Blackstar
AMPLIFICATION

ID:X 50

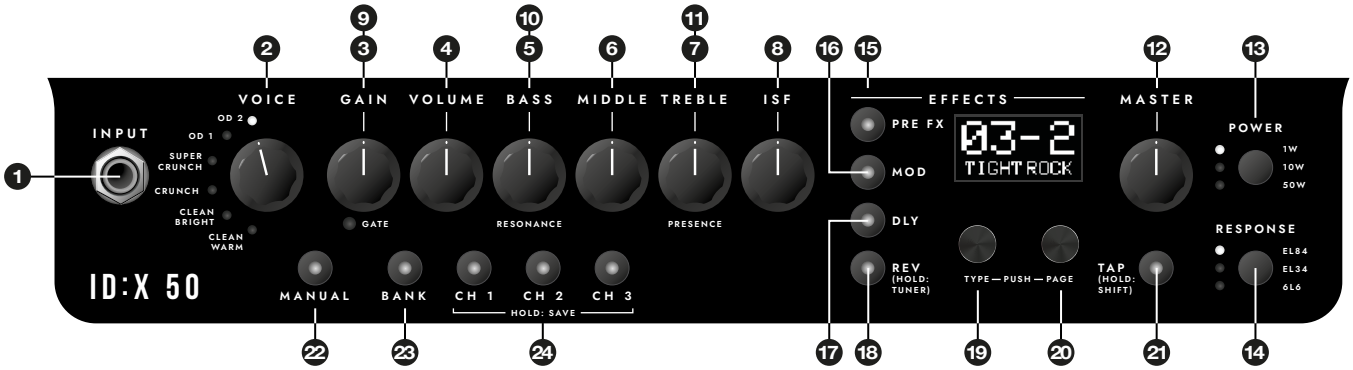
ID:X 100

Owner's Manual

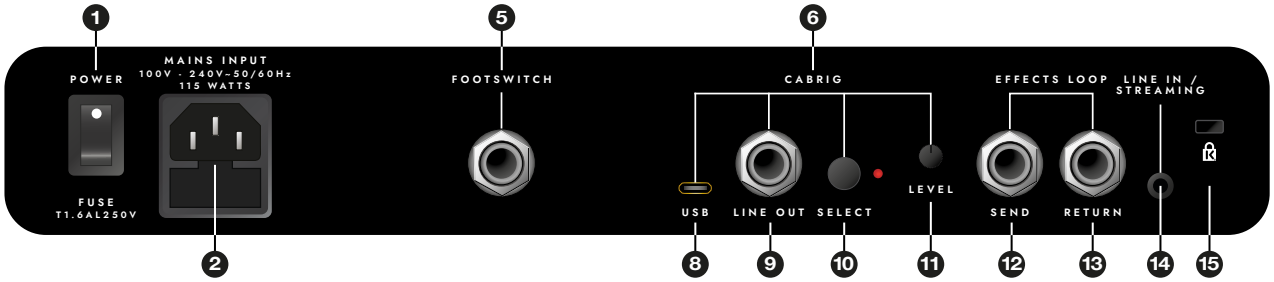
the sound in your head

Designed and Engineered by
Blackstar Amplification UK

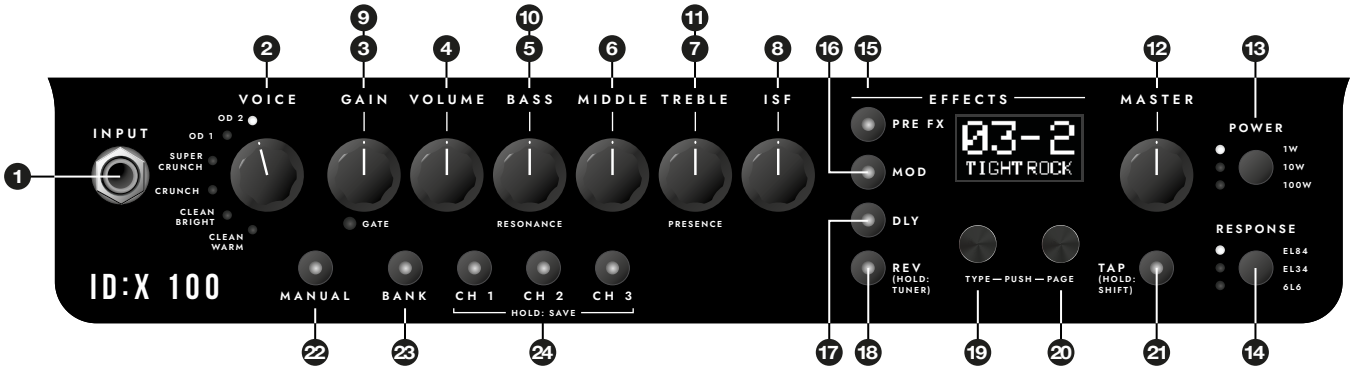
ID:X 50 - Front Panel



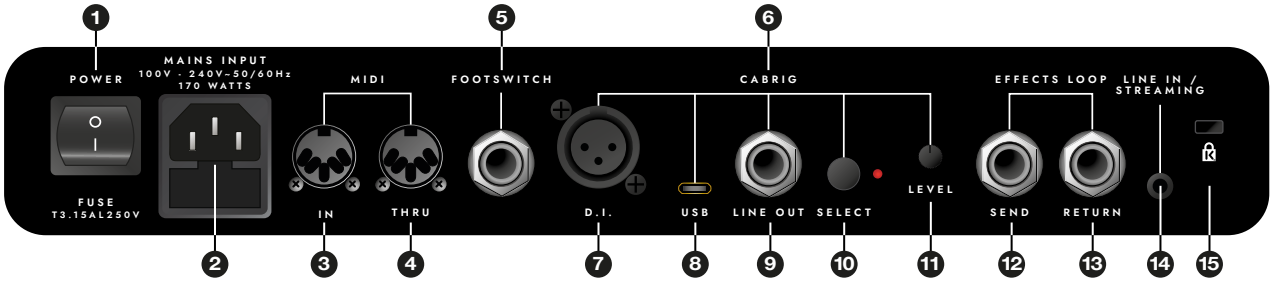
ID:X 50 - Rear Panel



ID:X 100 - Front Panel



ID:X 100 - Rear Panel



Contents

English

IMPORTANT SAFETY INSTRUCTIONS

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings.
8. Install in accordance with the manufacturer's instructions.
9. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
10. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
11. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
12. Only use attachments / accessories specified by the manufacturer.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

