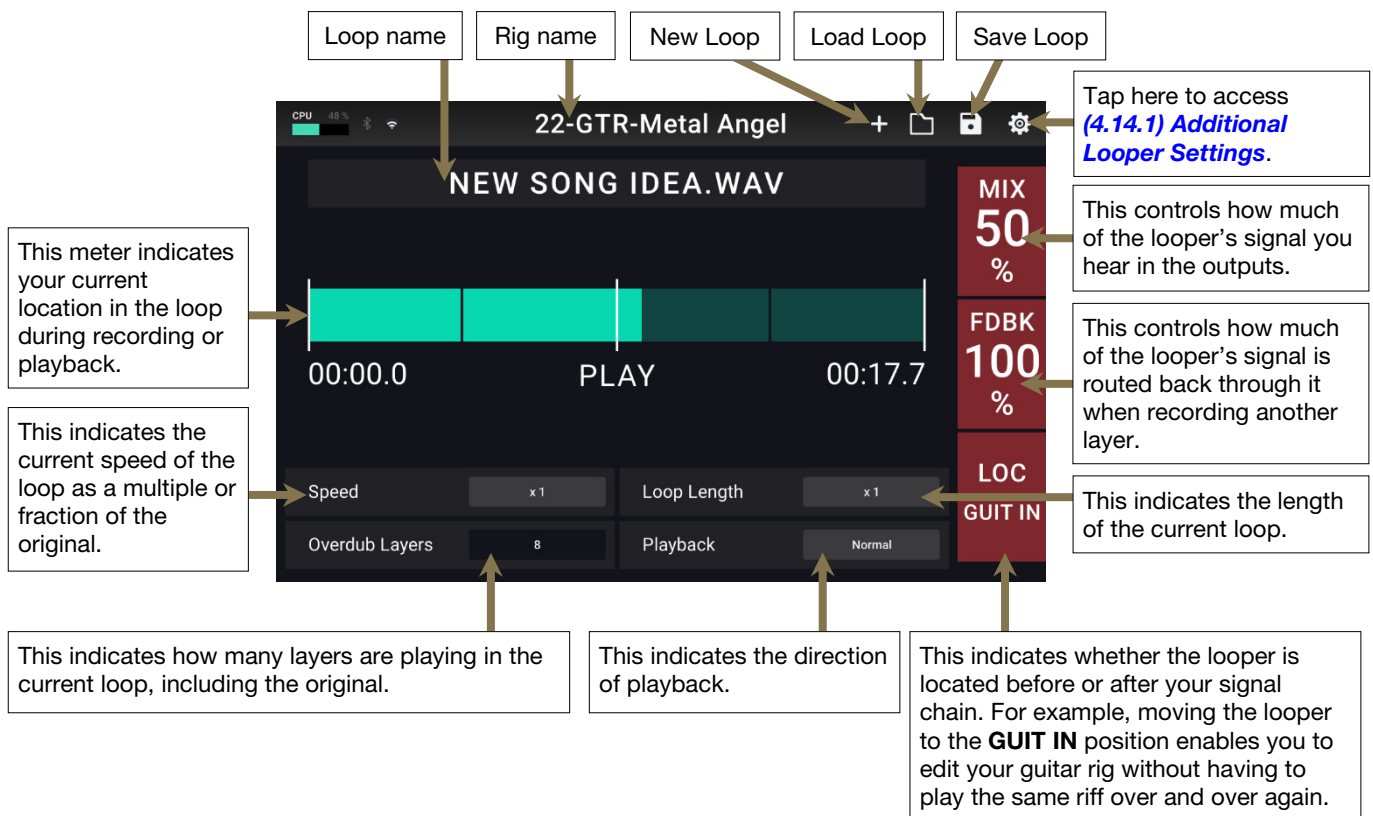
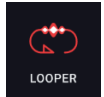


(4.14) Looper

HeadRush Prime has a built-in looper that you can use to layer your performances. While the looper's operation is shown in the display, you can control most of it conveniently with the footswitches.

Each loop can be up to **5 minutes** long, with a maximum of **20 minutes** of overdubbed audio at a time across a maximum of **50 layers**.

To access the **Looper**, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Looper** icon.



To **record the first layer of a loop**, press the **Record** footswitch. Recording will begin immediately, and the footswitch indicator will light **red**. Press the **Record** footswitch again to stop recording and start loop playback. The footswitch is now called **Overdub** and the footswitch indicator is **yellow**.

To **record additional layers onto the loop** (overdub), press the **Overdub** footswitch. Overdubbing will begin immediately, and the footswitch indicator will light **red**. Press the **Overdub** footswitch again to stop overdubbing and continue playback.

To **erase the top-most** (last-added) **layer of the loop**, press the **Peel** footswitch. The top-most layer of the loop will be erased immediately.

To **recall the last layer removed**, hold the **Peel** footswitch before performing any overdub actions.

To **record over a section of the top-most** (last-added) **layer** (like a punch-in/punch-out function), press the **Insert** footswitch. Recording will begin immediately, and the footswitch indicator will light **red**. Press the **Insert** footswitch again to stop recording and continue playback. This overwrites that section of the top-most layer.

To halve or double the length of the loop, press the **1/2 Loop** or **2X Loop** footswitch, respectively. The loop's relative length is shown in the **Loop Length** field. The halving process is non-destructive, so you can restore your original loop and its content by pressing **2X Loop**.

To halve or double the speed of the looper, press the **1/2 Speed** or **2X Speed** footswitch, respectively. The loop's relative speed is shown in the **Speed** field.

Tip: Use this to create low bass lines or ultra-high guitar parts that you couldn't ordinarily play.

To reverse looper playback, press the **Reverse** footswitch. The looper's current playback direction is shown in the **Playback** field.

Tip: Create eerie effects by recording layers in reverse then switching back to normal playback.

To mute or unmute the looper, press the **Mute** footswitch.

To set the looper's location, turn the third **parameter knob (Loc)** to place it before (**GUIT IN, MIC/GT2 IN**) or after (**XLR OUT, 1/4"**) the signal chain. Moving the looper to the **GUIT IN** or **MIC/GT2 IN** position enables you to edit your rig without having to play the same riff over and over again.

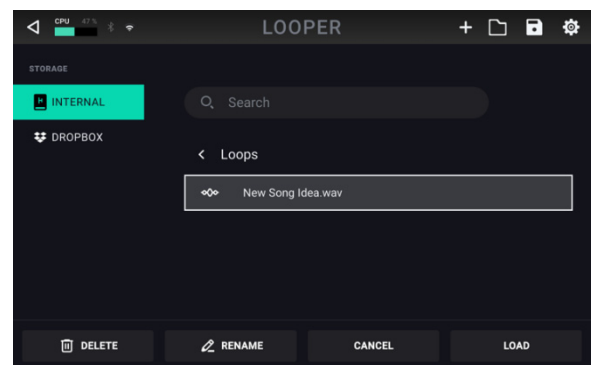
Tip: Use this feature to create different effect configurations (adjust parameters, activate/deactivate models, etc.) for each layer, creating a multi-textured performance. You can also switch rigs while using the looper and use a different rig for each layer.

To create a new loop, tap the **+** icon in the top right corner and then tap **NEW LOOP**. Tap **Yes** to clear the current loop and create a new one or **No** to return to the Looper screen.

To save a loop, tap the disk icon in the top right corner and then tap **SAVE LOOP**. Tap **Yes** to confirm or **Cancel** to return to the Looper screen without saving.

To load a loop, tap the folder icon in the top right corner and then tap **LOAD LOOP**. When the file browser appears, select the loop to load, and then tap **Load** to load the loop or **Cancel** to return to the Looper screen.

Tip: While using the USB Transfer feature, you can import .WAV and .MP3 audio files for the Looper by placing the files in HeadRush Primes's **/LOOPS/** directory.



To edit a loop's name, tap the folder icon in the top right corner to access the file browser, locate the loop, and then tap **RENAME**. Use the virtual keyboard to type a new name, and then tap **OK** to confirm the new name or **Cancel** to return to the Looper screen.

To delete a loop, tap the folder icon in the top right corner to access the file browser, locate the loop, and then tap **DELETE**. Tap **Yes** to confirm the deletion or **No** to return to the Looper screen without deleting.

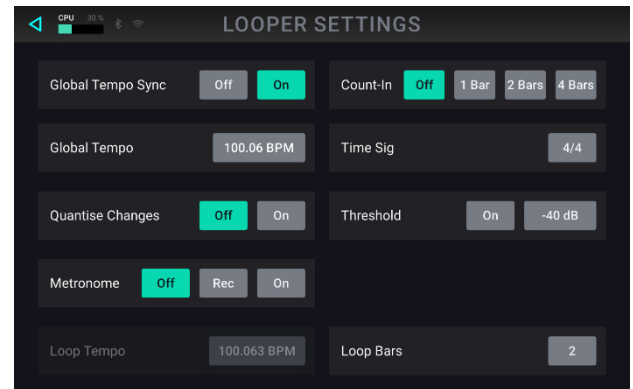
To exit the looper and return to the main screen, press the **Exit** footswitch. If the looper is playing, playback will continue. Press and hold the **Looper** footswitch for one second to stop looper playback without re-entering the looper.

To re-enter the looper, press the **Looper** footswitch again.

(4.14.1) Additional Looper Settings

To access additional looper settings, tap the **settings** icon in the top right of the looper screen.

The following parameters are available on this screen:



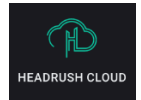
- **Global Tempo Sync:** Set this parameter to **On** to set the Looper to sync to HeadRush Prime's Global Tempo. This is the same tempo used for any effects that are set to "Sync," as well as the Metronome feature. Set this parameter to **Off** to desync the Looper tempo from the global tempo.
- **Global Tempo:** Use this parameter to manually set the global tempo of HeadRush Prime using the main **encoder**. You can alternately set this tempo by using the tap tempo footswitch.
- **Quantize Changes:** When **Global Tempo Sync** is set to **On**, the tempo of the loop will sync to the current internal global tempo, or the received MIDI tempo when enabled in the Global Settings.
- **Metronome:** Set this parameter to **Rec** (record) to have the metronome only play while the initial layer of the loop is being recorded. Set this parameter to **On** to have the metronome play while the loop is recording, playing, and overdubbing a layer. Set this parameter to **Off** to disable the metronome.
- **Count-In:** Use this parameter to determine a **1–4 Bar** count-in before a loop begins recording the initial loop layer. Set this parameter to **Off** to disable the count-in bar and begin recording the initial loop layer instantly.
- **Time Sig:** Use this parameter to determine the time signature of the count-in.
- **Threshold:** Tap the **On** button to enable looper recording to only begin when the audio signal has reached a certain threshold. Use the field next to this to set the threshold level, from **-60** to **0 dB**.
- **Loop Tempo:** When **Global Tempo Sync** is set to **On**, this displays the estimated tempo of the current loop.
- **Loop Bars:** When **Global Tempo Sync** is set to **On**, this displays the estimated loop length in bars.

(4.15) HeadRush Cloud

The **HeadRush Cloud** is a **free** and **easy-to-use** file sharing service that can be accessed directly from your HeadRush Prime when connected to a Wi-Fi network. To learn how to connect to a Wi-Fi network, see [\(4.21.4\) Global Settings > Wi-Fi](#).

