trinity labs.

YOUR RIG. YOUR SOUND. YOUR GUIDE.

Artemis User Manual.

Set up your pedalboard, shape your sound and take it to the stage.



ArtemisOS / Houston v1.0.0

Includes the digital effects reference

Print edition

26 October 2026

Trinity Labs · trinity-labs.co.uk/help
Source revision ecd27f8. For the latest guidance, visit the online help centre.

FIND YOUR WAY

Contents

Select a topic to jump to it. Links within the manual stay in this document where possible. Screenshots show the example setup used in the guide.

Part one · User manual

Artemis User Manual 3

Introduction 3

Houston 6

Quick Start 11

Connections 13

Routing Basics 16

Building a Preset 18

Playing Live 30

MIDI 41

Digital Effects 47

Maintenance and Troubleshooting 55

Reference 61

Part two · Effects reference

Digital Effects Reference 67

Boost 67

Compression and gating 68

Delay 68

Drive and distortion 69

Fuzz 69

EQ and filters 70

Pitch 71

Modulation 71

Wah 72

Reverb 73

Neural captures 73

Amp and cab stages 74

USER MANUAL

Artemis User Manual

ArtemisOS / Houston v1.0.0

Start with Quick Start to connect your instrument and hear your first sound. Work through My Pedalboard, Building a Preset and Playing Live to prepare your performance setup. Keep the Digital Effects Reference nearby when choosing effects.

Screenshots show the example sounds and settings used in the walkthroughs. Your preset names, colours and library contents may differ.

USER MANUAL

Introduction

Artemis brings your effects pedals and built-in digital effects together in one pedalboard system. You can arrange your signal path, create presets, and recall sounds as you play. This introduction takes you through the startup screen, connecting to Wi-Fi, checking for updates, and opening Houston, the main application.

Launchpad Basics

When you switch on Artemis, it opens Launchpad. This is where you manage device settings, including Wi-Fi, software updates and storage, and launch applications.

Houston is the main application for setting up your pedalboard, working with effects and managing presets. You can open it from the **Apps** tab in Launchpad.

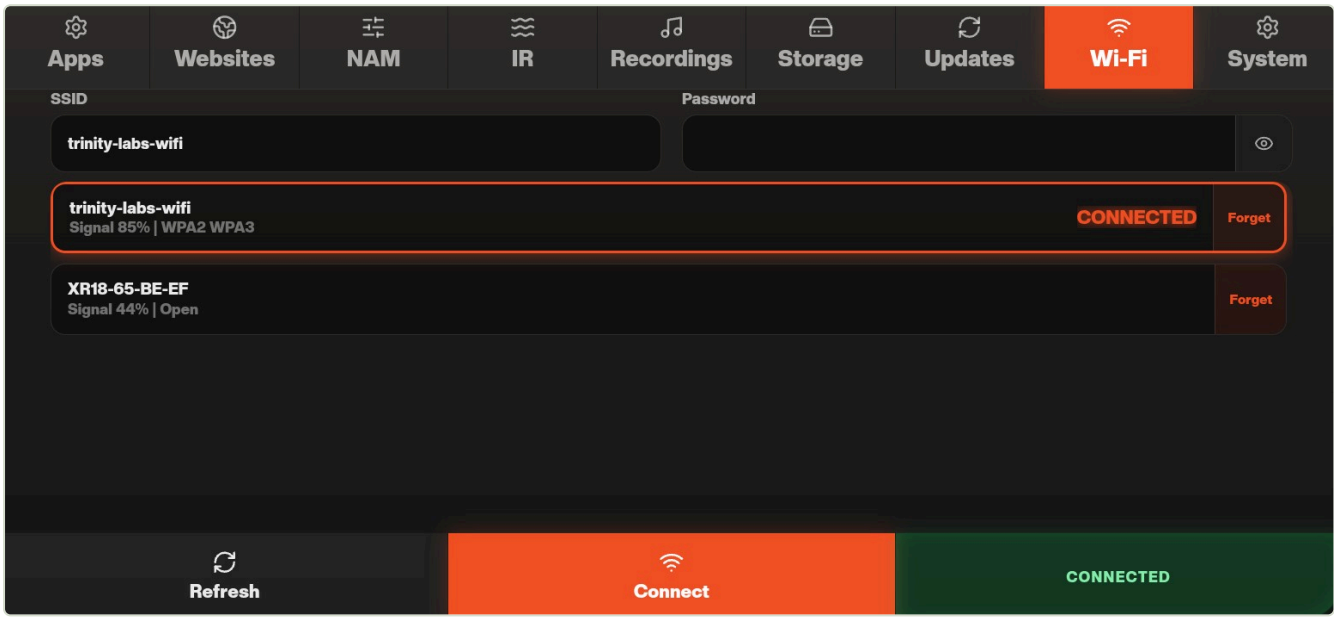


Launchpad Apps tab showing Houston ready to launch

Connecting to Wi-Fi

For your first setup, we recommend connecting Artemis to a Wi-Fi network. This makes it easy to download software updates and browse Neural Amp Modeler (NAM) models, which recreate the sound of amplifiers and pedals.

Open the **Wi-Fi** tab in Launchpad and connect to your network.



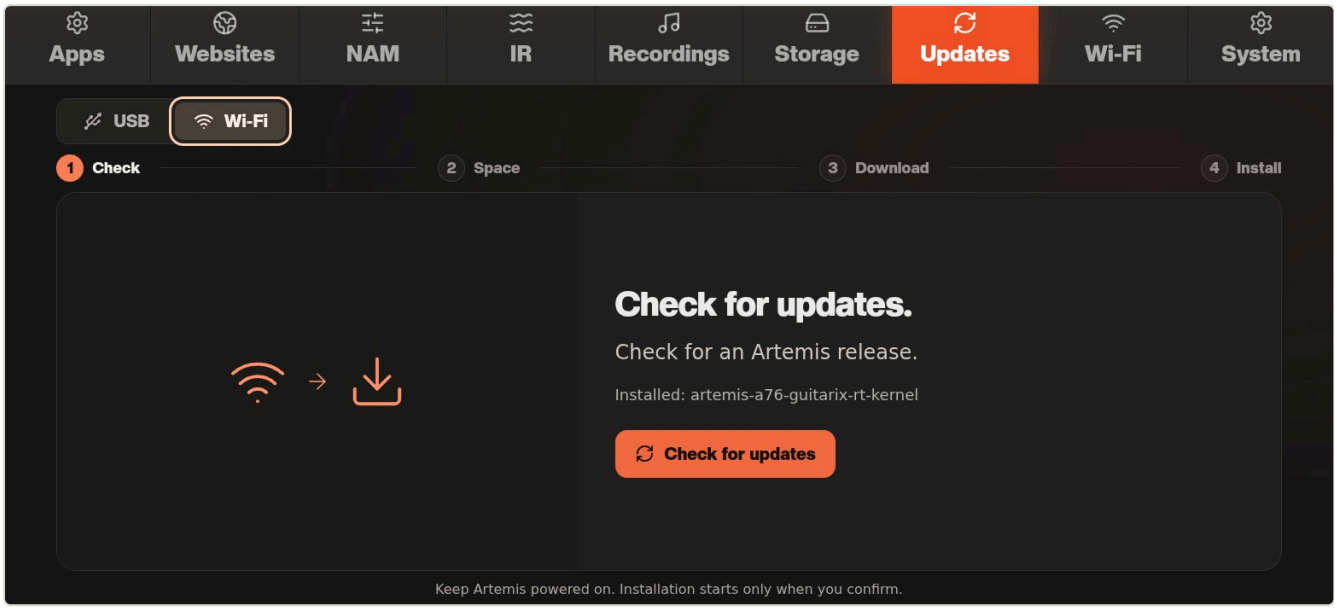
Launchpad Wi-Fi settings

Artemis Software Updates

Once connected, we recommend checking for software updates so you have the latest features and effects. Follow the Wi-Fi instructions below, or see USB Updates in Maintenance and Troubleshooting to transfer an update from your computer.

Wi-Fi Updates

1. Connect Artemis to a Wi-Fi network.
2. Open the **Updates** tab in Launchpad and select **Wi-Fi**.
3. Follow the guided wizard to download and install the update. If prompted, delete a previously cached update bundle to make space. This cached bundle is safe to delete.
4. When installation is complete, reboot Artemis when prompted. Complete the matching firmware update if Launchpad requests it, following any further restart prompts.



Wi-Fi update page in Launchpad

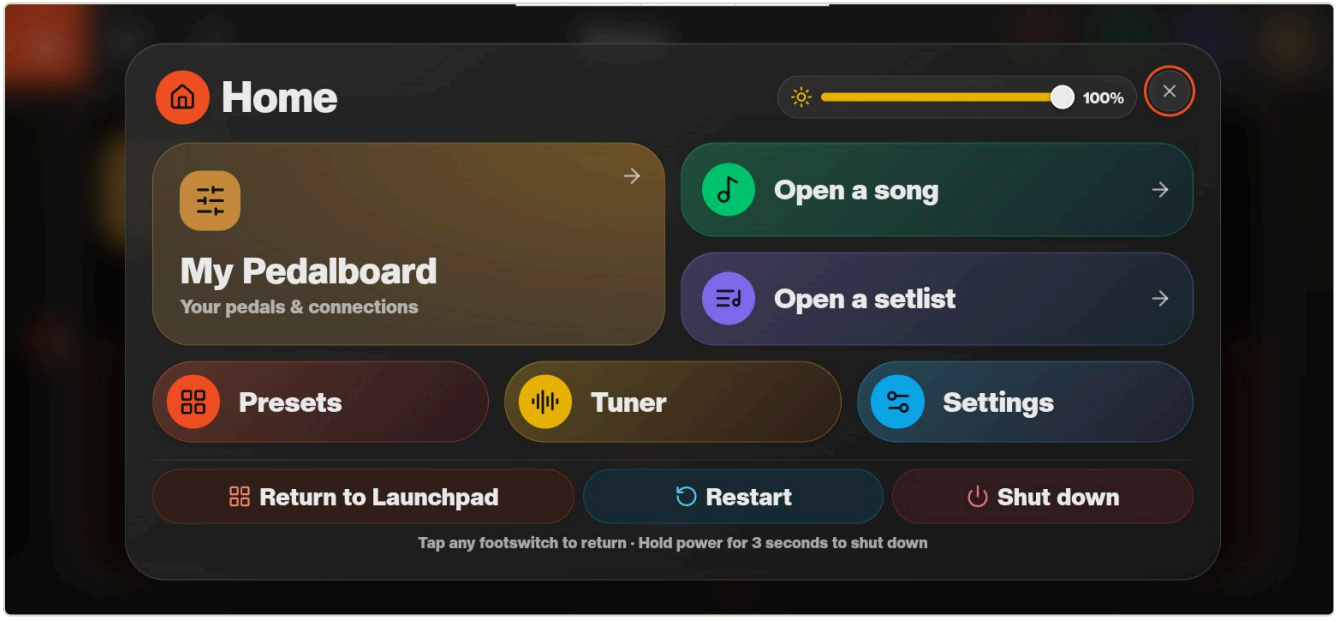
USER MANUAL

Houston

When you have finished setup and any update has completed, open the **Apps** tab in Launchpad. Find **Houston** and tap the orange play button to launch it.

Houston Home Screen

The Home pop-up provides shortcuts to your pedalboard, presets, songs, setlists, tuner and settings. Open it with a brief press of the **tl** logo button on the left of Artemis. Tap a shortcut to continue, or press a footswitch to return to your previous screen.



Houston Home screen

The following sections introduce the main areas of Houston. To connect your instrument and get your first sound, follow Quick Start.

My Pedalboard

My Pedalboard tells Artemis which pedals are connected to each physical loop. The names and colours you choose help you recognise those pedals in the Preset Editor. Set up My Pedalboard when you first open Houston, before building your presets.

Setup order: check your connections → choose a pedalboard configuration → add pedals to the library → assign them to the matching loops → check the result before building a preset.

1. Check your physical connections

Start with the pedals connected to Artemis and make a note of which loop each pedal uses. See Connections for send/return wiring and Routing Basics for signal-path options.

Plan your loop connections before setup: L1–L3 can be assigned to either Bus A or Bus B; L4–L5 are restricted to Bus A. Connect any pedal you need on Bus B to L1, L2 or L3. L6/L7 form the fixed stereo loop.

The walkthrough uses the following physical setup:



Physical pedalboard used for the walkthrough

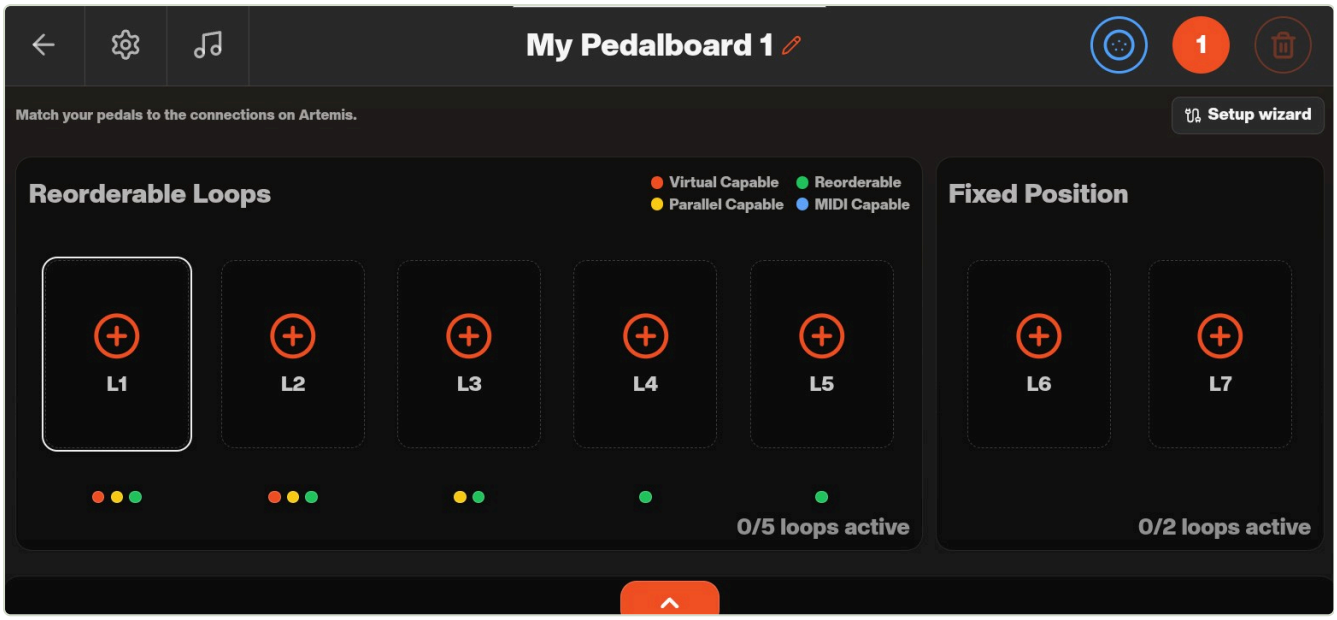
Artemis loop	Connected pedal	Name used in My Pedalboard
L1	BOSS OC-2	OC-2
L2	Ibanez TS9	TUBE SCREAMER
L3	BOSS DS-2	DS-2
L4–L5	Unused	Leave empty
L6/L7	BOSS CE-20, connected in stereo	CE-20 in both L6 and L7

2. Open My Pedalboard and choose a configuration

Open **My Pedalboard** using the shortcut in the Home pop-up. Alternatively, tap the **Home** icon in the top navigation bar to open the home carousel, find **My Pedalboard**, and tap **Edit**.

Choose the pedalboard configuration you want to set up using the numbered selector in the navigation bar. You can keep separate configurations for different physical pedalboards, such as boards you use with different bands. This walkthrough uses **My Pedalboard 1**.

On first setup, the loop slots are empty:

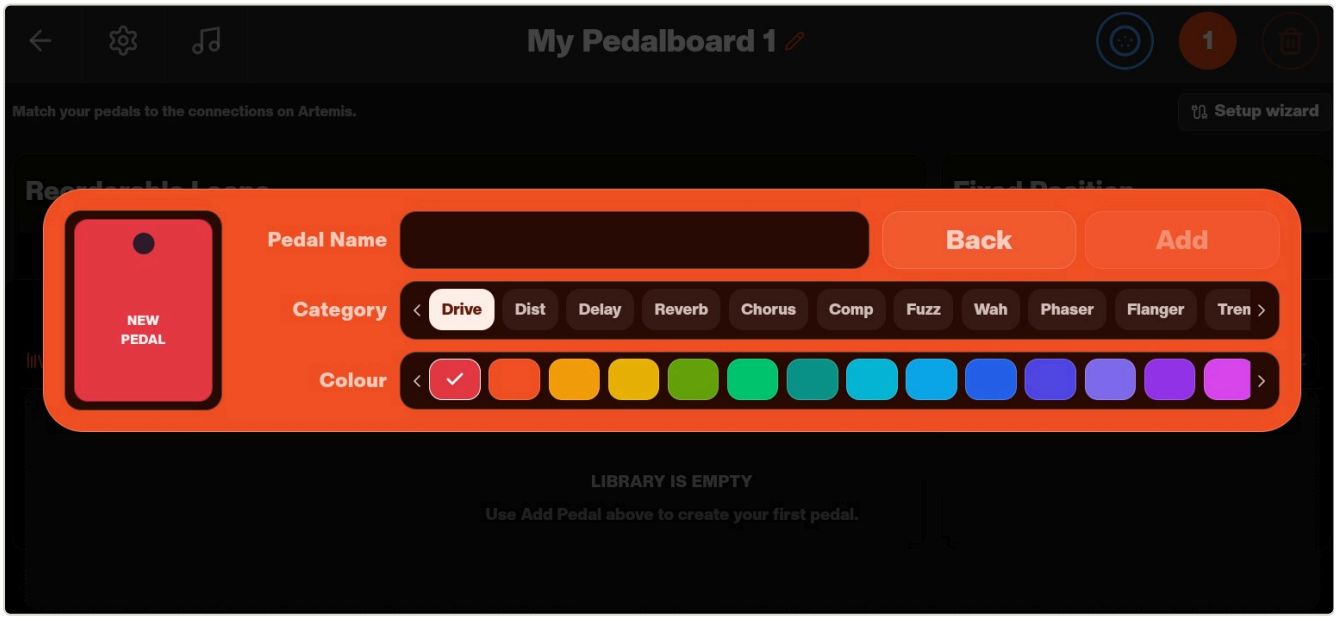


My Pedalboard 1 with empty loop slots

3. Add your pedals to the library

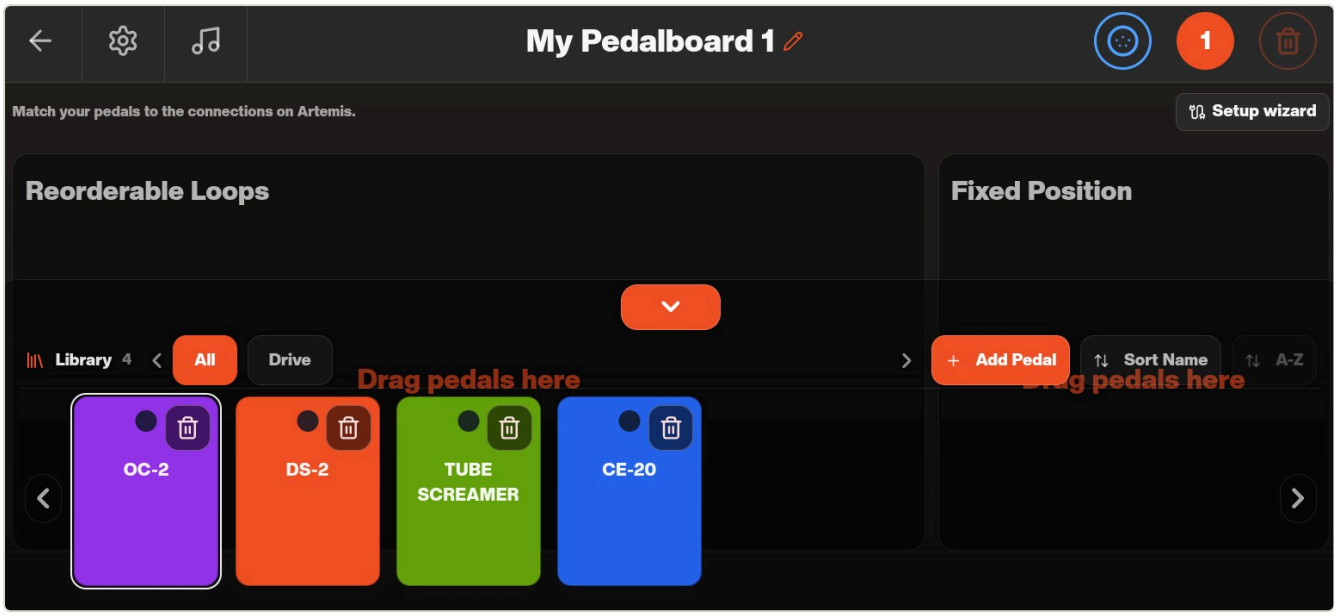
Create one library entry for each pedal in the example:

1. Drag the library drawer up from the bottom of the screen and tap **+ Add Pedal**. You can also begin by tapping an empty pedal slot.
2. Enter a **Pedal Name**, then choose a **Category** and **Colour**. Use a name and colour that make the pedal easy to recognise.
3. Tap **Add** to add the pedal to your library.
4. Repeat for the remaining pedals. Create the stereo CE-20 entry once; you will use it in both L6 and L7.



New pedal dialog with Pedal Name, Category, Colour and Add controls

Your library should now contain OC-2, TUBE SCREAMER, DS-2 and CE-20. The order in the library does not determine their loop assignments.



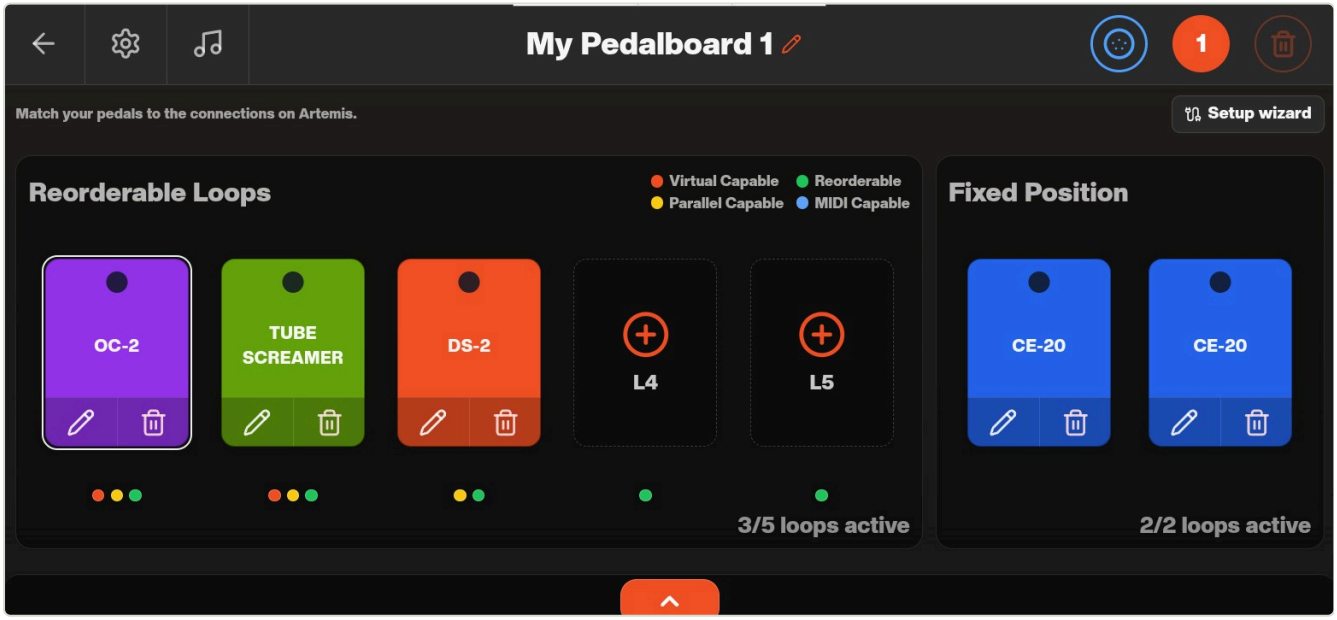
Pedal library containing the four example pedals

4. Assign pedals to the matching loops

Drag each pedal from the library into the slot that matches its physical connection:

1. Drag **OC-2** into **L1**.
2. Drag **TUBE SCREAMER** into **L2**.
3. Drag **DS-2** into **L3**.
4. Leave **L4** and **L5** empty.
5. Drag **CE-20** into **L6**, then drag the same library entry into **L7** to represent both stereo channels.

Match the physical loop numbers here. You will choose the order in which effects process your signal later in the Preset Editor. The pedal names and colours help identify each effect.



Completed My Pedalboard with OC-2 in L1, TUBE SCREAMER in L2, DS-2 in L3 and CE-20 in L6 and L7

5. Check your setup and continue

Compare the on-screen assignments with the cables connected to Artemis. For this example, L1–L3 should contain the three mono pedals, L4–L5 should be empty, and CE-20 should appear in both L6 and L7.

If you also use MIDI-controlled pedals, see MIDI Librarian for instructions on finding your devices in the MIDI library and adding them to the current pedalboard configuration.

Once your pedalboard setup is complete, continue to Quick Start to get your first sound, or Building a Preset to arrange your effects and create your first preset.

Presets, Songs and Setlists

Houston organises your sounds into presets, songs and setlists:

Item	Purpose
Preset	A saved sound containing routing, virtual pedal and amp settings, MIDI messages and mixer levels.
Song	A performance layout with up to five presets or utility actions, recalled using the five footswitches.
Setlist	An ordered collection of songs for a performance.

Build your sounds first, arrange them into songs, then organise your songs into a setlist. A song can use descriptive preset names such as Intro, Verse and Chorus to make sound changes easy to follow while playing.

The **Jam Page** is the song performance page. It lets you switch between the song's sounds and use utility actions such as the tuner, recorder, mute and MIDI functions. See Jam Page overview for its controls and Creating a song for the complete setup walkthrough.

For direct control of individual pedal loops, use Stompbox Mode. Its bypass states and pedal order are independent of songs.

Presets can be shared between songs. Changes to a preset's mixer levels or expression assignments also affect the shared library preset, so check other songs that use it after editing.

USER MANUAL

Quick Start

Before you begin

For this walkthrough, use Artemis, its supplied **12 V DC, 2 A, centre-positive power adapter**, an instrument, an amplifier and two 6.35 mm (1/4-inch) TS audio cables. To add a pedal, you will also need the pedal's power supply and two patch cables.

Turn down the amplifier before making or changing connections. Connect Artemis using its DC adapter; USB does not replace its power supply.

First-time setup

1. Connect the instrument to **IN1** and **OUT L** to the amplifier's instrument input. The rear-panel photograph labels IN1 as **IN A**.
2. Connect the supplied power adapter and switch on Artemis.
3. Follow Launchpad Basics to connect to Wi-Fi and check for updates, then open Houston.



Get your first sound

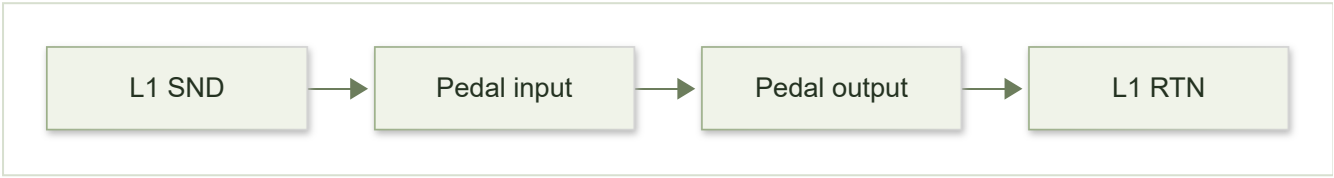
1. Create a preset using **Add Preset** → **Create New Preset** from an empty song slot, then choose **Full**. See the empty Preset Editor for the layout.
2. Set Path A's input circle to **1** and **BUS B** to **Off**.
3. Leave the physical loops and virtual blocks unused or bypassed, including L6/L7. Set the left output selector to **MIX**.
4. Open the mixer. Make sure Bus A is not muted and its level is not turned down to silence.
5. Play the instrument and gradually raise the amplifier volume. You should hear the instrument through Artemis without added effects.
6. Name the preset, leave the editor, and accept the save prompt.