"TO COMPLETELY DISCONNECT THIS APPARATUS FROM THE AC MAINS, DISCONNECT THE POWER SUPPLY CORD PLUG FROM THE AC RECEPTACLE".

"WARNING: TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE AND OBJECTS FILLED WITH LIQUIDS, SUCH AS VASES, SHOULD NOT BE PLACED ON THIS APPARATUS".

This symbol is intended to alert the user to the presence of important operation and maintenance (servicing) instructions in the literature accompanying the appliance.

This symbol is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

Warning!

Important safety information!

READ THE FOLLOWING INFORMATION CAREFULLY. SAVE ALL INSTRUCTIONS FOR FUTURE REFERENCE!

Follow all warnings and instructions marked on the product!

Danger! High internal operating voltages.

Do not open the equipment case. There are no user serviceable parts in this equipment. Refer all servicing to qualified service personnel.

Clean only with a dry cloth.

Condensation can form on the inside of an amplifier if it is moved from a cold environment to a warmer location. Before switching the unit on, it is recommended that the unit be allowed to reach room temperature.

Unauthorised modification of this equipment is expressly forbidden by Blackstar Amplification Ltd. Never push objects of any kind into ventilation slots on the equipment casing.

Do not expose this apparatus to rain, liquids or moisture of any type.

Do not place this product on an unstable trolley, stand or table. The product may fall, causing serious damage to the product or to persons!

Do not cover or block ventilation slots or openings. This unit must only be used in a well ventilated area and never switched on when it is within a poorly ventilated space, such as a bookcase.

This product should not be placed near a source of heat such as a stove, radiator, or another heat producing amplifier.

Use only the supplied power cord which is compatible with the mains voltage supply in your area.

Power supply cords should always be handled carefully and should be replaced if damaged in any way.

Never break off the earth (ground) pin on the power supply cord.

The power supply cord should be unplugged when the unit is to be unused for long periods of time.

An apparatus with Class I construction should be connected to a mains socket outlet with a protective earthing connection.

The mains plug of the power supply cord should remain readily accessible.

Before the unit is switched on, the loudspeaker should be connected as described in the handbook using the lead recommended by the manufacturer.

Always replace damaged fuses with the correct rating and type.

Never disconnect the protective mains earth connection.

High loudspeaker levels can cause permanent hearing damage. You should therefore avoid the direct vicinity of loudspeakers operating at high levels. Wear hearing protection if continuously exposed to high levels.

If the product does not operate normally when the operating instructions are followed, then refer the product to a qualified service engineer.

The U.S. Government's Occupational Safety and Health Administration (OSHA) has specified the following permissible noise level exposures:

Duration Per Day In Hours	Sound Level dBA, Slow Response
8	90
6	92
4	95
3	97
2	100
1½	102
1	105
½	110
¼ or less	115

According to OSHA, any exposure in excess of the above permissible limits could result in some hearing loss.

Ear plug protectors in the ear canals or over the ears must be worn when operating this amplification system in order to prevent a permanent hearing loss if exposure is in excess of the limits as set forth above. To ensure against potentially dangerous exposure to high sound pressure levels, it is recommended that all persons exposed to equipment capable of producing high sound pressure levels such as this amplification system be protected by hearing protectors while this unit is in operation.

All electrical and electronic products should be disposed of separately from the municipal waste stream via designated collection facilities appointed by the government or the local authorities.

Introduction

Thank you for purchasing this Blackstar ID:X amplifier.

Like all our products, this amp is the result of countless hours of painstaking R&D by our world-class design team. Based in Northampton (UK), the Blackstar team are all experienced musicians themselves and the sole aim of the development process is to provide guitarists with the ultimate tools for self-expression.

All Blackstar products are subjected to extensive laboratory and road testing to ensure they are truly uncompromising in terms of reliability, quality, and above all, TONE.

Please read through this handbook carefully to ensure you get the maximum benefit from your new Blackstar product. If you like what you hear and want to find out more about the Blackstar range of products please visit our website at http://www.blackstaramps.com

Thanks!

The Blackstar Team

Features

The Blackstar ID:X amplifiers are the result of years of research and development, designed to meet the evolving needs of guitarists. Drawing on Blackstar's legacy of innovation since 2007, the ID:X range incorporates cutting-edge digital signal processing, authentic valve-like response, granular effects control, and enhanced usability. With its seamless integration of performance and studio-grade features, the ID:X series sets a new standard for amps in its class. Built for musicians of all levels, enjoy:

- 6 enhanced amp voices, ranging from clean to high-gain tones
- Valve-response emulation, featuring tonal characteristics of EL84, EL34, and 6L6 power valves
- Over 30 studio-quality effects in Pre-Effects, Modulation, Delay, and Reverb categories
- Built-in noise gate to keep your playing clean and focused
- 99 patch storage locations, enabling quick transitions between tones during live performances
- OLED display with real-time feedback for effects customisation, patch navigation and editing
- Switchable power levels for practice, recording, or live performance (50W / 10W / 1W for ID:X 50; 100W / 10W / 1W for ID:X 100)
- CabRig, with advanced IR-based speaker emulation for direct recording or PA use
- Effects loop, USB audio, Line In, and MIDI (ID:X 100 only) for seamless integration into any setup
- A precise chromatic tuner built directly into the amplifier for convenience
- Architect software, offering powerful desktop editing with deeper customisation, and easy firmware updates
- Architect Community 2.0 – our next generation patch sharing community!

