

ZOOM

FIRE-18

MODELING GUITAR AMPLIFIER

Operation Manual

Introduction

Thank you for selecting the **ZOOM MODELING GUITAR AMPLIFIER FIRE-18** (simply called the "FIRE-18" in this manual).

Please take the time to read this manual carefully so as to get the most out of this product and to ensure optimum performance and reliability.

Please keep this manual in a convenient place for future reference.

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USAGE AND SAFETY PRECAUTIONS

SAFETY PRECAUTIONS

In this manual, symbols are used to highlight warnings and cautions for you to read so that accidents can be prevented. The meanings of these symbols are as follows:



This symbol indicates explanations about extremely dangerous matters. If users ignore this symbol and handle the device the wrong way, serious injury or death could result.



This symbol indicates explanations about dangerous matters. If users ignore this symbol and handle the device the wrong way, bodily injury and damage to the equipment could result.

Please observe the following safety tips and precautions to ensure hazard-free use of the FIRE-18.

• Power requirements



Connect only to AC power outlets rated 100-120 V or 220-240 V 50/60Hz (depending on the voltage range of the unit; refer to the back panel).

When not using the unit for an extended time, disconnect the power cord from the AC outlet.

• Environment



Avoid using your FIRE-18 in environments where it will be exposed to:

- Extreme temperatures
- High humidity, moisture, or splashing water
- Excessive dust or sand
- Excessive vibration or shock

• Handling



Never place objects filled with liquids, such as vases, on the FIRE-18 since this can cause electric shock.



The FIRE-18 is a precision instrument. Do not exert undue pressure on the keys and other controls. Also take care not to drop the unit, and do not subject it to shock or excessive pressure.

• Alterations



Never open the case of the FIRE-18 or attempt to modify the product in any way since this can result in damage to the unit.

- **Volume**



Do not use the FIRE-18 at a loud volume for a long time since this can cause hearing impairment.

- **Connecting cables and input and output jacks**



You should always turn off the power to the FIRE-18 and all other equipment before connecting or disconnecting any cables. Also make sure to disconnect all connection cables and the power cord before moving the FIRE-18.

Usage Precautions

- **Electrical interference**

For safety considerations, the FIRE-18 has been designed to provide maximum protection against the emission of electromagnetic radiation from inside the device, and protection from external interference. However, equipment that is very susceptible to interference or that emits powerful electromagnetic waves should not be placed near the FIRE-18, as the possibility of interference cannot be ruled out entirely.

With any type of digital control device, the FIRE-18 included, electromagnetic interference can cause malfunctioning and can corrupt or destroy data. Care should be taken to minimize the risk of damage.

- **Cleaning**

Use a soft, dry cloth to clean the FIRE-18. If necessary, slightly moisten the cloth. Do not use abrasive cleanser, wax, or solvents (such as paint thinner or cleaning alcohol), since these may dull the finish or damage the surface.

Please keep this manual in a convenient place for future reference.

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Features

The FIRE-18 is a guitar amplifier with the following features.

- **Versatile guitar amplifier and compact effect sound modeling**

The FIRE-18 lets you select from 22 drive (distortion) types which faithfully duplicate the sound of famous guitar amplifiers and compact effects. The available choices range from vintage amps to modern sharp distortion, covering every need. With the simple push of a key, you can boost the sound, prolong sustain, and emphasize the bass or treble range.

- **Digital effects ideal for guitar play**

The FIRE-18 also incorporates a full range of modulation effects and reverb/delay effects.

- **Store amp settings as “patches”**

Multiple amplifier and effect settings can be easily stored as user “patches”. This allows you to instantly call up a desired combination of settings and effects, using the keys on the panel of the unit or an optional foot switch. A number of preset patches with recommended settings are also available.

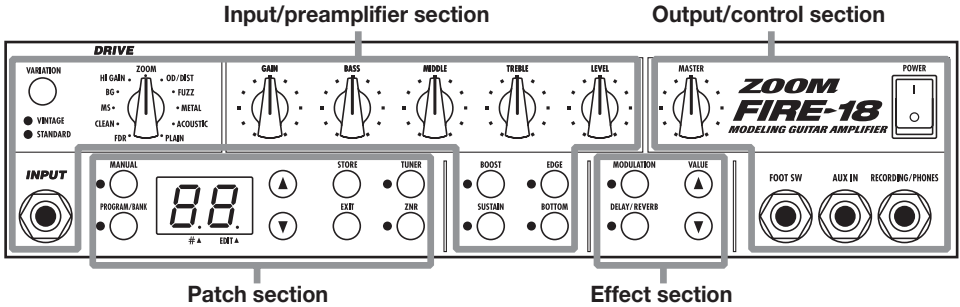
- **Built-in auto-chromatic tuner**

An easy-to-use auto-chromatic tuner is built right into the unit.