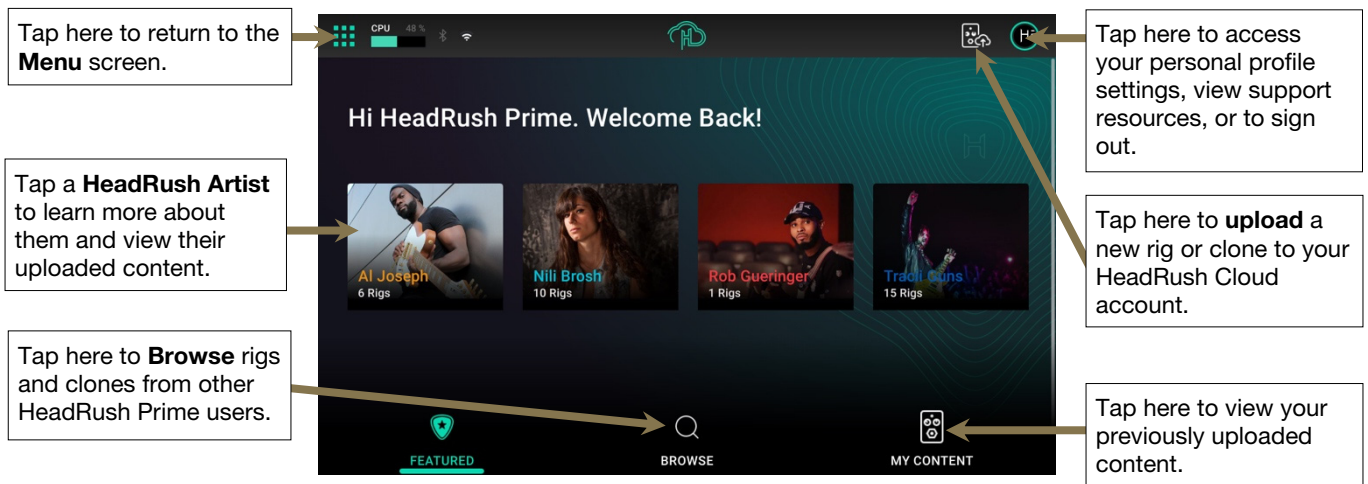
Using the HeadRush Cloud, you can find instant inspiration for new tones by previewing, downloading, and rating rigs and clones from HeadRush Artists as well as other HeadRush Prime users. You can also upload rigs and clones for backup purposes, as well as share your own creations with the HeadRush Prime community.

To open HeadRush Cloud, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Browser** icon.

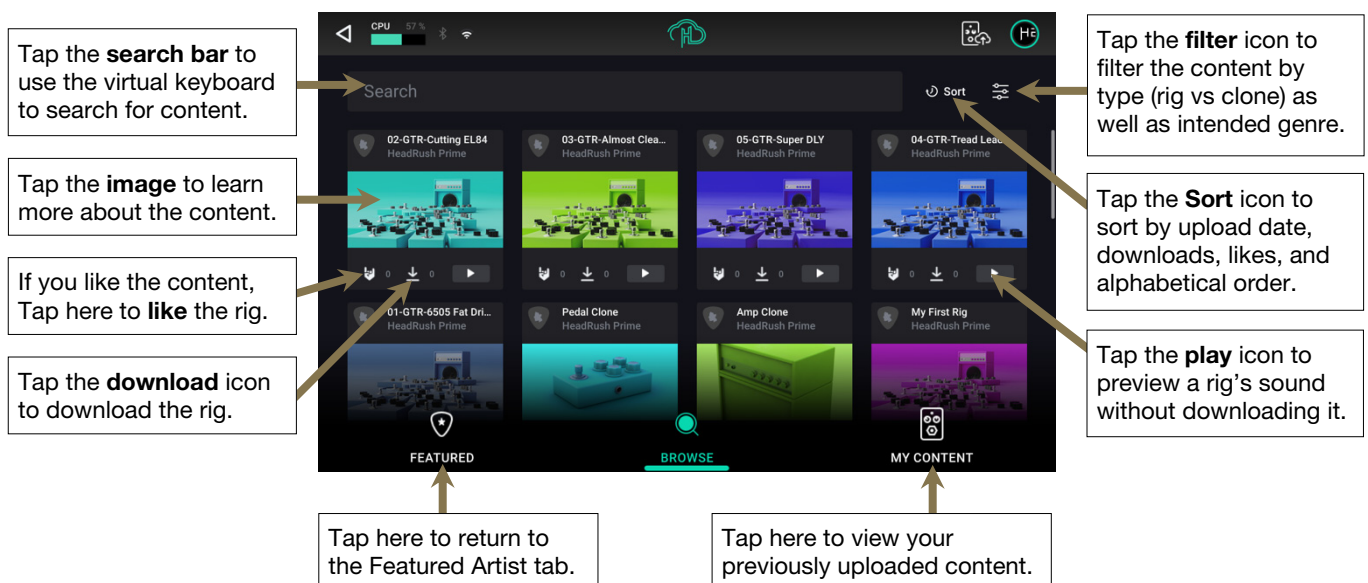


The first time that you log into the HeadRush Cloud, a QR code will be shown on the screen along with a security code. Follow the directions on the screen to register for a free account.

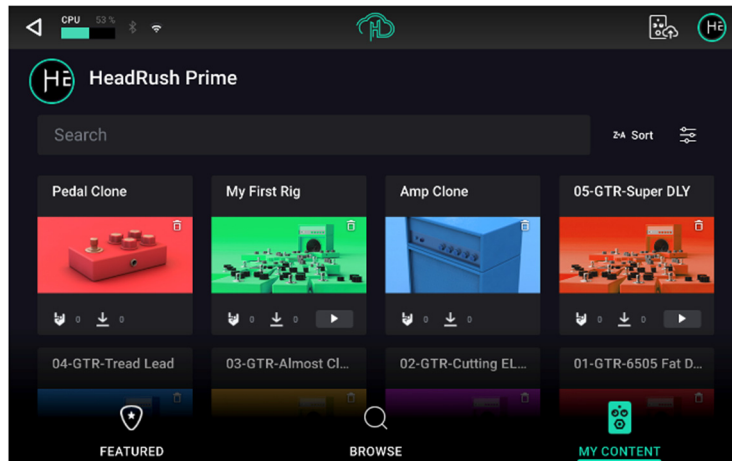
Once you have registered and signed in, the **Featured** tab will be shown. On the **Featured** tab, you can learn more about HeadRush featured artists, as well as preview and download their personal rigs and clones.



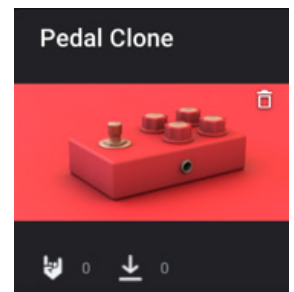
On the **Browse** tab, you can search for new rigs from the HeadRush community by using the search bar, sort, and filter features. You can tap and drag the screen to scroll through the content shown on screen.



On the **My Content** tab, you can search your own uploaded content by using the **search**, **sort**, and **filter** features, the same as you can in the **Browse** tab.



On the My Content tab, you can also delete content by tapping the rig or clone title to show the overlay, and then tapping the **trash can** icon at the top right.



(4.16) USB

You can use HeadRush Prime's USB connection to your computer for [\(4.16.1\) Transferring Files & Settings](#) (e.g., rigs, setlists, presets, etc.), [\(4.16.2\) Recording](#) (to a digital audio workstation [DAW]), or [\(4.16.3\) Reamping](#).

(4.16.1) Transferring Files & Settings

Over a USB connection, you can transfer rig, setlist, model preset, loop, clone, and/or impulse response (IR) files between your computer and HeadRush Prime.

We recommend creating a backup copy of your files to your computer before you make any changes.

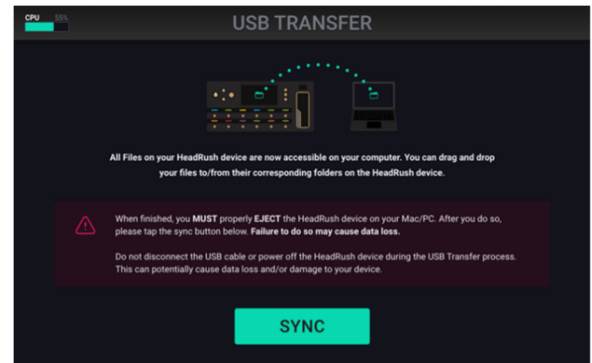
Important:

Do **not** disconnect or power off HeadRush Prime during the process.

Any unsupported files will be ignored.

You cannot transfer a folder or .zip/archive folder to/from HeadRush Prime. Instead, transfer any supported files directly.

We recommend organizing the file structure of your rigs, setlists, model presets, and/or impulse response files on your computer so that it is identical to the file structure as shown on the HeadRush Prime "drive."



To transfer files between HeadRush Prime and your computer:

1. Connect your computer to HeadRush Prime's **USB port** using a standard USB cable.
2. With your computer powered on, power on HeadRush Prime using the **power switch**.
3. Tap the **Menu** icon in the upper-left corner of the **Main** screen, and then tap **USB Transfer**.
4. On your computer, HeadRush Prime will appear as a mass-storage device called **HeadRush**.



Windows users: If this is the first time you've connected it to this computer, you may need to wait a minute while it installs the class-compliant drivers.

5. Open the **HeadRush** drive. You can now freely click and drag contents between **HeadRush** and your computer. Note that any changes you make to the contents of your **HeadRush** are immediate and cannot be cancelled.

Tip: During this step, you can add an image to use with the screen lock feature. See [\(4.17\) Lock Screen](#) to learn more.

6. **IMPORTANT:** When you are finished transferring contents, you must **unmount/eject** the HeadRush drive from your computer. File corruption may occur if the drive is not properly ejected before continuing.
7. After the drive has been ejected, tap **Sync** on your HeadRush Prime to "commit" any changes you made to the contents of the HeadRush drive.

As HeadRush Prime analyzes and imports the files, a meter on the display will indicate its progress. The normal **Menu** screen will reappear when the process is finished. Do not disconnect or power off HeadRush Prime during the sync process.

(4.16.2) Recording

When HeadRush Prime's USB port is connected to your computer, you can select and use HeadRush Prime as a 24-bit audio interface, enabling you to play audio through it or to send its audio signal to the computer. It can use sample rates of 44.1 kHz, 48 kHz, or 96 kHz.

Important Note for Windows Users: Before connecting HeadRush Prime to your computer, download the necessary drivers from support.headrushfx.com and install them.

To use HeadRush Prime as an audio interface with your computer, open your computer's **Control Panel** (Windows®) or **System Preferences** (macOS®), open its sound/audio settings, and select **HeadRush Prime** as the device for recording/input and/or for playback/output.

HeadRush Prime can send six separate audio signal channels to your computer. Before recording HeadRush Prime's audio signal into your digital audio workstation (DAW), select the channel/channels you want to record:

- 1: the **left** channel of the **XLR main outputs** with all active effects applied.
- 2: the **right** channel of the **XLR main outputs** with all active effects applied.
- 3: the **left** channel of the **1/4" main outputs** with all active effects applied.
- 4: the **right** channel of the **1/4" main outputs** with all active effects applied.
- 5: a **mono** channel of the **1/4" guitar input** with no effects applied.
- 6: a **mono** channel of the **Combo XLR + 1/4" microphone input** with no effects applied.

HeadRush Prime can receive four separate audio signal channels from your computer. The channels are named and routed as follows:

- 1: the **left** channel of your computer's output audio signal, which will be sent directly out of HeadRush Prime's **main outputs** and **phones output**.
- 2: the **right** channel of your computer's output audio signal, which will be sent directly out of HeadRush Prime's **main outputs** and **phones output**.
- 3: a **mono** channel of your computer's audio signal, which will be sent back through HeadRush Prime (see [\(4.16.3\) Reamping](#) below).
- 4: not used in this scenario.

Important: Remember to set your DAW's main outputs to be sent to **1/2**.

(4.16.3) Reamping

Reamping is a process that adds the tone coloration of an amp to a pre-recorded audio signal—in this case, sending audio from your DAW through HeadRush Prime and then recording it back into your DAW. This is useful for saving time because you can change the sound of an already-recorded guitar track without having to manually play the same part again.