If there is no sound, follow the troubleshooting checks before adding effects.

Add one pedal

1. Turn down the amplifier. Connect **L1 SND** to the pedal's input and the pedal's output to **L1 RTN**, then power the pedal.

2. In My Pedalboard, create an entry for that pedal and assign it to **L1**.
3. Return to the preset and drag the pedal from the library into the first position on Bus A.
4. Set the pedal itself to an active effect setting, then raise the amplifier volume and play.
5. Double-tap the pedal card to compare the loop enabled and bypassed. With the loop enabled, the signal passes through the pedal; with it bypassed, the signal skips the loop.
6. Save the preset when leaving the editor, then recall it to check the setting.



Shut down

Save your work, turn down the amplifier, and open the Home pop-up with a brief press of the **tl** logo button. Tap **Shut down**. The Home screen also identifies holding the power button for **3 seconds** as a shutdown shortcut. Allow shutdown to complete before disconnecting power.

USER MANUAL

Connections

Rear Panel Connections



Artemis rear panel showing labelled inputs, loop sends and returns, expression inputs, control outputs, audio outputs, power, USB and MIDI sockets

Rear view of Artemis. The guide below follows the connector groups from left to right as shown in the photograph.

Panel label	Position	Function
IN A / IN B	Leftmost pair: A above B	Two audio inputs, routable to Bus A or Bus B.
L1–L5: SND / RTN	Five pairs, each with SND above RTN	Reorderable mono effects loops. Connect SND to the pedal's input and the pedal's output to RTN.
L6/7: SND L / SND R / RTN L / RTN R	Two pairs within the L6/7 outline: left channel on the left, right channel on the right; sends above returns	Fixed stereo effects loop. Connect the sends to the effect's left/right inputs and its left/right outputs to the matching returns.
EXP 1 / EXP 2	EXP 1 above EXP 2	Two TRS expression pedal inputs.
CTRL 1 / CTRL 2	CTRL 1 above CTRL 2	Two isolated relay-contact outputs for compatible amplifier switching or footswitch inputs.
OUT L / OUT R	OUT L above OUT R	Main left and right audio outputs.

Panel label	Position	Function
12 V DC	Above MIDI IN	Power input for the supplied 12 V DC, 2 A, centre-positive adapter.
USB	USB-C socket above MIDI OUT	USB device connection to a host computer. Artemis still requires its DC power supply.
MIDI IN / MIDI OUT	Lower-right DIN sockets: IN on the left, OUT on the right	MIDI IN receives messages from an external controller; MIDI OUT sends messages to connected equipment.

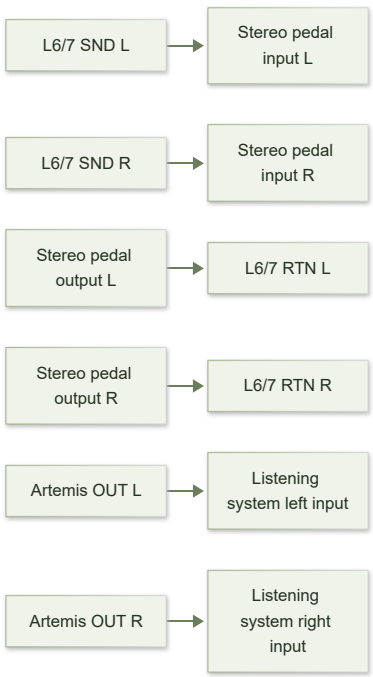
Audio inputs, outputs and loop sends/returns use 6.35 mm (1/4-inch) TS connections. Expression inputs use TRS connections; CTRL outputs use TS connections.

The photograph labels the audio inputs **IN A** and **IN B**. These correspond to **input 1 (IN1)** and **input 2 (IN2)** respectively in the preset walkthroughs. The input numbers identify sockets; Bus A and Bus B identify the signal paths you route them to.

Example setups

For a mono instrument and amplifier, follow Quick Start. Each mono pedal connects between one loop's SND and RTN sockets.

For a stereo pedal in L6/L7, connect both channels as shown below. Feed OUT L and OUT R to the corresponding inputs of your stereo listening system.



Enable the stereo loop in the preset. Use the output selectors to choose a mix feeding the stereo effect or separate left/right paths, as described in Selecting outputs and using the stereo loop. For a two-input setup, feed IN1 and IN2 from the source's left and right outputs and choose those inputs for the corresponding buses.

Expression, control and MIDI connections

Connect an expression pedal to **EXP 1** or **EXP 2** with a TRS cable. Houston provides calibration, response curves and smoothing in **Expression / Control**. Follow Expression calibration and assignment before assigning it to a preset. Software calibration adjusts the usable travel; it does not change the socket's electrical wiring. For pedal wiring and compatibility advice, contact support with the pedal model.

CTRL 1 and **CTRL 2** provide isolated relay contacts through TS sockets for amplifier switching or footswitch emulation. Check that the amplifier accepts a relay-contact footswitch connection before connecting it. Ask support if its wiring or switching requirements are unclear. See CTRL outputs to save the required states with each preset.

Use standard 5-pin DIN cables for **MIDI IN** and **MIDI OUT**. MIDI carries control messages, so an external MIDI pedal still needs its own audio send/return connections. See MIDI connections and channel setup.

USB connection

The USB-C port connects Artemis as a device to a computer for file transfer. Use a data-capable cable and keep Artemis connected to its separate DC power supply. Connect the computer directly to Artemis; this workflow does not use a USB memory stick.

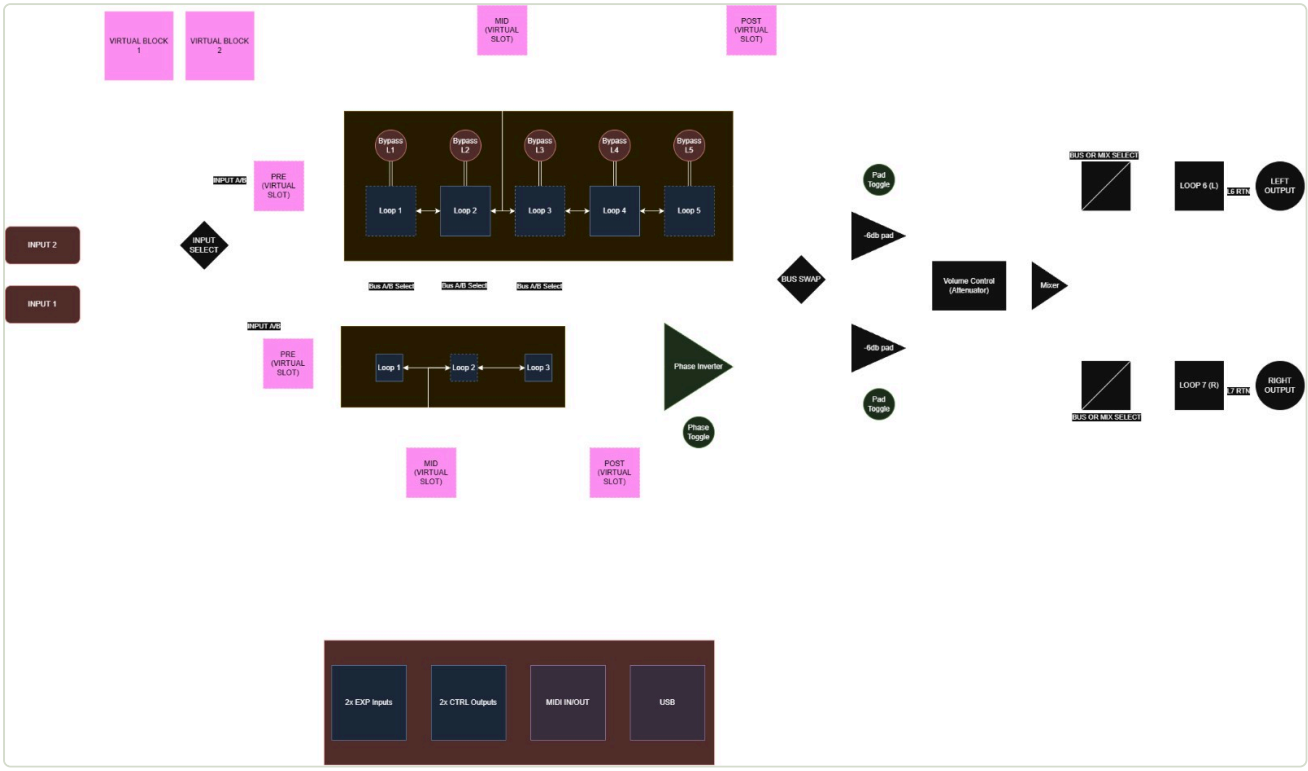
1. Save your work in Houston and return to Launchpad.
2. Open the relevant transfer guide: **NAM**, **IR**, **Recordings** or **Updates**. General transfer controls are also available alongside the file/storage controls.
3. Connect the cable and enable USB transfer when prompted. The computer receives the **ARTEMIS** drive.
4. Copy files into the folder specified by the guide, or copy recordings and backup archives to the computer.
5. Wait for copying to finish, then safely eject the ARTEMIS drive on the computer.
6. Finish the transfer in Launchpad so Artemis can use its storage again.

While the computer owns the drive, Launchpad prevents local file operations and application launches that need that storage. Ejecting on the computer and finishing the transfer on Artemis are both required. This is a file-transfer connection; use the DIN ports for the MIDI procedures in this manual.

USER MANUAL

Routing Basics

System Diagram



Artemis system diagram

Buses and loop assignment

A **bus** is a signal path through Artemis. Effects placed along the same bus process the signal in series: the output of one feeds the next. Bus A and Bus B can run in parallel, processing separate signals or two copies of the same input before the output stage.

Choose each bus's source independently. One instrument can feed both buses by selecting the same input for each. Two instruments or a stereo source can use input 1 for one bus and input 2 for the other.

Loop	Assignment
L1–L3	Either Bus A or Bus B.
L4–L5	Bus A only.
L6/L7	Fixed stereo loop after the bus processing and mixing stages.

The five mono loops are shared: a physical pedal can occupy one place in the route at a time. Moving its card changes the signal order without changing its cables. Use L6/L7 for a stereo pedal that should process the final left and right paths.

For the editor controls and examples, see Buses, inputs and outputs.

Virtual block placement

Virtual 1 and Virtual 2 insert digital processing into the analogue route. Each block contains its own pedal chain and optional amp and cab stages. Place a block at **Pre**, **Mid** or **Post** on either bus.

On Bus A, Mid is after slot 2; on Bus B, it is after slot 1. Pre is before the first slot, and Post is after the last slot. These positions refer to the reordered chain, not the rear-panel loop numbers. Bypassed slots still occupy their positions.

For example, OC-2 in A1 and Tube Screamer in A2 both feed a virtual block at Bus A Mid. Moving Tube Screamer to A3 places it after that block. If both virtual blocks share an insertion position, the signal passes through **Virtual 1 followed by Virtual 2**.

See Virtual block positions for the full table and Your first preset for a worked example.

Levels, mixing and bypass

Use the mixer to balance Bus A and Bus B, and to set the input and master levels of each virtual block. **MIX** at an output selects the combined bus mix; separate output routing preserves the individual paths. Check both the route and the levels when changing between these arrangements.

The input buffers can be switched together using the input-buffer control. Bypassing them changes the analogue input path and may change the level or tone. The output pads provide nominal **−6 dB** attenuation on the bus outputs before the mixer. Bus B's polarity control reverses that bus's signal polarity; compare it when combining two paths that sound unexpectedly thin.

Bypassing a physical loop skips its send/return path. Bypassing a virtual block uses the analogue through-path at that insertion point; bypassing one effect inside the block affects only that effect. Check transitions while playing before relying on an effect tail during a performance.

Save routing, bypass states, levels, expression assignments, CTRL states and the buffer choice with the preset. Song slot assignments are saved with the song. Stompbox Mode maintains its own bypass states and pedal order independently of songs.

USER MANUAL

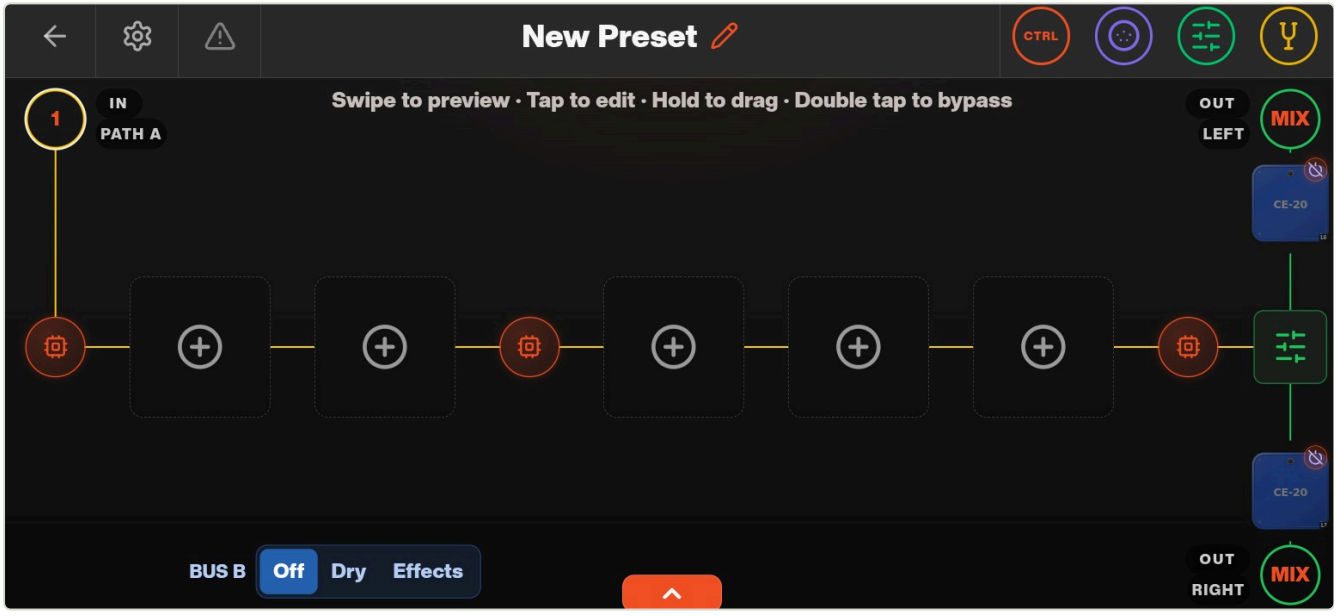
Building a Preset

A preset brings together your physical pedal routing, virtual effects, mixer levels, MIDI messages and CTRL output states. Start with My Pedalboard configured to match your wiring so that each physical pedal appears with the correct name and colour.

Creation order: choose a template → select inputs and bus mode → arrange physical pedals → place and edit virtual blocks → check outputs and levels → set any CTRL or buffer options → name, save and test the preset.

Preset Editor overview

The main Preset Editor shows the signal route from the input selectors on the left to the outputs on the right. **Bus A** is the yellow path; **Bus B**, when enabled, is the blue path. Physical pedal cards occupy positions along those paths, and the orange chip symbols mark the available virtual-block positions.



Empty Preset Editor showing Bus A, physical loop positions, virtual-block positions, input and output selectors, and the Bus B mode control

Part of the editor	Purpose
Input circles marked 1 or 2	Select the rear-panel input feeding each path. Tap to cycle the choice. Input 1 is **IN1** and input 2 is **IN2**.
Physical pedal cards	Represent connected pedals. Their position determines the order in which the signal reaches them.
Virtual 1 and Virtual 2	Digital processing blocks placed at Pre, Mid or Post on either bus. Each opens into its own effect chain.
BUS B: Off / Dry / Effects	Choose whether the second path is unused, carries a dry signal, or contains effects.

Part of the editor	Purpose
Output circles beside OUT LEFT and OUT RIGHT	Tap to cycle the output routing. Examples below show separate **L/R** routes and **MIX**.
Green mixer controls	Adjust bus and virtual-loop levels.
CTRL	Set the two relay control outputs for the preset.
Warning-triangle icon	Toggle the input buffers.
Orange drawer handle at the bottom	Open or close the library.
Pencil beside the preset name	Rename the preset.

The on-screen gesture guide reads **Swipe to preview · Tap to edit · Hold to drag · Double tap to bypass**. Hold a card to move it, and double-tap a pedal or virtual block to change its bypass state. Tap a virtual block to edit the effects inside it; swipe across it to preview its pedals, amp and cab from the main routing page.

Your first preset

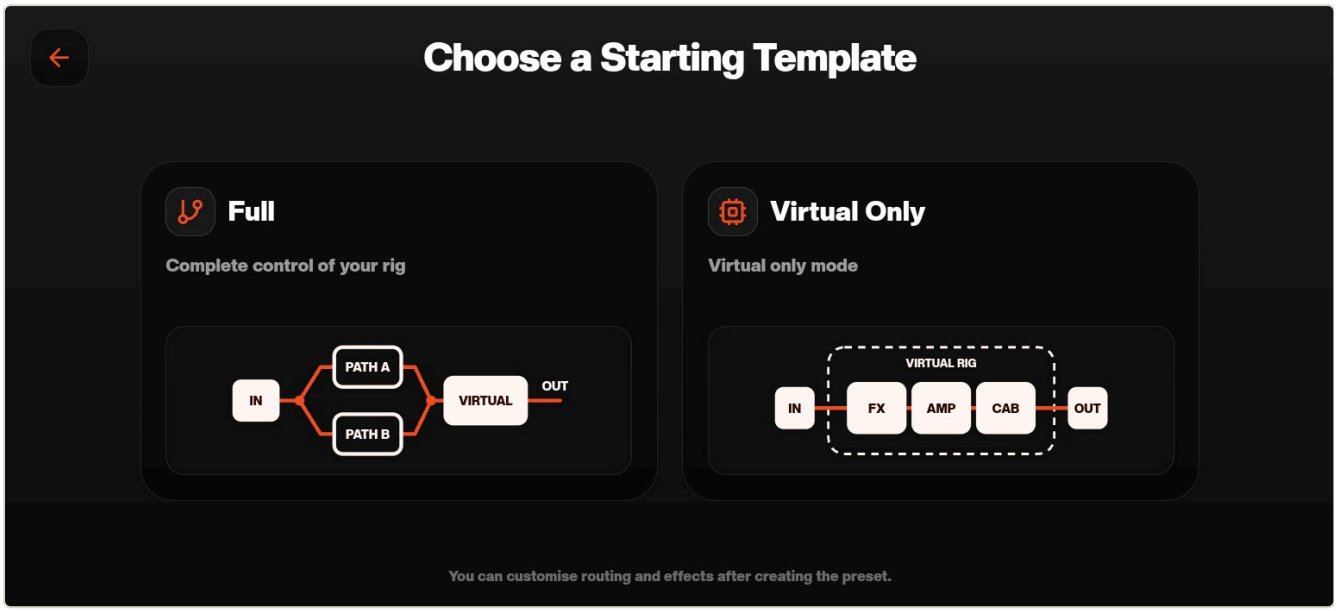
This walkthrough builds **OC-2 → Tube Screamer → a virtual delay/reverb chain** on Bus A. It uses the physical wiring from My Pedalboard: OC-2 in L1 and TS9 in L2. Connect your instrument to **IN1** and use **OUT L** for the listening setup. Leave Bus B off while building this first route.

The later screenshots show additional options, including Bus B, amp models and the stereo CE-20. Add these once the basic route is working.

1. Create a preset and choose a template

From a song's empty slot, tap **Add Preset → Create New Preset**. To work on an existing sound, select it on the Jam Page and tap **Edit Preset**.

Template	Starting point
Full	Physical pedal routing and virtual effects together. Use this for the walkthrough.
Virtual Only	A virtual rig built from effects, an amp and a cab.

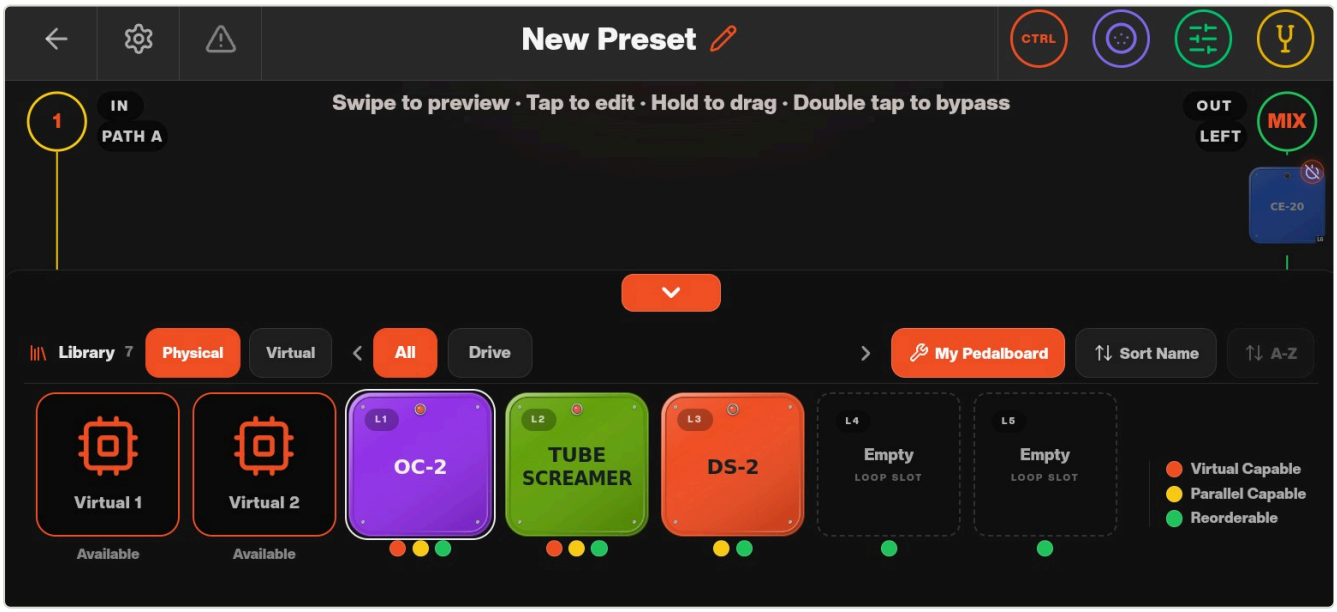


Choose a Starting Template screen with Full and Virtual Only options

Choose **Full**, check that Path A's input circle reads **1**, and set **BUS B** to **Off**. Check the output selection before listening; the example starts with **MIX** at both output selectors.

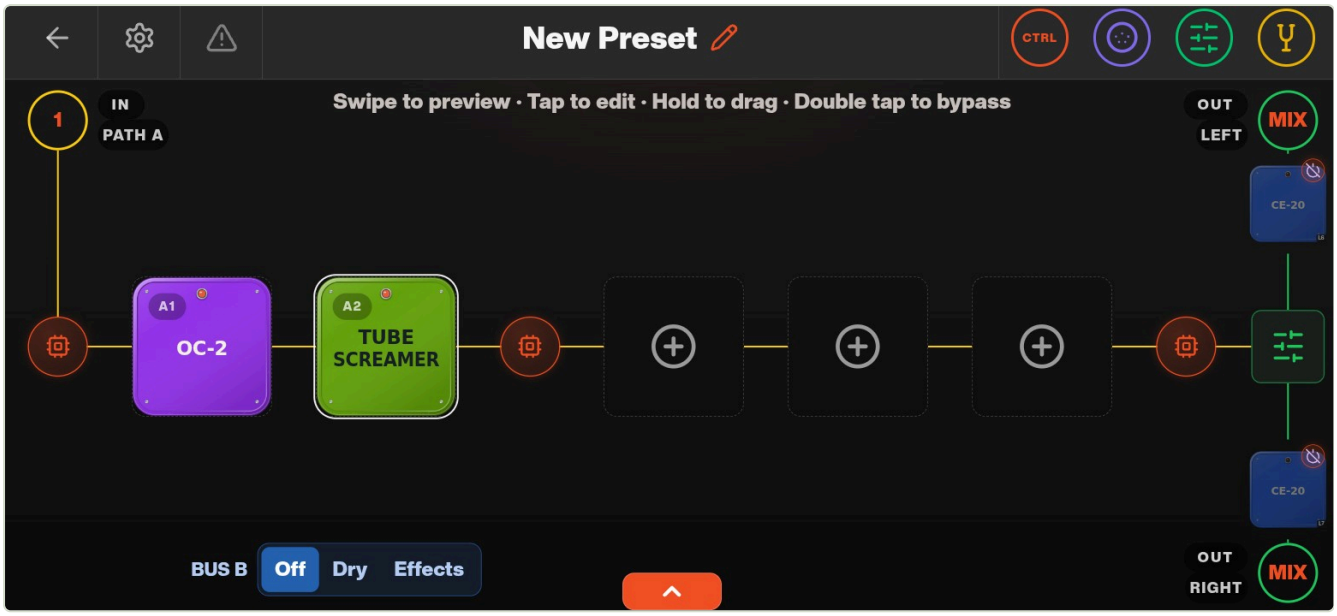
2. Add and arrange physical pedals

Open the library drawer using the orange handle at the bottom. The **Physical** view shows the pedals configured in My Pedalboard, along with **Virtual 1** and **Virtual 2**. Use **My Pedalboard** in the drawer if the physical pedal names or connections need correcting.



Preset Editor library drawer showing Virtual 1, Virtual 2 and the physical pedals assigned to L1–L5

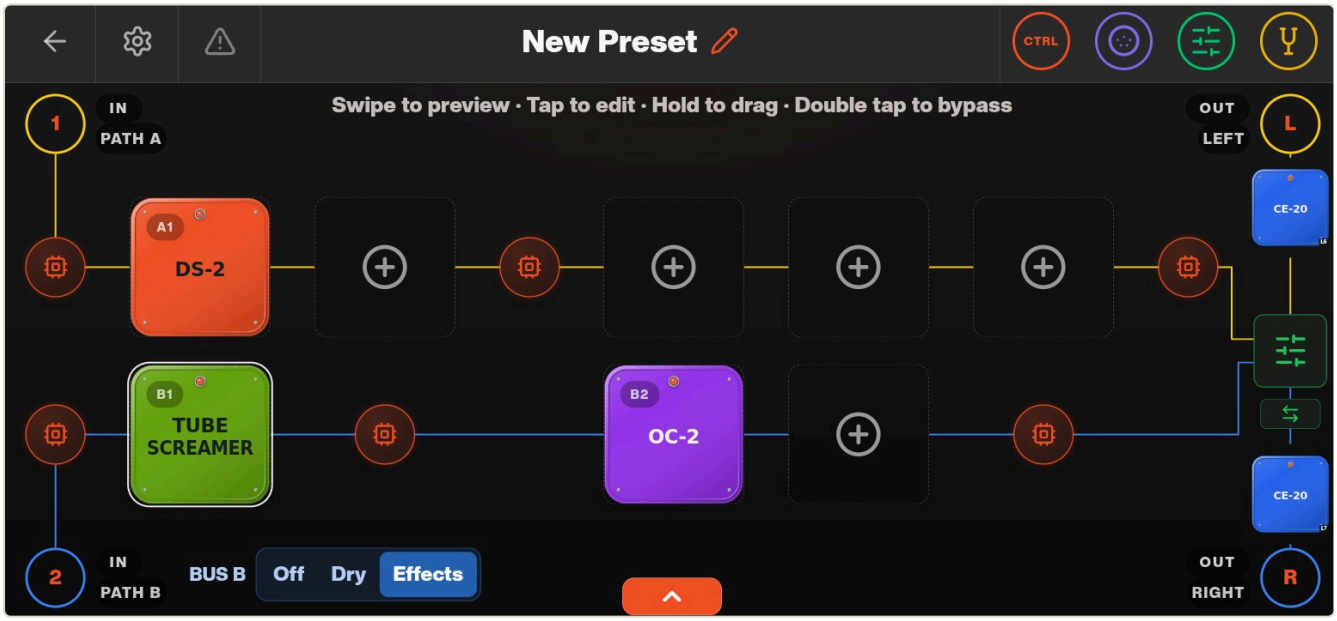
1. Drag **OC-2** into the first position on Bus A.
2. Drag **TUBE SCREAMER** into the second position.
3. Close the drawer to inspect the route, then play through the pedals.
4. Double-tap each pedal card to compare its enabled and bypassed sound.