Front Panel

1. INPUT

Plug your guitar in here. Always use a good quality screened guitar lead.

2. VOICE

Selects from six distinct amp voices, ranging from crystal-clear cleans to high-gain drive.

- **Clean Warm** – Full-bodied clean with transparent dynamics
- **Clean Bright** – Chimey 'boutique' clean that breaks up when pushed
- **Crunch** – Classic low to medium gain overdrive, full of vintage warmth
- **Super Crunch** – Thick and punchy overdrive with rich harmonics
- **OD1** – Focused high-gain tone, creamy mids and smooth sustain
- **OD2** – Tight, modern distortion built for aggressive edge

This setting is saved when you store a patch.

CONTROL KNOBS

Each control knob features a visual of the control's position on the OLED display. This can include a recall position. To learn more see **Path Recall and Recall Distance Ring** on Page 19.

3. GAIN

Adjusts the amount of preamp overdrive or distortion. Low settings (counter clockwise) will deliver a cleaner sound. As the Gain control is turned clockwise the sound will become more overdriven, with maximum distortion in the full clockwise position. This setting is saved when you store a patch.

4. VOLUME

Controls the level of the preamp volume. Turning it clockwise increases the volume. High levels of Volume will introduce the effect of valve power amp distortion and compression, the character of which depends on the Response (14) setting you have selected. This setting is saved when you store a patch.

5. BASS

The Bass control adjusts the level of low-end frequencies in your tone. The EQ controls are tailored to the selected voice. For example, the Clean Warm voice has a more pronounced low end, whereas the Clean Bright voice has a more controlled bass response. This setting is saved when you store a patch.

6. MIDDLE

The middle control adjusts the level of mid-range frequencies in your tone. The midrange frequencies are important in setting the amount of 'body' your tone has. With the middle control set to its minimum position (fully counter clockwise) the sound will be scooped. As the Middle control is increased (clockwise) the amount of 'body' is increased. This setting is saved when you store a patch.

7. TREBLE

The Treble control adjusts the level of high frequencies in your tone. At low settings the sound will be warm and dark in character. As the Treble control is increased the sound will become brighter. This setting is saved when you store a patch.

8. ISF

The patented ISF control works in conjunction with the Bass, Middle and Treble controls. It allows you to choose the exact tonal signature you prefer. Fully counter clockwise has a more American characteristic, with a tight bottom-end and more aggressive middle, and fully clockwise has a British characteristic, which is more 'woody' and less aggressive. Unlike conventional 'contour' controls and parametric equalisation systems, the Bass, Middle and Treble controls remain interactive with each other just like in a traditional guitar amplifier tone stack. This leads to a very familiar, musical response. This setting is saved when you store a patch.

TIP: Try starting with the ISF set to 12 o'clock (centre) and the Bass, Middle and Treble set to taste. Then try gradually adjusting the ISF CW and CCW until you find the sound you prefer.

9. GATE (Shift control)

The built-in noise gate helps eliminate unwanted hum and hiss from your tone. Hold TAP (21) and adjust the Gain control to set the threshold. A lower setting keeps more of your sustain, while a higher setting cuts out unwanted noise for a tighter sound—great for high-gain playing. This setting is saved when you store a patch.

10. RESONANCE (Shift control)

Shapes the low-end character of the selected Response (14). Lower settings keep the bass tight and controlled, while higher settings add fullness and thump. The Resonance control can be accessed by holding TAP (21) while adjusting the Bass control. This setting is saved when you store a patch.

11. PRESENCE (Shift control)

Sets the treble character of the selected Response (14). Lower settings make the tone smoother and darker, while higher settings add brightness and definition, helping your sound cut through the mix. The Presence control can be accessed by holding TAP (21) while adjusting the Treble control. This setting is saved when you store a patch.

NOTE: You can access these shift controls in two ways:

1. Hold TAP while adjusting any control with a shift function to access the control, such as Gate (9), Resonance (10), and Presence (11).

2. Holding TAP for 3 seconds before adjusting any control to enable 'SHIFT LOCK'. This allows you to adjust shift controls without having to hold TAP continuously.

The OLED screen will show the shift parameter and its position while you turn the knob. Either release **TAP** or adjust any non-shift control to return to normal operation.

12. MASTER

Controls the overall volume of your amplifier. Turning it clockwise increases the volume. This is a global setting and is not saved when storing a patch.

13. POWER

3-way switch allowing three different power output settings:

- **100W** (ID:X 100) / **50W** (ID:X 50) - Full power setting with the loudest clean headroom, ideal for live and stage use
- **10W** - Reduces the output power to a maximum of 10 Watts, great for smaller gigs or when rehearsing
- **1W** - The lowest power setting reduces the output power down to 1 Watt, perfect for bedroom practise, recording, or when power amp drive (4) is desired at quieter levels

Power level is a global setting and is not saved when storing a patch.

NOTE: By default Tuner mode will mute all audio. This setting can be changed in Architect.

14. RESPONSE

3-way switch offering three distinct valve emulations, affecting the overall feel and subtlety of the power amp's characteristics:

- **EL84** – Bright with a balanced low end, vintage feel
- **EL34** – Rich mids and overall warmth, dynamic saturation
- **6L6** – Bold with deep lows and clear highs, more headroom

EFFECTS

For more details on effects functionality see page 16.

15. PRE FX

Press this switch to turn the Pre FX effect on, off, or focus the effect for editing. This setting is saved when you store a patch.