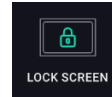
To use HeadRush Prime to reamp an audio signal:

1. In your DAW, make sure **HeadRush Prime** is selected as your audio interface for both recording/input and playback/output.
2. Assign the output of the desired track to **3**.
3. On HeadRush Prime, tap the **Menu** icon in the upper-left corner of the **Main** screen, and then tap **Global Settings**.
4. In the Global Settings screen, tap the **USB Audio** tab located in the column on the left side.
5. On the USB audio tab, set your sample rate to be the same sample rate as the one in your DAW.
6. Next, for the USB Mode setting, tap **ReAmp**.
7. Once the sample rate and mode settings are confirmed, set **USB Audio** to **On**.
8. In your DAW again, create a new audio track and assign its input. For a **stereo** input signal, select **1/2**. For a **mono** input signal, select **1**.
9. Locate the point in your track where you want to start reamping.
10. On HeadRush Prime, select the rig, blocks, or other parameters to achieve the sound you want.
11. In your DAW, start audio recording. The track you want to reamp will be sent through HeadRush Prime and recorded into the audio track you created earlier.

(4.17) Lock Screen

The Lock Screen feature disables the **touchscreen** and gives you a simple interface that shows your current rig name, setlist name, and a customizable image.

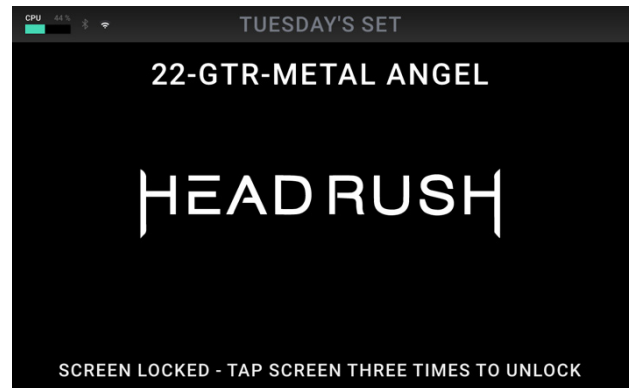
To access the Lock Screen feature, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Lock Screen** icon.



To exit the Lock Screen feature back to the Menu, simply tap the touch screen 3 times.

To customize the Screen Lock image, place a **.png**, **.bmp**, **.jpg**, or **.jpeg** file named **LockScreenLogo** in the root directory of the **HeadRush** drive while using the [\(4.16.1\) Transferring Files and Settings](#) feature.

We recommend using an **800x400**-pixel image (it will be automatically scaled to this size after transferring it). Note that any changes you make to the contents of your **HeadRush** are immediate and cannot be cancelled.

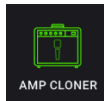


(4.18) Amp Cloner

The **Amp Cloner** feature enables you to clone the sound of a real guitar or bass amplifier or pre-amp (with or without speakers), as well as real distortion, overdrive, and fuzz pedals, and expand the amount of available amp and effect sounds in your HeadRush Prime. However, please be aware that some pedals cannot be cloned:

- Certain gated fuzz pedals are not able to be cloned at this time. A “gated fuzz” doesn’t mean that there is an actual noise gate in the fuzz pedal, but that the bias is shifted so hard, that the signal is cutting out on low input volumes (which is a Noise Gate-like behavior).
- Some older fuzz pedals that were designed to be connected to a high-Z (high impedance) guitar output (7k to 15k Ohms) are not able to be cloned directly into the HeadRush Prime without the use of a ReAmp box.
- Time-based effects like flanger, chorus, and delay effects are unable to be cloned at this time.

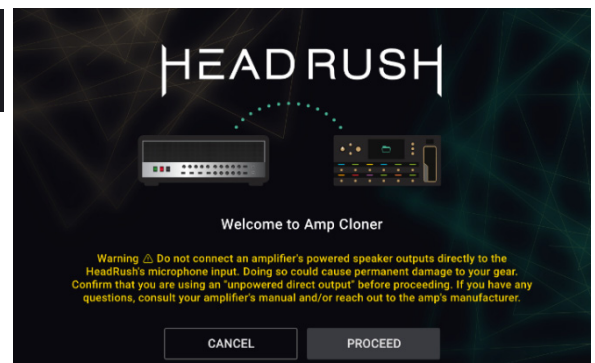
To access **Amp Cloner**, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Amp Cloner** icon.



Once **Amp Cloner** has loaded, you will be guided through an easy 3 step process of preparing to clone your gear via the on-screen directions shown below.

Once you are ready to clone your gear, tap **Proceed** to begin the process.

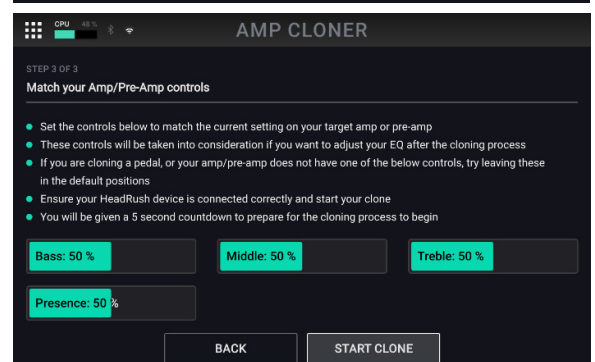
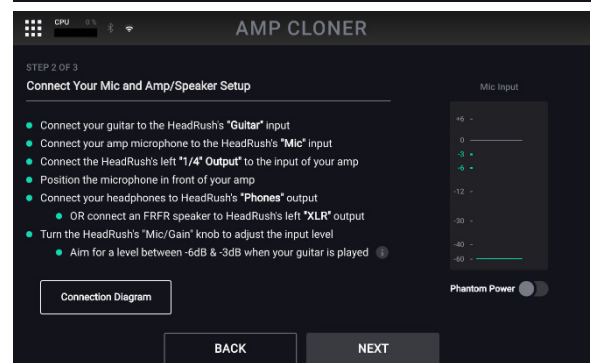
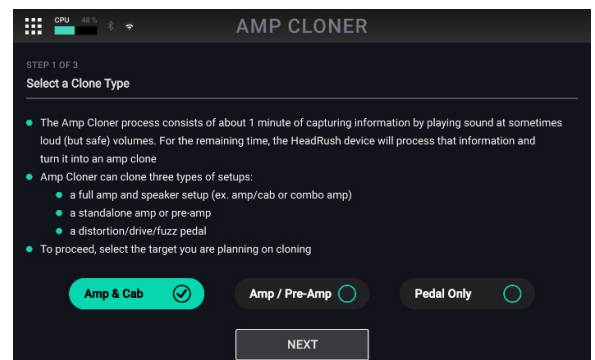
1. In **Step 1**, you will choose the type of gear that you would like to clone: **Amp & Cab**, **Amp / Pre-Amp**, or **Pedal Only**.



2. In **Step 2**, HeadRush Prime will guide you through the process of correctly connecting your Amp or Pedal to HeadRush Prime. During this step, you can tap the **Connection Diagram** button to view a visual diagram and ensure that your connections are correct. Additionally, you can preview and set your signal level using the on-screen meter.

Tip: While we normally recommend targeting a signal level of -6 db to -3 db, some amps may be cloned more accurately when the signal level is closer to 0 dB. If you find that your clone is lacking gain or body when compared to the target amp, try aiming for a higher level. Likewise, if you find that your clone has too much gain or body when compared to the target amp, try aiming for a lower level.

3. In **Step 3**, you can match the on-screen controls to the controls on the gear being cloned. Matching these controls is helpful as they will be taken into consideration if you want to adjust your EQ after the cloning process. Once you have matched your controls, tap **Start Clone** to begin the cloning process.



Once the cloning process has begun, a progress bar will be shown with details about what's happening. You will hear about 1 minute of measurement tones, and then the remaining time will be spent processing the information. The entire process lasts about 3 minutes or less; however, you can tap the **Cancel** button to abort the process at any time.

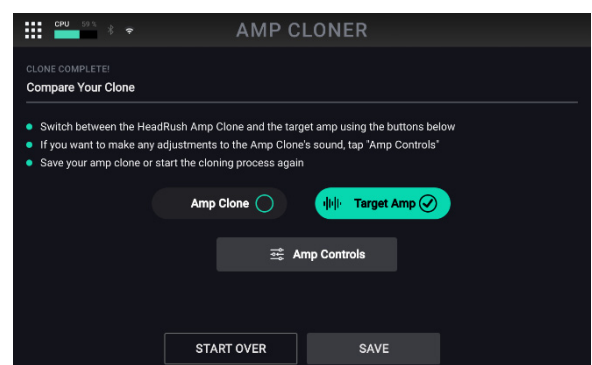
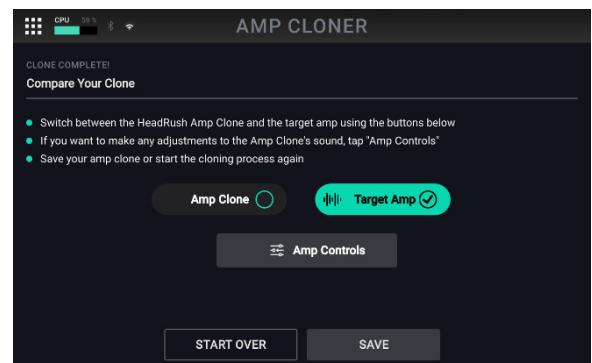
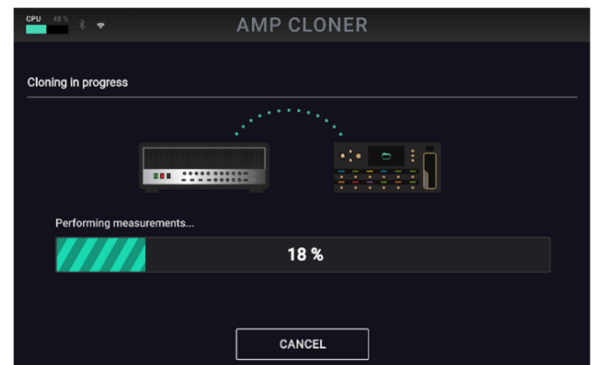
After the cloning process is complete, you will be brought to a screen where you are able to preview your clone, as well as compare it to the target device you cloned. You may choose to refine the clone at this time by tapping the **Amp Controls** button.

While on this screen, you can make adjustments to the clone's sound. You can also switch between the sound of the new clone and the target device.

Tip: If you are cloning an Amp & Cab, it is much easier to compare the sound of your clone to the target Amp & Cab if you place your HeadRush Prime in a separate room away from the target Amp & Cab. This can help you listen more objectively and not get distracted by any sound that you may still be able to hear while using headphones and listening to the comparisons.

Once you have finished making any last adjustments, tap the **Confirm** button. You will be brought back to the previous page.

Once you are finished, tap the **Save** button. After you have saved your clone, you can add your clone to a rig in the same way you would add a traditional amp model or effect pedal by tapping an empty block on the **Main** page, and selecting **Amp Clone**.



(4.19) Mic Dry Out

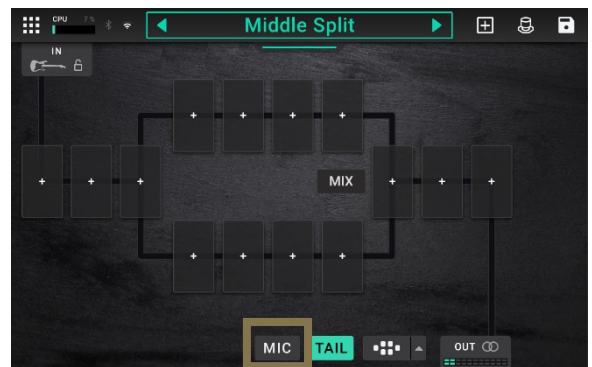
HeadRush Prime's **Mic Dry Out** feature enables you to still use a microphone while using rigs that use guitar-centric signal paths (Straight Path, Middle Split, Immediate Split) that typically do not allow adding FX to the microphone input.

This can be useful for different performance situations such as:

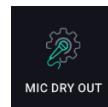
- You require the full 14 blocks of your rig to attain a complex guitar sound, and while you do not need vocal effects, you still need to sing simple backup vocals or talk to the audience between songs.
- You are livestreaming a performance or taking online lessons using your HeadRush Prime as an audio interface and you still need a way to talk to your viewers or instructor.

To enable or bypass the **Mic Dry Out** signal on these types of rigs, tap the **Mic** button located on bottom of the Main screen next to the **Tail** and **Signal Path** buttons.