OC-2 and Tube Screamer placed in positions A1 and A2 on Bus A

A1, A2 and similar labels are positions in the preset's signal chain, not rear-panel loop numbers. A pedal remains connected to its original physical loop when you move its card. Hold and drag a card to change its place in the chain.

L1–L3 can move between Bus A and Bus B when Bus B is in **Effects** mode. L4–L5 remain on Bus A. A physical loop is shared between the buses, so place it on the path where it is needed. The alternative below puts DS-2 on Bus A, with Tube Screamer followed by OC-2 on Bus B.



Alternative routing with DS-2 on Bus A and Tube Screamer followed by OC-2 on Bus B

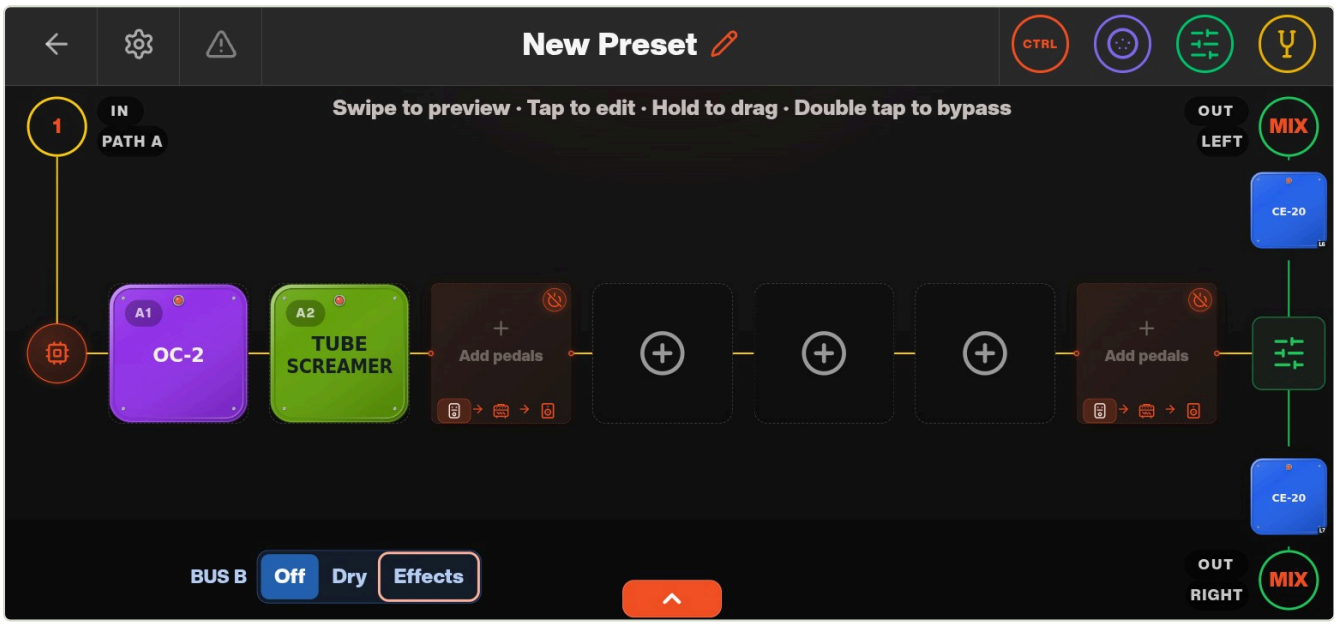
3. Place a virtual block

A **virtual block** is a digital processing chain inserted into an analogue bus. It is separate from the individual digital pedals, amp and cab inside it. The two blocks appear as **Virtual 1** and **Virtual 2** in the library and **Virtual Loop 1** or **Virtual Loop 2** when editing their contents.

Drag a virtual block from the main library onto an orange chip position. For this walkthrough, place **Virtual 1** at **Mid** on Bus A, after OC-2 and Tube Screamer.

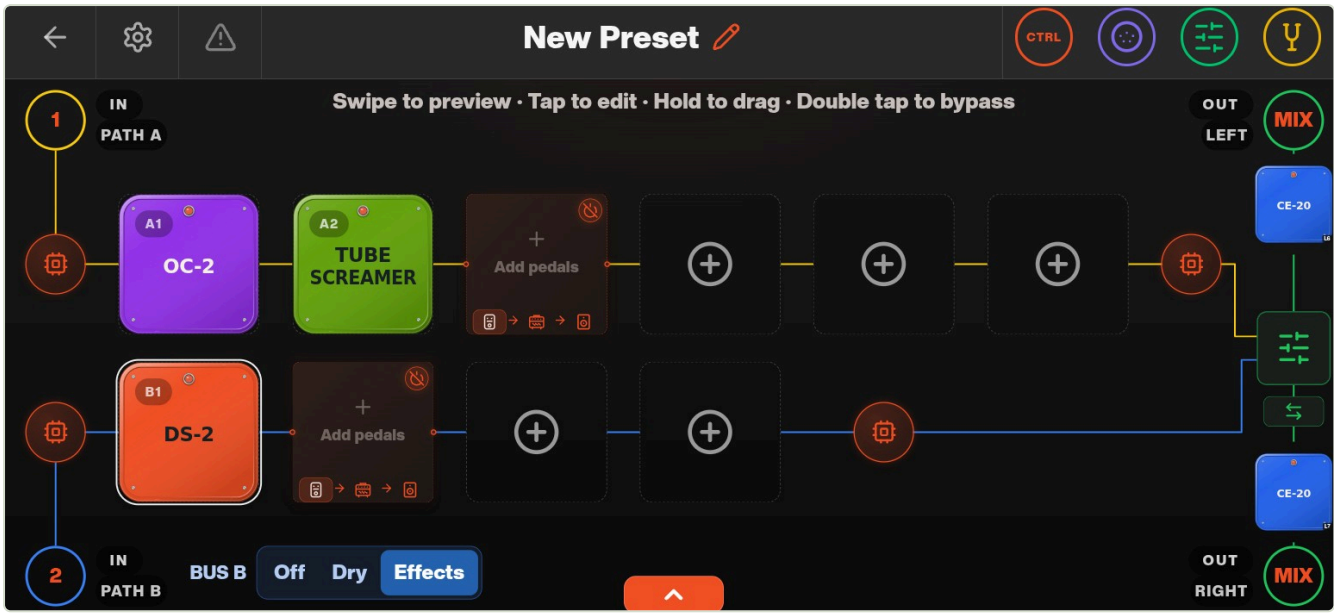
Position	Bus A	Bus B
Pre	Before physical slot 1	Before physical slot 1
Mid	After slot 2	After slot 1
Post	After slot 5	After slot 3

Positions refer to slots in the reordered chain. Empty or bypassed positions do not move the Mid or Post insertion point. Both Post positions are before the final stereo loop. See Virtual block positions for the routing reference.



Virtual blocks placed at Mid and Post on Bus A, with the Pre chip position still available

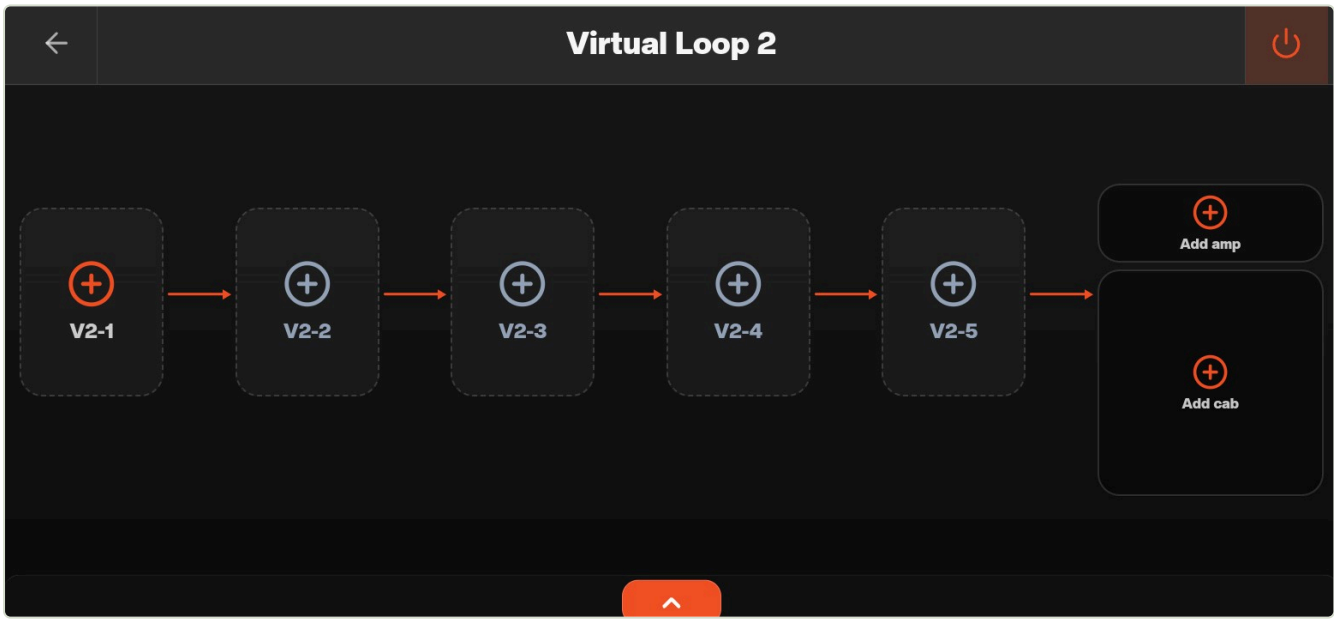
You can place the second block on the same bus or on Bus B. The next example shows a virtual block at Mid on each bus, with DS-2 before the block on Bus B.



Virtual blocks at Mid on Bus A and Bus B

4. Add effects inside the virtual block

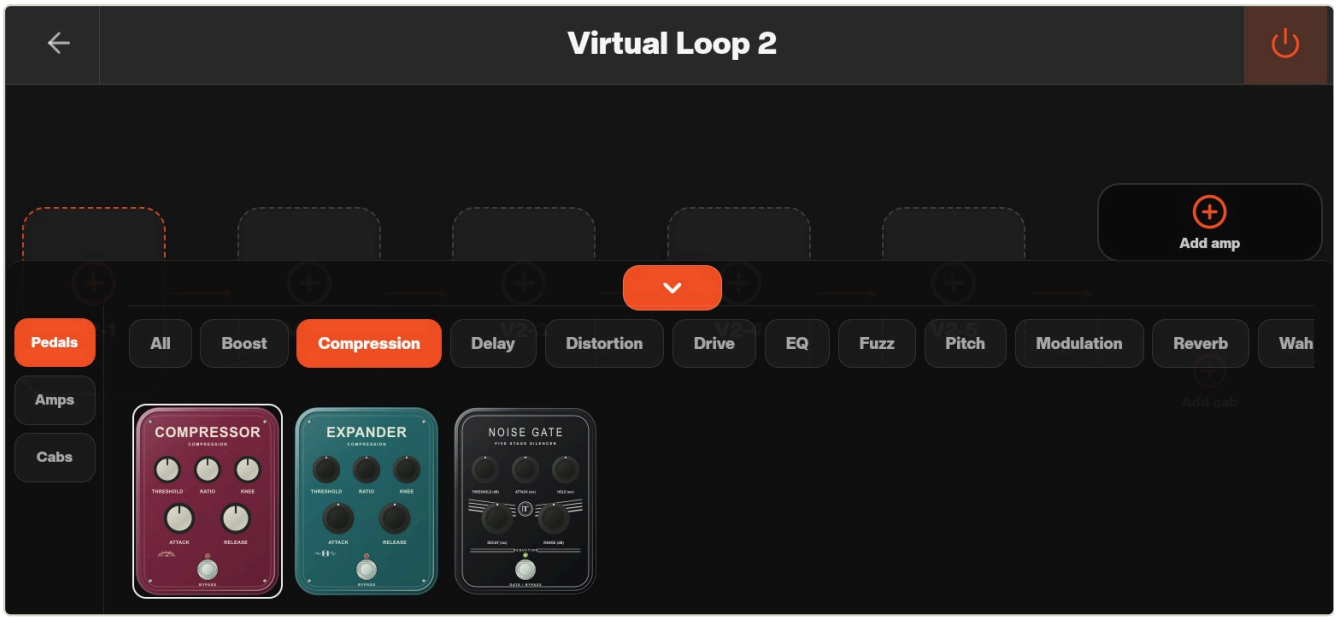
Tap the placed virtual block to open its editor. The screen has five pedal positions followed by **Add amp** and **Add cab**. Labels such as **V2-1** mean pedal position 1 inside Virtual Loop 2; they are not physical loop connections.



Empty Virtual Loop 2 with five pedal positions followed by Add amp and Add cab

1. Tap an empty pedal position or open the bottom drawer.
2. Choose **Pedals**, then a category such as **Delay** or **Reverb**.
3. Add an effect to the selected position. For the walkthrough, add **Echo** followed by **Freeverb**.
4. Tap an effect to open its controls and adjust it while playing. Use its bypass control to compare the sound with and without processing.
5. Hold and drag effect cards when you want to change their order.

Check that the virtual block is enabled before listening. Use the power control at the top right of the virtual editor to change the whole block's bypass state.



Virtual effect library with Pedals, Amps and Cabs tabs and effect categories

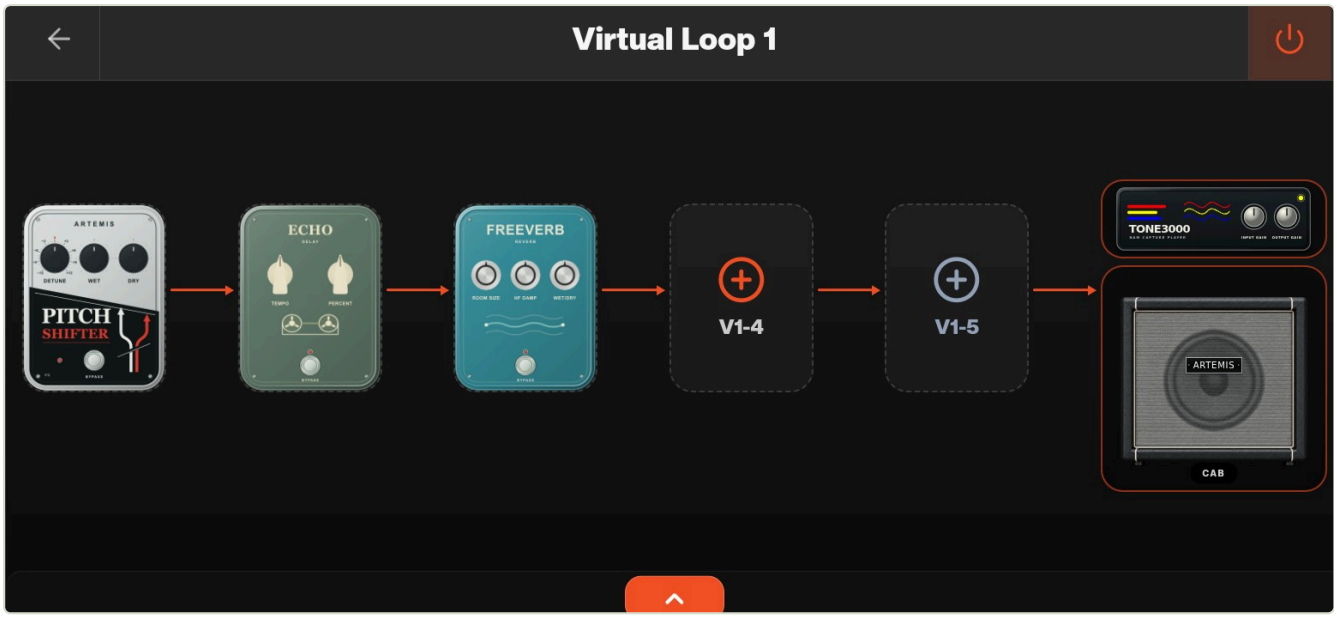
The effect's focus view provides its individual controls. **Double-tap a knob to reset it to its default value.** The expression assignment panel lets you choose **None**, **EXP1** or **EXP2** for the selected parameter. These assignments are saved with the preset and remain active on other pages, as indicated in the panel.



Pitch Shifter focus view with Detune, Wet and Dry controls and an expression assignment panel

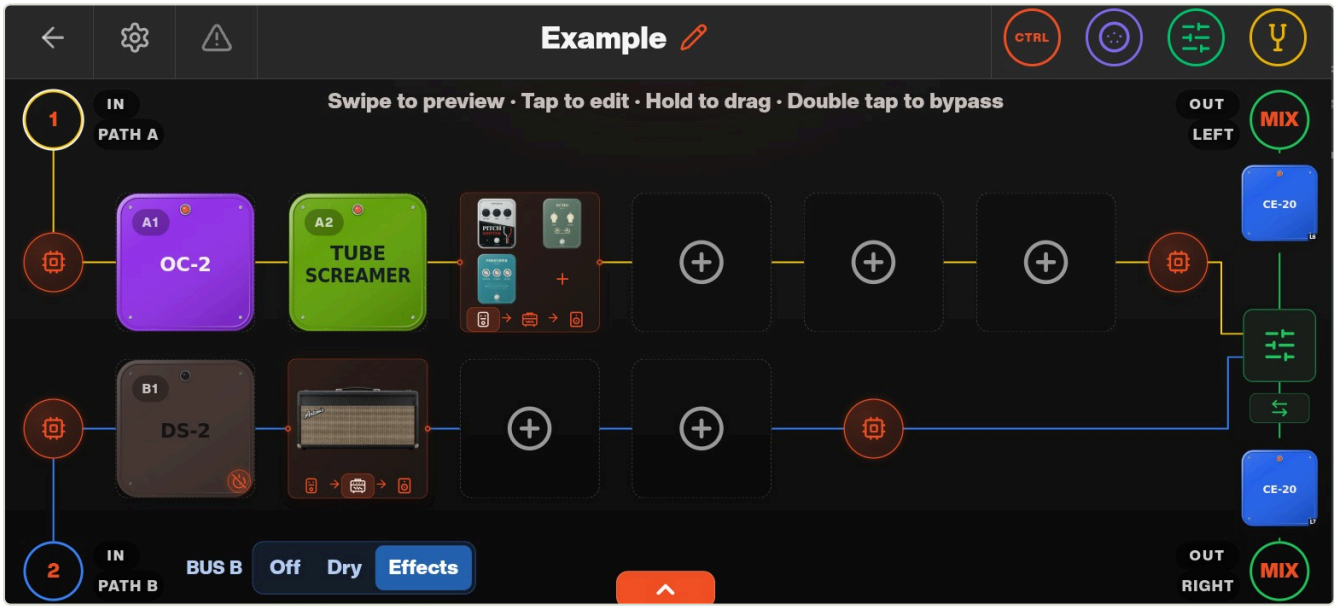
Use **Add amp** and **Add cab**, or the drawer's **Amps** and **Cabs** tabs, when your preset needs those stages. You can build a virtual effects chain without adding an amp or cab. For downloaded captures, follow Downloading NAMs from TONE3000 and Using NAMs in a preset.

The expanded example below contains Pitch Shifter, Echo and Freeverb followed by a NAM amp and a cab. The arrows show the processing order from left to right.



Virtual Loop 1 containing Pitch Shifter, Echo and Freeverb, followed by a NAM amp and a cab

Return to the main routing page using the back arrow. Swipe across a virtual block to preview its contents, or tap it to return to editing. Double-tapping the whole block bypasses that virtual chain; bypassing one effect inside it changes only that effect.



Main routing page showing pedal and amp previews inside the two virtual blocks

5. Check levels, name and save

For the basic walkthrough, follow the route on screen: **IN1 → Bus A: OC-2 → Tube Screamer → Virtual 1 at Mid: Echo → Freeverb → mixer → OUT L**. Leave unused stages bypassed, including the fixed stereo loop if it is not part of this sound.

1. Confirm that the blocks you want to hear are enabled, and that the input and output choices match your cables.
2. Open the mixer with the **green sliders icon**. Compare the preset with its effects bypassed and adjust levels. See Changing preset levels from a song for the mixer controls.

3. Set any required CTRL outputs and input-buffer option before saving.
4. Tap the pencil beside **New Preset** and give the sound a descriptive name.
5. Leave the editor using the back arrow and **accept the save prompt** to keep the new preset or your changes to an existing one.
6. Recall another preset, then return to this one. Check its routing, bypass states, effect settings and levels to confirm the saved sound is correct.

You can now use the preset in a song. See Creating a song to arrange it alongside your other sounds.

Buses, inputs and outputs

The buses are two signal paths through Artemis. Pedals along one bus process its signal in series. Enabling Bus B lets you run another path alongside Bus A, either from the same input or from the other input.

Choosing the bus inputs

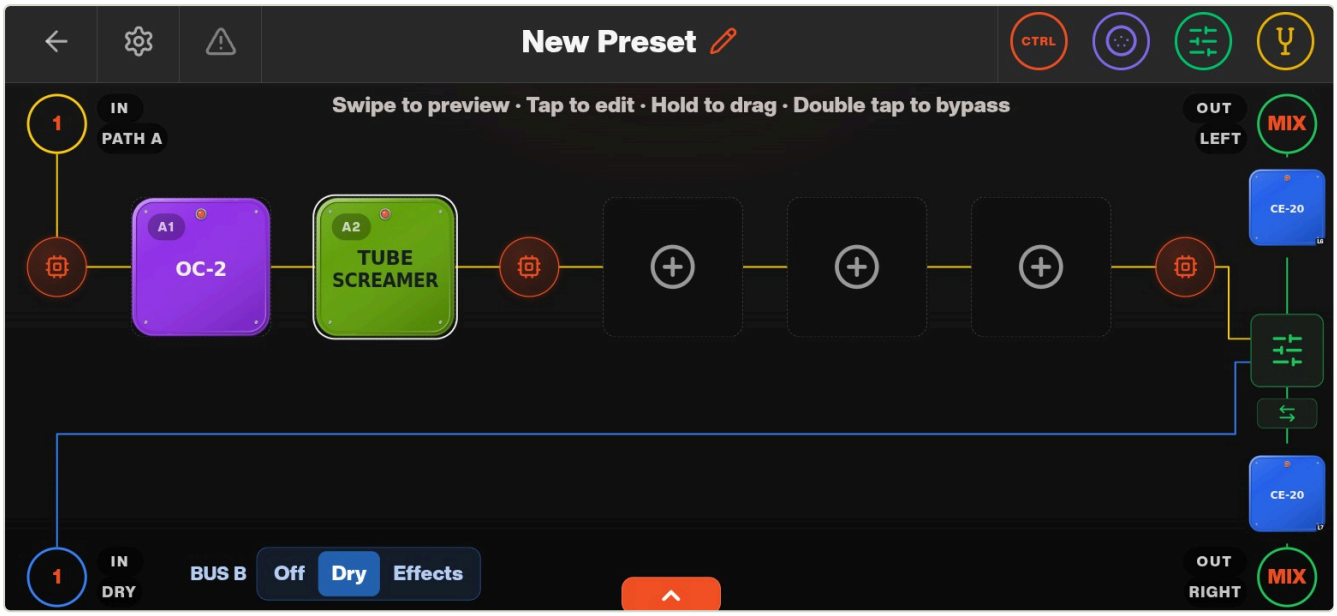
Tap the input circle beside **IN PATH A** or **IN PATH B** to cycle between inputs **1** and **2**. These correspond to **IN1** and **IN2** on the rear panel. Choose the input with the connected signal; enabling Bus B does not by itself feed it from Bus A's input.

For one instrument feeding parallel paths, select the same input on both buses. For two separate input signals, select input 1 for one bus and input 2 for the other.

Choosing the Bus B mode

Mode	Behaviour	Typical use
Off	Bus B is unused.	A single chain on Bus A.
Dry	Bus B provides a path without its own effect chain.	Blend an unprocessed signal with Bus A.
Effects	Bus B has positions for physical loops and virtual blocks.	Two processed paths, with either a shared input or separate inputs.

For a dry blend, select **Dry** and set both input circles to **1**. The screenshot shows OC-2 and Tube Screamer on Bus A, a direct blue path on Bus B, and **MIX** selected at both outputs. Use the mixer to set the balance between the paths. The fixed stereo effect sits after these paths, so an enabled effect there can still process the combined sound.

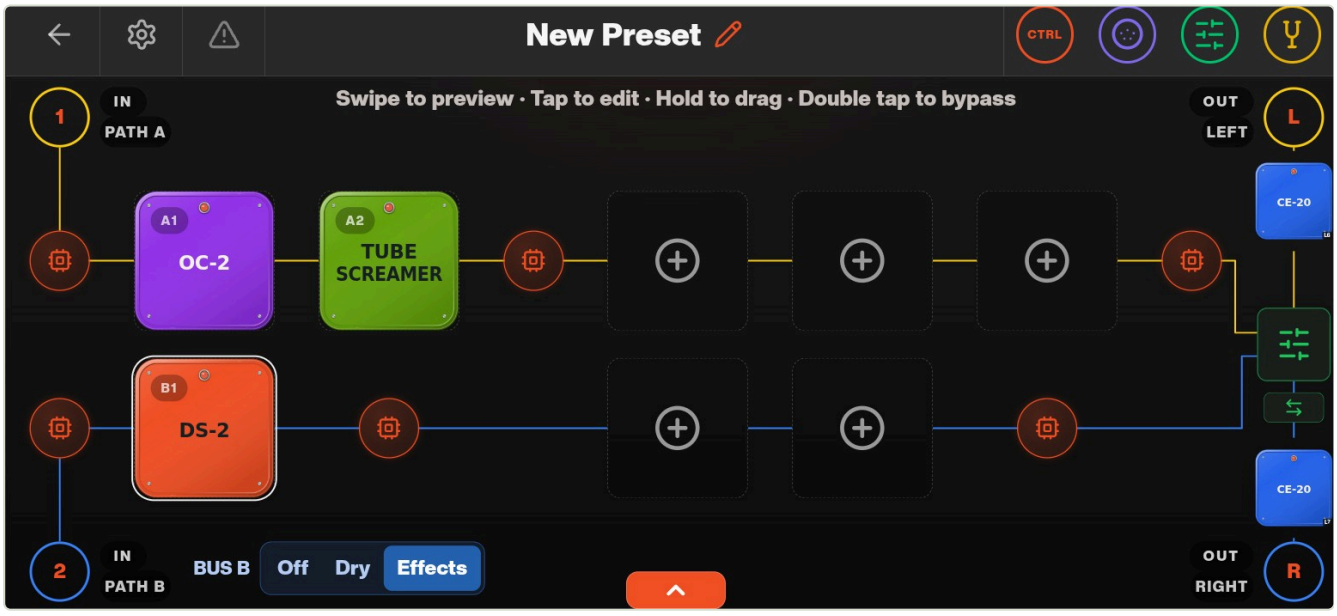


Dry Bus B sharing input 1 with the processed Bus A path and MIX selected at both outputs

Selecting outputs and using the stereo loop

Tap the circles beside **OUT LEFT** and **OUT RIGHT** to cycle their routing choices. **MIX** selects the combined bus mix; the **L** and **R** selections shown below keep the left and right routes separate. Check both output selectors whenever you change from a mixed route to a stereo setup.

The stereo example uses input **1** on Bus A and input **2** on Bus B, with **Effects** enabled and the outputs showing **L** and **R**. To feed both paths from one instrument instead, choose that instrument's input for both buses.