- **Versatile input/output configuration**

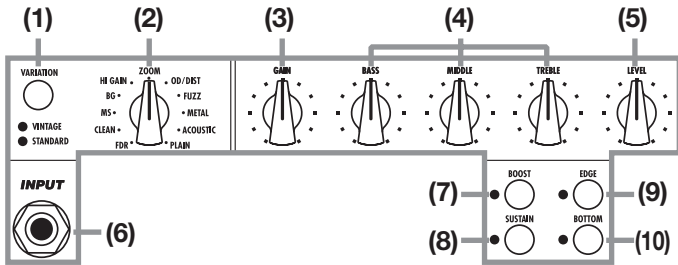
The AUX IN jack makes it easy to connect a CD player, MD player or other source device. The RECORDING/PHONES jack lets you plug in a pair of headphones or a recorder.

Controls and Functions



◆ Input/preamplifier section

This section comprises the input jack and controls for adjusting distortion depth and tone.



(1) [VARIATION] key

(2) [DRIVE TYPE] knob

Select the simulated amp type and distortion (drive) type.

The [DRIVE TYPE] knob gives access to 11 types, and the [VARIATION] key provides further variations (vintage/standard). The LED for the currently selected variation lights up.

(3) [GAIN] knob

Adjusts the input gain. Turning this knob up increases distortion depth.

(4) [BASS]/[MIDDLE]/[TREBLE] knobs

This is a 3-band equalizer that allows boost/cut in the low, medium, and high frequency range.

(5) [LEVEL] knob

Adjusts the volume after passing the preamplifier.

(6) [INPUT] jack

Connect the electric guitar here, using a dedicated instrument cable.

(7) [BOOST] key

Setting this key to ON (LED lit) boosts the sound pressure level.

(8) [SUSTAIN] key

Setting this key to ON (LED lit) produces longer sustain.

(9) [EDGE] key

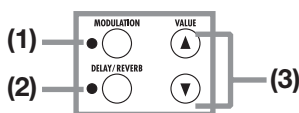
Setting this key to ON (LED lit) emphasizes the high frequencies.

(10) [BOTTOM] key

Setting this key to ON (LED lit) emphasizes the low frequencies.

◆ Effect section

This section controls the built-in digital effects. The FIRE-18 provides modulation effects and delay/reverb effects.



(1) [MODULATION] key

Switches the modulation effect on and off.

(2) [DELAY/REVERB] key

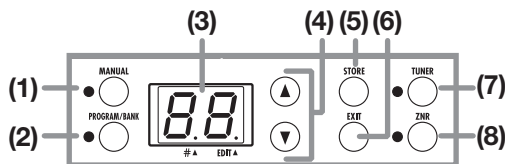
Switches the delay/reverb effect on and off.

(3) VALUE [▲]/[▼] keys

Serve to change effect settings and values.

◆ Patch section

This section lets you store and recall effect patches. It also serves to operate the built-in tuner and noise reduction functions.



(1) [MANUAL] key

(2) [PROGRAM/BANK] key

These keys switch between manual mode, where you use the controls on the front panel to shape the sound, and program mode where you use settings stored in preprogrammed patches.

When the [MANUAL] key is ON (LED lit), the manual mode is selected. When the [PROGRAM/BANK] key is ON (LED lit), the program mode is selected. (The default setting at power-on is manual mode.)

(3) Display

Shows the number of the currently selected patch, or the value of setting parameters of the FIRE-18.

(4) [▲]/[▼] keys

Serve to switch between patches and to adjust ZNR (ZOOM Noise Reduction).

(5) [STORE] key

Stores the current settings as a user patch.

(6) [EXIT] key

Cancels an operation and calls up the number of the currently selected patch onto the display.

(7) [TUNER] key

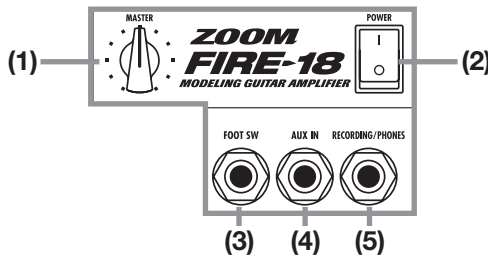
This key activates the built-in tuner of the FIRE-18.

(8) [ZNR] key

This key turns ZOOM Noise Reduction on or off. (ZNR is ON by default at power-on.)

◆ Output/control section

This section lets you adjust the overall amp volume and connect external devices including a foot switch.

**(1) [MASTER] knob**

Adjusts the volume.

(2) [POWER] switch

Controls the power on/off status.

(3) FOOT SW jack

A separately available foot switch (ZOOM FS-01) can be connected here, allowing you to toggle between manual mode and program mode with your foot.