Although you are unable to add vocal effects to the microphone signal to these types of rigs, the **Mic Dry Out** configuration screen still enables you to enhance the **Mic Dry Out** signal with a noise gate, compression, high pass filter, and simple EQ settings.



To access the **Mic Dry Out** configuration screen to further configure this signal, tap the **Menu** icon in the top left of the **Main** screen, and then tap **Mic Dry Out**. On this screen, you can adjust the following settings:



Preset: Select from included presets with preconfigured settings for various uses.

Active: Enables or disables the Mic Dry Out feature.

Volume: Sets the level of the incoming Mic signal. You can monitor the level using the **meter** above.

Gate Threshold: This is the volume level below which noise gate will be applied. Any sound at this level or higher will pass through the gate. Any sound lower than this level will be reduced.

High Pass: Adjusts the center frequency of the high pass filter applied to the mic signal.

Comp Threshold: This is the volume level at which compression is applied. Any sound at this level or higher will be compressed. Any sound at this level or lower will bypass the compressor.

Comp Make-Up: Adds additional gain to the compressed signal.

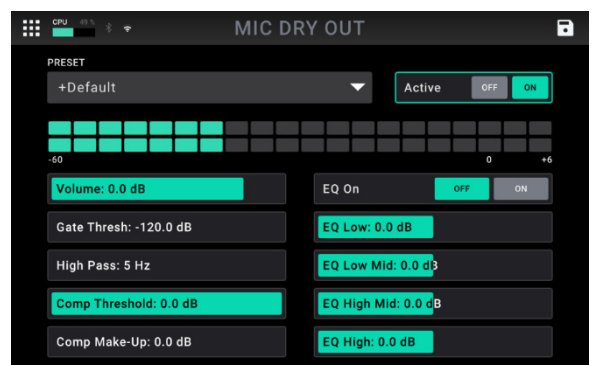
EQ On: Enables or disables equalization. When enabled, you can adjust these additional settings:

EQ Low: Attenuate or boost the gain of the low frequency EQ band.

EQ Low Mid: Attenuate or boost the gain of the low-mid frequency EQ band.

EQ High-Mid: Attenuate or boost the gain of the high-mid frequency EQ band.

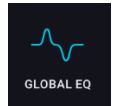
EQ High: Attenuate or boost the gain of the high frequency EQ band.



(4.20) Global EQ

The **Global EQ** screen lets you quickly apply additional equalization to **all** your presets without permanently saving them. These settings are especially useful when a venue, rehearsal space, or other environment has different acoustic characteristics than the room where you originally created your presets (e.g., the venue may sound “boomier,” or a rehearsal space with soundproofing may deaden some of the high end).

To access the **Global EQ** screen, tap the **Menu** icon in the top left of the **Main** screen, and then tap the **Global EQ** icon.



These settings determine if/how equalization is applied the **XLR outputs** (the settings on the first tab in the left column) and/or the **1/4" (6.35 mm)** outputs (the settings on the second tab in the left column half of the screen). Each equalizer is a four-band parametric equalizer.

The available settings for each set of outputs are as follows:

EQ On: This setting determines whether equalization is enabled (**On**) or disabled (**Off**) for the outputs.

Level: This setting determines if/how much the signal level from the outputs is boosted or cut. This value is applied to the level set by the **Main** knob.

Low Band & High Band: These settings determine what type of equalization is applied to the lowest-frequency band (**Low Band**) and to the highest-frequency band (**High Band**): **Shelf** or **Cut**.

Low, Low Mid, High & High Mid: The three settings for each of these four frequency bands determine the shape of the equalization:

The **first setting (Hz)** determines the center frequency of the **low**-frequency band, **low-mid**-frequency band, **high**-frequency band, or **high-mid**-frequency band.

The **second setting (dB)** determines how much the equalizer boosts or cuts the signal at the corresponding frequency band.

The **third setting (Q)** determines the width of the frequency band. The higher the setting, the wider the band will be around the center frequency (the first setting). This setting is applied whether **Low Band** or **High Band** is set to **Shelf** or **Cut**.

You can reset the **Global EQ** feature back to the factor defaults by tapping the **Reset** icon at the bottom of the left column on this screen.

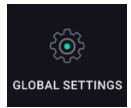
Note: This feature is specifically designed for adjusting the sound of every rig at once to accommodate your performance environment. If you would like to use an EQ with a similar interface in a specific rig, try the **Para EQ** block, located in the EQ category when adding a block to a rig.

(4.21) Global Settings

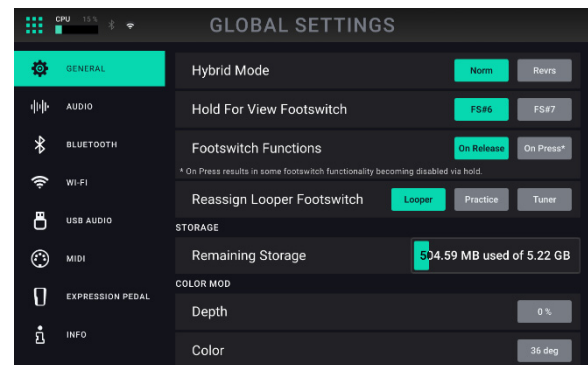
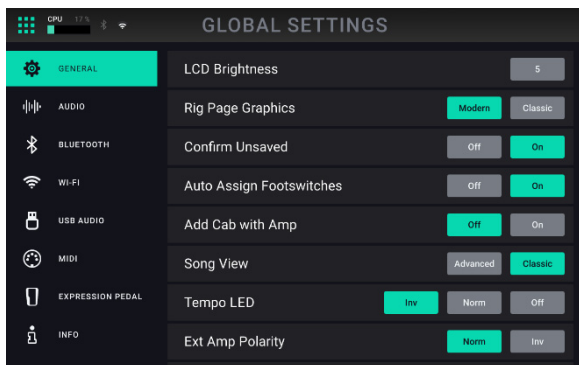
Use the global settings to configure HeadRush Prime's overall operation.

To show the global settings, tap the **Menu** icon in the upper-right corner of the screen, and then tap the **Global Settings** icon.

To switch through each tab of the global settings, tap the tabs along the left edge of the screen.



(4.21.1) General



LCD Brightness: This setting determines the brightness of the main display. Tap this field, turn the main **encoder** to select **1** (dim) through **5** (bright), and then press the **encoder**.

Rig Page Graphics: Choose **Modern** if you would like the main screen to feature realistic looking graphics of the gear being emulated. Choose **Classic** if you would like the main screen to feature less detailed graphics.

Confirm Unsaved: This setting determines whether you will see a confirmation message if you change the rig while there are unsaved changes on the current one. Tap **On** to enable these messages or **Off** to disable them.

Auto Assign Footswitches: This setting determines how models are assigned to the switches. Tap **On** if you want models to be automatically assigned to the next available switch when you load them. Tap **Off** if you want models to load without being assigned to a switch; you will have to assign them manually in the **Hardware Assign** screen.

Add Cab with Amp: This setting determines whether or not a specific cab and microphone are associated with the amp when loaded. When this is set to **Off**, any cab and microphone used in the current rig will be completely independent of the amp you select. When this is set to **On**, a specific cab and microphone combination will be used if you change the amp's **Preset** setting or if you load a new amp to the rig. You can change the cab and microphone manually afterward by adjusting the parameters of the cab model.

Song View: This setting determines whether the **Advanced** or **Classic** screen is shown when using the Song View feature. See (4.10) [Song View](#) to learn more about this setting.

Tempo LED: This setting determines whether the Tap Tempo footswitch's LED blinks on the beat (**Norm**), on the off beat (**Inv**), or whether the LED is turned off completely (**Off**).

Ext Amp Polarity: If it seems like your external amplifier is getting the opposite messages you intended, change this parameter to invert the messages sent to the **External Amp Footswitch Output**. Select between **Norm** (normal) and **Inv** (inverted).

Hybrid Mode: This setting determines whether the layout of footswitch functions in **Hybrid Mode** will be normal (rigs on top row, stomps on the bottom row) or reversed (stomps on the top row, rigs on the bottom row). Select between **NORM** and **REVRS** to determine the layout.

Hold for View Footswitch: This setting determines whether the top right footswitch (**FS#6**) or the bottom left footswitch (**FS#7**) can be held to change the Footswitch Mode.

Footswitch Function: This setting determines whether the footswitch action is trigger **On Release** or **On Press** of the footswitch. When set to **On Press**, some footswitch functionality will be disabled via hold instead of press.

Reassign Footswitch: This setting determines whether the top right footswitch (**FS#6**) can be pressed to enter the **Looper**, **Practice Tool**, or **Tuner**.

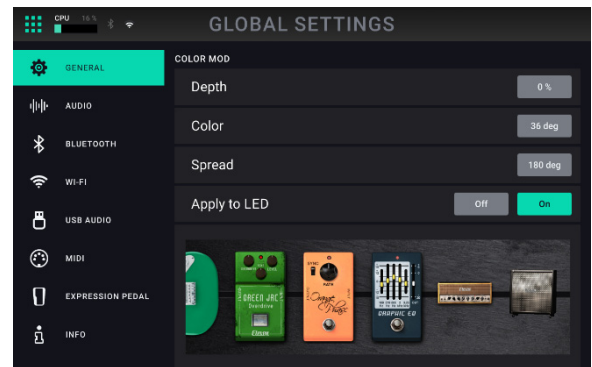
Remaining Storage: This meter shows how much storage space is available in HeadRush Prime's internal memory. If you want to increase the available memory, you can back up files to your computer or USB storage device and then delete the files from HeadRush Prime using the **File Browser** or the **USB Transfer** feature.

Color Mod: If you have trouble distinguishing certain colors on your HeadRush Prime's display, or if you just want to further customize the color scheme, you can use the color mod parameters to adjust their default settings.

If that sounds complicated to you, don't worry! It is best to learn simply by experimenting with the settings. While you experiment, a sample of your adjustments will be shown in real time. See the example below:

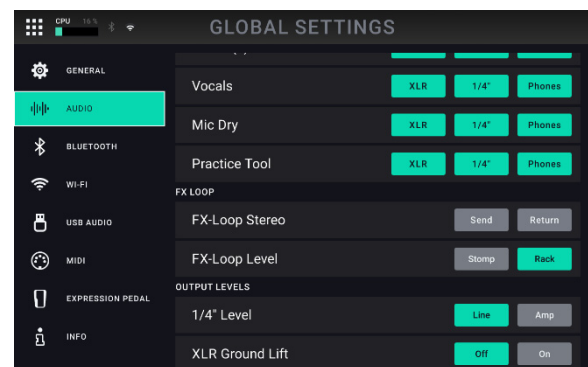
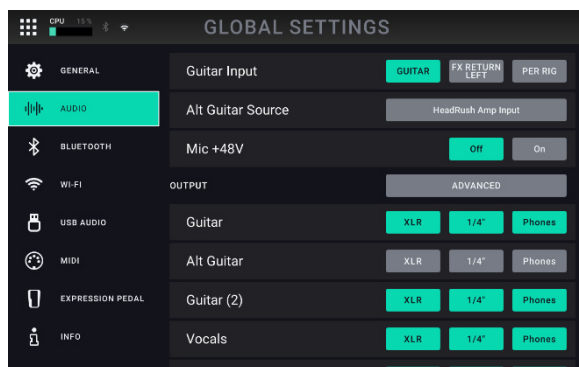
If you want to return to the default color scheme, the default settings are as follows:

- **Depth:** 0%
- **Color:** 36 DEG
- **Spread:** 180 DEG



Note: The **Color Mod** feature is disabled when the **Lock Screen** feature is enabled.

(4.21.2) Audio



Guitar Input: This setting determines whether each rig's input signal is taken from the **guitar input (Guitar)**, or the right (R) **return input (FX Ret R)**. When set to **Per Rig**, the source is determined by the **Rig Input** setting of each rig (see [\(4.4.2\) Adjusting Settings > Parameters > In](#) to learn about this). When set to **FX Ret R** or **Per Rig**, the **FX-Loop Stereo Return** setting will be disabled; the signal will be mono.