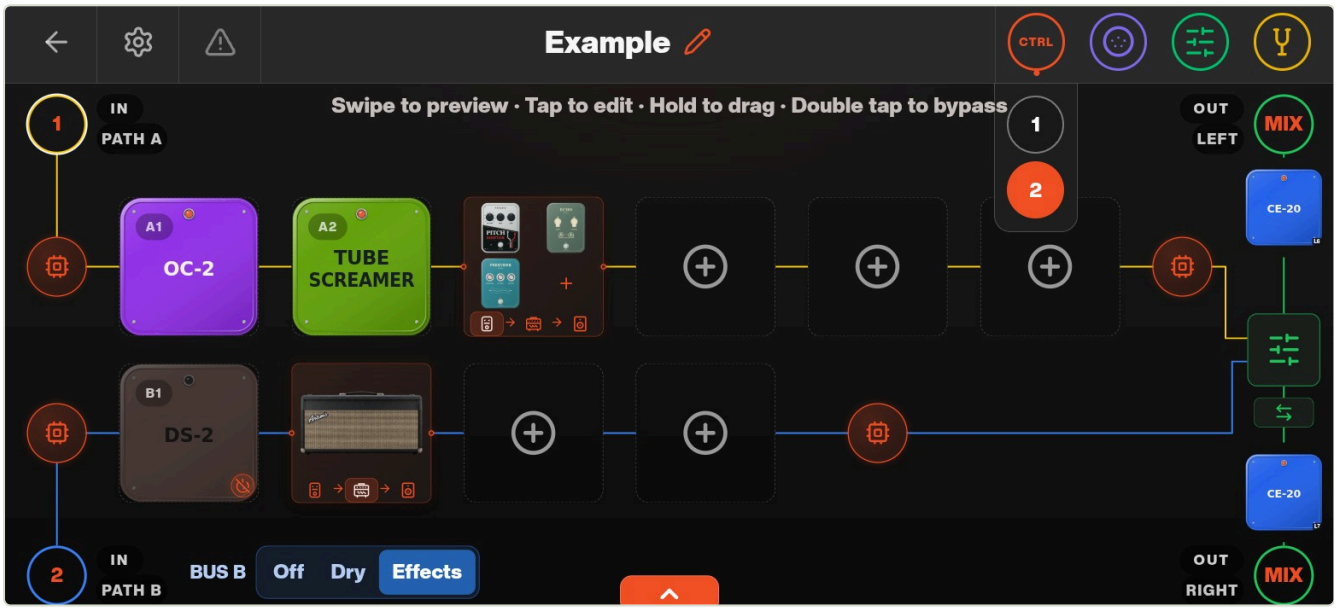
Two-path preset with separate inputs 1 and 2, Bus B in Effects mode and L/R output routing through the CE-20 stereo loop

The small pedal cards at the right represent **L6/L7**, the fixed stereo loop. They stay at the end of the route rather than moving into the five reorderable positions. Connect a stereo pedal's left and right channels to the matching sends and returns, and check its bypass state when you want it included in the preset.

CTRL outputs

Use **CTRL 1** and **CTRL 2** to switch compatible external equipment, such as an amplifier channel, as part of a preset. These are relay-contact control connections; their action depends on the connected equipment's footswitch input.

1. Connect the appropriate CTRL socket to the compatible device's switching input. See Rear Panel Connections for the sockets and cable type.
2. Tap **CTRL** in the Preset Editor's top bar.
3. Tap **1** or **2** to set the required output state. In the screenshot, **2** is highlighted orange and **1** is inactive.
4. Check the response of the connected device, then save the preset. **Both CTRL states are saved with the preset.**



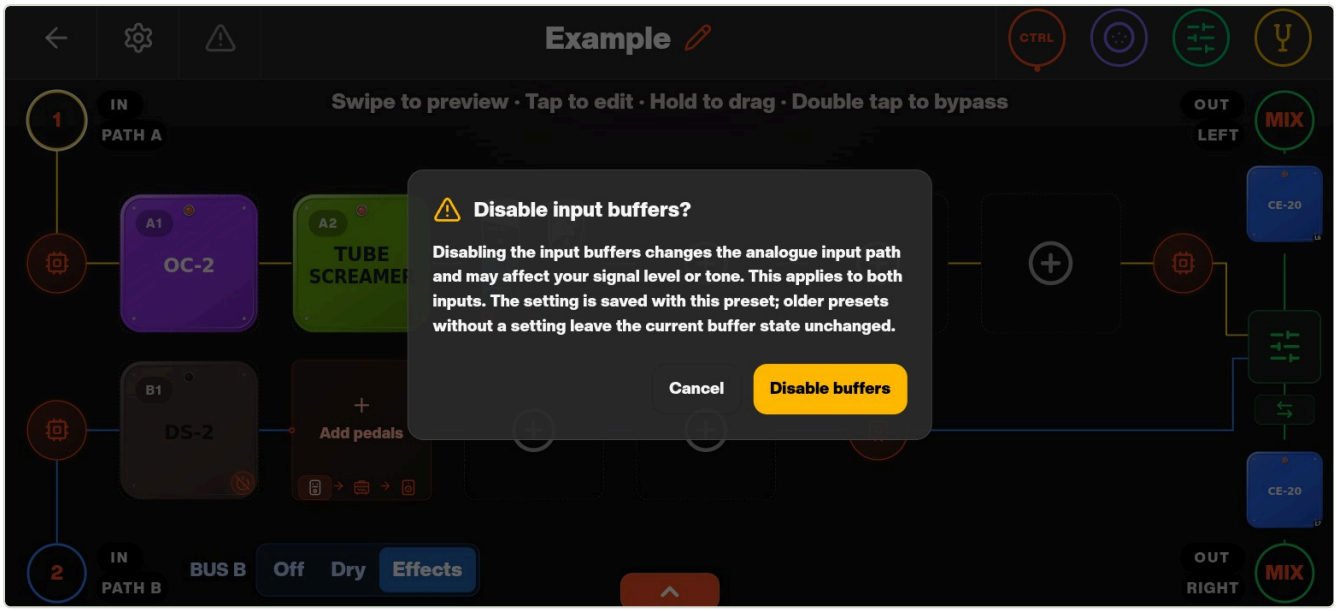
CTRL menu open with control output 2 active and output 1 inactive

For example, two presets can use different CTRL 1 states to select different channels on a compatible amplifier while also changing the effects route.

Disabling input buffers

The **warning-triangle icon** in the Preset Editor toggles the input buffers. The setting applies to **both inputs together** and is saved with the preset.

1. Tap the warning-triangle icon to disable the buffers.
2. Read the **Disable input buffers?** dialog. Bypassing the buffers changes the analogue input path and may change the signal level or tone.
3. Tap **Disable buffers** to proceed, or **Cancel** to keep the current state.
4. Compare the sound and levels. Use the same triangle control to turn the buffers back on when needed.
5. Save the preset to retain your chosen buffer state.



Input-buffer confirmation explaining that the setting affects both inputs and is saved with the preset

Older presets without a stored buffer setting leave the current buffer state unchanged. Check the setting explicitly when updating an older preset.

Editing and managing presets

Open **Preset Manager** → **Library** to find a saved preset. Use the search and sorting controls to locate it, then choose **Edit** to open its route and settings. Save when prompted on leaving the editor to keep your changes.

Presets are shared library entries. Editing a preset used by several songs changes that sound in all of them. To make a variation for one song, use **Duplicate** in the library, edit and name the copy, then assign that copy to the song slot.

The library supports folders for organising presets. Choose the destination folder before creating a preset, and use names and tags that make the sound easy to recognise. A duplicate is created alongside the original with a distinct name.

The **trash** button deletes the library preset immediately. Archive your data before removing sounds you may need again. Check songs that use a deleted preset and replace their missing assignments; removing a preset from a song slot is a separate operation from deleting it from the library.

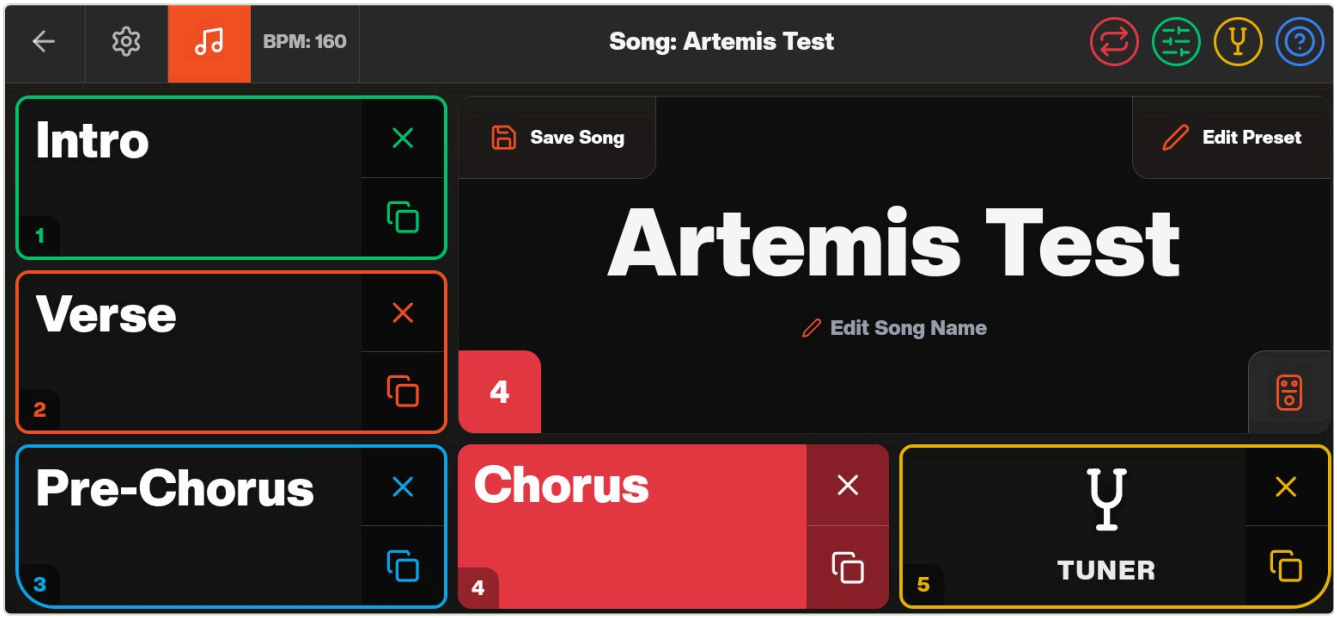
USER MANUAL

Playing Live

Use the Jam Page to prepare and perform songs. The walkthrough below starts with saved presets, places them into a five-slot song layout, and shows how to add utilities and balance your sounds.

Jam Page overview

Open a saved song using **Open a song** in the Home pop-up, or open **Song Manager** → **Library** from the home carousel. The song opens on the Jam Page.



Jam Page showing the song Artemis Test, four presets and a Tuner utility, with Chorus selected

The five numbered tiles correspond to Artemis's five footswitches. Tap a preset tile or press its corresponding footswitch to recall that sound. A utility tile performs its assigned action. In this example, slots 1–4 contain Intro, Verse, Pre-Chorus and Chorus, and slot 5 opens the tuner.

Press the already active preset's footswitch again to open the Invert Menu for quick access to song navigation, the tuner and the recorder.

The selected preset tile is filled with its colour, and its slot number appears in the main display. Here, the red **Chorus** preset in slot **4** is selected. The saved song's name appears in the main display and top bar; the top bar can also show the tempo in BPM.

Control	Use
Add Preset in an empty slot	Choose a preset or utility for that slot.
Save as Song / Save Song	Name and save a new song, or save changes to the current song.
Edit Song Name	Change the song's name. Save the song afterwards.

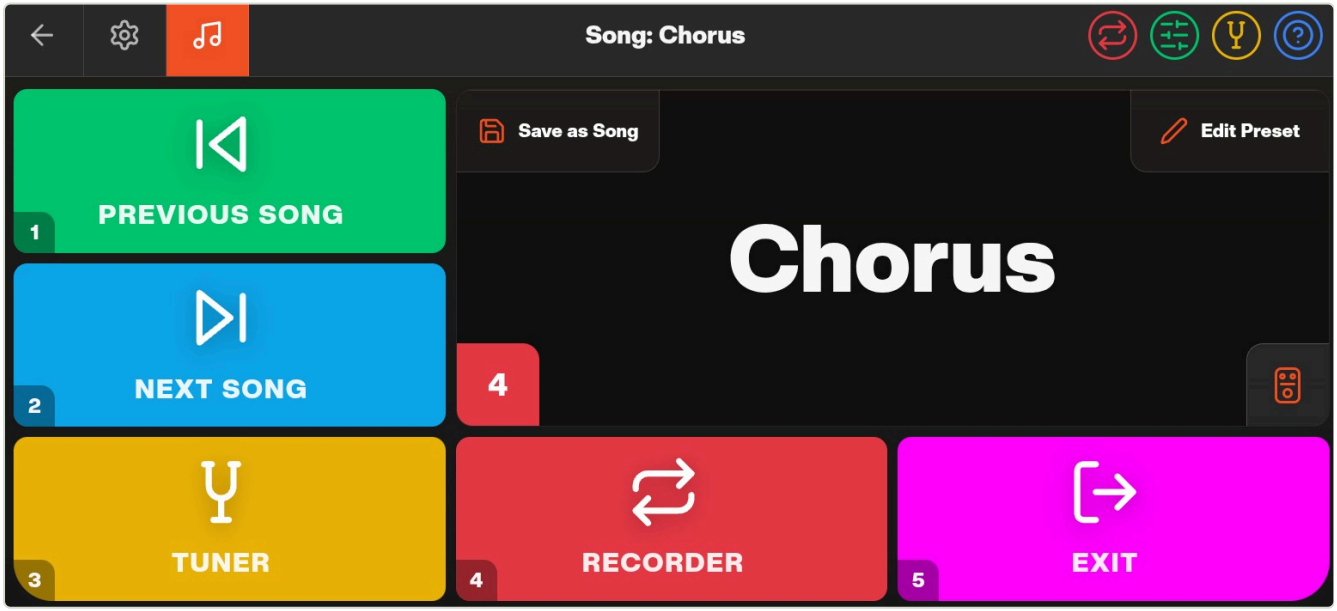
Control	Use
Edit Preset	Open the selected sound in the Preset Editor.
Green sliders icon in the top bar	Open the selected preset's mixer to adjust levels and expression assignments.
Yellow tuning-fork icon	Open the tuner.
Red opposing-arrows icon	Open the recorder.
Pedal icon at the lower right of the main display	Toggle Stompbox Mode.
× on a slot	Remove that entry from the song layout.

Keep the slot arrangement consistent across songs where practical. For example, using slot 1 for your opening sound and slot 5 for a utility makes the layout easier to remember during a performance.

Invert Menu

The Invert Menu gives the five footswitches a set of performance shortcuts, so you can reach song navigation, the tuner and the recorder without assigning them to slots in your song.

1. Select a preset on the Jam Page using its footswitch.
2. **Press that same footswitch again while the preset is active.** The five tiles change to the Invert Menu actions shown below.
3. Press the footswitch for the action you want, or tap its on-screen tile.



Invert Menu with Previous Song on footswitch 1, Next Song on 2, Tuner on 3, Recorder on 4 and Exit on 5

Footswitch	Action	Use
1	**Previous Song**	Load the previous song in the setlist.
2	**Next Song**	Load the next song in the setlist.
3	**Tuner**	Open the tuner.
4	**Recorder**	Open the recorder.
5	**Exit**	Close the Invert Menu and return to the song's preset and utility tiles.

For example, if **Chorus** in slot **4** is active, press footswitch **4** again to open the menu. The footswitches now follow the menu labels: footswitch **3** opens the tuner, while footswitch **5** exits the menu. Use **Previous Song** and **Next Song** when working through a setlist.

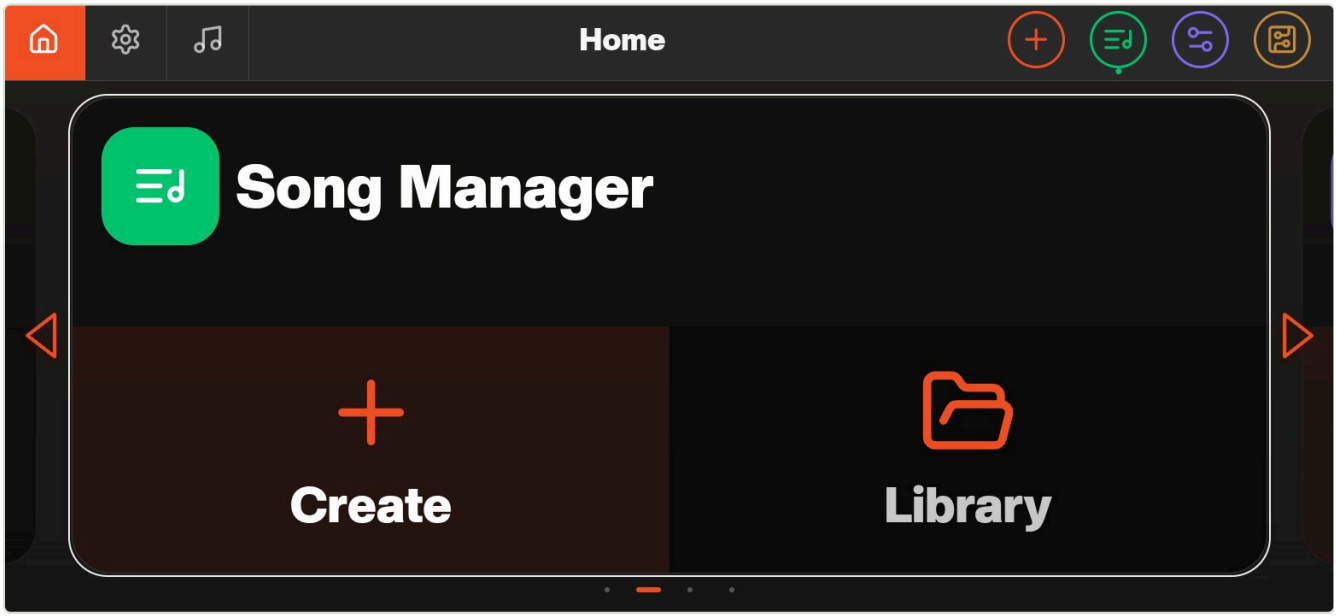
You can still assign utility presets directly to song slots when you want an action available with a single press from the normal song view.

Creating a song

Before starting, set up My Pedalboard and save the sounds you need using the Preset Editor. This example uses four presets named **Intro**, **Verse**, **Pre-Chorus** and **Chorus**; use your own saved presets if you prefer.

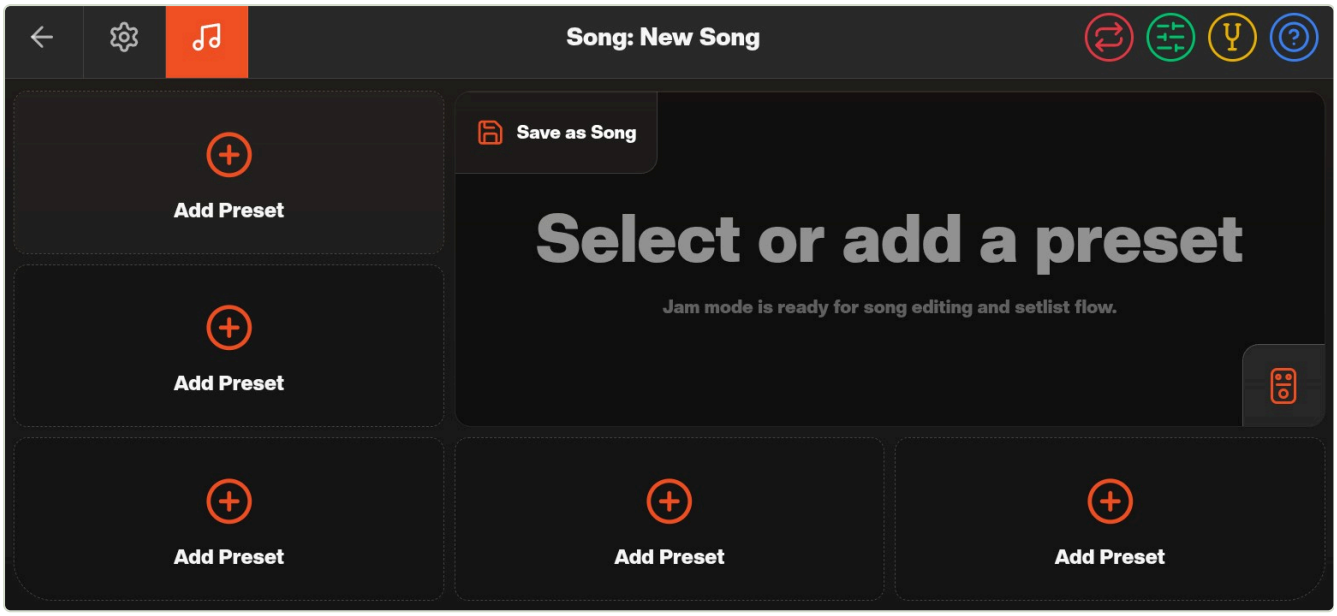
1. Create an empty song

Open the home carousel, find **Song Manager**, and tap **Create**. Use **Library** when you want to open an existing song instead.



Song Manager in the home carousel, with Create and Library buttons

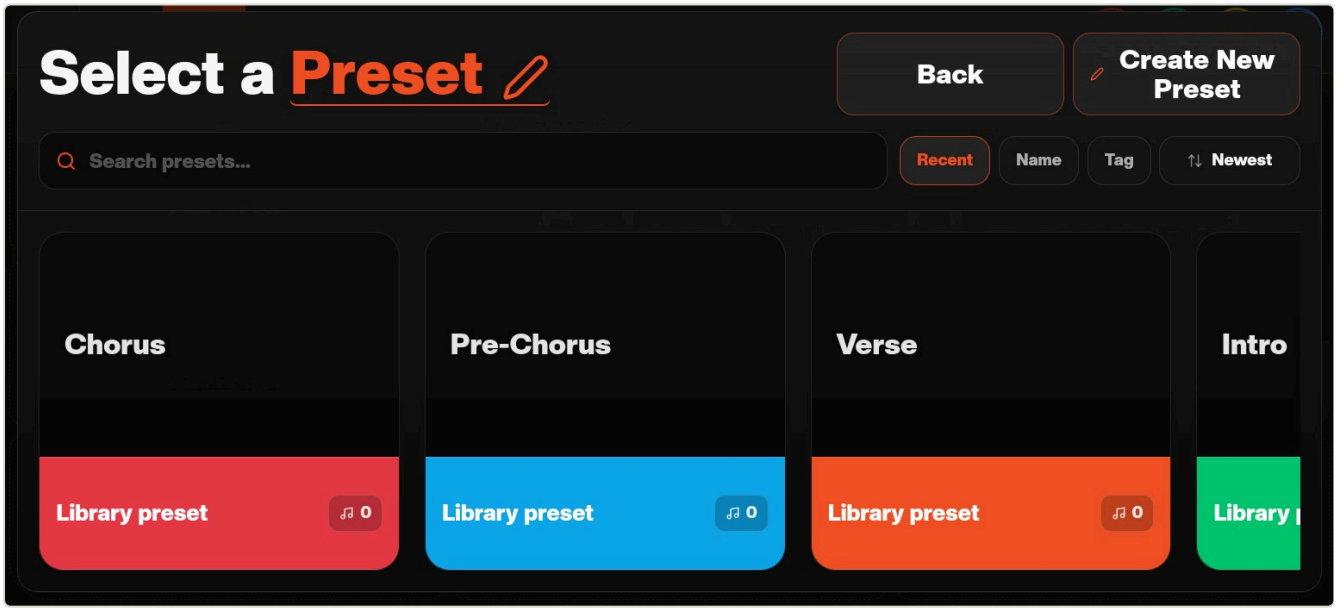
A new song opens with five empty **Add Preset** slots. The main display asks you to select or add a preset.



New song with five empty Add Preset slots

2. Add your sounds in performance order

1. Tap **Add Preset** in the first slot.
2. Find **Intro** in the preset picker and tap its card. Use **Search presets...** or the **Recent**, **Name** and **Tag** controls to find a sound. Choose **Create New Preset** if you need to make a new sound first.
3. Repeat for the other slots, following the layout below.



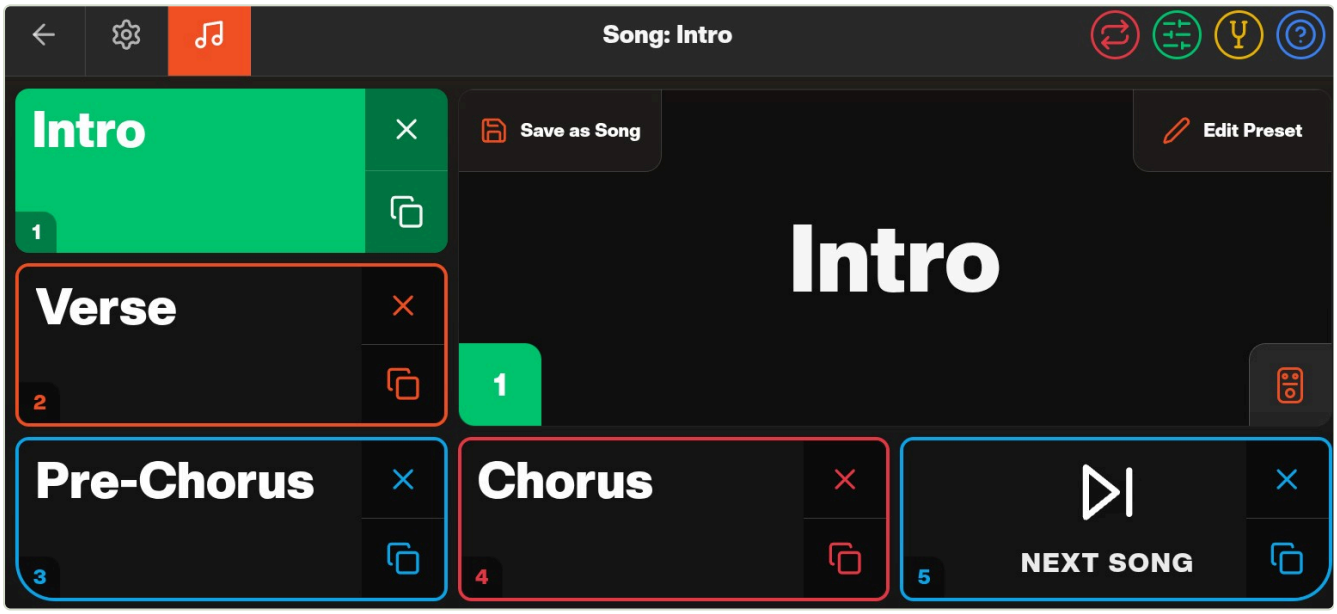
Preset picker showing Chorus, Pre-Chorus, Verse and Intro library presets

Slot / footswitch	Example assignment
1	Intro
2	Verse

Slot / footswitch	Example assignment
3	Pre-Chorus
4	Chorus
5	Next Song utility

Choose the destination slot first, then choose its preset. The order of cards in the preset picker is the library's display order; it does not determine the song layout.