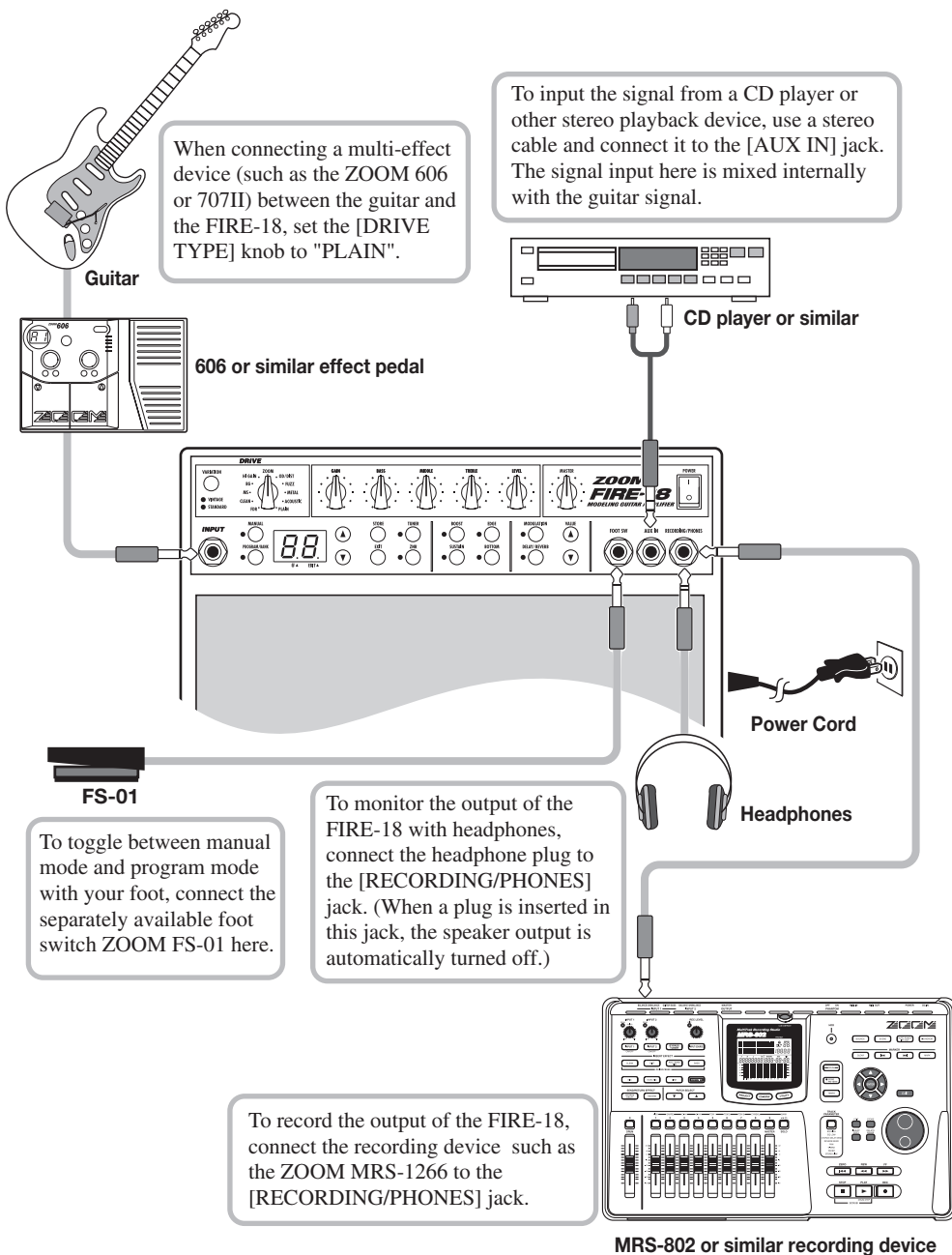
(4) [AUX IN] jack

This is a stereo input that accepts the signal from a CD player or MD player.

(5) [RECORDING/PHONES] jack

This is a stereo output that can be used to connect a recording device or a pair of headphones.

Connections



Using the FIRE-18

This section explains how to operate the panel controls and how to use patches and other functions of the FIRE-18.

Basic operation

1. Turn the [MASTER] knob to 0 and set the [POWER] switch to ON.

Immediately after turning on the power, the manual mode is selected ([MANUAL] key LED is lit). In manual mode, you can use the knobs and keys on the panel to adjust the sound. Set the [GAIN], [BASS], [MIDDLE], [TREBLE], and [LEVEL] controls all to the center position.



Display in manual mode

2. Use the [DRIVE TYPE] knob and the [VARIATION] key to select the drive type and variation.

Amplifier characteristics and distortion depth will differ, depending on the selected drive type. To create your sound in manual mode, first use the [DRIVE TYPE] knob to select the drive type, and then choose the variation (standard/vintage) with the [VARIATION] key. (For information on available drive types, see page 16.)