Alt Guitar Source: This setting determines the point in the signal path from which the alternate output signal is taken: **Rig Input**, **Amp Input** (the default setting), **Amp Output**, **Cab Input**, **Cab Output**, **IR Input**, **IR 1024 In**, **Amp 2 Input**, **Amp 2 Output**, **Cab 2 Input**, **Cab 2 Output**, **IR 2 Input**, or **IR 1024 2 In**.

Mic +48V: This setting determines whether phantom power (+48V) is enabled (**On**) or disabled (**Off**) for the Combo XLR+1/4" microphone input.

Important: Only enable phantom power if your microphone requires it. Most dynamic microphones and ribbon microphones do not require phantom power, while most condenser microphones do. Consult your microphone's documentation to find out whether it needs phantom power.

Output:

Guitar: This setting determines where the top guitar path from a rig's output signal is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Alt Guitar: This setting determines where the signal from the Alt Guitar is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Guitar (2): This setting determines where the bottom guitar path from a rig's output signal is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Vocals: This setting determines where the vocal path from a rig's output signal is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Mic Dry: This setting determines where the dry vocal out from a rig's output signal is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Practice Tool: This setting determines where the Practice Tool's output signal is sent to. Choose **XLR** to send the signal to HeadRush Prime's XLR outputs, **1/4"** to send the signal to the 1/4" outputs, and **Phones** to send the signal to the 1/8" headphones output.

Tap the **Advanced** button to access an additional set of parameters for more control of how your rig's audio output is assigned to the hardware outputs. These parameters are set globally, which enables you to quickly rearrange your output configuration for all rigs if you are in a new performance environment and need to adjust your settings.

Rig Output: This setting allows you to select any of the three available audio bus settings (**1**, **2**, or **3**) for each audio signal that is available from a Rig's output (**Guitar**, **Alt Guitar**, **Guitar (2)**, **Vocals**, and **Mic Dry**).

Hardware Output: This setting allows you to assign how the three buses are assigned to the **XLR**, **1/4"**, and **Headphones** outputs.

- **OUT 1:** This will assign **Bus 1** to the selected hardware outputs (in stereo).
- **OUT 2:** This will assign **Bus 2** to the selected hardware outputs (in stereo).
- **SPLIT 1/2:** This will assign **Bus 1** to the left side and **Bus 2** to the right side of the selected hardware outputs (in mono).
- **OUT 1+2:** This will assign both **Bus 1** and **Bus 2** to the selected hardware outputs (in stereo).
- **OUT 3:** This will assign **Bus 3** to the selected hardware outputs (in stereo).

FX Loop:

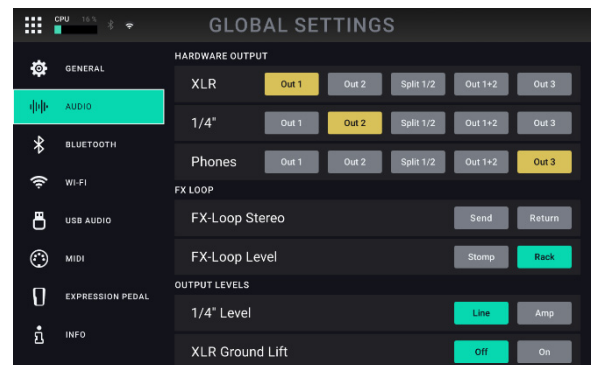
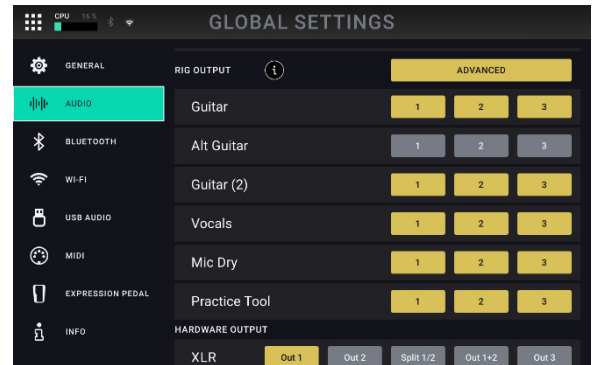
FX-Loop Stereo: These settings determine whether the incoming and outgoing signal in the effects loop is stereo or mono. Tap **Send** to enable or disable the stereo signal for the **send outputs**. Tap **Return** to enable or disable the stereo signal for the **return inputs**.

FX Loop Level: This setting determines the signal level received by the **FX Return Input** (1/4"/6.35 mm, TRS). When set to **Rack**, the output level will be line level, +18 dBu. Use this setting if you are connecting a rack effects processor in HeadRush Prime's FX-Loop. When set to **Stomp**, the output level will be +6 dBu. Use this setting if you are connecting a traditional guitar pedal ("stompbox") in the FX-Loop.

Output Levels:

1/4" Level: This setting determines the signal level sent to the main **Outputs** (1/4"/6.35 mm, TRS). When set to **Line**, the output level will be +18 dBu. Use this setting if you are connecting HeadRush Prime to a full-range, flat-response amplifier, PA speaker, mixer, or audio interface. When set to **Amp**, the output level will be +6 dBu. Use this setting if you are connecting HeadRush Prime to a traditional guitar amplifier.

XLR Ground Lift: This setting determines whether the XLR ground lift feature is enabled (**On**) or disabled (**Off**). Use this feature to reduce hum or noise in the signal from the **XLR Outputs**.



(4.21.3) Bluetooth

HeadRush Prime features an integrated **Bluetooth audio receiver**, enabling you to connect a mobile device and play along with songs, lesson apps, etc. The settings for this feature are located on this tab.

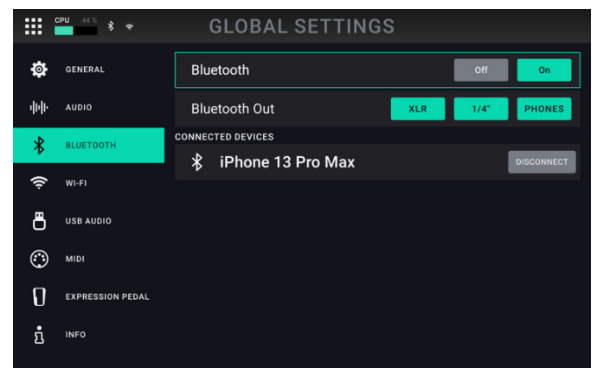
To enable the Bluetooth audio receiver for pairing to your mobile device, tap the **ON** button at the top of the screen. Then, search for “HeadRush Prime” in the Bluetooth Settings menu on your device and connect to it.

To configure which outputs the Bluetooth audio is sent to, use the Bluetooth Out parameter and choose **XLR** to send the signal to HeadRush Prime’s XLR outputs, **1/4”** to send the signal to the 1/4” outputs, and **Phones** to send the signal to the 1/8” headphones output.

To disconnect a paired Bluetooth Audio device, tap the **disconnect** button next to the name of the device under the list of connected devices.

To disable the Bluetooth audio receiver, tap the **OFF** button.

To have HeadRush Prime forget a previously connected device, tap the device’s name, and then tap **Forget Device**.



(4.21.4) Wi-Fi

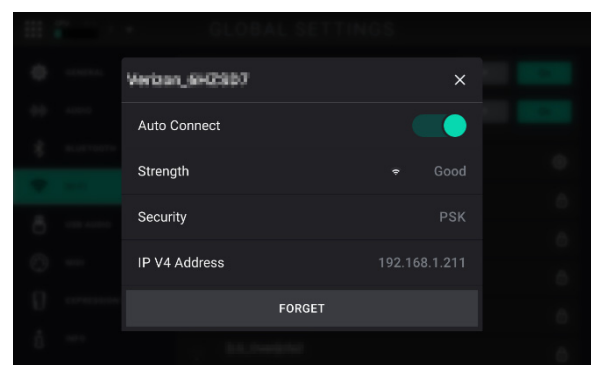
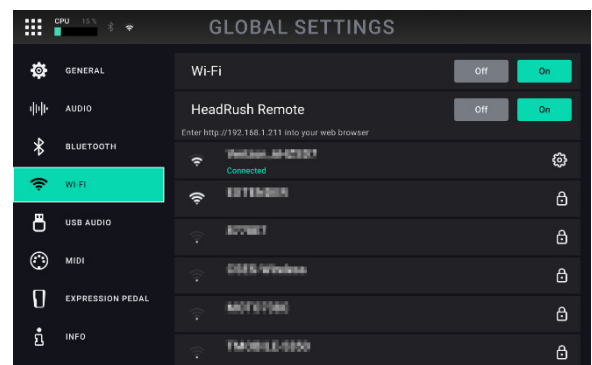
HeadRush Prime also features an integrated **Wi-Fi connection**, enabling you to connect your HeadRush Prime to a local network so that you can receive new **firmware updates**, use the **HeadRush Cloud** to download/share new rigs and clones, or access files from a Dropbox storage account when using the **File Browser**.

To connect HeadRush Prime to your local Wi-Fi network, tap the **ON** button at the top of the screen. Then, tap the local network that you would like to connect to, and enter the password for the network when prompted.

While you are connected to a Wi-Fi network, you can tap the **settings** icon located next to the network name to view the Wi-Fi signal strength, security, and IP details, as well as access settings for auto-connect, and forgetting a local network.

To disconnect HeadRush Prime from your local network and disable Wi-Fi, tap the **OFF** button.

HeadRush Remote: When HeadRush Prime is connected to Wi-Fi, set this to **On** to enable access to the Web UI editor. Once enabled, open a web browser and enter the IP address shown here, or headrushprime.local. You can use this interface to edit and save rigs and setlists as well as adjust global settings. See [\(4.23\) Remote Editor Web UI](#) for more information.



(4.21.5) USB Audio

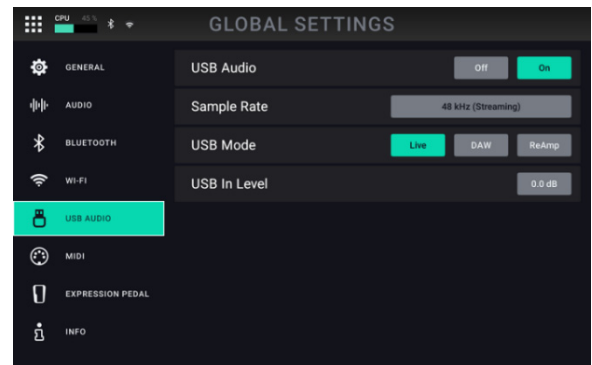
USB Audio: This setting determines whether or not HeadRush Prime is sending a USB audio signal over a USB connection. Tap **On** to enable sending of the USB audio signal with the selected **Sample Rate**. Tap **Off** to disable the USB audio signal. To change the Sample Rate, set **USB Audio** to **Off** first, select the correct sample rate, set **USB Audio** to **On** again, and restart your DAW.

Sample Rate: This setting determines the sample rate of the USB audio signal: **44.1 kHz**, **48.0 kHz**, or **96.0 kHz**. Remember to select the same sample rate as the one in your DAW. Also, set it **before** opening your DAW.

USB Mode: This setting determines what audio signal HeadRush Prime sends over the USB connection and how its outputs function while doing so:

- **Live:** The audio signal will be sent to your computer as well as to HeadRush Prime's **outputs**.
- **DAW:** The audio signal will be sent to your computer only. HeadRush Prime's **outputs** will be disabled to prevent any latency while monitoring.
- **Reamp:** Your computer will send an audio signal to HeadRush Prime, which will process it through the current rig and send it back to your computer. HeadRush Prime's **outputs** will be disabled to prevent any latency while monitoring. See [\(4.16.3\) USB > Reamping](#) to learn how to configure your DAW for this process.

USB In Level: This setting determines the incoming USB Audio level, from **-60.0 dB** to **12.0 dB**.