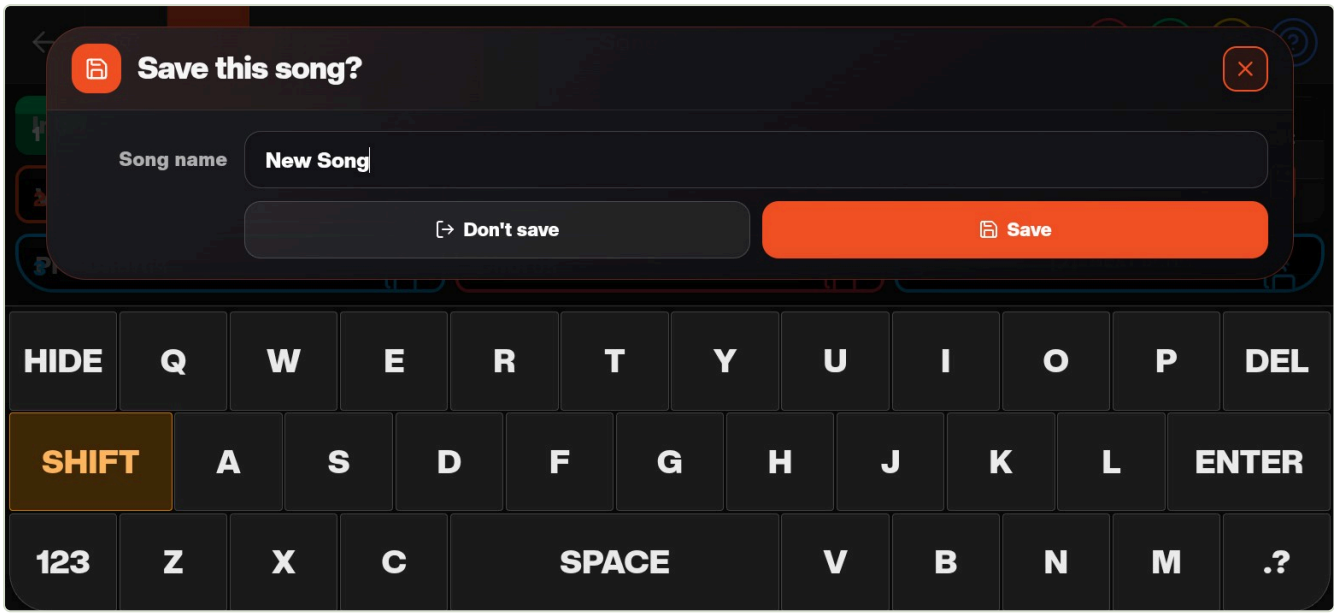
For slot 5, tap **Add Preset**, then tap the highlighted **Preset** heading to switch to the utility picker. Select **Next Song**. See Utility presets for the other actions. If you are practising a single song, you could use **Tuner** in this slot instead, as shown in the Jam Page overview.



Song layout with Intro, Verse, Pre-Chorus, Chorus and Next Song assigned to slots 1–5

3. Name and save the song

1. Tap **Save as Song**.
2. Enter a descriptive **Song name** in the **Save this song?** dialog.
3. Tap **Save** to keep the song.



Save this song dialog with a Song name field and Save button

Adding presets to the page does not finish saving the song. Complete the save dialog before moving on. When editing an existing song, use **Save Song** to keep changes to its layout or name.

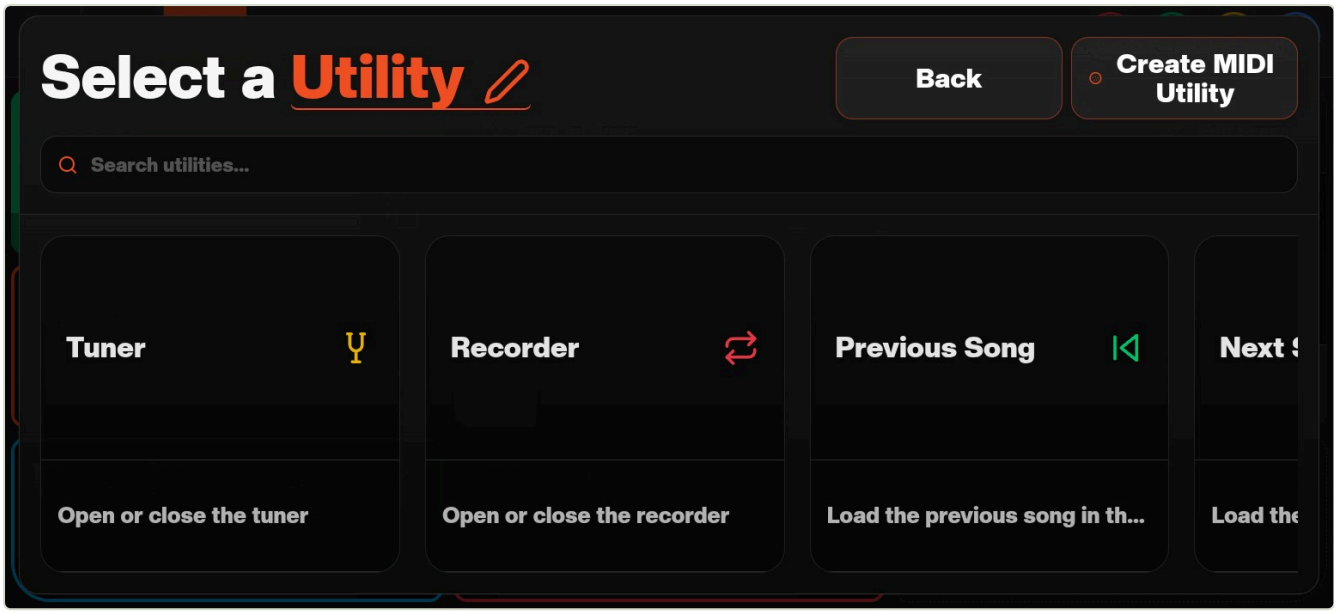
4. Check the saved song

Open the song again from **Song Manager** → **Library**. Check that its name and slot assignments are correct, then select each sound in turn and play through the transitions. If one sound is too loud or quiet, use Changing preset levels from a song.

Utility presets

Utility presets put performance actions into song slots. They use one of the same five slots as your sound presets, allowing you to reach an action from a footswitch.

1. Tap **Add Preset** in an empty song slot.
2. Tap the highlighted **Preset** word in the picker heading to switch to **Select a Utility**.
3. Browse the cards or use **Search utilities...**, then select the action you want.
4. Save the song to keep the assignment.



Utility picker showing Tuner, Recorder, Previous Song and Next Song, with Create MIDI Utility at the top right

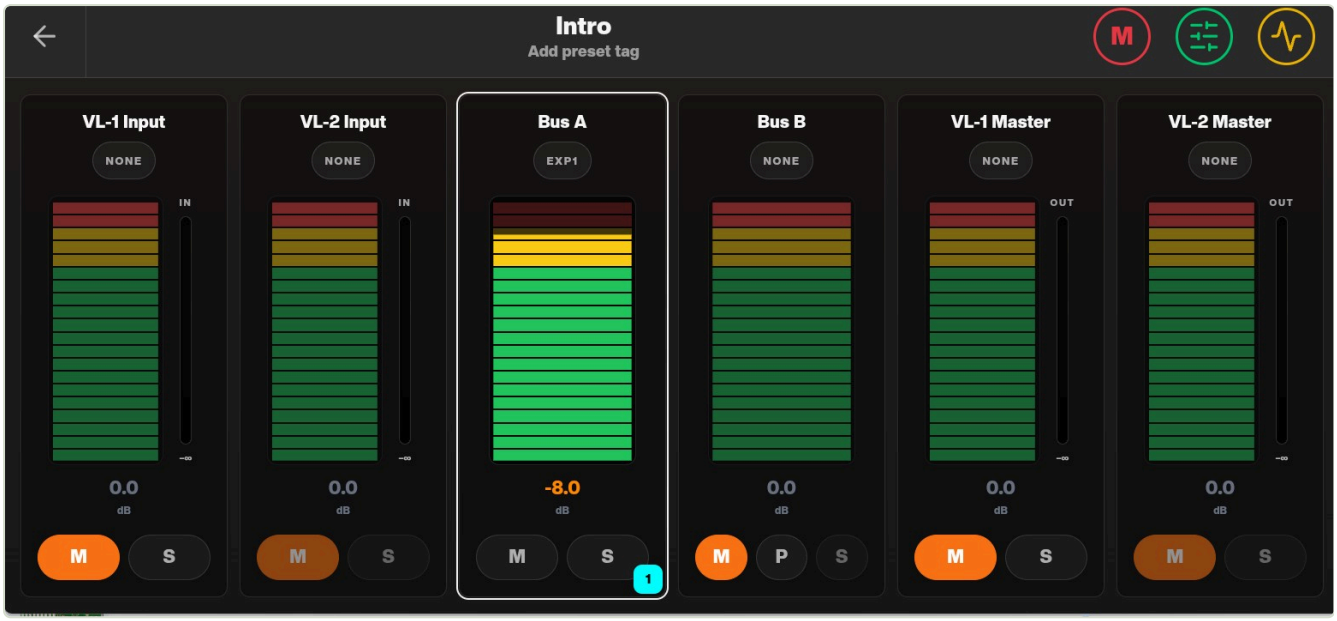
Utility	Action
Tuner	Open or close the tuner.
Recorder	Open or close the recorder.
Previous Song	Load the previous song in the setlist.
Next Song	Load the next song in the setlist.
Global Mute	Toggle muting of Artemis's audio output.
MIDI utility	Send the MIDI messages configured for that utility.

Use **Previous Song** and **Next Song** when performing songs in a setlist. The creation example reserves slot 5 for **Next Song**, so the first four footswitches select sounds and the fifth advances through the performance.

To make a MIDI utility, tap **Create MIDI Utility** at the top right of the picker. Give it a name, configure its MIDI messages, test them using the send-arrow controls, and save the utility. Add it to the desired song slot and save the song as well. See Controlling external MIDI pedals for message setup and connections.

Changing preset levels from a song

Use the mixer to balance the sounds in a song. Select the preset you want to adjust, then tap the **green sliders icon** in the Jam Page's top bar. Check the preset name at the top of the mixer before changing anything; the screenshot below is editing **Intro**.



Intro preset mixer showing virtual-loop inputs and masters, Bus A at minus 8 dB with EXP1 assigned, and Bus B

Mixer strip	Level being adjusted
VL-1 Input / VL-2 Input	Input level for each virtual loop.
Bus A / Bus B	Level of each signal bus.
VL-1 Master / VL-2 Master	Master output level for each virtual loop.

1. Play through the selected preset and adjust the relevant level control while listening. The value beneath the control shows its setting in dB.
2. Use the expression assignment control above a strip when you want an expression pedal to control that level. **NONE** indicates no assignment; the example shows **EXP1** assigned to **Bus A**.
3. When the mixer detects changed levels, it prompts you to save. Confirm the save to keep your edits, and use the back arrow to return to the song.
4. Select another preset to compare its loudness, then return to the edited preset and check the result. Repeat for the other sounds as needed.

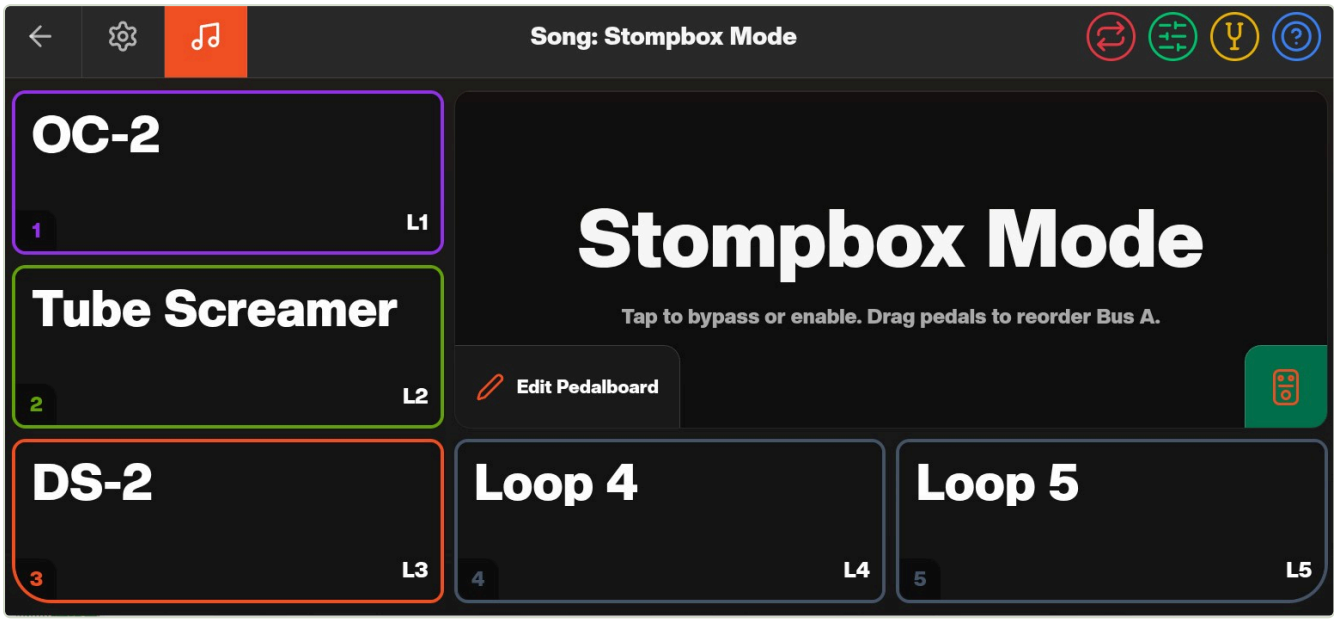
In the screenshot, Bus A is set to **−8.0 dB**. Choose levels that suit your pedals and the intended balance between sounds; this example value is not a target for every preset. Input and master controls affect different points in the virtual-loop signal path, so choose the control that matches the adjustment you intend to make.

These edits also change the shared library preset. Mixer levels and expression assignments are not independent song-only settings. Other songs using that preset will use the changed settings too; check them after making an adjustment. Saving the song layout and accepting the mixer's save prompt are separate parts of the workflow.

Stompbox Mode

Stompbox Mode gives you direct bypass control of the five reorderable loops. Use it when you want to switch individual pedals on and off or try a different pedal order.

From the Jam Page, tap the **pedal icon** at the lower right of the main display. The page changes to **Stompbox Mode**, and the five tiles show the pedal loops instead of the song's presets and utilities.



Stompbox Mode showing OC-2, Tube Screamer, DS-2, Loop 4 and Loop 5, with physical loop labels L1–L5

1. Tap a pedal tile or press its corresponding footswitch to enable or bypass that loop. For example, use the **Tube Screamer** tile to switch the pedal connected to L2 in or out.
2. Drag pedal tiles to change their order on **Bus A**, as described on the screen. The **L1–L5** labels identify the physical loops, so you can still recognise each connection after reordering.
3. Use **Edit Pedalboard** if you need to update the pedal names or physical-loop assignments in My Pedalboard.
4. Tap the pedal icon again to return to the song view.

Stompbox bypass states and pedal order are independent of songs. They remain consistent as you move between songs; they are not saved as a separate stompbox layout for each song. Use presets when you want to recall a particular sound as part of a song.

The illustrated Stompbox Mode page controls L1–L5. The fixed stereo L6/L7 loop is not one of these five tiles.

Footswitches and LEDs

In the default Jam layout, a short press selects the corresponding song slot. Press the already active sound preset again to open the Invert Menu. A hold triggers the switch's configured hold action; the default hold threshold is **1 second**.

Footswitch	Default hold action
1	Previous Song
2	Next Song
3	Toggle Tuner

Footswitch	Default hold action
4	Toggle Recorder
5	Exit

Use **Footswitches** in the Home/settings carousel to review the normal, Invert Menu and hold assignments and adjust the hold duration. Check the displayed actions before a performance, especially on a device with existing settings.

Use **LEDs** to choose brightness, animations and colours. With **All On**, occupied song slots show their colours and the active sound preset is white, with animation when enabled. **Active Only** lights the active sound slot; active utilities can also remain indicated. Empty slots are unlit. The Invert Menu uses its menu colours, and the Home pop-up lights all five LEDs white. Other pages use their on-screen footswitch labels, so follow those labels when browsing or editing.

Creating and using a setlist

A setlist puts saved songs in performance order and chooses the starting preset for each song.

1. Save the songs you want to use, then open **Setlist Manager** → **Create**.
2. Enter a name, choose a tag or colour if wanted, and tap **Create Setlist**.
3. Tap **Add Songs**. Choose the songs in the order you want them added, then confirm the selection.
4. Use the handles beside the song rows to reorder them. You can drag a handle or tap a source and destination handle.
5. Use the numbered preset buttons on each song row to choose its starting slot. Choose a sound preset that is ready for the beginning of that song.
6. To remove a song from the setlist, tap its remove control and confirm with the second tap. This removes the setlist entry, not the saved song.
7. Wait for **Setlists saved**. Setlist edits save automatically; if a save error appears, resolve it before leaving.
8. Use the play control to start from the first song. On the Jam Page, use **Next Song** and **Previous Song** utilities or the Invert Menu to move through the setlist.

Return through **Setlist Manager** → **Library** to reopen the setlist. Rehearse the song order and starting presets once after editing.

Performance workflow

Before playing live, check the pedalboard wiring, match the levels of your song presets and test every song transition. Save preset changes and song slot changes, then reopen the setlist and start it from the beginning.

Preset recall can change relay routing, digital effects, levels, MIDI messages and amplifier control states. The transition depends on what changes between the two presets. Do not rely on delay or reverb tails carrying across a preset or block change without testing that exact transition. For sustained passages, try switching during a gap or keeping the required ambience in an external pedal whose route stays active.

Expression calibration and assignment

Calibrate an expression pedal

1. Connect the pedal to **EXP 1** or **EXP 2**, then open **Expression / Control** in the Home/settings carousel.
2. Select the matching expression source and turn it on.
3. Move the pedal through its full travel while watching **In**. Set **Min** and **Max** to the low and high values reached, keeping them different.
4. Check that **Out** now covers the intended range from 0 to 127.
5. Start with the **Linear** curve. Choose **Slow Start**, **Fast Start** or **S-Curve** if you want a different response.
6. Adjust **Smooth** if the reading jitters. More smoothing makes movement steadier but less immediate.

These source settings apply across presets. The parameter controlled by the pedal is assigned separately in each preset.

Assign a virtual effect control

For a simple example, use EXP 1 to vary the wet level of a pitch effect while keeping its dry level fixed.

1. Open the preset, enter its virtual block and open the pitch effect's focus view.
2. Select the **Wet** control to show its expression assignment panel.
3. Choose **EXP 1**, then set **Minimum** to the dry-end wet level and **Maximum** to the strongest blend you want.
4. Select **Normal** for increasing values as the expression input rises, or **Inverted** for the reverse direction.
5. Play while moving the pedal and adjust the range to avoid unwanted level jumps.
6. Leave the editor and save the preset when prompted.

The assignment works while that preset is active, including on the Jam Page. Recalling another preset loads that preset's assignments, so the same pedal can control a different parameter or nothing at all. The screenshot in Adding effects shows the expression panel beside a pitch effect.

Mixer strips also offer expression assignment. See Changing preset levels from a song; accept the mixer's save prompt to keep changed levels. Changes made through a song affect the shared library preset.

External control

Use preset MIDI messages to recall an external pedal's sound at the same time as an Artemis preset. Use a MIDI utility when a song slot should send a command without selecting another sound. The MIDI chapter explains both workflows.

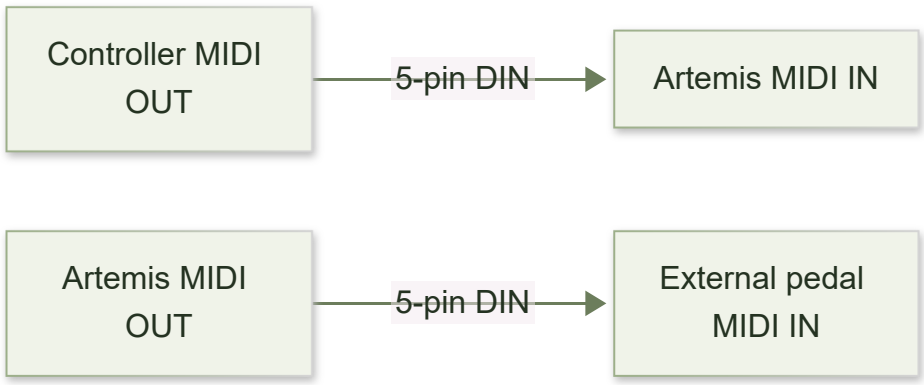
For an amplifier with a compatible relay footswitch input, set **CTRL 1/2** in the Preset Editor and save those states with the preset. Test the amplifier response at a low listening level before adding the preset to a setlist.

USER MANUAL

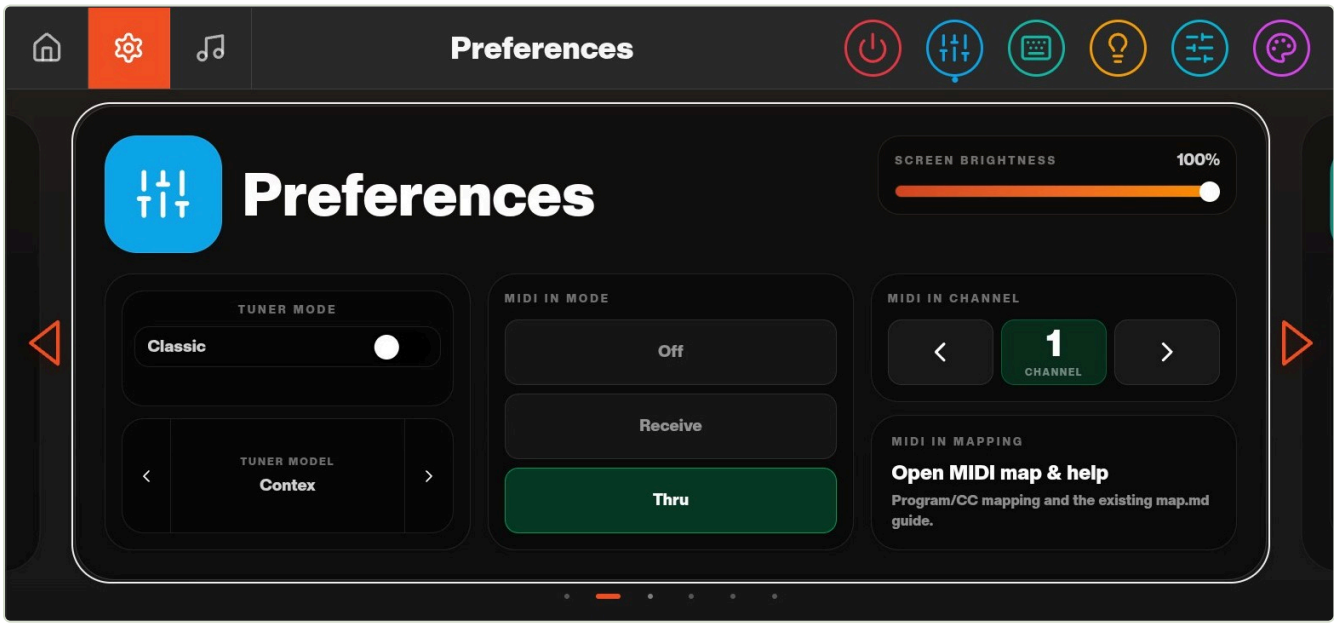
MIDI

Artemis can receive commands from a controller, send commands to external pedals, and send or receive MIDI clock. Set up the cable direction and channels first, then test one message before building a complete performance layout.

Connections and channel setup

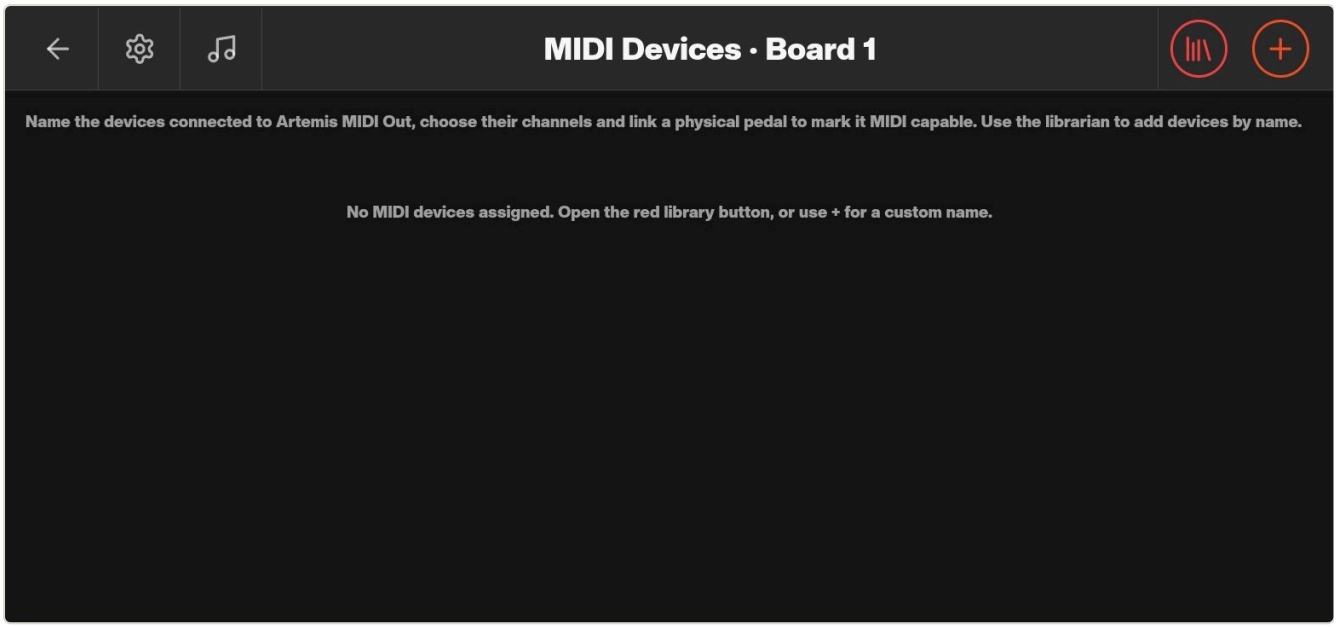


To control Artemis, open **Preferences** in the Home/settings carousel. Set **MIDI IN MODE** to **Receive** and choose the same **MIDI IN CHANNEL** as your controller. **Off** disables mapped input control. **Thru** also receives mapped commands and forwards incoming MIDI; use it only when your downstream devices need those messages.



Preferences showing MIDI input mode, input channel and the MIDI map shortcut

To organise external MIDI pedals, open **My Pedalboard** → **Edit**, then tap the **blue MIDI icon**. Add each device with the **plus** button and set its channel to match the channel configured on the pedal itself.

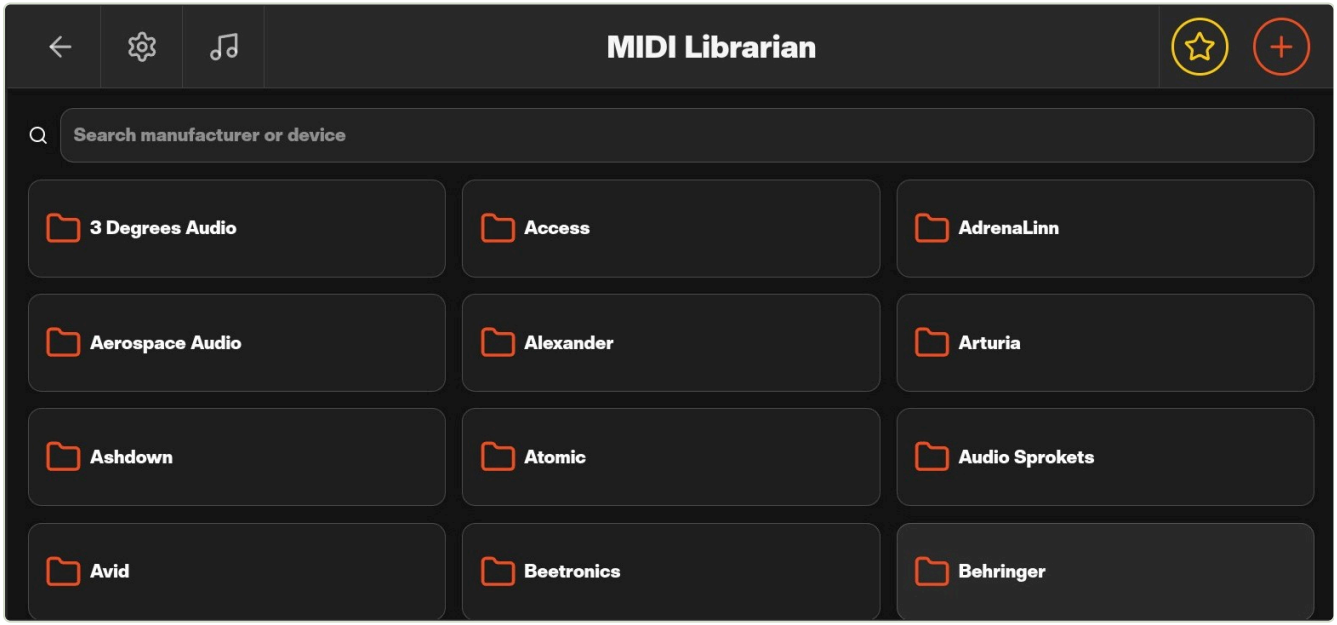


MIDI device configuration for the selected pedalboard

Give devices different receive channels when they need independent commands. Adding a device in Houston does not change that device's own settings.