3. Raise the [MASTER] knob to a suitable position, and adjust the distortion depth and volume with the [GAIN] knob and [LEVEL] knob while playing your guitar.

Normally, you will use the [GAIN] knob to adjust distortion depth and the [LEVEL] knob to adjust the level for a particular patch. The [MASTER] knob controls the overall volume, common to all patches.

4. Use the [BASS]/[MIDDLE]/[TREBLE] knobs to adjust the tone.

You can also use the [BOOST], [SUSTAIN], [EDGE], and [BOTTOM] keys to increase the sound pressure, prolong sustain, and emphasize the high or low frequency range.

5. To change the ZNR (ZOOM Noise Reduction) setting, press the [ZNR] key.

The LED of the key flashes, and the current setting (Z1 – Z9, oF) is shown for about 2 seconds on the display. Use the [▲]/[▼] keys to select the new setting. To switch ZNR on or off, press the [ZNR] key once more. Higher setting values result in more effective noise reduction. Set the value as high as possible without causing the sound to be cut off abruptly.

HINT

The optimum ZNR setting value will differ, depending on the instrument, selected drive type, and distortion depth. If noise seems excessive, check the ZNR setting.

6. To turn the unit off, turn the [MASTER] knob all the way down and then turn off the [POWER] switch.

Using effects

Immediately after turning on the FIRE-18, the [MANUAL] key LED is lit, and the internal effects (modulation, delay/reverb) are off. This section explains how to activate the effects and use them to achieve various kinds of sound.

1. Press the key for the desired effect in the effect section.

To use the modulation effect, press the [MODULATION] key. To use the delay/reverb effect, press the [DELAY/REVERB] key.

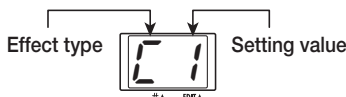
The respective LED flashes, and the indication "oF" (effect off) is shown on the display for 2 second.



2. While "oF" is shown, press the same key once more.

If you press the key while "oF" is visible on the display, the effect is turned on, and the effect type and setting value are shown on the display.

For example, if you press the [MODULATION] key in step 1, the effect type is shown as "C" (chorus), and the setting value as "1".



3. Use the VALUE [▲]/[▼] keys to select the desired effect type and setting value.

You can select one effect from a number of choices for the modulation effect and the delay/reverb effect, and then you can adjust the intensity of the effect by setting the value of a parameter. For information on effect types and setting values, see page 17 – page 20. To change the effect type and setting value, proceed as follows.











- **To increase or decrease the setting value by one step**

When you press one of the VALUE [▲]/[▼] keys, the setting value changes by one step, such as C1 → C2 → C3 or C9 → C8 → C7. When the maximum or minimum setting is reached, the unit switches to the minimum or maximum setting of the next effect type, such as C9 → F1 or H1 → F9.





- **To switch the effect type**

When you press both of the VALUE [▲]/[▼] keys together, the setting switches to the minimum of the next effect type, such as C5 → F1 or F3 → H1.

Available modulation effect types and their abbreviations are listed in the table below.

Effect type)	Code	Effect type	Code
CHORUS		AUTO WAH	
FLANGER		STEP	
PHASE		SLOW-A (slow attack)	
DOUBLING		PITCH (pitch shift)	
TREMOLO		RING MOD (ring modulator)	

The available delay/reverb effect types and the corresponding codes are shown in the table below.

Effect type	Code	Effect type)	Code
DELAY		ROOM	
ECHO		HALL	

HINT

- You can use a modulation effect and a delay/reverb effect simultaneously. If necessary, perform the above steps again for the other effect.
- In program mode, you can call up a patch and change the effect setting.
- When the effect in the selected patch is off, you can select an effect type and setting value by performing steps 1 – 3.
- When the effect in the selected patch is on ([MODULATION] key or [DELAY/REVERB] key LED lit), you can press the key whose LED is lit to call up the effect type and setting value onto the display. You can then use the VALUE [▲]/[▼] keys to change the effect type and/or setting value.

Loading and storing patches

The FIRE-18 offers a bank of ten read/write user patches (U) and two banks of ten read-only preset patches (A, b). Patches in each bank are numbered 0 - 9.

This section explains how to call up stored user patches or preset patches and how to save amplifier and effect settings in a user patch.

◆ Loading a patch

1. Press the [PROGRAM/BANK] key in the patch section, so that the LED lights up.

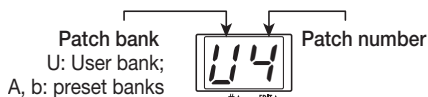
The FIRE-18 switches from manual mode to program mode, and the currently selected patch is shown on the display.



In program mode, the knobs and controls on the panel become inactive, and the settings of the patch shown on the display are enabled.