(4.21.6) MIDI

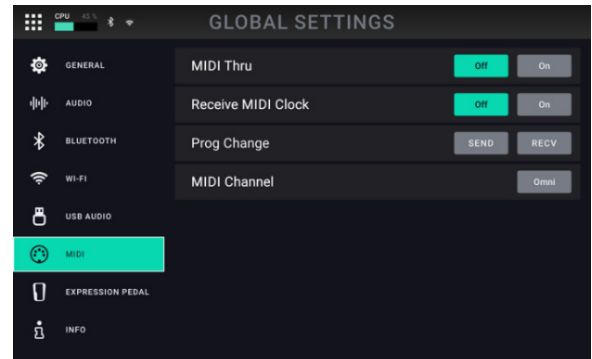
These settings determine how HeadRush Prime sends and receives MIDI information to and from external devices. These settings affect only HeadRush Prime's **MIDI Input** and **MIDI Output**.

MIDI Thru: Tap **On** to use the **MIDI Output** as a MIDI throughput; any MIDI information sent to HeadRush Prime's **MIDI Input** will be sent directly to the **MIDI Output**. Tap **Off** to use HeadRush Prime's MIDI output normally; HeadRush Prime will be able to send its own MIDI information out of the MIDI output.

Recv MIDI Clock: Tap **On** to enable HeadRush Prime to receive MIDI clock information. Tap **Off** to use HeadRush Prime's own internal MIDI clock (which will not be sent out).

Prog Change: Tap **Send** to enable or disable HeadRush Prime's transmission of MIDI program change messages when you press the upper-left (**Rig ▲**) or lower-left (**Rig ▼**) switch. Tap **Recv** to enable or disable HeadRush Prime's reception of MIDI program change messages from an external MIDI device.

MIDI Channel: This setting determines the MIDI channel(s) from which HeadRush Prime will send and receive MIDI messages. Tap this field, turn the **encoder** to select all channels (**Omn**), or **1–16**, and then press the **encoder**.

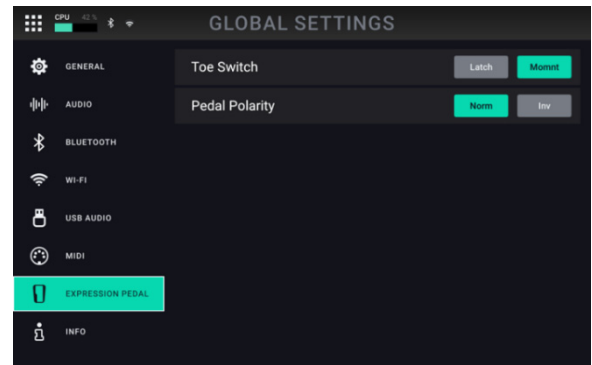


(4.21.7) Expression Pedal

The settings on this tab are for configuring an external expression pedal connected to HeadRush Prime's rear panel **EXPR** and **TOE** inputs.

Toe Switch: Change this parameter to **Latch** if your external expression pedal uses a latching toe switch, or **Momnt** if your expression pedal uses a momentary toe switch.

Pedal Polarity: If it seems like your expression pedal is registering motion in the wrong direction, you can change this parameter to invert the pedal polarity. Select between **Norm** (normal) and **Inv** (inverted).

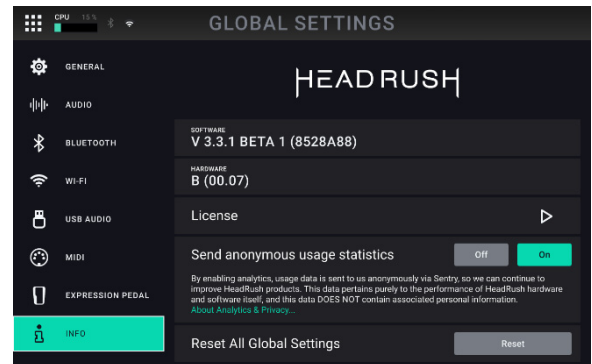


(4.21.8) Info

On this tab you can view HeadRush Prime's current **firmware** and **hardware versions**, and access HeadRush Prime's **License** information.

Send anonymous usage statistics: This determines whether or not your usage statistics will be sent occasionally to us, enabling us to improve the HeadRush Prime experience.

Reset All Global Settings: Tap **Reset** to reset all your global settings to their factory defaults.



(4.22) External MIDI Control

HeadRush Prime can be controlled by incoming MIDI CC (control change) messages sent from external MIDI gear. This external MIDI gear must be connected to the 5-pin **MIDI Input** or the **USB-A** connection. If USB-MIDI gear is being connected to the USB-A port, it must be class compliant and require no software drivers to function.

The chart below lists the parameters that can be controlled by external MIDI gear:

CC#	Action
CC#1	Internal Expression Pedal
CC#2	External Expression Pedal
CC#12	Global Tempo -
CC#13	Global Tempo +
CC#14	Internal Pedal Switch (A/B)
CC#15	External Pedal Switch (C/D)
CC#16	Rig Up (Previous Rig)
CC#17	Rig Down (Next Rig)
CC#18	Bank Up (Previous Bank)
CC#19	Bank Down (Next Bank)
CC#21	Scene 1
CC#22	Scene 2
CC#23	Scene 3
CC#24	Scene 4
CC#25	Scene 5
CC#26	Scene 6
CC#27	Scene 7
CC#28	Scene 8
CC#49	Footswitch 1
CC#50	Footswitch 2
CC#51	Footswitch 3
CC#52	Footswitch 4
CC#53	Footswitch 5
CC#54	Footswitch 6
CC#55	Footswitch 7
CC#56	Footswitch 8
CC#57	Footswitch 9
CC#58	Footswitch 10
CC#59	Footswitch 11
CC#60	Footswitch 12
CC#61	Top Parameter Knob
CC#62	Middle Parameter Knob
CC#63	Bottom Parameter Knob
CC#64	Tap Tempo
CC#65	Looper 1/2 Speed
CC#66	Looper 2X Speed

CC#	Action
CC#67	Looper 1/2 Loop
CC#68	Looper 2X Loop
CC#69	Looper Start/Stop
CC#70	Looper Record
CC#71	Looper Insert
CC#72	Looper Peel
CC#73	Looper Mute
CC#74	Looper Reverse
CC#75	Block 1 Toggle (On/Off)
CC#76	Block 2 Toggle (On/Off)
CC#77	Block 3 Toggle (On/Off)
CC#78	Block 4 Toggle (On/Off)
CC#79	Block 5 Toggle (On/Off)
CC#80	Block 6 Toggle (On/Off)
CC#81	Block 7 Toggle (On/Off)
CC#82	Block 8 Toggle (On/Off)
CC#83	Block 9 Toggle (On/Off)
CC#84	Block 10 Toggle (On/Off)
CC#85	Block 11 Toggle (On/Off)
CC#86	Block 12 Toggle (On/Off)
CC#87	Block 13 Toggle (On/Off)
CC#88	Block 14 Toggle (On/Off)
CC#89	Dry Mic Out
CC#90	Hands-Free - Open/Close
CC#91	Looper - Open/Close
CC#92	Tuner - Open/Close
CC#93	Lock Screen - Open/Close
CC#94	Enter Stomp FS Mode
CC#95	Enter Hybrid FS Mode
CC#96	Enter Setlist FS Mode
CC#97	Enter Rig FS Mode
CC#99	Enter Song FS Mode
CC#102	Practice Tool - Open/Close
CC#103	Practice Tool - Play/Pause
CC#104	Practice Tool - Stop
CC#105	Practice Tool - Volume -

CC#	Action
CC#106	Practice Tool - Volume +
CC#107	Practice Tool - Loop In
CC#108	Practice Tool - Loop Out
CC#109	Practice Tool - Speed-
CC#110	Practice Tool - Speed+
CC#111	Practice Tool - Pitch-
CC#112	Practice Tool - Pitch+
CC#113	Practice Tool - Previous
CC#114	Practice Tool - Next
CC#115	Practice Tool - RWD
CC#116	Practice Tool - FWD
CC#117	Practice Tool - Loop On/Off
CC#118	Metronome - On/Off
CC#119	Metronome - Volume -
CC#120	Metronome - Volume +
CC#123	Looper - Unpeel

When using your external MIDI gear to send a CC message to HeadRush Prime, you will need to send the correct CC# from the chart above, as well as send the correct CC data value.

While most of the HeadRush parameters in the list above are actions that will be triggered when any CC data value (0-127) is sent along with the correct CC#, some parameters require specific data values to function properly.

For example:

- When sending CC messages to control the **Internal** and **External Expression Pedal** (CC#1 and CC#2), as well as the **Top, Middle** and **Bottom Parameter Knobs** (CC#61, CC#62, and CC#63), you can send an exact data value between 0-127 to make precise settings.
- When sending CC messages to control the **Internal Footswitches** (CC#49 through CC#60), you must send a data value of 127 to simulate the press, and then another CC# message with a data value of 0 to simulate the release of the footswitch. If you only send the press data value, the current assigned hold function to that internal footswitch will be activated.
- When sending CC messages to control the **Tap Tempo** (CC#64), you must send the CC message multiple times to simulate setting the Tap Tempo via an internal footswitch.

If your external MIDI gear is not controlling the HeadRush Prime as expected, try to adjust the CC data values like the examples above, as well as explore any settings on your MIDI gear that may be available on the MIDI gear itself. Some MIDI gear will have specific CC Toggle and CC Momentary modes where one mode may work better than the other.

(4.23) Remote Editor Web UI

The HeadRush Remote Editor web UI provides a quick and easy-to-use tool for working with your HeadRush Prime. You can use it to view and edit rigs and setlists, access the HeadRush Cloud, and more.

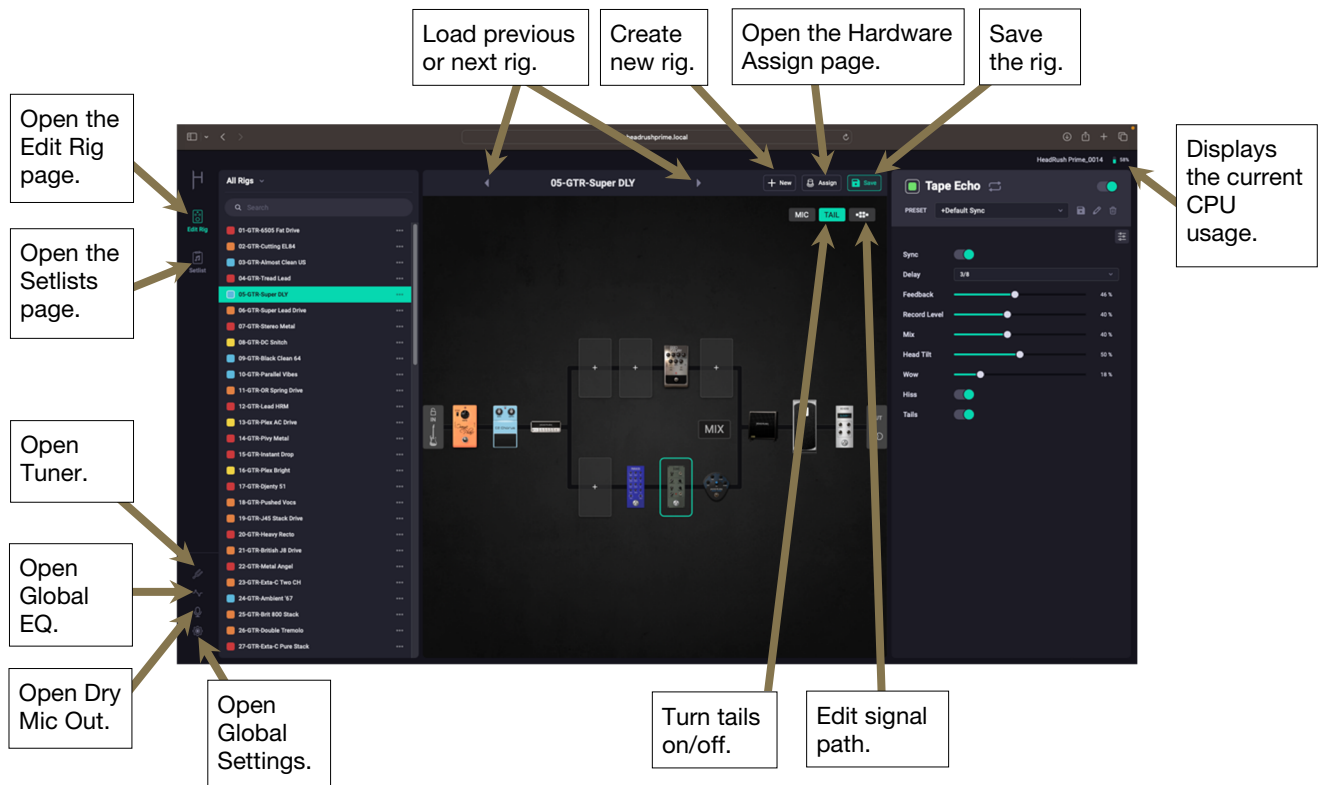
Note: For best results, we recommend using a computer or tablet with a 7" or larger screen, and using the native web browser for that device (e.g., Microsoft Edge for Windows-based devices, Safari for macOS/iOS-based devices, or Google Chrome for Android-based devices). You may find that other browsers are incompatible with the Remote Editor web UI.