MIDI Librarian

The **Library** button opens the searchable MIDI Librarian. Find a device, review its listed functions, and favourite it for quick access through the **star** filter. Use those function definitions when building messages for devices assigned to your pedalboard.

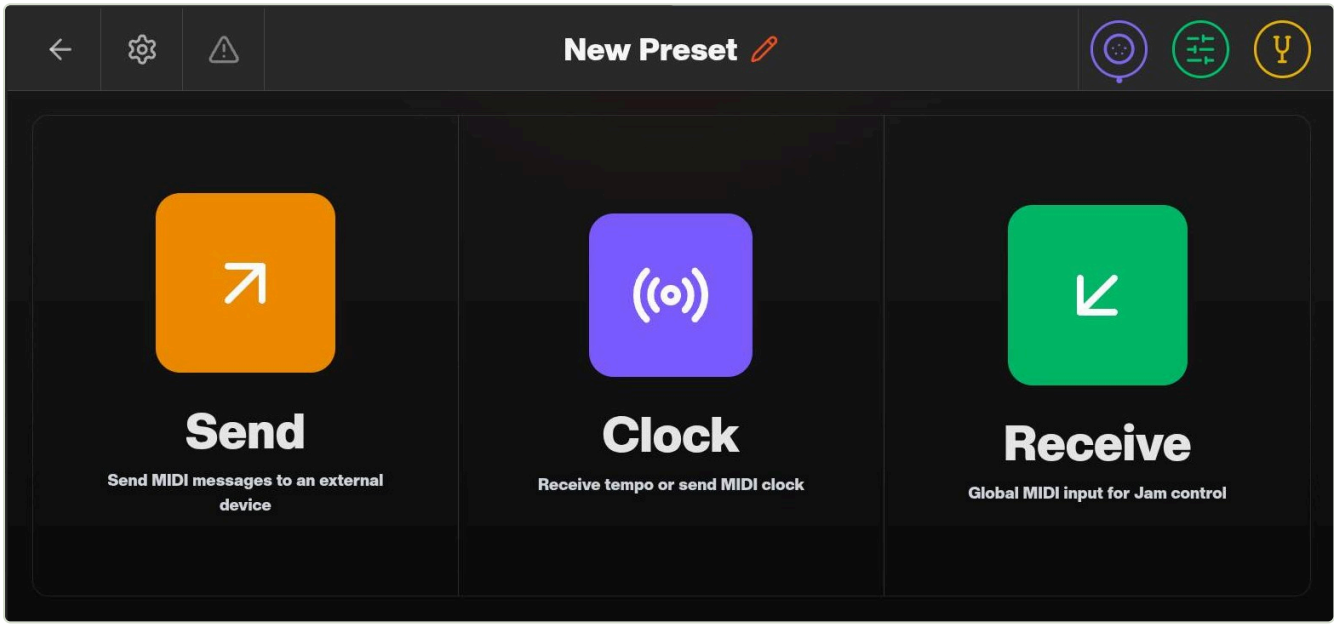


MIDI Librarian with searchable device entries

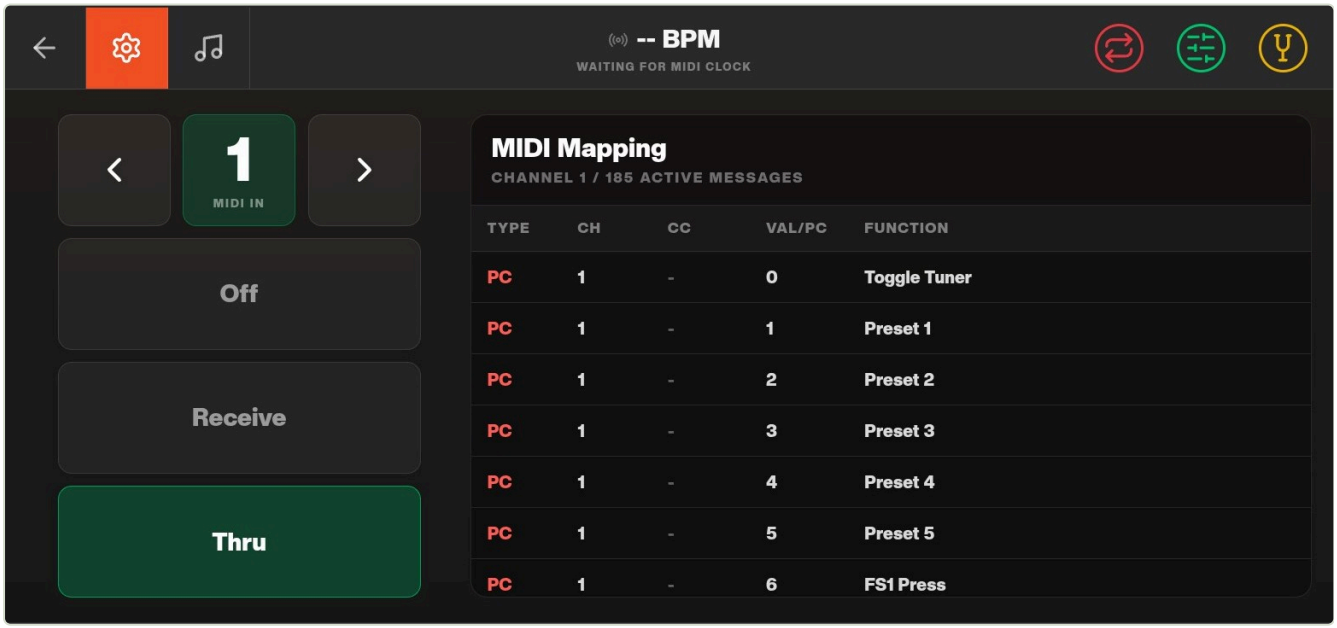
The librarian uses the community Open MIDI library. Check the external device's manual if a command is missing or its behaviour differs from the listed entry.

Controlling Artemis from a MIDI controller (MIDI In)

1. Connect the controller's MIDI OUT to Artemis MIDI IN.
2. Set Artemis to **Receive** and match the receive channel to your controller.
3. Open **Open MIDI map & help** from Preferences, or choose **Receive** from the Preset Editor's MIDI menu.
4. Find the action or library item you want to control.
5. Enter the displayed PC number, or the displayed CC number and value, in the controller.
6. Send one message and check the result on Artemis.



MIDI menu offering Send, Clock and Receive



Artemis MIDI receive map with input settings and mapped actions

For a first test, load a song with a sound preset in slot 1 and send **PC 1**. This selects Jam slot 1. Artemis uses MIDI numbers **0–127**; a controller that displays programs as 1–128 may need its displayed number offset by one.

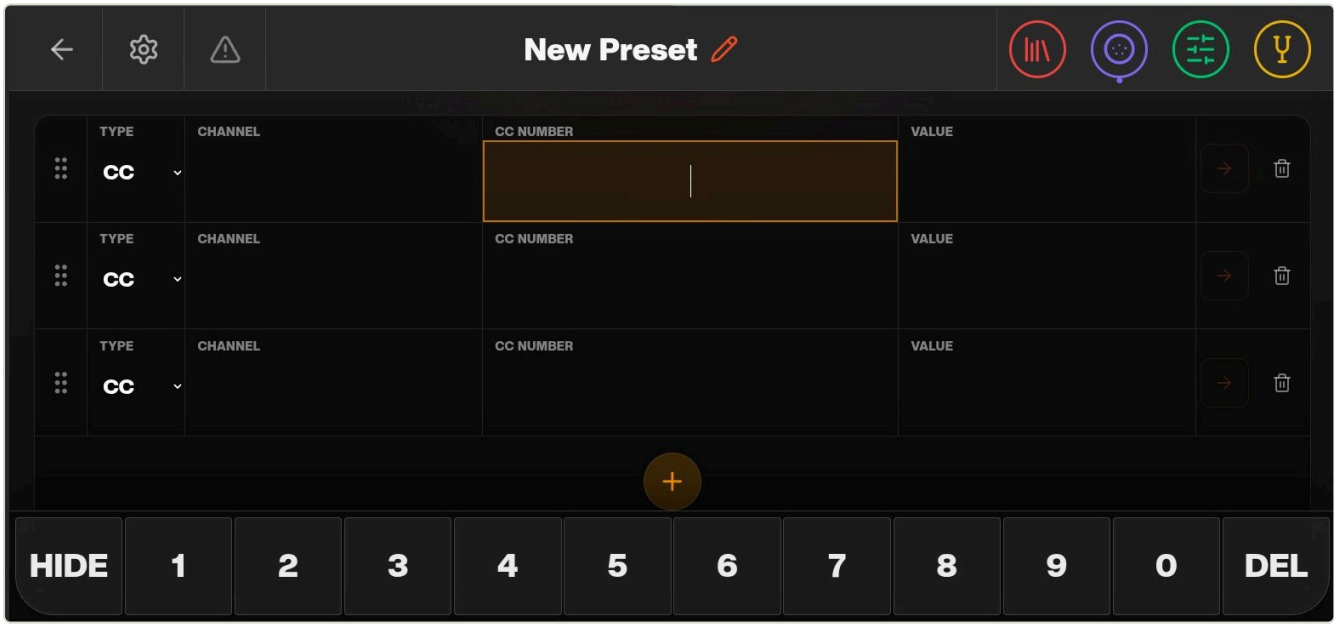
The live map lists addresses for your actual preset, song and setlist library. Recheck it after reorganising or deleting library items rather than relying on a remembered position. Recalling a library preset by CC makes it active; it does not replace a saved song slot. Use the Jam assignment actions in the reference when that is your intention, then save the song.

Controlling external MIDI pedals (MIDI Out)

Connect Artemis MIDI OUT to the external pedal's MIDI IN. Set the pedal's receive channel first, then use that channel in Houston.

Send messages with a preset

1. Open the preset and tap the **MIDI icon** (the DIN socket symbol).
2. Choose **Send**.
3. Add a message row and select **PC** or **CC**.
4. Set the destination channel and program/controller number. For a CC message, also set its value.
5. Tap the row's **send arrow** to test it immediately.
6. Add further messages as needed, then save the preset.
7. Select another preset and return to this one to check the complete recall.



Preset MIDI Send table with message rows and send controls

For example, if a pedal's manual assigns a sound to PC 12 on channel 2, enter that program and channel in a row. Use the pedal's documented numbering convention when translating its display into MIDI values.

Send messages from a song utility

In an empty song slot, tap **Add Preset**, switch the picker to **Utilities**, then choose **Create MIDI Utility**. Name the utility, add and test its message rows, and save it. Assign it to the song slot and save the song as well.



MIDI utility editor for creating a named set of messages

A MIDI utility gives a footswitch its own command sequence. It is useful for an external pedal function that you want to trigger independently of your sound presets.

Clock, synchronisation and MIDI thru

Open the Preset Editor's **MIDI** → **Clock** page.

To send clock, select **Send Clock**, set **Output tempo** between **20 and 360 BPM**, and tap **Start**. Use **Update** to change a running clock and **Stop** to stop it. The output uses standard MIDI clock at 24 pulses per quarter note. Configure the receiving pedal to follow external MIDI clock.

To follow another device, connect its MIDI OUT to Artemis MIDI IN and select **Receive Clock**. Check for a detected BPM and **Clock locked**. **Waiting for MIDI clock** means no usable clock has been detected.

An effect follows the clock only when an eligible tempo parameter is assigned to it. Open the effect's focus view, select its tempo control, choose **Clock** in the assignment panel, and select a subdivision. Only subdivisions within the parameter's supported range are available. Save the preset to keep the assignment. A manual tempo or expression assignment is a different source; receiving clock does not automatically synchronise every effect.

For forwarding, select **Thru** as the MIDI input mode. Artemis can still act on its mapped incoming commands in this mode. Use one clock source in the chain and avoid a cable route that sends Artemis's output back to its own input; a MIDI loop can repeat commands or clock pulses.

MIDI troubleshooting

Symptom	What to check
No response	Confirm OUT-to-IN wiring, input mode, matching channels and the command in the live receive map. Test a single message.

Symptom	What to check
The adjacent program loads	Check whether the controller displays programs as 0–127 or 1–128.
The wrong library item loads	Reopen the map and copy both the CC number and value for the intended item.
A footswitch remains logically held	Send its matching release PC after a simulated press. For simple preset selection, use PC 1–5.
Unexpected parameter movement	Check expression assignments, including **EXP BT** if configured, and whether the controller sends CC 0.
Duplicate commands or unstable tempo	Check Thru settings, remove circular routes and stop competing clock sources.
Clock arrives but an effect does not follow	Assign **Clock** to that effect's eligible tempo control and check its subdivision.

Use the Send table's arrows to test outgoing messages individually, the receive map to verify incoming addresses, and the Clock page to check tempo reception. The MIDI implementation reference lists the supported command ranges.

USER MANUAL

Digital Effects

Using effects and models

A virtual block contains a chain of digital pedals followed by optional amp and cab stages. Place the block in the main route, then open it to add and edit its contents. Follow Your first preset for the effect-library and editing walkthrough.

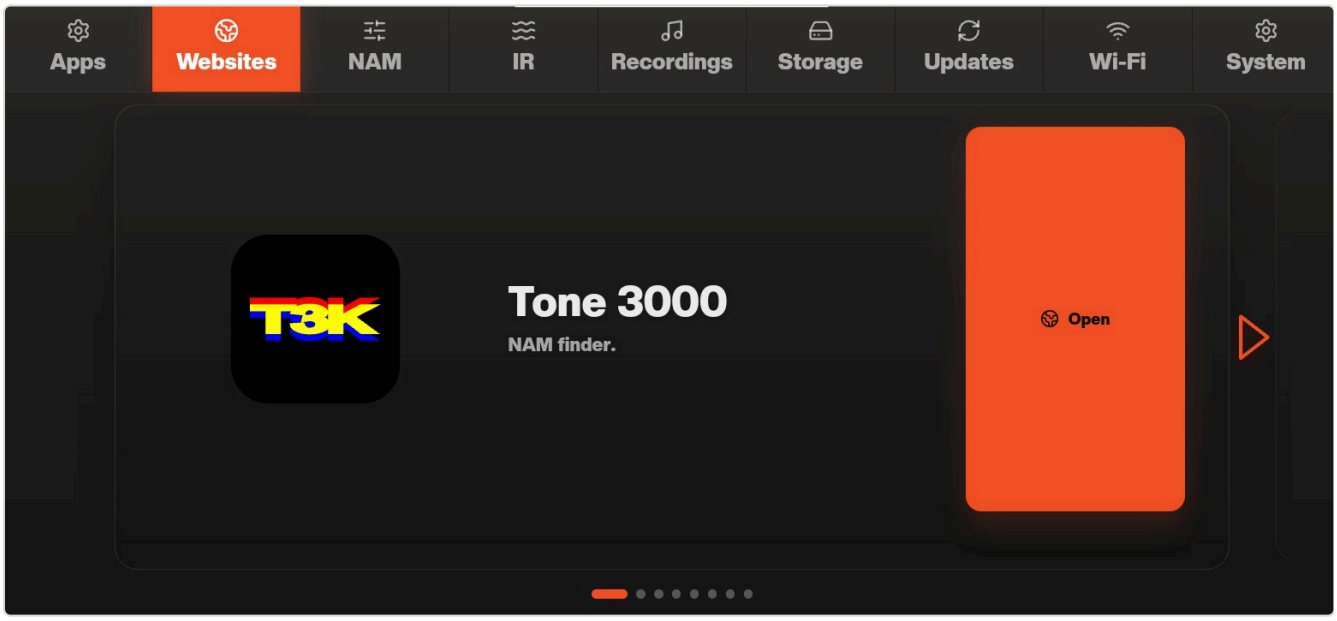
NAM captures are downloaded models that you can load into those virtual chains. Amp captures appear under **Amps** → **NAM**, while pedal captures appear under **Pedals** → **Neural**. Downloading a capture adds it to the library; you still need to select it in a virtual block and save the preset that uses it.

Downloading NAMs from TONE3000

Use Launchpad's website browser to download NAM captures directly onto Artemis. Connect to Wi-Fi before starting. If you are working in Houston, save your preset first, then use **Return to Launchpad** in the Home pop-up.

1. Open TONE3000

In Launchpad, select **Websites**, find **Tone 3000**, and tap **Open**.



Launchpad Websites tab showing the Tone 3000 NAM finder and Open button

Browse or search for a capture, then open its tone page. Check the description and capture type so you know whether you are downloading an amp, an amp with a cab, or a pedal. The illustrated Marshall tone is labelled **Amp + Cab Capture**.

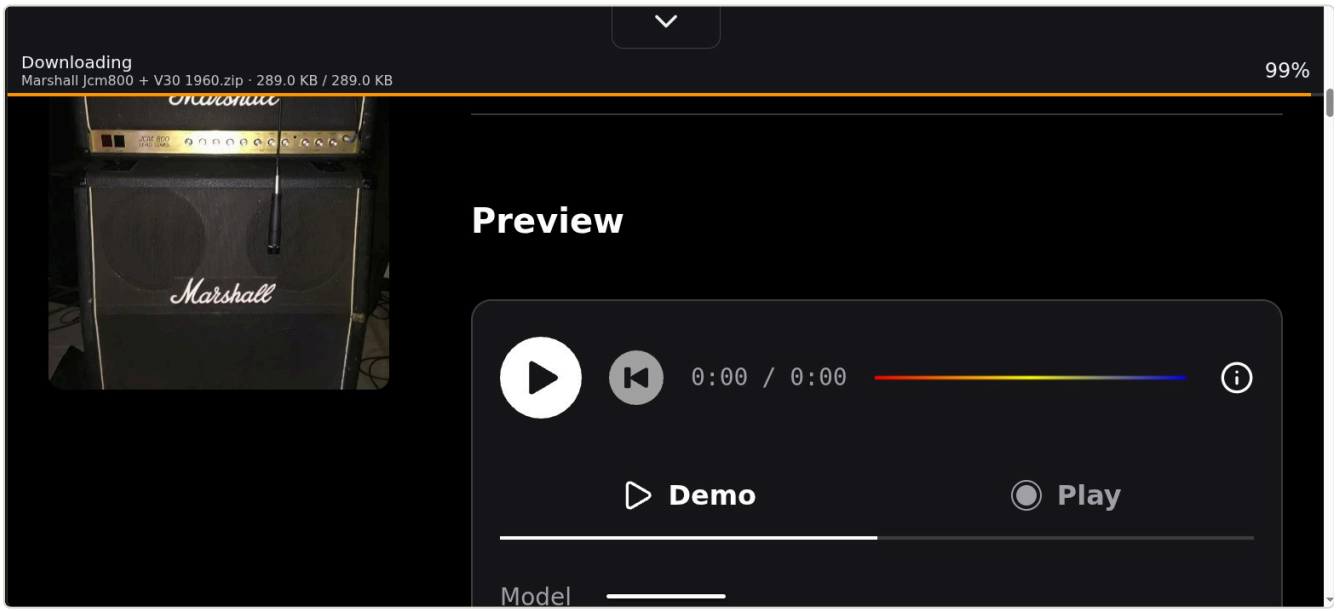
2. Download a tone

Tap **Download Tone** on the tone's page. If a further choice is offered, choose **Just download tone** to download the capture to Artemis.



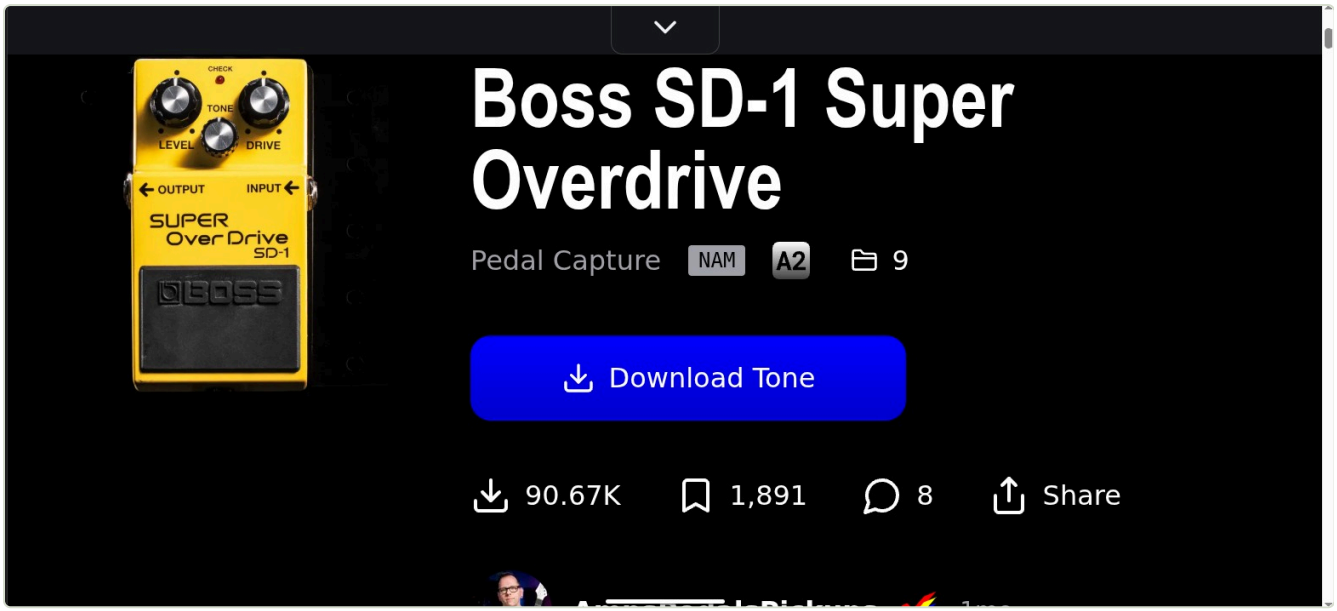
TONE3000 tone page showing an Amp plus Cab NAM capture and the Download Tone button

Wait for the browser's download indicator to finish. The example below shows the download still in progress at **99%**; let it complete before leaving the browser.



Browser download progress for the Marshall tone, still at 99 percent

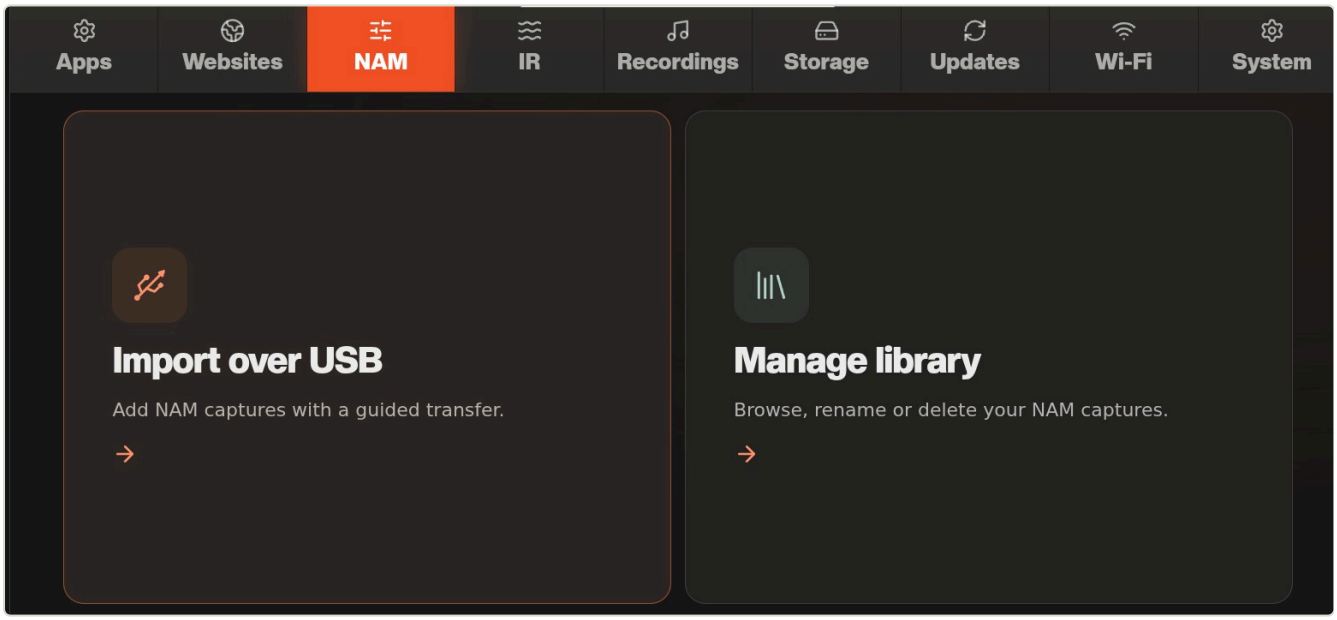
You can download pedal captures in the same way. The example below is a **Boss SD-1 Super Overdrive** pedal capture with multiple files in the download.



TONE3000 Boss SD-1 Super Overdrive pedal capture with a Download Tone button

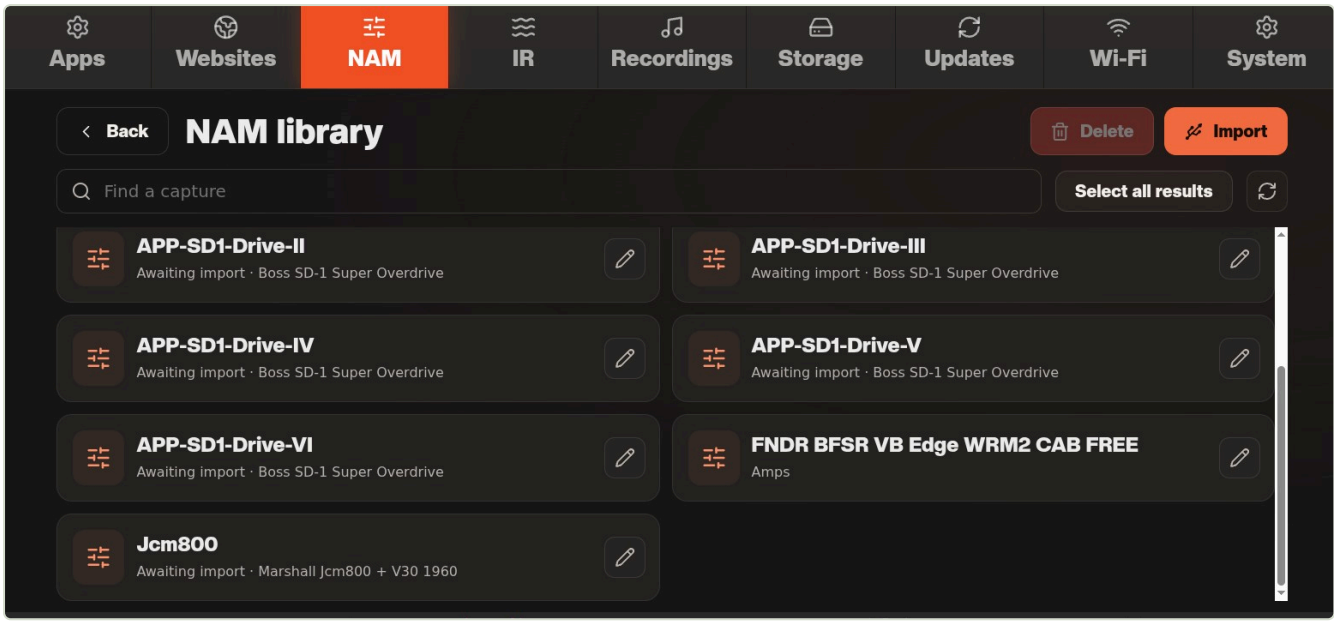
3. Check the NAM library

Return to Launchpad and open **NAM** → **Manage library** to browse downloaded captures. The NAM page also offers **Import over USB** for a guided transfer from a computer.