2. Use the [▲]/[▼] keys to select the bank and number of the desired patch.

With the [▲]/[▼] keys, you can cycle through the patches in the order U0 - U9 → A0 - A9 → b0 - b9 → U0 ... (For information on factory default patch contents, see page 23.)



When you press the [PROGRAM/BANK] key, the patch number stays the same and only the bank is toggled: U1 → A1 → b1 → U1.

3. Operate the controls in the input/preamp section and the effect section as required, to adjust the distortion, tone, volume, effect type and intensity, etc.

If a control has been operated after a patch was loaded, a dot appears at the bottom right of the display. This indicates that the contents of the patch have changed. (When you return to the original settings, the dot disappears.)



HINT

You can store the changed contents as a user patch by pressing the [STORE] key. For information on the procedure, see the section "Storing a patch".

NOTE

If you have changed some settings and then select another patch, the settings of the previous patch will return to the stored condition. If you want to preserve your changes, store them as a user patch.

◆ Storing a patch

NOTE

When you store a patch, any patch currently stored under the same number will be overwritten (erased and replaced with the new settings). Take care not to accidentally erase a patch that you want to keep.

1. Use the knobs and keys on the panel to establish the desired sound.

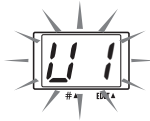
2. Press the [STORE] key in the patch section.

The indication "U" (for user bank) and the patch number (0 – 9) are shown on the display. In this condition, storing the settings as a user patch is possible.



3. Use the [▲]/[▼] keys to select the desired user patch (U0 – U9).

The preset patches (A0 – A9, b0 – b9) are read-only. They cannot be selected as a target for storing.



4. To store the patch, press the [STORE] key once more.

The store process is carried out, and the unit goes into program mode. If you press the [EXIT] key instead of the [STORE] key, the operation is canceled and the unit returns to the condition of step 1.

HINT

By calling up an existing patch and then selecting another destination for the store process, copying a patch is possible.

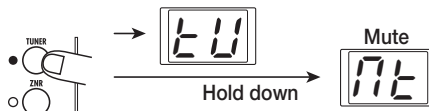
Using the built-in tuner

The FIRE-18 incorporates an auto-chromatic tuner which can be activated by pressing the [TUNER] key.

1. Press the [TUNER] key in the patch section.

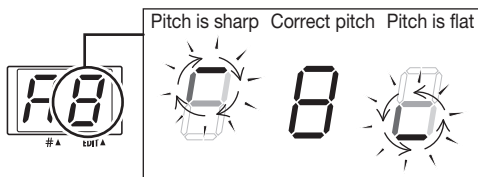
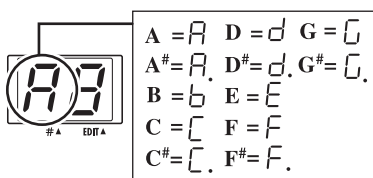
The LED of the key lights up and the internal tuner becomes active.

If you want to tune while keeping the sound output on, press the [TUNER] key only briefly. (The display indication shows "tU".) If you want to tune while the sound is muted, hold down the [TUNER] key somewhat longer. (Release the key when the display indication shows "Mt".)



2. Play the open string you want to tune

The left side of the display shows the note which is closest to the current pitch. The right side of the display shows how far the pitch is off. Adjust the pitch while observing the display.



The higher the rotation speed, the more the pitch is off.

3. To change the tuner reference pitch, press one of the [▲]/[▼] keys.

The current reference pitch is shown for two seconds. The default setting is "40" (center A = 440 Hz).



4. While the reference pitch is shown, you can use the [▲]/[▼] keys to change the setting.

The setting range is 35 – 45 (center A = 435 Hz – 445 Hz).



NOTE

When power is turned off and on again, the reference pitch is reset to "40" (center A = 440 Hz).

5. When tuning is complete, press the [TUNER] key to turn the tuner off.

The tuner function is disabled.

NOTE

During use of the tuner, effects are turned off.

Switching the mode with the foot switch

Using the separately available foot switch, you can toggle between manual mode and program mode during play.

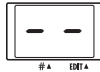
1. Turn off power to the FIRE-18 and connect the foot switch FS-01 (available separately) to the [FOOT SW] jack.

NOTE

Please do not connect or disconnect the foot switch while power is turned on.

2. Turn power to the FIRE-18 on.

The FIRE-18 is in manual mode.



Display in manual mode

3. Press the foot switch while you are playing your instrument.

When you push the foot switch, the FIRE-18 switches to program mode, and the currently selected patch becomes active. If required, use the [PROGRAM/BANK] key and [▲]/[▼] keys to switch the bank and patch number.



Program mode display

4. To return to manual mode, press the foot switch again, or press the [MANUAL] key.

Returning the FIRE-18 to the factory default settings (all initialize)

If required, you can return the settings of the user patches (U0 – U9) to the condition in which the unit was shipped. (This function is called "all initialize".)