To access the Remote Editor:

1. On HeadRush Prime, tap the **Menu** icon in the upper-left corner of the **Main** screen, and then tap **Global Settings**.
2. Select the **Wi-Fi** page on the left side of the screen, and ensure that the HeadRush Prime Wi-Fi is set to **On**, and then connect to your local network.
3. Once you have connected, set the **HeadRush Remote** setting on the **Wi-Fi** page to **On**.
4. On your computer, tablet, or other external device (connected to the same Wi-Fi network), open a web browser and enter headrushprime.local or the IP address shown on HeadRush Prime (for example, <http://192.168.68.81>) into the address field.

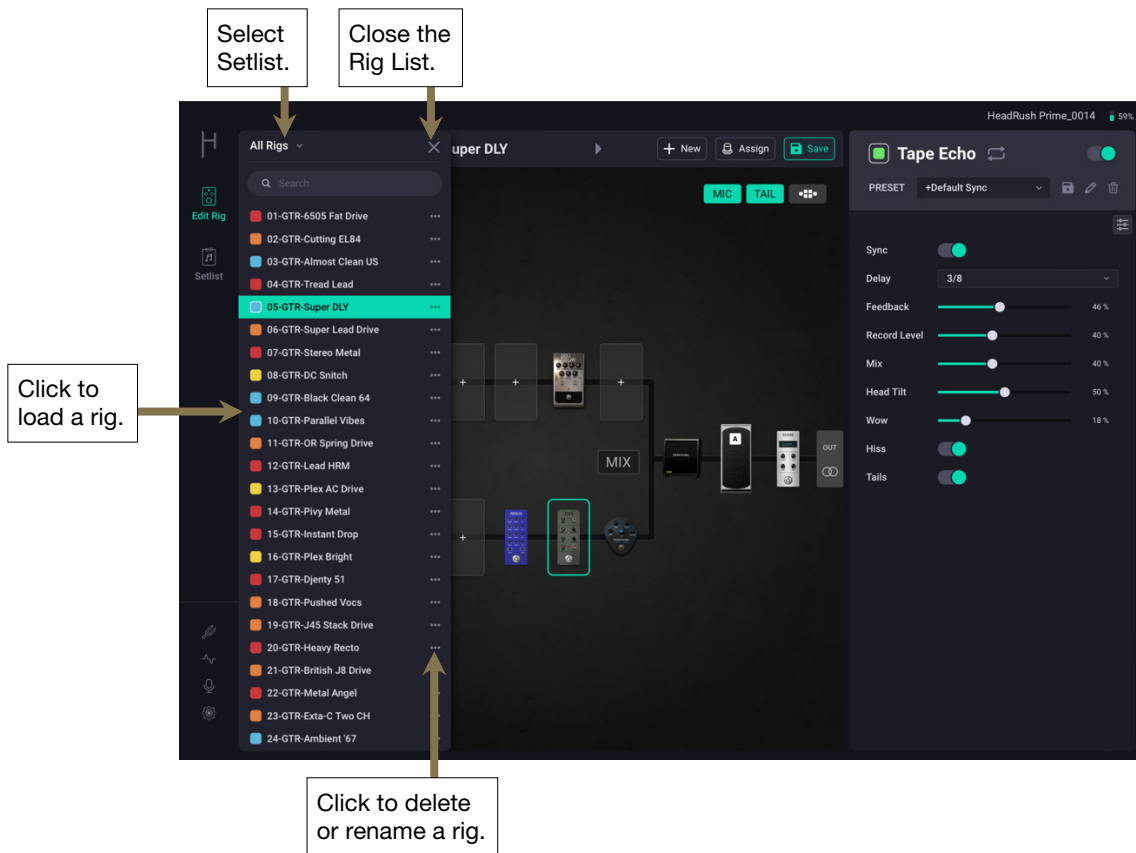
(4.23.1) Edit Rig

The Remote Editor will open with a view just like **My Rig** mode on your HeadRush Prime device. From here you can browse, edit, and save rigs; adjust block settings and manage presets; apply hardware assignments; and more.



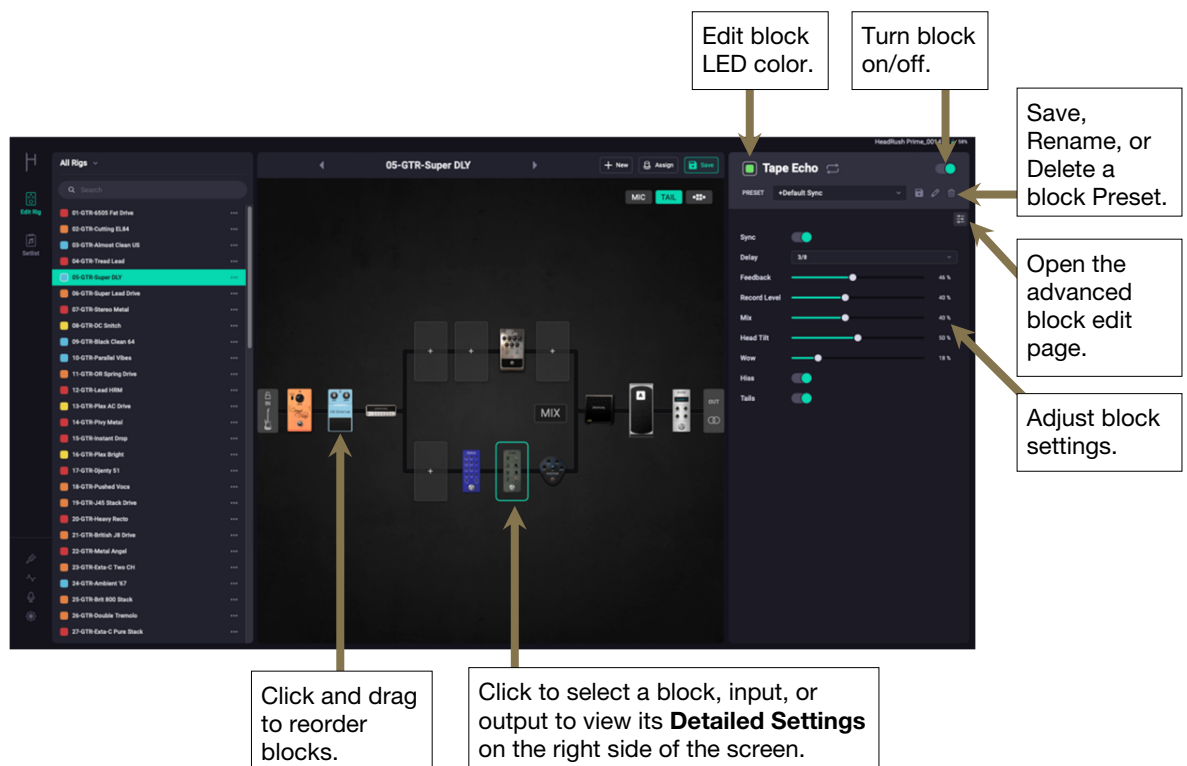
Depending on the size or rotation of your screen, the rig list may be shown when initially loading the editor. If it is not shown, tap the icon shown above to open it.

When the Rig List is opened on the left side of the screen, you can browse and edit rigs in your setlists.



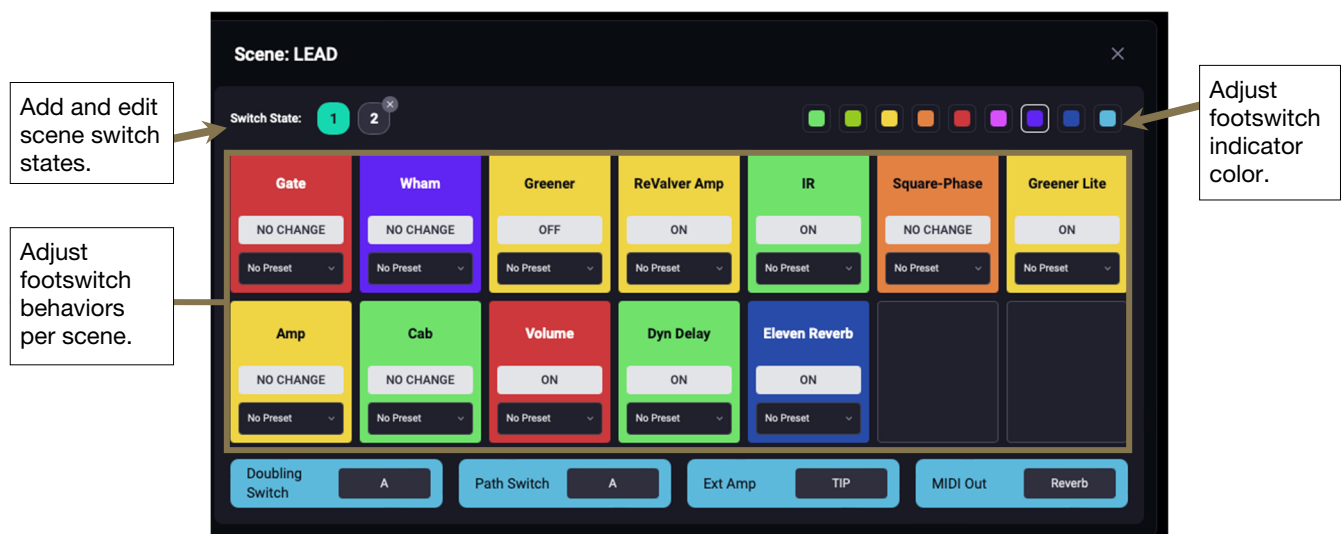
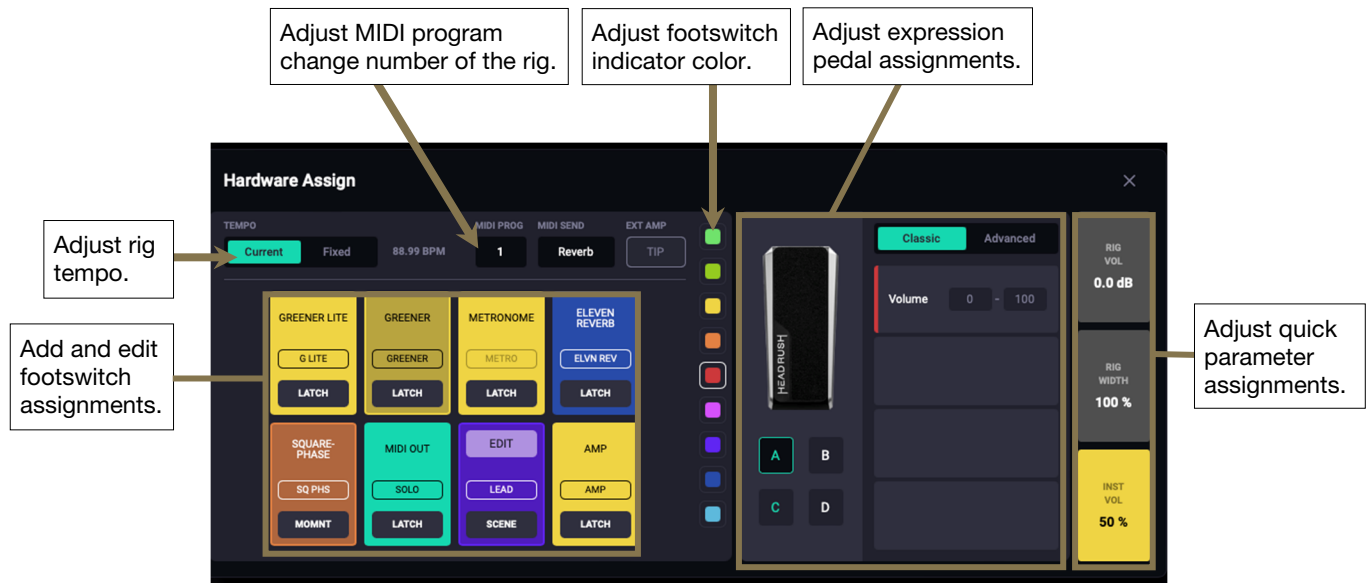
When a block is selected, use the onscreen controls on the right side to edit block parameters.