Launchpad NAM tab with Import over USB and Manage library options

Use **Find a capture** to search the library. The pencil beside a capture lets you rename it; **Delete** removes selected captures. A downloaded bundle may contain several capture files, so you may see multiple entries from one tone.



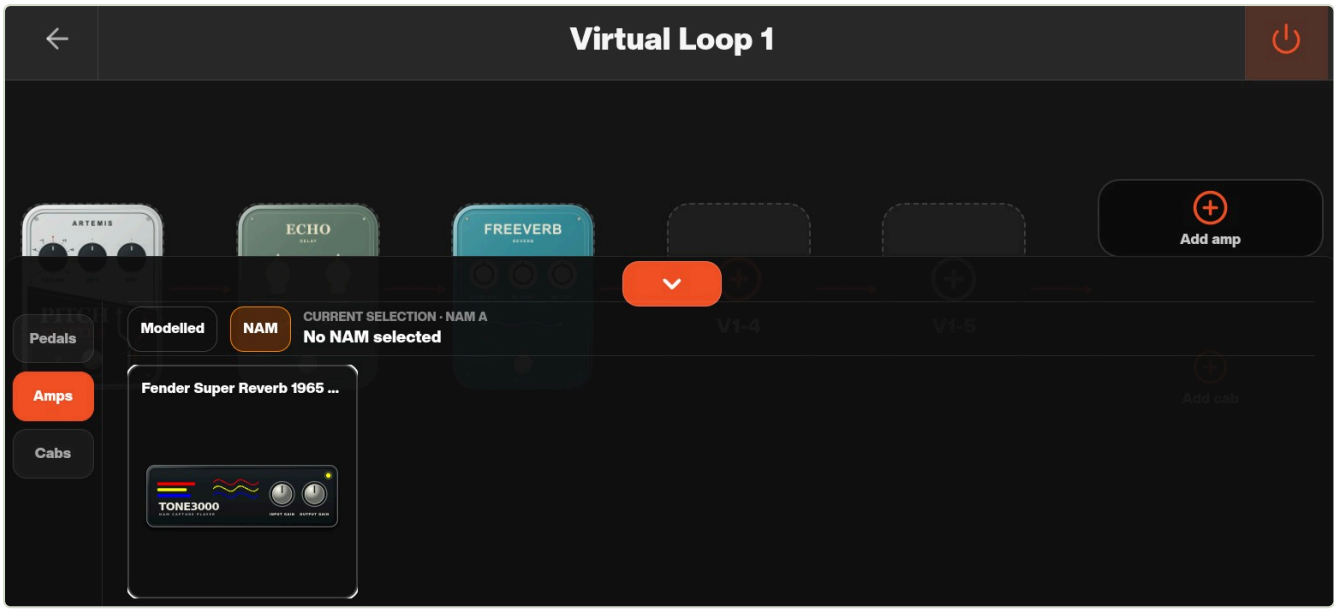
NAM library containing downloaded pedal and amp captures, including entries marked Awaiting import

Entries marked Awaiting import are imported automatically when Houston opens. For these website downloads, you do not need to start the USB import workflow. Return to **Apps** and launch **Houston**, then select the capture in a virtual block as described below.

Using NAMs in a preset

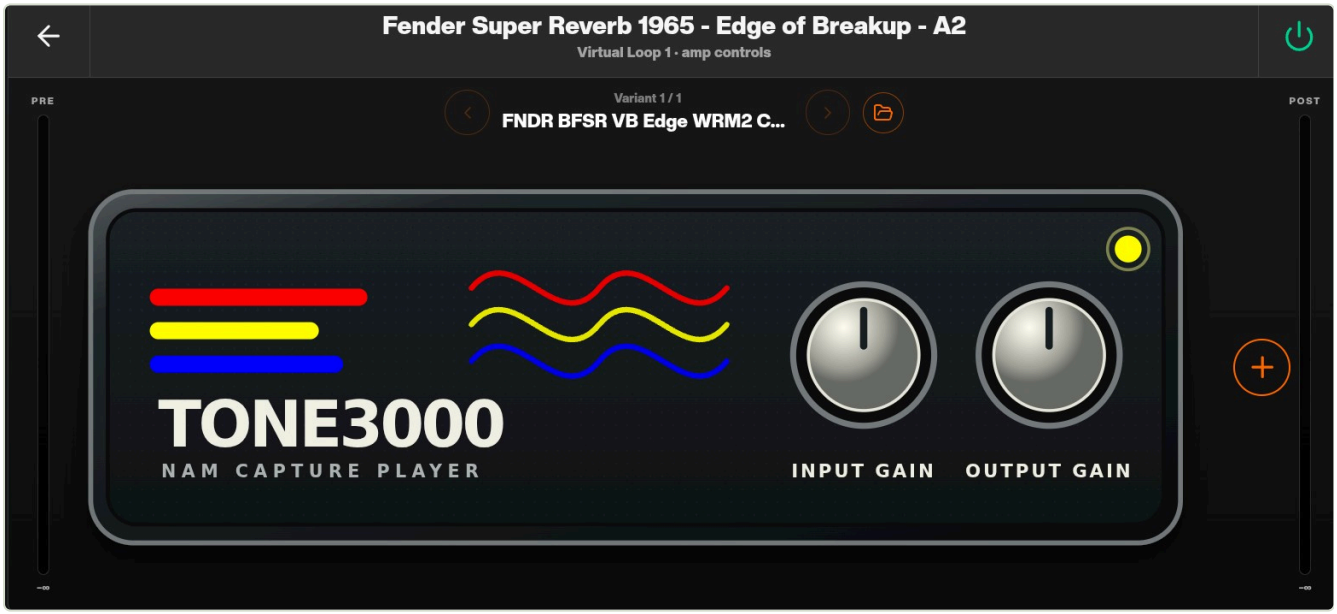
Loading an amp capture

1. Open your preset and tap the virtual block where you want the amp.
2. Tap **Add amp**, or open the virtual editor's library drawer and choose **Amps**.
3. Select **NAM** to show the imported amp captures, then choose the one you want to use.
4. Tap the amp card in the chain to open its controls.



Virtual Loop 1 library showing Amps and NAM selected with an imported Fender capture available

The focus view shows the capture name, variant controls, **Input Gain** and **Output Gain**. Use Input Gain to adjust the signal feeding the model and Output Gain to balance its resulting level. Compare the sound while playing, then use the back arrow to return to the chain.



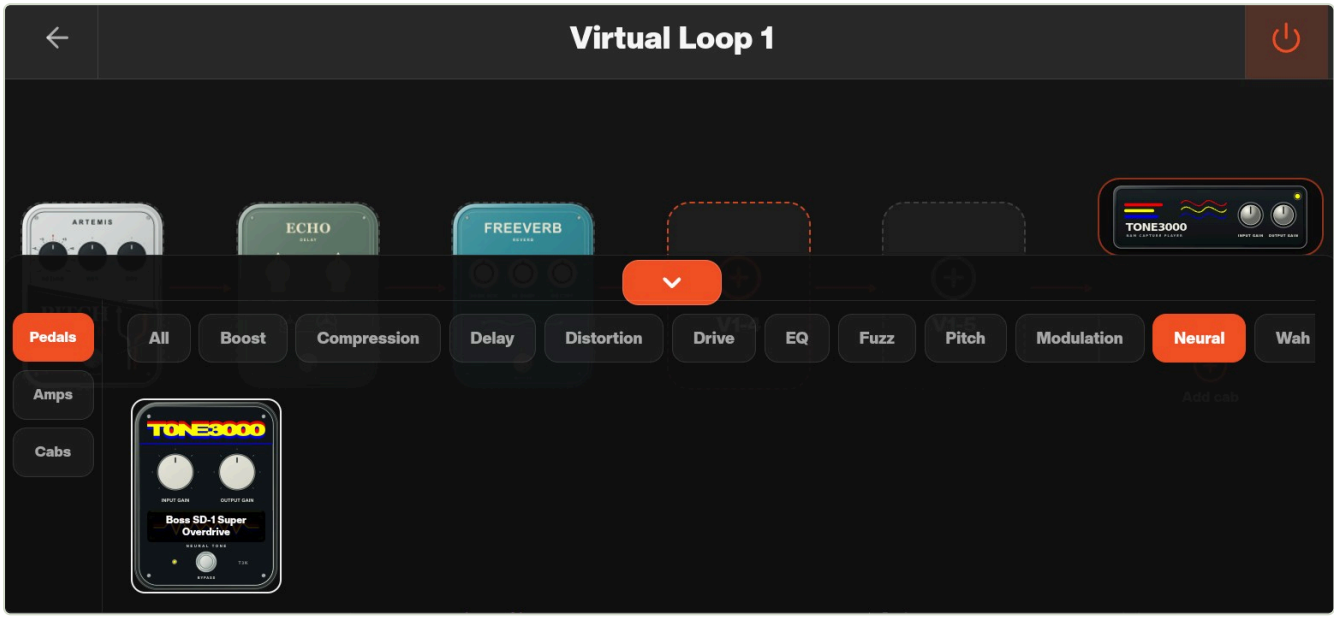
NAM amp focus view with a single variant, Input Gain, Output Gain and bypass control

The example shows **Variant 1 / 1**, so that capture has only one available variant. When a capture contains several variants, use the arrows beside the variant name to choose between them.

Check whether the chosen capture already includes a cabinet before adding a cab stage. The downloaded Marshall example is an **Amp + Cab Capture**; the Fender capture listed in the library is labelled **CAB FREE**. Choose the cab stage to suit the capture and your output setup.

Loading a pedal capture

Open a pedal position in the virtual chain, then select **Pedals** → **Neural** in the library drawer. Choose the imported pedal capture, place it in the chain, and tap it to edit its controls just as you would another virtual pedal.



Virtual pedal library with Neural selected and an imported Boss SD-1 capture available

A NAM pedal occupies a virtual pedal position. Its position relative to the other digital pedals and the amp determines where it processes the signal.

Save and check the sound

After choosing your captures and adjusting their levels, return to the main Preset Editor and accept the save prompt when leaving. Recall the preset again to check that the model selection and settings are retained. The downloaded capture and the preset that uses it are separate items: keep the capture available in the NAM library for presets that depend on it.

Importing NAMs and IRs over USB

Use a computer to add captures or cabinet impulse responses you already own.

1. Save your Houston work and return to Launchpad.
2. Open **NAM** or **IR**, then choose **Import over USB**.
3. Connect Artemis to the computer with a USB data cable and enable transfer when prompted.
4. On the **ARTEMIS** drive, copy NAM captures into **Imports/NAM**, or impulse responses into **Imports/IR**.
5. Wait for the copy to finish. Safely eject the drive on the computer, then finish USB transfer in Launchpad.
6. Check **Manage library** in the NAM or IR tab. Newly copied files may say **Awaiting import**.
7. Open Houston to import the files automatically, then select the capture or IR in your virtual block and save the preset.

NAM imports use **.nam** files. The IR importer accepts **.wav**, **.wave**, **.aif**, **.aiff** and **.flac** files; use actual impulse responses rather than ordinary music files. A recognised file extension does not guarantee that a model or file is valid. If a file fails to load, keep its original download and report the model/file details to support.

For an IR, open the virtual block's **Cabs** library and choose the imported response. An amp capture that already includes a cabinet may not need another cab stage; compare the sound with that stage bypassed.

In Launchpad's **Manage library**, search for a file and use its rename or delete control. Deletion is permanent. The dialog lists known presets using that file and asks for confirmation where applicable. Renaming changes the path and may require you to select the file again in those presets; deleting it requires a replacement. Keep an archive before reorganising a library used by performance presets.

Levels and processing limits

Set levels in signal order: the instrument and external pedals first, then the virtual-block input, effect/amp levels, virtual-block master and final bus mix. Play your strongest notes while adjusting. Leave headroom instead of setting every stage to its maximum.

A digital clip indication means a monitored signal has reached its limit. Reduce the level feeding that stage; turning down a later master cannot undo distortion already introduced upstream. Intentional drive or NAM saturation is part of the effect, but harsh distortion on a clean preset is a reason to check the gain structure.

When mixing analogue and processed paths, match their perceived levels with the mixer. Two copies of the same signal can become louder when combined, so recheck the final output after adding Bus B. Save the balanced levels with the preset.

Each virtual block has up to five pedal positions plus its amp and cab stages. This layout limit does not guarantee that every combination of models has the same processing cost. Complex captures and chains require more processing. If a preset produces clicks, dropouts or loading errors, return to a simple working preset, remove unused stages and add effects back one at a time. Try a less demanding capture if the problem appears with a particular NAM. Give support the exact model files and preset if it persists.

Digital processing also introduces latency. Mixing a direct analogue signal with a delayed copy can produce a thin or hollow sound. Compare each bus alone, then together. Bus B polarity inversion may improve the combination, but it does not remove the timing difference. If neither polarity sounds right, use a serial route or avoid blending that direct and processed pair.

Effect reference

See the Digital Effects Reference for the available pedal families, their controls and practical starting points, plus guidance for amp, NAM and cab stages.

Common control names mean the following:

Control	What it changes
Drive, Fuzz, Sustain	The amount or character of distortion/sustain; behaviour depends on the model.
Input, Input Gain	Level entering an effect or model. It can change how a drive or NAM responds.

Control	What it changes
Level, Volume, Output, Master	Level at the named stage. Use it to balance the processed sound with bypass.
Mix	Balance between dry and processed sound.
Dry / Wet	Separate levels for the unprocessed and processed signals.
Tone, Bass, Middle, Treble	Tonal balance; start near the middle of the control's travel and adjust by ear.
BPM	Tempo for supported delay or modulation effects. Select it to configure manual tempo, expression or clock where offered.
Feedback	How much processed signal feeds back into the effect. High values can build up strongly.
Depth	Strength of a modulation sweep.
Attack / Release	How quickly a dynamics effect responds and recovers.
Threshold	Signal level at which a dynamics process begins to act.
Highpass / Lowpass	Remove frequencies below / above the selected cutoff.

Control scales differ between effects. Use the values and units shown in the focus view rather than transferring the same number between unrelated models. Save the preset after editing.

USER MANUAL

Maintenance and Troubleshooting

Updates

For the recommended update method, see Wi-Fi Updates. To transfer an update from your computer, follow the USB instructions below.

Open **Power** in Launchpad to find its **Version** and **Build** identifier. Include both in a support request, together with the ArtemisOS release or update bundle you installed. Application version labels and the ArtemisOS release number are separate.

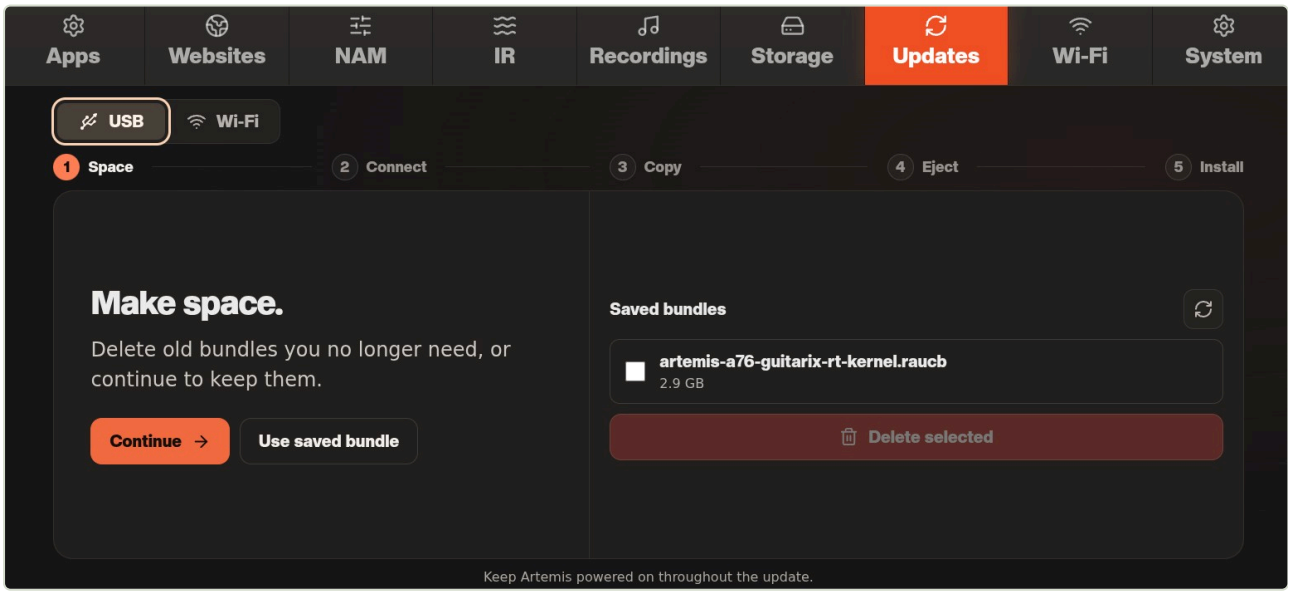
Keep the DC supply connected throughout installation. After a system update restarts Artemis, complete the matching firmware update if Launchpad prompts for it.

If an update fails, open **View update**, record the error details and use **Reattempt update** after resolving the reported problem. A failed firmware stage offers **Retry Firmware Flash**; a required stage offers **Complete Firmware Update**. Follow the displayed sequence and restart when requested.

If Launchpad reports a recovery after an interrupted update, read the recovery message before attempting the update again. If Artemis cannot return to Launchpad, or the same failure repeats, contact support with the bundle name and error details. Factory Reset removes user data; it is not a system-update repair procedure.

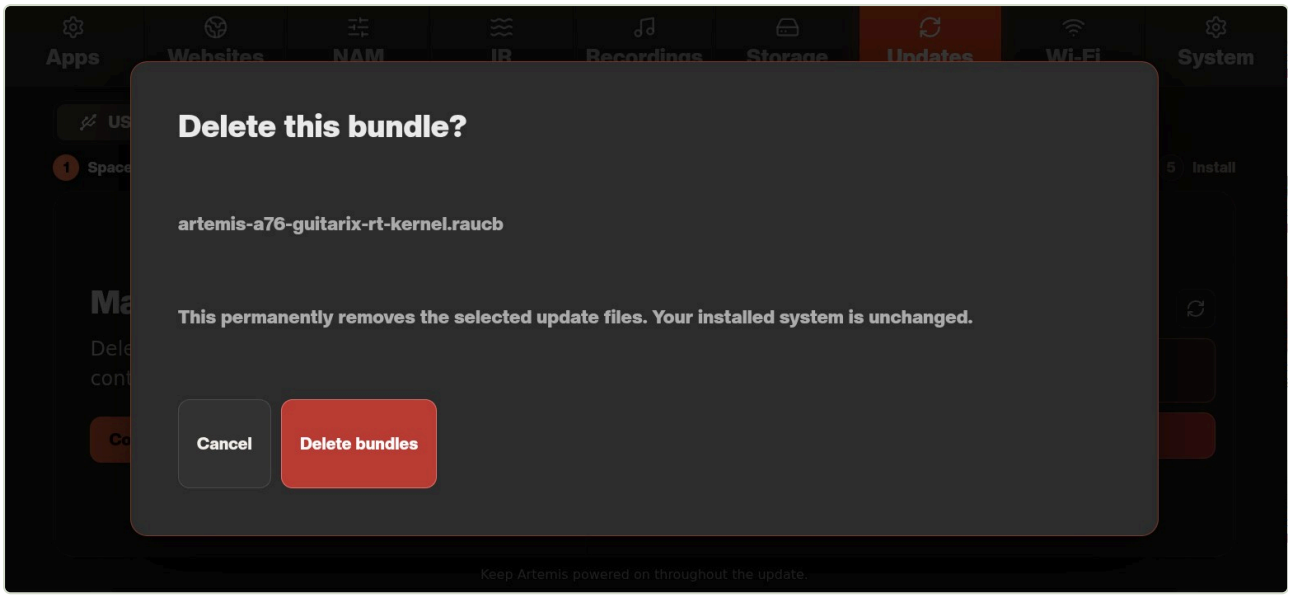
USB Updates

1. Download the latest ArtemisOS update bundle to your PC or Mac from trinity-labs.co.uk/downloads.
2. Connect Artemis to your computer using a USB cable. Open the **Updates** tab in Launchpad, select **USB**, and start the guided wizard.



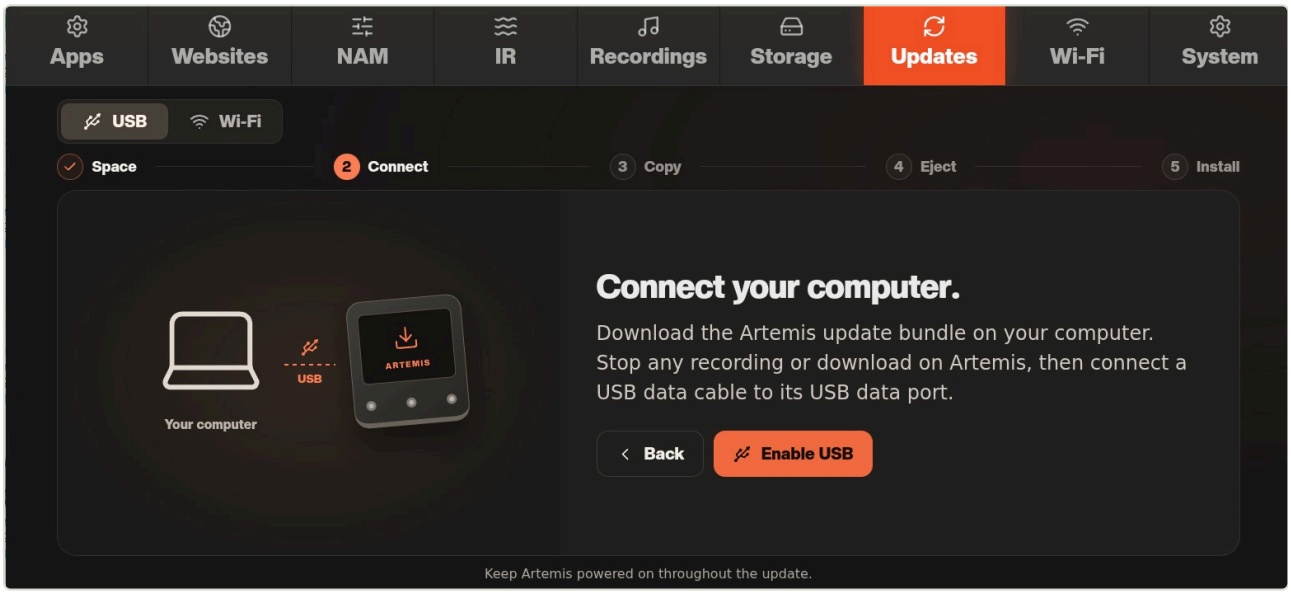
USB update page in Launchpad

3. If prompted, delete a previously cached update bundle to make space for the new one.



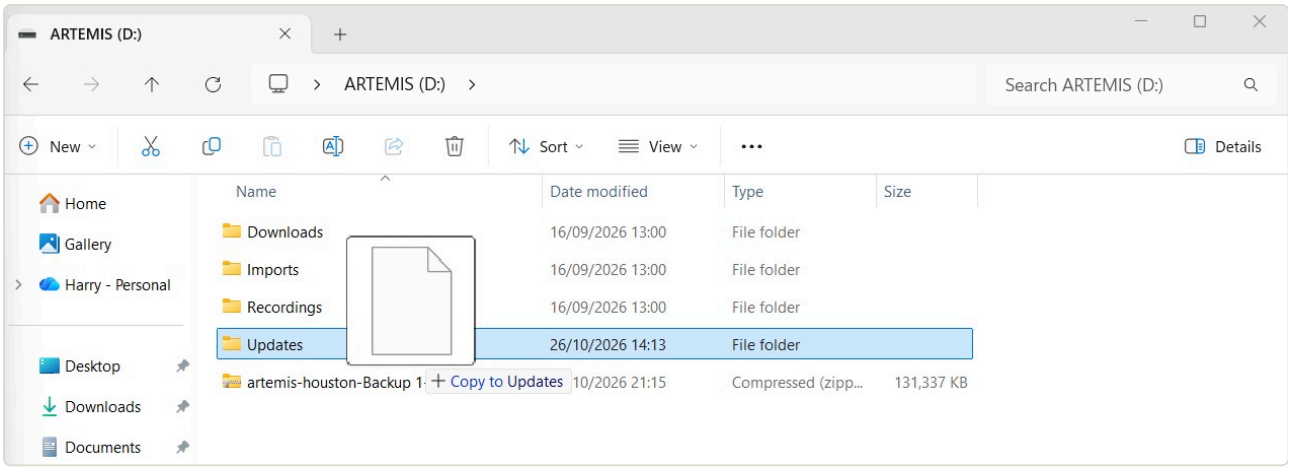
Remove a cached update bundle

4. Enable the USB connection when prompted. The **ARTEMIS** drive will appear on your computer.



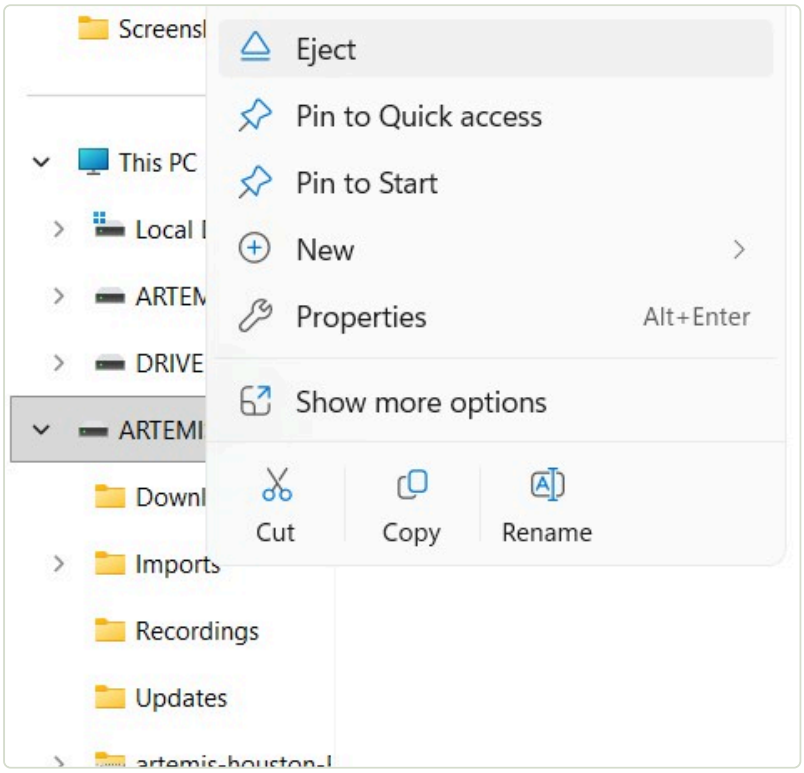
Enable the USB connection

5. Copy the downloaded update bundle into the **Updates** folder on the **ARTEMIS** drive (`ARTEMIS/Updates`). Wait for the copy to finish.