16. MOD

Press this switch to turn the Modulation effect on, off, or focus the effect for editing. This setting is saved when you store a patch.

17. DLY

Press this switch to turn the Delay effect on, off, or focus the effect for editing. This setting is saved when you store a patch.

18. REV: HOLD TUNER

Press this switch to turn the Reverb effect on, off, or focus the effect for editing. This setting is saved when you store a patch.

Hold REV to access the tuner.

19. TYPE

Press to show the currently focused Effect Type list. When the effect type list is displayed, turn the encoder to scroll through effect types. When the effect parameter is shown, turn the encoder to adjust the parameter value.

20. PAGE

Press to reveal the next page of effect parameters. Turn the encoder to adjust the parameter value.

21. TAP (HOLD: SHIFT)

When pressed in a constant rhythm this sets the delay time or modulation speed by tapping in a tempo depending on whether DLY or MOD is focused. For more details on Effect Focus see Page 17.

NOTE: Both Modulation and Delay effects have separate tap values.

Hold **TAP** while adjusting any control with a shift function to access the control, such as Gate (9), Resonance (10), and Presence (11).

Holding **TAP** for 3 seconds before adjusting any shift control enables 'SHIFT LOCK'. This allows you to adjust shift controls without having to hold **TAP** continuously.

To exit 'SHIFT LOCK', make a change to any non shift parameter.

22. MANUAL

Enables Manual Mode — 'what you see is what you get'. The sound will reflect the current physical position of the controls. This is applicable to the Voice, Gain, Volume, Bass, Middle, Treble, and ISF controls.

Any effects that are active when switching to Manual Mode will initially be turned off and reset. Whilst in Manual Mode, any of the controls can still be modified by an external source (Architect software, footcontroller, MIDI), but this means that the sound will not represent the positions of the knobs on the front panel.

NOTE: Shift controls, such as Gate (9), Resonance (10), and Presence (11), have default positions when entering Manual Mode. These default positions can be changed in Blackstar's Architect software.

23. BANK

Switches between different groups of saved patches, allowing access to more sounds. For more details on patches see page 19.

24. CH1 | CH2 | CH3

Selects between the three patches within the current bank. Hold any CH button for 3 seconds to save the current settings as a patch. For more details on patches see page 19.

Rear Panel

1. POWER

Turns the amplifier on and off.

2. MAINS INPUT

The supplied detachable IEC mains cable is connected here. ID:X products use a universal input power supply. This means that the mains input range is rated at 100Vac to 240Vac and capable of operating at 50Hz and 60Hz.

NOTE: The mains input can only be connected to a power outlet that is compatible with the voltage, power and frequency requirements stated on the rear panel. If in doubt, seek advice from a qualified technician.

3. MIDI IN (ID:X 100 only)

To send MIDI messages to your ID:X amp, connect your MIDI device here using a standard 5-pin DIN MIDI cable. For more details on MIDI see page 22.

4. MIDI THRU (ID:X 100 only)

MIDI messages received at the MIDI IN port will be passed, unaffected, to the MIDI THRU. Use this output to chain multiple MIDI devices together. For more details on MIDI see page 22.

5. FOOTSWITCH

Connect your Blackstar FS-12 or FS-18 compatible footcontroller here. You can also use any standard latching footcontroller for limited functionality. For more details on footcontroller functions see page 21.

6. CABRIG - SIMULATED OUTPUT

CabRig is Blackstar's IR-based technology, taking your amp signal and processing it with next-generation DSP to provide the authentic feel and response of a 'guitar amp speaker in a room'. The actual sound is dependent on the CabRig switch setting and further settings within the CabRig software. For more details on CabRig see the separate CabRig documentation.

The CabRig level is controlled in two places on the amp: the Volume (4) control and CabRig Level trim pot (10). As high levels of Volume introduce power amp saturation, the trim pot allows you to set optimum levels.

NOTE: The Master (12) control does not affect the CabRig output level, allowing you to turn down the amp's speaker completely while still using the CabRig output for silent recording, headphone practice, or direct connection to a live mixing desk.

7. XLR D.I. (ID:X 100 only)

Use a standard 3-pin XLR cable to connect to a recording device, stage box, or mixing desk, providing a low-noise, low-impedance signal for high-quality live or studio use.

8. USB

Use a standard USB-C cable to connect your amp directly to a PC, Mac, or compatible recording device. This enables USB digital audio and connection to Blackstar's Architect software.

NOTE: Windows users will require an audio driver which can be found on your Blackstar account products download page. Access this page and more by signing up and registering your product at https://blackstaramps.com/

USB Audio Outputs (amp → computer)

These four channels are sent from the amp to your computer and appear as 'Inputs' in your DAW or recording software:

- **Input 1 – CabRig L:** Fully processed guitar tone with power amp, cab, and room emulation (left side), post-Volume (4) control
- **Input 2 – CabRig R:** Same as above, right side of CabRig
- **Input 3 – Dry Guitar:** Dry Guitar: Direct unprocessed guitar input perfect for re-amping, not affected by any amp controls
- **Input 4 – Preamp Out:** Amp voice and EQ only—no CabRig. Taken pre-Volume (power amp voicing). Ideal for use with external plugins

TIP: For a true stereo room sound, pan Channel 1 hard left and Channel 2 hard right in your DAW mix.

USB Audio Inputs (computer → amp)

Your amp can also receive audio from your computer for playback:

- **Channel 1 – Left:** For monitoring or playback of computer audio
- **Channel 2 – Right:** For monitoring or playback of computer audio

9. 1/4" LINE OUT

Connect your headphones, or use a standard ¼" TS or TRS cable to connect to a recording device or mixing desk. When using headphones always listen at safe volumes—prolonged exposure to loud sound can cause permanent hearing damage, and we'd love for you to enjoy your tone for years to come.