See [\(4.4\) Adjusting Settings](#) to learn more about adjusting block settings.



The Hardware Assign page functions just like the hardware version, where you can edit footswitch and expression pedal assignments, create and edit scenes, adjust LED colors, and more.

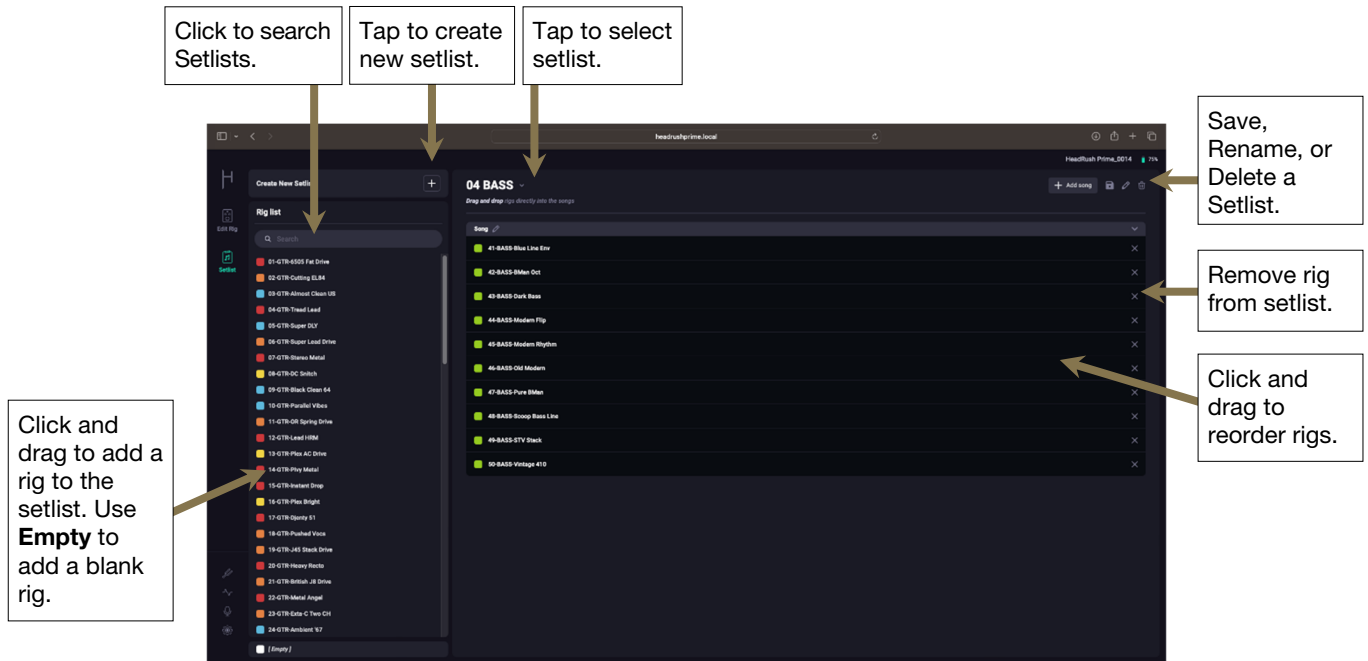
See [\(4.6\) Hardware Assign](#) to learn more about hardware assignments.



(4.23.2) Setlist

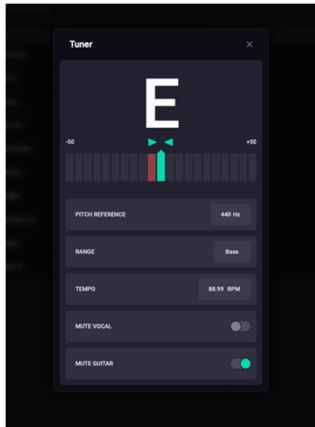
Click the **Setlist** icon to view the Setlists page. The left side of the screen shows the Rig List, with all factory and user-created rigs. The right side of the screen shows the rigs in the selected setlist.

See [\(4.9\) Setlists](#) to learn more about using setlists.



(4.23.3) Tuner

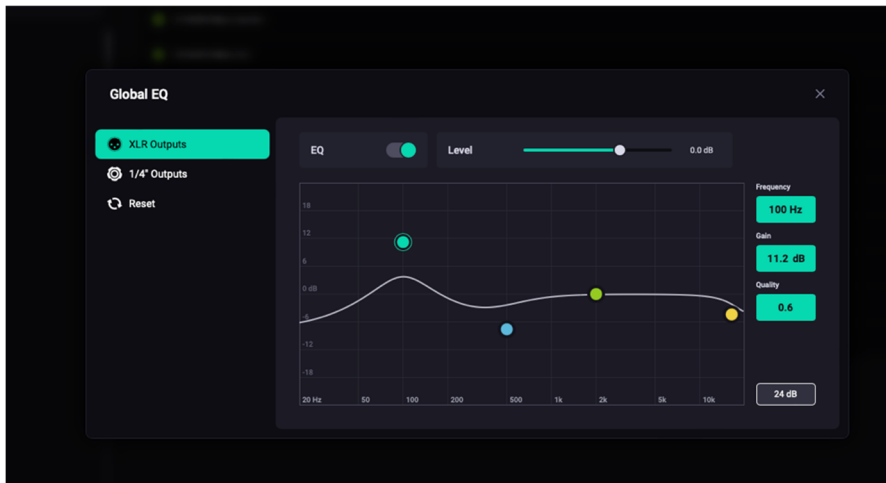
Click the **Tuner** icon to view the Tuner.



See [\(4.12\) Tuner](#) to learn more about using the tuner.

(4.23.4) Global EQ

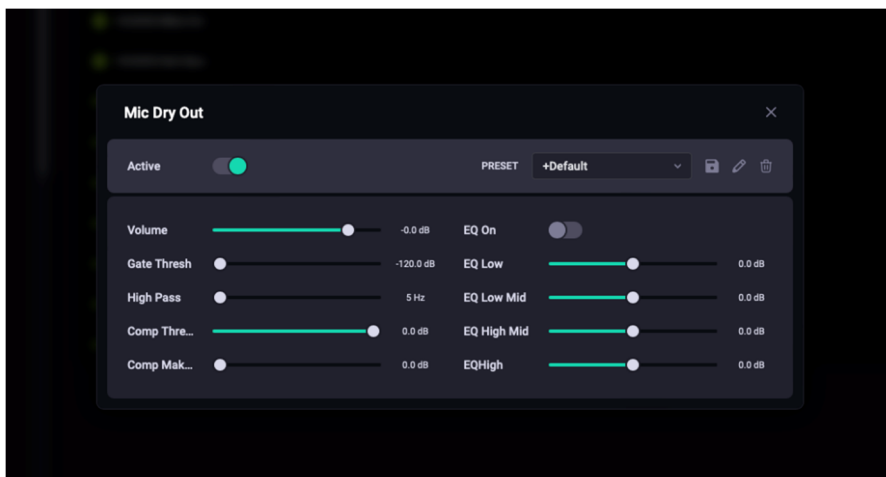
Click the **Global EQ** icon to view the Global EQ page.



See [\(4.20\) Global EQ](#) to learn more about using the global EQ.

(4.23.5) Mic Dry Out

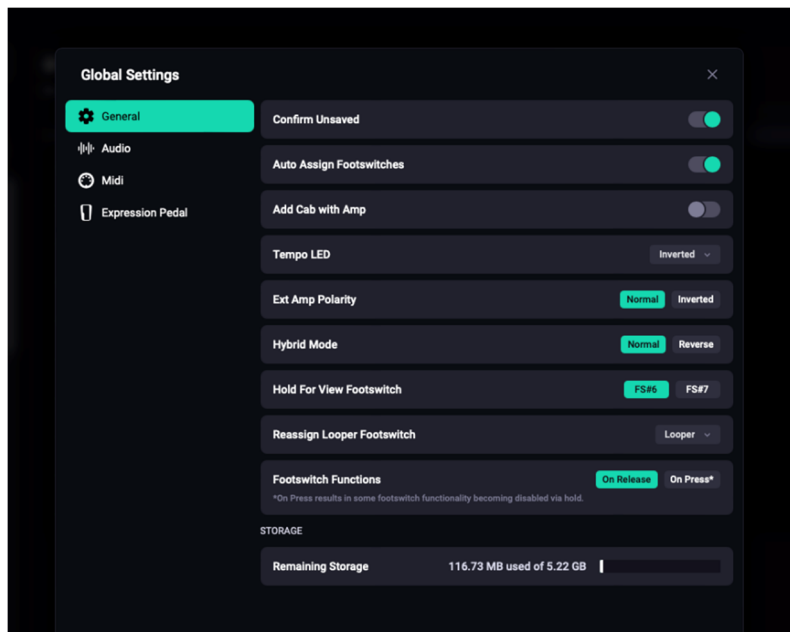
Click the **Mic Dry Out** icon to view the Mic Dry Out page.



See [\(4.19\) Mic Dry Out](#) to learn more about using the Mic Dry Out feature.

(4.23.6) Global Settings

Click the **Global Settings** icon to view the Global Settings page.



See [\(4.21\) Global Settings](#) to learn more about using the Global Settings.

(5.0) Appendix

(5.1) Technical Specifications

Footswitches	(12) footswitches with color LEDs & OLED displays	
Pedals	(1) expression pedal	
Knobs	(1) 300° main volume knob (1) 300° phones volume knob (1) 300° auxiliary volume knob (1) 360° navigation/data encoder (3) 360° parameter encoders	
Display	(1) full-color LED-backlit display with touch interface	
Connectors	1/4" (6.35 mm) TS input (guitar) XLR / 1/4" (6.35 mm) input (microphone) 1/4" (6.35 mm) TRS input (expression pedal) 1/4" (6.35 mm) TS input (expression pedal toe switch) 1/8" (3.5 mm) stereo input (auxiliary device) 1/4" (6.35 mm) TRS output (external amp footswitch) 1/4" (6.35 mm) stereo pair outputs XLR stereo pair outputs 1/8" (3.5 mm) stereo headphone output 1/4" (6.35 mm) TRS input (FX send) 1/4" (6.35 mm) TRS output (FX return) (1) 5-pin MIDI input (1) 5-pin MIDI output USB Type-A port USB Type-B port	
Power	Connection	IEC
	Input Voltage	100–240 V, 50/60 Hz, 1.2 A
Dimensions (width x depth x height, pedal fully forward)	25.68" x 12.12" x 3.24" 65.23 x 30.78 x 8.23 cm	
Weight	16.53 lbs. 7.50 kg	

Specifications are subject to change without notice.

Model: HG06

(5.2) Trademarks & Licenses

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