NOTE

When you carry out this function, any settings that you have stored in user patches will be lost. Proceed with care.

1. Hold down the [STORE] key while turning power to the unit on.

The indication "AL" appears on the display.








**2. To execute the all initialize function, press the [STORE] key once more.**




All user patches are returned to the factory default condition. To cancel the process, press the [EXIT] key instead of the [STORE] key.

Drive Types and Effect Types

■ DRIVE

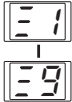
Selects the modeling material (amp) and distortion type (drive type).

Drive type	Display	Variation	Name	Description
FDR		VINTAGE	FDR BLUES	Classic bluesy sound of built-in type tube amp
		STANDARD	FDR CLEAN	Clean sound of built-in type tube amp
CLEAN		VINTAGE	J CLEAN	Clean bright combo amp sound
		STANDARD	MATCH	Warm and powerful combo amp sound
MS		VINTAGE	MS OLD	Nostalgic British-style tube stack amp sound
		STANDARD	MS DRIVE	British-style tube stack amp drive sound
BG		VINTAGE	BG OLD	Sound of an old-style tube combo amp with gutsy midrange
		STANDARD	BG DRIVE	Drive sound of a tube stack amp with gutsy midrange
HI GAIN		VINTAGE	MP 1	Sound of a high-gain tube preamplifier
		STANDARD	PVY	Tube stack amp drive sound in the heavy metal style
ZOOM		VINTAGE	9002	ZOOM original 9002 sound
		STANDARD	Z POWER	ZOOM original powerful amp sound
OD/DIST		VINTAGE	VINTAGE OD	Sound of dry overdrive effect connected to combo amp
		STANDARD	TB DIST	Sound of fully revved up distortion effect connected to combo amp
FUZZ		VINTAGE	WILD FUZZ	Sound of high-gain aggressive fuzz connected to stack amp
		STANDARD	FUZZ	Sound of nostalgic sixties fuzz connected to stack amp

METAL		VINTAGE	MTZ	Typical metal style sound with distinctive midrange
		STANDARD	MT 7	Heavy metal sound great for 7-string guitar
ACOUSTIC		VINTAGE	AC FAT	Changes the sound of an electric guitar into that of an acoustic guitar
		STANDARD	AC STANDARD	The DRIVE [VARIATION] key switches the style between fat and standard
PLAIN		VINTAGE	VINTAGE	Clean guitar amp sound great for direct input to a ZOOM multi-effect processor
		STANDARD	STANDARD	The VINTAGE setting produces an even tighter sound


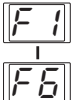
■ ZNR


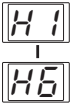



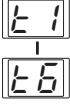
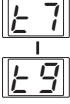


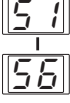
This is ZOOM's original noise reduction which suppresses noise during play pauses. Use the [ZNR] key to turn the function on and off, and use the [▲]/[▼] keys to adjust the setting value.


















	Setting value	Description
ZNR		Higher settings result in more effective noise reduction. Set the value as high as possible without causing the sound to be cut off abruptly


■ MODULATION

This effect adds body and modulation to the guitar sound. Use the [MODULATION] key to turn the effect on and off, and use the VALUE [▲]/[▼] keys to select the effect type and the setting value.

Effect type	Setting value	Description
CHORUS		Mixes pitch-shifted components (up and down) to original signal, for spacious and solid sound. Higher setting values result in deeper chorus effect
FLANGER		Pitch-up/down modulation adds pronounced character to the sound. Higher setting values result in faster modulation





<p>FLANGER →CHORUS</p>		<p>Serial connection of flanger and chorus. Higher setting values result in faster flanger modulation (Chorus rate and depth is fixed)</p>
<p>PHASE</p>		<p>Adds a swooshing modulation to the sound. Higher setting values result in faster phaser modulation</p>
<p>PHASE→CHORUS</p>		<p>Serial connection of phaser and chorus. Higher setting values result in faster phaser modulation (Chorus rate and depth is fixed)</p>
<p>DOUBLING</p>		<p>This effect adds a very short-delay sound to the original sound, which gives the impression of several players playing the same phrase, resulting in more solid sound. Higher setting values result in stronger doubling action</p>
<p>DOUBLING →CHORUS</p>		<p>Serial connection of doubling and chorus. Higher setting values result in stronger doubling action (Chorus depth is fixed)</p>
<p>TREMOLO</p>		<p>This effect varies the volume periodically. Higher setting values result in faster tremolo</p>
<p>TREMOLO →CHORUS</p>		<p>Serial connection of tremolo and chorus. Higher setting values result in faster tremolo (Chorus rate and depth is fixed)</p>
<p>AUTO WAH</p>		<p>This is an effect that automatically adds wah depending on the playing intensity. Higher setting values result in higher auto wah start sensitivity, producing wah even with low-level signals</p>
<p>AUTO WAH →CHORUS</p>		<p>Serial connection of auto wah and chorus. Higher setting values result in higher auto wah start sensitivity (Chorus depth is fixed)</p>
<p>STEP</p>		<p>This effect causes random pitch changes and creates an auto arpeggio-like sound. Higher setting values result in faster sound change</p>