10. SELECT

Switches between three CabRig settings. Settings can be edited using Architect software and stored on your amp.

- **Global 1** – Uses your first global CabRig setting, applied to all patches
- **Global 2** – Uses your second global CabRig setting, also applied to all patches
- **Patch** – Allows each patch to load its own custom CabRig setting for per-patch control

For more details on CabRig see the separate CabRig documentation.

11. LEVEL

Use this trim pot to easily set the desired level of CabRig output. Further level setting can be done using Architect software.

12. EFFECTS LOOP SEND

Connect to the (mono) input of external effects units here. The Effects Loop Send is taken after PRE FX and before the power amp stage [Volume (4), Resonance (10), Presence (1), and Response (14) controls] and MOD, DLY, and REV effects.

13. EFFECTS LOOP RETURN

Connect to the (mono) output of external effects units here.

14. LINE IN / STREAMING

Use a standard 3.5mm 'aux' cable to connect your phone, tablet, or audio player to stream music or backing tracks through the amp. Ideal for jamming along or silent practice when combined with headphones.

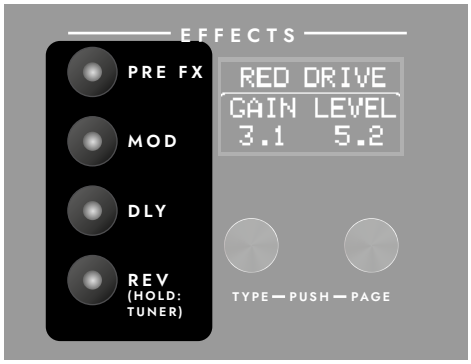
15. KENSINGTON LOCK

Also known as a Kensington Security Slot or K-Slot this is a specifically sized hole for connecting a compatible Kensington Lock to secure the amplifier to a fixed point. For more information please refer to http://www.kensington.com

EFFECTS

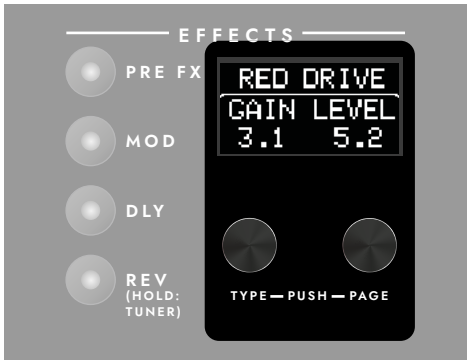
The ID:X series features a powerful, next-gen effects engine designed to capture the essence of some of the world's most iconic effects—alongside a selection of unique sounds you won't find anywhere else. From classic analogue-style delays and overdrives to lush modulation and ambient reverbs, each effect has been faithfully crafted using advanced DSP for authentic tone and feel.

Effect Blocks



The ID:X amp features four independent effect 'blocks': **Pre FX**, **Modulation**, **Delay**, and **Reverb**. You can load one effect per block, tweak its parameters and save the entire setup as part of a patch. This allows you to run four effects simultaneously.

Navigating and Selecting Effects



The effects section includes two push encoders: **Type** and **Page**. Both adjust parameters when turned, but serve different purposes when pressed.

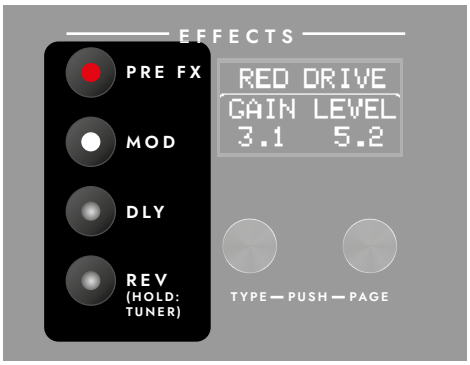
Type

- **Press Type** to view different effect types
- **Turn Type** to scroll and audition different effect types
- **Press Type** again to return to the parameter screen

Page

- **Press Page** to show more effect parameters (if available)
- **Press Page** again to return to the previous parameter screen

Effects Block Focus



To engage effects, press any of the Effects block switches (**PRE FX**, **MOD**, **DLY**, and **REV**).

Each effect block has an LED to indicate its status:

- **White** – The effect is **on and currently focused** for editing. Its parameters will appear on the OLED screen
- **Red** – The effect is **on** but not currently focused
- **Off** – The effect is **bypassed**

NOTE: Only one block can be focused at a time. If you turn off the currently focused effect, the amp will automatically shift focus to the next active block. This may cause another LED to switch from red to white.

REMEMBER: White means you're editing it, Red means it's active but not focused, and Off means it's off.

Delay Time Display

You can view delay time in either BPM (beats per minute) or MS (milliseconds).

- **BPM** shows delay time in relation to musical tempo—ideal for syncing repeats to the beat of a song
- **MS** shows the exact time between repeats—useful for fine-tuning delay by feel or ear

Switch between them in Architect under the 'Display BPM / MS' setting. Default is BPM.

TAP Button

The **TAP** button sets the tempo for time-based effects like delay and modulation.

- Tap to set the speed
- The tempo applies to whichever effect block is currently **focused** (Delay or Mod)
- Each block stores its own tap value, so you can have different tempos for Delay and Modulation

To change which effect you're tapping for, simply focus that block first.

Delay Trails and Reverb Tails

By default, reverb tails and delay trails remain audible when an effect block is turned off—this means your echoes and ambience fade out naturally instead of cutting off abruptly.

This behaviour can be changed in Architect using the '**REV Tails**' and '**DLY Trails**' settings.

- **On (default):** Delay / reverb continues to decay after being switched off
- **Off:** Delay / reverb is cut instantly when bypassed

Useful for shaping how clean or seamless your transitions feel when turning effects on or off.