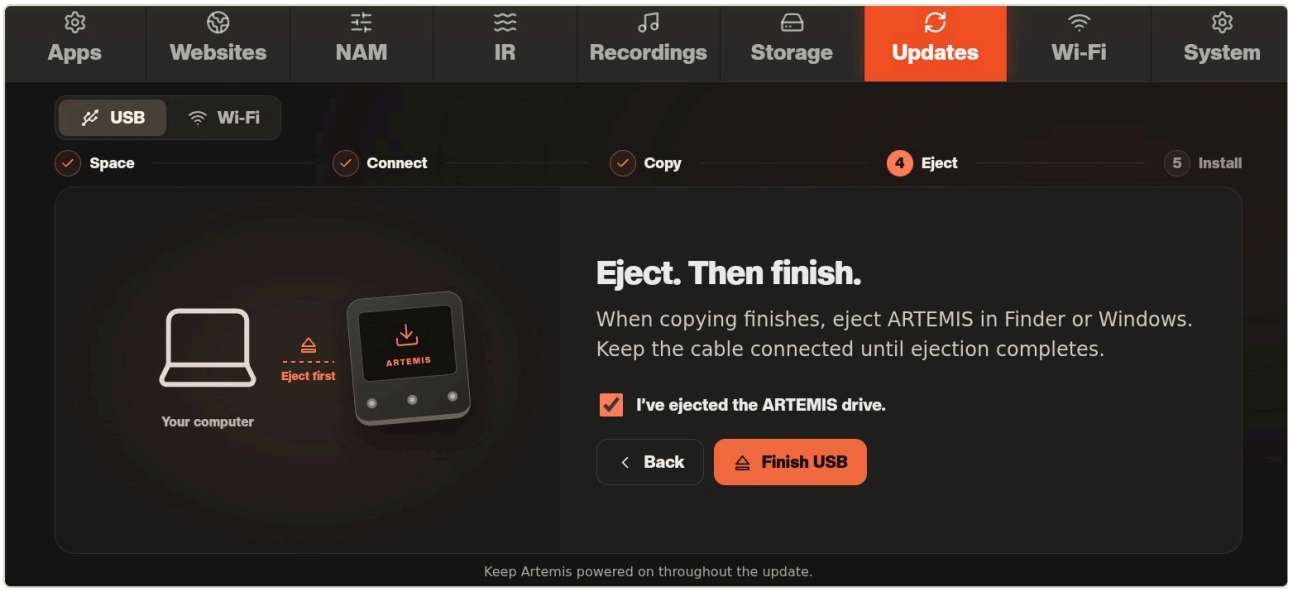
Copy the update bundle to the Updates folder

6. Safely eject the **ARTEMIS** drive from your computer, then continue in the wizard.



Safely eject the ARTEMIS drive

7. Follow the remaining prompts to install the update.



Finish the wizard and install the update

8. When installation is complete, reboot Artemis when prompted. Complete the matching firmware update if Launchpad requests it, following any further restart prompts.

Backups and recovery

Launchpad's **Storage** tab provides **Archive**, **Restore** and **Factory Reset**. Save your work and return from Houston before using these controls. Finish any active USB transfer first so Artemis owns the storage.

Create and copy a backup

1. Open **Storage** → **Archive**.
2. Enter a recognisable **Backup name**, such as a date and tour or project name.
3. Tap **Create Archive** and wait for the success message.
4. Enable USB transfer and connect the computer.
5. Copy the ZIP archive whose name begins **artemis-houston-** from the root of the ARTEMIS drive to the computer.
6. Safely eject the drive and finish USB transfer in Launchpad.

The archive contains Houston's stored application data, including presets, songs, setlists, pedalboard data, imported NAM/IR libraries and application state stored with that data. It is a user-data backup, not an image of the operating system.

The separate USB transfer area is **not** included. Copy **Recordings**, other samples, pending **Imports**, downloads and any other files you want to keep from that drive separately. Keep the archive on another device; a copy stored only on Artemis cannot protect against loss of the unit.

Restore a backup

Restore replaces the current Houston user data with the selected archive. Create a new archive first if you want to keep the current state.

1. Copy an unmodified Artemis backup ZIP to the **root** of the ARTEMIS drive over USB. Keep its original archive filename.
2. Safely eject the drive and finish transfer in Launchpad.
3. Open **Storage** → **Restore** and select the archive.
4. Confirm with **Restore Archive** and wait for completion.
5. Reopen Houston and check your pedalboard, presets, songs and setlists before playing.

A restore replaces Houston data; it does not restore separately copied recordings or pending import files. Transfer those back separately when needed.

Factory reset

Factory Reset permanently deletes Houston's stored user data, including its sound libraries and saved performance arrangements. It also clears application state stored in that data area. It does not reinstall ArtemisOS or erase the separate USB transfer area.

Create an archive and copy it off the device first. Then open **Storage** → **Factory Reset**, read the warning and confirm **Factory Reset**. Wait for completion, reopen Houston and set up your pedalboard again, or restore a saved archive.

Troubleshooting

Start with a low listening level and change one thing at a time. If a simple working preset passes audio, add the rest of the route back gradually to isolate the problem.

Symptom	Checks and resolution
No sound	Check DC power, instrument and output cables, then test the instrument directly into the amplifier. In Artemis, select the connected input, bypass unused loops, check the output choice and clear mixer/global mute. Raise levels gradually. An enabled loop needs a working send-to-pedal-to-return connection.
One side of a stereo setup is silent	Check OUT L/R cables, both stereo pedal inputs/outputs and both L6/L7 returns. Check both output selectors and the bus levels. Bypass the stereo loop to help isolate its wiring.
Distortion or an unexpected volume change	Compare a simple clean preset, reduce the level feeding the distorted stage and check clip indications. Review pedal outputs, virtual inputs/masters, bus mix, pads and expression assignments.
Thin or hollow sound when mixing buses	Listen to each bus alone. Compare Bus B polarity, then consider the timing difference between analogue and digital paths. Try a serial route if the blend remains poor.
Hum or noise	Test a short instrument-to-Artemis-to-amplifier route, then reconnect pedals one at a time. Check patch cables and pedal supplies. Do not remove protective mains earth connections.
Footswitch does not perform the expected action	Check the current page, Invert Menu/Stompbox state and configured normal/hold actions. A utility slot performs its utility instead of selecting a sound.

Symptom	Checks and resolution
Expression pedal does not respond	Check the TRS connection, selected EXP source, enabled state, In meter and Min/Max calibration. Then check the active preset's parameter assignment and range.
MIDI does not respond	Check OUT-to-IN cable direction, Receive/Thru mode, channel and the live map. Use the MIDI troubleshooting table to isolate numbering, clock and duplicate-message problems.
The ARTEMIS drive does not appear	Use a USB data cable, keep DC power connected and enable transfer in Launchpad. Try another computer port or cable. After use, eject on the computer and finish transfer on Artemis.
A downloaded NAM or IR is missing	Complete the download or copy, finish USB transfer, check Manage library, then open Houston to import it. Check the file format and any import error.
A preset reports a missing model	A referenced file may have been renamed or deleted. Select an available replacement and save, or restore the required library from your backup.
Changes disappear after switching presets	Accept the Preset Editor or mixer save prompt for sound changes. Save the song for slot assignments. Wait for the setlist's saved status. Stompbox state is independent of song presets.
Clicks or dropouts with a complex sound	Compare a simpler preset, reduce processing stages and test captures individually. Report persistent problems with the affected preset and model details.

Getting support

Email contact@trinity-labs.co.uk or raise a support ticket.

Include your Artemis hardware revision and software version, a description or photograph of the wiring, the preset or song involved, and the steps that reproduce the issue. Add any on-screen error message and relevant screenshots. For an update problem, include the update bundle name and the last step that completed successfully.

USER MANUAL

Reference

Specifications

Mechanical

Item	Specification
Dimensions (W × D × H)	Approx. 25.5 × 14.5 × 5.5 cm (10.0 × 5.7 × 2.2 in)
Mass	Approx. 1.4 kg (3 lb)
Enclosure	2.5 mm bead-blasted, anodised aluminium
Side panels	5 mm solid walnut

Power, processing and controls

Item	Specification
Power supply	12 V DC, 2 A, centre-positive, 2.1 mm barrel connector; power supply included
Processor	Raspberry Pi Compute Module 5; 2.4 GHz quad-core Arm Cortex-A76
Display	6.25-inch touchscreen
Footswitches	5 momentary footswitches
Indicators	5 individually addressable RGB LEDs
Power control	Power button
MIDI	5-pin DIN MIDI IN and MIDI OUT; optically isolated MIDI input
USB	USB-C, device mode only; Artemis requires its DC power supply
Expression inputs	2 × 6.35 mm (1/4-inch) TRS expression pedal inputs
Control outputs	2 × 6.35 mm (1/4-inch) TS isolated relay-contact outputs for amplifier switching or footswitch emulation

Audio and routing

Item	Specification
Audio inputs	2 independent inputs for stereo or dual-mono operation

Item	Specification
Audio connectors	6.35 mm (1/4-inch) TS, unbalanced; each loop channel has separate send and return sockets
Input routing	Either input can feed either bus; one input can also feed both buses
Signal paths	2 analogue buses: Bus A and Bus B
Reorderable loops	5 mono loops (L1–L5), with relay-switched true bypass
Loop assignment	L1–L3 assignable to Bus A or Bus B; L4–L5 on Bus A only
Fixed stereo loop	L6/L7 form the left/right channels of the final stereo loop, with relay-switched true bypass
Audio outputs	2 outputs for stereo or dual-mono operation
Mixer	2-channel analogue mixer for blending Bus A and Bus B
Input buffers	Switchable buffers with a shared bypass control
Output pads	Selectable nominal −6 dB pads on both bus outputs, before the mixer
Polarity control	Selectable polarity inversion on Bus B
Virtual blocks	2 mono DSP blocks (V1 and V2), each independently bypassable or assignable to a Pre, Mid or Post position on either bus

Virtual block positions

Position	Bus A	Bus B
Pre	Before slot 1	Before slot 1
Mid	After slot 2, before slot 3	After slot 1, before slot 2
Post	After slot 5	After slot 3

Slots are positions in the reordered chain, not fixed loop numbers. Bypassed loops still occupy their slots. Both Post positions are before the output bus swap and final stereo loop.

V1 and V2 can use the same position or different positions on either bus. When both use the same position, the signal passes through V1 followed by V2. Bypassing a virtual block keeps the signal on its analogue through-path.

Digital audio and switching performance

Item	Specification
Sample rate	48 kHz

Item	Specification
Digital audio word length	32-bit
Virtual-block latency	Digital processing adds latency; account for it when mixing parallel paths.
Preset switching	Transition time depends on the routing, effects and models being recalled. Test your performance presets together.

Round-trip latency describes audio passing through a virtual block. Preset switching time describes the transition between presets and is a separate measurement.

MIDI implementation

PC and CC numbers below use **0–127**. Channel messages use the receive channel selected in Preferences (**1–16**). Clock is a MIDI system message and does not use a channel. Enable **Receive** or **Thru** for mapped input control.

Program Change messages

PC number	Action
0	Toggle tuner.
1–5	Select Jam preset slot 1–5.
6–10	Simulate pressing footswitch 1–5.
11–15	Simulate releasing footswitch 1–5. Pair each with its corresponding press.
123	Open the Jam Page.
124	Open the active preset in the Preset Editor.
125	Open the Home/settings carousel.
126	Open the mixer.
127	Save on the current page, where supported.

Control Change messages

CC number	Value	Action
0	0–127	Drive the **EXP BT** expression source. It affects parameters assigned to that source; it is not a general “currently selected knob” command.
1–60	0–127	Recall a library preset using the live map: up to 7,680 addresses.

CC number	Value	Action
61–121	0–127	Recall a song using the live map: up to 7,808 addresses.
122	0–127	Recall a setlist using the live map: up to 128 addresses.
123	0	Toggle recorder.
123	1–5	Remove the preset assignment from Jam slot 1–5. Save the song if you intend to keep the change.
123	6–10	Put the active preset into Jam slot 1–5. Save the song to keep it.
124	0	Toggle global loop bypass in the editor.
124	1–7	Toggle physical loop L1–L7 bypass in the editor.
124	8 / 9	Toggle Virtual 1 / Virtual 2 bypass in the editor.
124	11 / 12	Toggle Virtual 1 amp NAM / IR bypass.
124	14 / 15	Toggle Virtual 2 amp NAM / IR bypass.
127	0	Request Bluetooth MIDI map synchronisation.
127	126 / 127	Bluetooth MIDI heartbeat / acknowledgement; reserved for the connection protocol.

Editor commands require the relevant editor to be open. Unlisted values have no documented performance action. Library address capacity is not a promise about storage space; available space depends on your files.

The live map is the authority for each saved item's address. Outgoing preset and utility messages support PC and CC with a destination channel, number and, for CC, value. See Clock, synchronisation and MIDI thru for clock and forwarding setup.

Compatibility

Connection or file	Requirement
Audio	Unbalanced TS connections. Use the labelled send and return for each loop channel.
Expression	TRS expression connection, calibrated in **Expression / Control**. Ask support about model-specific wiring and electrical compatibility.
CTRL	Isolated TS relay contacts for compatible amplifier/footswitch switching inputs. Ask support about the amplifier's switching requirements if uncertain.
USB	A computer USB host and a data-capable cable; Artemis remains powered by its DC supply. Use the Launchpad transfer guides.

Connection or file	Requirement
MIDI	Standard 5-pin DIN connections for the wired procedures in this manual, with matching channels and message numbers.
NAM	Valid **.nam** captures. Model complexity affects processing demand.
IR	Impulse responses in **.wav**, **.wave**, **.aif**, **.aiff** or **.flac** format.

The pedals shown in the walkthrough illustrate loop setup. Their inclusion is not a compatibility list for unrelated expression or amplifier-control connections. Contact support with the exact device model when checking those connections.

Glossary

Term	Meaning
Loop	A send/return connection that inserts an external effect into the signal path.
Send / return	The send feeds the effect's input; the return receives its output.
Bus	One of Artemis's two signal paths, Bus A or Bus B.
Slot	A position in an effects chain or song layout. Its meaning depends on the page; a preset slot position is not a rear-panel loop number.
Virtual block / virtual loop	One of the two digital processing chains that can be placed within a bus.
Preset	A saved sound containing routing, effect and associated control settings.
Song	A five-slot performance layout containing presets or utility actions.
Setlist	Songs arranged in performance order.
Bypass	Skip an effect or processing block while allowing the signal to continue.
Dry / wet	Dry is the unprocessed signal; wet is the processed signal.
Polarity	The positive/negative orientation of a signal. Reversing one path's polarity changes how it combines with another path.
NAM	Neural Amp Modeler; a captured model of an amplifier or pedal loaded into a virtual chain.
IR	Impulse response; a file used to reproduce a linear response, such as a cabinet and microphone response.
MIDI PC / CC	Program Change and Control Change messages used to recall sounds or control functions.

Term	Meaning
TS / TRS	Tip-sleeve and tip-ring-sleeve jack connections. Artemis's audio connections use TS; expression inputs use TRS.

DIGITAL EFFECTS REFERENCE

Digital Effects Reference

ArtemisOS / Houston v1.0.0

Return to the user manual.

Open a virtual block, choose an effect from the drawer and open its focus view to edit it. This reference covers the pedal choices exposed by the editor, followed by the amp and cab stages. Imported captures add their own entries to your library.

The starting points below are suggestions to try by ear, not factory presets. Begin at a low listening level, compare with bypass, and adjust the effect's output to avoid a loudness jump. “Low” and “mid” refer to the control's displayed range. Use the units shown on screen; similarly named controls can have different scales.

Save the preset after editing. For expression ranges and tempo sources, see expression assignment and MIDI clock.

DIGITAL EFFECTS REFERENCE

Boost

Boosts can raise level, change tonal emphasis or push a following drive harder. Put a boost before a drive for more saturation; try it after the drive when you primarily want more volume.

Effect	Controls	Starting point
Gain	Gain	Use a small increase for a solo lift, then check headroom in the following stage.
Linear Power Booster	Boost	Start low and increase until the next drive responds more strongly.
Vintage Bass Booster I	Volume, Mix	Try a low Mix for added low-frequency weight, then match Volume to bypass.
Vintage Bass Booster II	Boost, Mix	Add a little Mix and raise Boost gradually for a fuller sound.
High Freq Booster I	Level	Start low for extra brightness ahead of a dark drive sound.
High Freq Booster II	Intensity, Volume	Keep Intensity low initially, then balance Volume after choosing the emphasis.
Rangefinder	Boost, Mix	Try a moderate Boost and restrained Mix into an overdriven amp stage.

DIGITAL EFFECTS REFERENCE

Compression and gating

Dynamics effects respond to playing level. Adjust them while playing both quiet and strong notes. Threshold depends on the signal feeding the effect, so a setting that works with one guitar may need changing for another.

Effect	Purpose and controls	Starting point
Compressor	Reduces level differences. Attack, Knee, Ratio, Release and Threshold determine when and how strongly it acts.	Use a gentle Ratio, then lower Threshold until strong notes are controlled without losing all their attack.
Expander	Increases the difference between quiet and loud signals. Attack, Knee, Ratio, Release and Threshold control the response.	Set Threshold just above the unwanted low-level sound and use a gentle Ratio to retain natural note endings.
Noise Gate	Attenuates the signal below Threshold. Attack, Hold and Decay shape opening and closing; Range sets attenuation.	Raise Threshold until idle noise is reduced, then lengthen Hold or Decay if sustained notes end abruptly.

DIGITAL EFFECTS REFERENCE

Delay

BPM controls the repeat rate for these effects. Where offered, select it to choose a manual tempo, expression source or MIDI Clock and subdivision. Higher feedback can build into a loud sustained sound; raise it gradually.

Effect	Purpose and controls	Starting point
Delay	Simple tempo-based delay with BPM and Gain.	Set a tempo that fits the song and keep Gain low for an understated repeat.
Digital Delay	Repeats with BPM, Feedback, Highpass, Lowpass and Level.	Use low Feedback and Level, then narrow the repeat's frequency range with the filters so it sits behind the dry notes.
Duck Delay	Delay that responds to playing dynamics. Attack, Release and Amount control the ducking response; BPM and Feedback shape the repeats.	Start with low Feedback, then adjust Amount so repeats sit back while you play and emerge between phrases.
Echo	Tempo-based echo with BPM and Percent.	Start with a low Percent and adjust while playing short phrases to hear the echo clearly.
Reverse Delay	Reversed delay texture with Mix, Feedback, BPM and Window.	Use low Feedback and a modest Mix. Adjust Window while listening for the length and character of the reversed fragments.

DIGITAL EFFECTS REFERENCE

Drive and distortion

The effects below provide different clipping and tone-control arrangements. Model names help identify the choice in the drawer; they do not promise an exact match to every revision of a physical pedal.

Effect	Controls	Starting point
TLA800 Preamp	Volume	Begin low and raise Volume while checking the following amp or output stage.
A-Clipper	Drive, Level, Tone	Start with low Drive and central Tone; use Level to match bypass.
B-Boom	Drive, Gain	Raise Drive gradually, then balance Gain against the bypassed sound.
Astrofuzz	Attack, Tone, Volume	Try low Attack, central Tone and a matched Volume for a restrained starting texture.
Bit-Crusher	Bit Down, Downsampling, Gain, Level	Begin with mild bit/sample reduction and low Gain; increase one reduction control at a time.
Cover-D	Bass, Treble, Volume, Mix	Start with a modest Mix and central tone controls, then balance Volume.
Trinity Screamer	Drive, Level, Tone	Use low Drive, central Tone and a slight Level lift ahead of an amp stage.
CST-BT1	Attack, Level, Tone, Mix	Keep Mix modest while exploring Attack, then adjust Tone and Level.
Distortion MK2	High Freq, Freq, Gain, Mix	Start with low Gain and Mix; tune the two frequency controls to place the distortion in the mix.
El-Distortion	Drive	Raise Drive from low until the desired saturation appears; balance the surrounding chain's level.
Distortion Plus	Volume, Drive	Choose a moderate Drive and set Volume to match bypass.
Thick Distortion	Gain, Thickness, Volume	Start with low Gain and Thickness, increase Thickness by ear, then balance Volume.

DIGITAL EFFECTS REFERENCE

Fuzz

Fuzz settings can change both sustain and the shape of note endings. Start at a restrained output level and check chords as well as single notes.

Effect	Controls	Starting point
Axface	Attack, Level, Smooth	Start with moderate Attack and Smooth, then match Level.
B-Fuzz	Drive, Level, Thickness, Mix	Keep Thickness and Mix low while choosing the Drive amount.
Fuzz Freak	Fuzz, Gate, Level, Tone, Mix	Start with low Gate so notes sustain; add Gate for a more abrupt ending.
Foxey Lady	Fuzz, Level	Choose moderate Fuzz and match Level to bypass.
Fuzz Master	Level, Tone, Mix	Start with low Mix and central Tone, then increase the blend.
Fuzz Drive	Distortion, Level, Mix	Use a low Distortion setting and modest Mix for a blended texture.
Fuzz	Fuzz, Level	Raise Fuzz gradually and use Level to maintain a consistent output.
Fuzz-FM	Drive, Fuzz, Input, Level	Keep Input and Drive restrained while exploring Fuzz, then balance Level.
Fuzz-R	Fuzz, Level	Start with moderate Fuzz and compare the response to the other fuzz choices.
Ruiner	Intensity, Level, Mix	Begin with low Intensity and Mix, then increase one at a time.
Sustainer	Sustain, Volume	Raise Sustain until held notes last as wanted, then match Volume.

DIGITAL EFFECTS REFERENCE

EQ and filters

Use EQ to make a sound fit the instrument and listening system. Cutting a troublesome band often leaves more headroom than boosting other bands around it.

Effect	Purpose and controls	Starting point
Low/High Pass Filter	Frequency filtering with two High Freq and two Low Freq controls in separate positions.	Adjust one cutoff at a time while listening for the part of the spectrum it removes. Keep other controls unchanged until its action is clear.
Baxandall	Broad Bass and Treble shaping.	Begin near the middle of each displayed range; adjust one control at a time.
Bi-Quad Filter	Frequency-focused filtering with Freq.	Sweep Freq slowly while playing to find a useful emphasis or cut.
4-Band EQ	Four level bands with individual Bandwidth controls. The displayed level labels include Low Cut, Level 2, Level 3 and High Cut.	Start the level bands at neutral, make a small cut in one band and adjust its width.

Effect	Purpose and controls	Starting point
11-Band Graphic EQ	Frequency-band levels from the low end through 16k, with Low Cut and High Cut labels at the ends.	Start flat and make a small cut in the band nearest an unwanted resonance.
11-Band Parametric EQ	Band levels plus Q controls that adjust band width/selectivity.	Start with a small level adjustment and a broad band; narrow it only when targeting a specific resonance.

Some labels repeat or abbreviate the affected band. Use the control's position and displayed value to distinguish it, and compare with bypass after each change.

DIGITAL EFFECTS REFERENCE

Pitch

Pitch effects work best when the input notes are clear. Test tracking with the instrument, register and playing style you will use.

Effect	Purpose and controls	Starting point
Pitch Shift	One shifted voice with Detune, Dry and Wet.	Use a small Detune and a low Wet level alongside Dry for a subtle doubled sound.
Dual Pitch	Two voices with Voice 1, Voice 2, V1 Level, V2 Level and Dry.	Choose small opposing shifts and keep both voice levels below Dry.
Harmoniser	A scale-aware voice using Tonic, Mode, Interval, Wet and Dry.	Set the song's tonic and mode first, choose the desired interval and keep Wet modest while testing the melody.
Dual Harmoniser	Two scale-aware intervals with Tonic, Mode, Voice 1 Interval, Voice 2 Interval, Voice Mix and Dry.	Set the key/mode, choose the two intervals and blend the voices beneath Dry.

An incorrect tonic or mode can create unwanted harmony notes even when tracking is working. Check the song's key changes before using the same harmony throughout.

DIGITAL EFFECTS REFERENCE

Modulation

BPM sets the rate of tempo-based modulation. Depth and Mix determine how prominent the movement is. Where the control offers Clock assignment, save that assignment with the preset to follow an external tempo.

Effect	Purpose and controls	Starting point
Mono Chorus	Chorus with BPM, Level and Mix.	Use a slow rate and low Mix, then balance Level for gentle movement.
Mono Flanger	Sweeping flanger with Depth, BPM and Mix.	Try a slow rate and shallow Depth before increasing Mix.
Mono Flanger Plus	Flanging with Depth, Feedback, BPM, Mix, Wet and Width.	Begin with low Feedback, moderate Width and a restrained wet blend.
Mono Phaser	Phase sweep with Depth, BPM and Mix.	Use a slow rate and moderate Depth for a gradual sweep.
Ring Modulator	Frequency multiplication texture with Mix and Freq.	Keep Mix low while sweeping Freq to find a useful metallic texture.
Tremolo	Level modulation with Depth, BPM and Mix.	Set a song-related rate, then raise Depth until the pulse is clear without fully cutting the notes.
Mono Vintage Vibe	Modulation with Depth, Feedback, BPM, Mix and Width.	Start with slow BPM, low Feedback and a modest Mix.

The virtual blocks are mono. An effect's Width control does not turn the block into a stereo send/return path; use the final physical stereo loop for a stereo pedal.

DIGITAL EFFECTS REFERENCE

Wah

Assign a sweep parameter to an expression pedal for foot control. Set a usable Minimum/Maximum range and check both ends of the travel.

Effect	Controls	Starting point
TLA95	Volume, Hotpotz	Assign Hotpotz to expression, then narrow its range if either end is too extreme.
Classic wah	Level, Wah, Mix	Assign Wah to expression and begin with a moderate Mix.
Fuzz wah	Fuzz, Wah, BPM, Mix	Start with low Fuzz and Mix, then choose a rate/sweep that fits the part.
Wah	Wah, Freq, Mix	Choose the frequency region first, then assign Wah to expression and adjust Mix.

DIGITAL EFFECTS REFERENCE

Reverb

Freeverb provides **Size**, **Damp** and **Mix**. Size changes the space/decay character, Damp shapes the high-frequency decay, and Mix blends the result with the dry signal.

For a subtle space, begin with low Size and Mix, then raise Damp if the tail is too bright. For a larger sustained texture, increase Size gradually and check that the reverb does not mask the next phrase. Test preset transitions before relying on tails during performance.

DIGITAL EFFECTS REFERENCE

Neural captures

NAM in the Neural pedal category uses a capture with input and output level controls. In the amp stage, the equivalent controls appear as **Input Gain** and **Output Gain**.

Start with the capture's initial levels, compare with bypass, and adjust output to balance the sound. Changing input gain changes the level driving the captured model and can change its saturation. It is not equivalent to adjusting an individual tone or gain knob on the original captured hardware.

A downloaded collection may offer different captures or variants. Choose the appropriate one, then save the preset. Keep the referenced file in the library. Follow TONE3000 downloads or USB import to add captures.

DIGITAL EFFECTS REFERENCE

Amp and cab stages

The amp and cab positions follow the digital pedal chain inside each virtual block.

For a built-in amp, select a model from **Amps**, open its focus view and adjust the controls offered by that model. Start with restrained gain and broadly central tone settings, then balance its output. Different models expose different controls; selecting a named model is a starting point for your sound.

For a captured amp, use **Amps** → **NAM**. Decide whether the capture includes a cabinet: an amp-plus-cab capture often works without another cab stage, while an amp-only capture is commonly paired with a cab response for a full-range output.

Use **Cabs** for the cabinet stage and select the required model or imported IR. Compare the complete chain at its intended output:

- Into a full-range monitor or recording path, try an amp and cab together.
- Into a guitar amplifier and physical guitar cabinet, compare with the cab stage bypassed.
- For a captured pedal ahead of an amp, place the NAM in a pedal position under **Pedals** → **Neural**.

These are starting arrangements, not fixed rules. Avoid adding a second cabinet response accidentally, check the final level and save the preset once the complete route works.

ABOUT THIS EDITION

Sources & support

This printable edition contains the complete user manual and digital effects reference from the official Artemis documentation. The original table of contents is replaced by this edition's contents.

Source revision: ecd27f84fe7fda23b92ecc8763c3e986e5172be6
Edition date: 26 October 2026
Software: ArtemisOS / Houston v1.0.0

README.md · User manual
EFFECTS.md · Digital effects reference

For updated guidance, visit trinity-labs.co.uk/help. For support, visit trinity-labs.co.uk/support.