STEP→CHORUS	 	Serial connection of step and chorus. Higher setting values result in faster sound change (Chorus rate and depth is fixed)
SLOW-A	 	This effect slows down the sound attack speed, resulting in the impression of “violin playing”. Higher setting values result in slower attack speed
SLOW-A→PITCH	 	Serial connection of slow attack and pitch shift. Higher setting values result in slower attack speed (Pitch shift is fixed to one octave higher)
PITCH	This effect varies the pitch of the original sound. You can select one of nine preset pitch shift patterns (P1 – P9)	
		Mixes the original sound and a sound component shifted one octave down
		Mixes the original sound and a sound component shifted a perfect fifth down
		Adds a chorus effect to the P2 setting
		Mixes the original sound and a sound component shifted a perfect fourth up
		Adds a chorus effect to the P4 setting
		Mixes the original sound and a sound component shifted one octave up
		Mixes the original sound and a sound component shifted slightly, resulting in a chorus effect with only slight modulation
		Mixes the original sound and sound components shifted a perfect fourth down and up
	Mixes the original sound and sound components shifted an octave down and up	
RING MOD	 	Adds amplitude modulation to the sound, resulting in a metallic effect. Higher setting values result in higher modulation frequency

RING MOD →CHORUS		Serial connection of ring modulator and chorus. Higher setting values result in higher modulation frequency (Chorus depth is fixed)
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■ DELAY/REVERB

This effect adds a delayed component or reverb to the guitar sound. Use the [DELAY/REVERB] key to turn the effect on and off, and use the VALUE [▲]/[▼] keys to select the effect type and the setting value.

Effect type	Setting value	Description
DELAY		This is a conventional digital delay effect. Higher setting values result in longer delay time. The mix/feedback amount is set to an optimum value
ECHO		This delay effect re-creates the warm sound of a tape echo. Higher setting values result in longer delay time. The mix/feedback amount is set to an optimum value
ROOM		This effect simulates reverberation in a room. Higher values result in a deeper effect
HALL		This effect simulates reverberation in a hall. Higher values result in a deeper effect

Specifications

Power Output	18 W RMS
Speaker	20 cm, 8 ohms
Inputs	Guitar input : standard mono phone jack (nominal input level -20 dBm, input impedance 470 kilohms) AUX IN : standard stereo phone jack (nominal input level -20 dBm, input impedance 10 kilohms)
Output	Combined recording/headphone output: standard stereo phone jack (nominal output level +4 dBm with output load impedance 10 kilohms or higher)
Drive	22 types
Effect Programs	19 types (10 MODULATION + 4 DELAY/REVERB + BOOST + SUSTAIN + EDGE + BOTTOM + ZNR)
Effect Modules	7 modules (MODULATION + DELAY/REVERB + BOOST + SUSTAIN + EDGE + BOTTOM + ZNR)
Program Patches	USER : 10 (rewritable, with store) PRESET : 2 banks x 10 = 20 Total 30 patches
Sampling Frequency	31.25 kHz
A/D Conversion	20-bit, 64-times oversampling
D/A Conversion	20-bit, 8-times oversampling
Control Connector	FOOT SW (FS01)
Display	2-position 7-segment LED
Dimension	400 mm (W) x 205 mm (D) x 380 mm (H)
Weight	10 kg
Included Items	Power Cord

**0 dBm = 0.775 Vrms*

**Design and specifications subject to change without notice.*

Troubleshooting

- **Power does not come on.**

- Is power cord correctly plugged into AC outlet?
- Is [POWER] switch set to ON?

- **No sound, or low volume.**

- Is the guitar correctly connected to the FIRE-18?
See page 8 for information on connections.
- Is something plugged into the [RECORDING/PHONES] jack?
If something is plugged into the [RECORDING/PHONES] jack, the speaker is automatically cut off.
- Is the [LEVEL] knob or [MASTER] knob turned down?
Turn the knobs clockwise while playing your guitar.

- **Sound is too distorted or breaks up.**

- [GAIN]/[LEVEL] knobs may be turned up too high?
Turn the knobs counter-clockwise. Adjust the volume with the [MASTER] knob.

- **The foot switch does not toggle modes.**

- Is a ZOOM foot switch connected?
Use only the foot switch ZOOM FS-01.