Patches

The ID:X amp lets you save and recall patches. A patch is a complete snapshot of your current sound, including Voice, Tone controls, Effects, Response, CabRig settings, and more. Saving a patch lets you recall that sound instantly later.

Power selection and Master level are not saved in a patch. This prevents sudden volume changes when selecting different patches.

You can store up to 99 patches, organised into **33 Banks** with **3 Channels per Bank**.
The front panel provides access to the first 3 banks (Bank 01-03):

- **BANK Button** – Cycles through banks 01, 02, and 03
- **CH Button** – Selects Channel 1, 2, or 3 within the current bank

This gives you **quick front panel access to 9 patches** directly from the amp.

Additional patches (Bank 04-33) can be accessed via Blackstar's Architect software, Blackstar FS12 / FS18 footcontroller (sold separately), or MIDI control.

How to Select a Patch

1. Press the **BANK** button to cycle through the first 3 banks.
2. Press the **CH** button to select one of the three patches within that bank.

NOTE: By default, changing banks keeps the same channel active. You can change this in Architect using the '**Retain Patch On Bank Change**' setting. When off, the amp will always load **Channel 1** when selecting the next bank, allowing sequential patch changing. See the example below.

Retain Patch On Bank Change

Off: Bank01 Ch3 ➔ press Bank ➔ recalls Bank02 Ch1
On: Bank01 Ch3 ➔ press Bank ➔ recalls Bank02 Ch3

How to Save a Patch

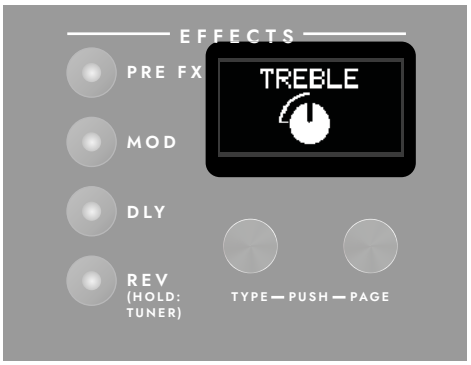
To save your current sound to any of the first 9 patch locations using the front panel:

1. Hold any **CH** button
2. The **CH** buttons will flash and the OLED screen will ask to select the patch location
3. Use **CH** to choose the patch slot (1, 2, or 3), or use **BANK** to pick the target bank (01–03) before choosing the patch slot.
4. The patch is now saved.

NOTE: When saving a patch, the current patch name will also be saved into the selected slot. To name, reorder, or backup your patches connect to Blackstar's Architect software via USB.

You can save patches above the first 9 patch locations (Bank 04-33) by using the included Blackstar's Architect software or an FS12 footcontroller sold separately.

Patch Recall and Recall Distance Ring



When you load a patch, all amp settings update instantly to match the saved values—but the physical positions of the knobs may not match what's been recalled. To solve this, the ID:X displays a **Recall Distance Ring** around the affected parameter on the OLED screen.

This ring helps you match your physical knob to the patch's saved value without causing sudden jumps or tone changes, perfect for when you want to continue tweaking your saved patch.

- The tick mark on the recall distance ring shows the exact value stored in the patch
- As you turn the knob, the ring shrinks toward the tick
- Once your adjustment passes through the tick, the knob value becomes active and audible
- The tick remains visible as a reference point, even after passing it

This system keeps adjustments smooth and lets you see where the original tone was set.

Manual Mode

Press **MANUAL** to enter Manual mode. This mode reflects the **actual position of the amp's knobs**—what you see is what you hear. Use it to dial in tones from scratch, or as a starting point for a new sound.

Saving from Manual Mode

Once you've got a sound you like, you can save it just like any other patch:

- Hold any **CH button**
- Choose a patch slot and confirm to save

Your current settings are now stored as a patch. When saving from Manual mode, patches are named 'MANUAL MODE' and an ascending number. To rename patches use Blackstar's Architect software.

TIP: Shift controls, such as Gate (9), Resonance (10), and Presence (11), have default positions whenever you enter Manual Mode. You can change these default positions in Blackstar's Architect software.

Factory Reset

The default factory patches and settings can be restored to your amplifier at any time. This can be done in two ways:

1. Simply hold down the MOD, DLY and REV switches simultaneously, whilst switching on the amplifier.
2. Connect your amp via USB to Blackstar's Architect software, under general settings find 'Restore Patches and Settings'.

The screen will display a countdown before the factory reset begins.

If using the front panel, releasing any MOD, DLY, or REV switch before the countdown is finished, cancels the reset, and your settings stay safe.

IMPORTANT: This process will overwrite any user saved patches and settings.

Tuner

The built-in chromatic tuner makes it easy to stay in tune without needing extra gear.

To access the tuner hold the **REV** button, the OLED screen will switch to Tuner mode.

How to Use the Tuner

- Play a single open string
- The display will show the closest note and how sharp or flat you are
- Tune the string until the indicator is centred and the screen turns white

How to Exit the Tuner

While in Tuner mode, pressing any button or adjusting any control will immediately exit Tuner mode.

NOTE: By default Tuner mode will mute all audio. This setting can be changed in Architect.

Footcontroller Support

The ID:X amplifier is compatible with both the Blackstar FS-12 (5-way) and FS-18 (2-way) footcontrollers (sold separately). These can allow hands-free patch switching, effects control, tuner access, and more.

FS-12 (5-Way Footcontroller)

The FS-12 Footcontroller has 5 footswitches labelled A through E.

Patch Navigation

- **A / B / C** = Select patches within the current bank
- **AB together** = Bank Up
- **BC together** = Bank Down
- Bank navigation loops:
  - Up from **33 → 01**
  - Down from **01 → 33**

NOTE: Channels shown on the LED of the footcontroller match the patches as letters. For example:

- Bank 01 Channel 1 = 01A
- Bank 01 Channel 2 = 01B
- Bank 01 Channel 3 = 01C

Tuner Access

Press **D and E** simultaneously to activate the tuner.

Alternatively, **D or E** can be individually assigned as a tuner shortcut in Architect.

Assignable Footswitches (D and E)

Footswitches **D** and **E** can be assigned per patch, as well as Manual mode defaults using Architect.

Assignable Options:

- PRE, MOD, DLY, REV, GATE On / Off
- ALL FX On / Off (only effects currently enabled)
- MOD TAP / DLY TAP
- TUNER

Hold Behaviour:

Holding D or E footswitch will engage a special 'freeze' state for MOD / DLY / REV effects that temporarily increases the impact of the effect. The hold returns to previous effect state when released.

FS-18 (2-Way Footcontroller)

- **A** = Patch Down
- **B** = Patch Up
- Scrolls through all **99 patches** (01-1 through 33-3), looping back around:
  - Patch Up from **33-3 → 01-1**
  - Patch Down from **01-1 → 33-3**

This function is compatible with any standard latching TRS 2-button footcontroller.

MIDI Control (ID:X 100 only)

Your ID:X amplifier supports MIDI Program Change (PC) and Control Change (CC) messages for patch changes, effect toggling, and more. Connect your MIDI controller to the 5-pin DIN MIDI In connection located on the rear panel.

Program Change (PC) Messages

- PC 0 = Manual Mode
- PC 1 = Bank 01 Channel 1

…

- PC 99 = Bank 33 Channel 3

NOTE: PC 100-127 are ignored.

Control Change (CC) Messages

For a full list of supported MIDI CC messages and values, refer to the MIDI Function Table on the following pages.

Midi Function Table - Part One

Category	Function	CC#	Value
Voice	Clean Warm	1	≥64 = On
	Clean Bright	2	≥64 = On
	Crunch	3	≥64 = On
	Super Crunch	4	≥64 = On
	OD1	5	≥64 = On
	OD 2	6	≥64 = On
Amp	Gain	21	0–127
	Volume	22	0–127
	Bass	23	0–127
	Middle	24	0–127
	Treble	25	0–127
	ISF	26	0–127
Response	Res	27	0–127
	Pres	28	0–127
	EL84	29	≥64 = On
	EL34	30	≥64 = On
	6L6	31	≥64 = On
Output	Master	7	0–127
	1W	8	≥64 = On
	10W	9	≥64 = On
	50 / 100W	10	≥64 = On
PRE FX	On / Off	40	0–63 = Off 64–127 = On
	Type	49	0–127
	Param 1	41	0–127
	Param 2	42	0–127
	Param 3	43	0–127
	Param 4	44	0–127
MOD	On / Off	50	0–63 = Off 64–127 = On
	Type	59	0–127
	Param 1	51	0–127
	Param 2	52	0–127
	Param 3	53	0–127
	Param 4	54	0–127

Midi Function Table - Part Two

Category	Function	CC#	Value
DLY	On / Off	70	0–63 = Off 64–127 = On
	Type	79	0–127
	Param 1	71	0–127
	Param 2	72	0–127
	Param 3	73	0–127
	Param 4	74	0–127
REV	On / Off	80	0–63 = Off 64–127 = On
	Type	89	0–127
	Param 1	81	0–127
	Param 2	82	0–127
	Param 3	83	0–127
	Param 4	84	0–127
GATE	On / Off	90	0–63 = Off 64–127 = On
	Gate (Control)	91	0–127
OTHER	ALL FX ON / OFF Only currently enabled effects	100	0–63 = Off 64–127 = On
	REV TAILS ON / OFF	101	0–63 = Off 64–127 = On
	DELAY TAILS ON / OFF	102	0–63 = Off 64–127 = On
	Tap DLY	103	127 = Trigger Tap
	Tap MOD	104	127 = Trigger Tap
	Tuner	105	0–63 = Closed 64–127 = Open
	Patch Change	32	0–99 0=Manual Mode 1=Bank01Ch1 ... 99=Bank33Ch3
CabRig	CabRig Global 1	111	≥64 = On
	CabRig Global 2	112	≥64 = On
	CabRig 'Patch'	113	≥64 = On

Effect Descriptions

Pre FX

Effect Name	Effect Description	Parameter	Parameter Description
VALVE BST	Based on the Blackstar Dept. 10 Valve Boost, known for its harmonically rich overtones.	BOOST	Controls the level of the clean boost, into subtle valve warmth.
		TONE	Shapes the brightness or darkness of the effect.
RED DRIVE	Based on the crunch channel of the Blackstar Dept. 10 Dual Drive.	GAIN	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
TS DRIVE	Based on the classic green box, heard on many classic recordings.	DRIVE	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
K DRIVE	Based on arguably the most famous and sought after drive pedal.	GAIN	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TREBLE	Shapes the brightness or darkness of the effect.
BLUE DRIVE	Based on the compact blues overdrive pedal.	GAIN	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
YEL DRIVE	Based on the classic yellow overdrive.	DRIVE	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
OG DIST	Based on the original orange distortion pedal from the 1970s.	DIST	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
RODENT	Based on a classic distortion pedal that was a huge part of the grunge movement in the 90s.	DIST	Amount of overdrive or distortion.
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
PIE FUZZ	Based on the classic 70s big box fuzz.	FUZZ	Amount of fuzz and saturation
		LEVEL	Overall output level of the effect.
		TONE	Shapes the brightness or darkness of the effect.
SMILE FUZZ	Based on the big round blue fuzz.	FUZZ	Amount of fuzz and saturation
		LEVEL	Overall output level of the effect.
OCT FUZZ	Based on the classic analogue octave fuzz pedal, great for lead and single note riffs.	BOOST	Amount of fuzz and saturation
		LEVEL	Overall output level of the effect.
COMPRESSOR	Based on the Blackstar St. James Plugin Compressor, Simple and effective.	SUSTAIN	Adjusts the compression intensity and how long notes are held.
RED SQUASH	Based on the infamous two knob red compressor, great for sustaining leads and rhythmic funk sounds.	AMT	Adjusts the compression intensity and how long notes are held.
		LEVEL	Overall output level of the effect.
ENV FILTER	Adaptive filter that reacts to your playing in real time.	GAIN	Sets input sensitivity, adjust for different guitar pickups.
		PEAK	Controls the peak frequency.
		TYPE	Changes the shape of the filter from Low Pass, Band Pass, to High Pass

Effect Descriptions

Mod

Effect Name	Effect Description	Paramater	Parameter Description
CHORUS	Based on the classic compact triangle wave analogue chorus pedal.	RATE	Sets the speed of modulation or effect movement.
		DEPTH	Controls the intensity of the effect.
		WIDE	Controls stereo width or spaciousness.
FLANGER	Based on the St. James Plugin Flanger.	SPEED	Sets the speed of modulation or effect movement.
		DEPTH	Controls the intensity of the effect.
		RANGE	Adjusts the range of the delay time modulation
ECLT FLNGR	Based on a legendary 70s flanger.	RATE	Sets the speed of modulation or effect movement.
		RANGE	Adjusts the range of the delay time modulation
		COLOR	Controls the intensity of the effect.
PHASER	Based on the St. James Plugin Phaser.	SPEED	Sets the speed of modulation or effect movement.
		DEPTH	Controls the intensity of the effect.
		RES	Adjuts the feedback / resonance of the effect.
VINT PHASE	Based on the classic analogue phase shifter.	SPEED	Sets the speed of modulation or effect movement.
VIBE	Based on the 60s photocell phase / vibe circuit.	SPEED	Sets the speed of modulation or effect movement.
		DEPTH	Controls the intensity of the effect.
		LEVEL	Overall output level of the effect.
		TYPE	Selects either Chrous or Vibrato type
BIAS TREM	Based on a classic bias shifting amp tremolo, with sharp volume swells.	SPEED	Sets the rate of modulation.
		DEPTH	Controls the intensity of the effect.
HARM TREM	Based on the USA ‘brown’ era amp phase shifting tremolo.	SPEED	Sets the rate of modulation.
		DEPTH	Controls the intensity of the effect.
		XOVER	Adjusts the crossover frequency for high / low modulation.
OPTO TREM	Based on a classic opto amp tremolo, smooth sinewave like volume swells.	SPEED	Sets the rate of modulation.
		DEPTH	Controls the intensity of the effect.
VIBRATO	Based on the famous analogue Japanese vibrato pedal.	SPEED	Sets the rate of modulation.
		DEPTH	Controls the intensity of the effect.

Effect Descriptions

Dly

Effect Name	Effect Description	Paramater	Parameter Description
ANALOG DLY	Based on an analogue Japanese delay, with added mod circuit.	MIX	Balance between dry and effected signal.
		FDBK	Controls the number of repeats or feedback.
		TIME	Adjusts the delay time.
		TONE	Shapes the brightness or darkness of the effect.
DIGI DELAY	Based on the classic white digital delay pedal.	MIX	Balance between dry and effected signal.
		FDBK	Controls the number of repeats or feedback.
		TIME	Adjusts the delay time.
TAPE ECHO	Based on a vintage tape echo, great for characterful repeats that modulate naturally.	MIX	Balance between dry and effected signal.
		FDBK	Controls the number of repeats or feedback.
		TIME	Adjusts the delay time.
		AGE	Changes the Tape Age between ‘New’ and ‘Old’ for different sonic characteristics
MULTI DLY	Based on an otherworldly green echo delay.	MIX	Balance between dry and effected signal.
		FDBK	Controls the number of repeats or feedback.
		TIME	Adjusts the delay time.
SHIMMR DLY	Pitch shifting delay with a sparkling high octave.	MIX	Balance between dry and effected signal.
		FDBK	Controls the number of repeats or feedback.
		TIME	Adjusts the delay time.
		SHIM	Increases high octave shimmer amount.

Rev

Effect Name	Effect Description	Paramater	Parameter Description
HALL	Based on a classic concert hall.	SIZE	Increases the size of the space and length of decay.
		MIX	Balance between dry and effected signal.
		TONE	Shapes the brightness or darkness of the effect.
PLATE	Based on a vintage electro-mechanical reverberation plate.	SIZE	Increases the size of the space and length of decay.
		MIX	Balance between dry and effected signal.
		TONE	Shapes the brightness or darkness of the effect.
SPRING	Based on a valve reverb tank from the early 1960s.	DECAY	Increases the size of the space and length of decay.
		MIX	Balance between dry and effected signal.
		TONE	Shapes the brightness or darkness of the effect.
		DRIP	Adjusts how much ‘drip’ or spring transients are in the reverb tail.
CHAMBER	Based on the Capitol Studios LA chamber.	SIZE	Increases the size of the space and length of decay.
		MIX	Balance between dry and effected signal.
		TONE	Shapes the brightness or darkness of the effect.
CATHEDRAL	Based on the ambience of an historic cathedral.	SIZE	Increases the size of the space and length of decay.
		MIX	Balance between dry and effected signal.
		TONE	Shapes the brightness or darkness of the effect.

Technical Specification

ID:X 50 112 COMBO

Power (RMS): 50 Watts

Weight (kg): 9.6kg

Dimensions (mm): 470 x 409 x 221

Speaker size: 12"

ID:X 100 112 COMBO

Power (RMS): 100 Watts

Weight (kg): 14.3kg

Dimensions (mm): 570 x 469 x 252

Speaker size: 12"

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For the latest information go to: www.blackstaramps.com