Patch List

BANK	PATCH	PATCH NAME	DRIVE TYPE	COMMENT
U	0	Fire Drive	PVY	Powerful drive sound with huge and full sonic impact
	1	Pop Chorus	J CLEAN	Simulation of combo amp sound with characteristic chorus
	2	Combo Drive	BG OLD	Light drive combo amp sound
	3	Metal 7	MT 7	Metal sound for 7-string guitar
	4	FDR-Clean	FDR CLEAN	Standard amp sound for studio recording
	5	BG-Stack	BG DRIVE	Simulation of BG stack amp sound
	6	Match Box	MATCH	High quality crunch sound simulating combo amp
	7	Cry Lead	9002	Combination of auto wah and distortion
	8	Strum Arp	AC STANDARD	Acoustic sound for stroke and arpeggio
	9	Pitched DRV	BG OLD	Standard pitch sound with 1-octave-down component
A	0	PV-Hard	PVY	Simulation of high gain amp drive sound
	1	Clear Chorus	PLAIN (St)	Clear, transparent chorus sound
	2	Z-Power	Z POWER	ZOOM original power lead sound
	3	M-Stack	MS DRIVE	Simulation of standard stack amp sound
	4	Delayed OD	VINTAGE OD	Overdrive sound with delay suitable for melody and lead
	5	Phaser Cut	PLAIN (St)	Phaser sound for cutting
	6	X-Distortion	TB DIST	Simulation of stomp box distortion
	7	Jet Drive	MP 1	Crispy, useful jet sound
	8	MP-Power	MP 1	Amp sound with hard distortion and quick response
	9	Z-Box	9002	Variation of vintage original ZOOM sound
b	0	Wild Fuzz	WILD FUZZ	Powerful fuzz sound for backing and lead
	1	Clean Lead	PLAIN (Vin)	Chorus & delay sound for clean lead
	2	Fat Tweed	FDR BLUES	Fat sound adds weight to the mid range
	3	Outline Dist	TB DIST	Sound of accentuating outline with short delay
	4	Mystic Chord	J CLEAN	Fantastic pitch sound for chord arpeggio
	5	Old Stack	MS OLD	Simulation of typical old stack amp sound
	6	Silver Panel	FDR CLEAN	Simulation of combo amp sound with characteristic tremolo and reverb
	7	Wah Useful	PVY	Almighty auto-wah sound
	8	UK Box	MATCH	Mersey beat type combo amp sound
	9	Neo Fuzz	FUZZ	Fuzzy sound loved by studio musicians

The FCC regulation warning (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.



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FIRE-18- 5000-1

ZOOM FIRE-18M Supplemental Manual

Thank you for selecting the ZOOM FIRE-18M. This product is a modified version of the popular Modeling Guitar Amplifier FIRE-18. It incorporates all the functions of the FIRE-18 and adds a built-in mic for picking up the sound of the speaker, and a set of direct output jacks. This document explains functions and specifications that have been added or changed. For information on common functions and specifications, refer to the supplied manual of the FIRE-18.

■ FIRE-18M features

In addition to providing equivalent functionality as the FIRE-18, the FIRE-18M offers the following features.

- High-performance microphone and dedicated preamplifier built into the cabinet allow direct pickup of the sound from the loudspeaker. Without the need for any cumbersome setup, this lets you easily obtain the sound of a guitar amp via mic.
- RECORDING OUT jacks let you supply the amp signal directly to other equipment. Use the mic input signal and line output signal separately, or control the mixing balance between the two for sending to a recorder or other external device.

■ Changes in controls and jacks

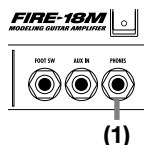
The following controls and jacks of the FIRE-18M are different from the FIRE-18.

Front panel

(1) [PHONES] jack

A pair of headphones can be connected to this jack. When a plug is inserted here, the sound from the speaker is automatically cut off.

* The FIRE-18 manual states that this jack "can be used to connect a recording device or a pair of headphones", but in the FIRE-18M, the jack is a dedicated headphone jack.



Rear panel

(1) RECORDING OUT [BALANCE] jack

This is a balanced XLR output jack which can be used to supply a signal to the balanced input of a recorder or mixer.

(2) RECORDING OUT [UNBALANCE/PHONES] jack

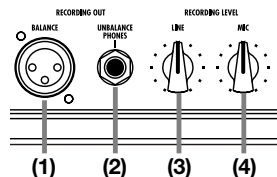
This is an unbalanced TRS phone output jack which can be used to supply a signal to the unbalanced input of a recorder or mixer. It can also be used as an additional headphone jack. (The speaker is not cut off when a plug is inserted here.)

(3) [LINE LEVEL] knob

This control adjusts the line signal level at the RECORDING OUT jacks (1) and (2). If the knob is turned fully counterclockwise, no line signal is output.

(4) [MIC LEVEL] knob

This control adjusts the mic signal level at the RECORDING OUT jacks (1) and (2). If the knob is turned fully counterclockwise, no mic signal is output.



■ Using the signal from the internal mic

The FIRE-18M has a microphone and dedicated preamplifier built into the cabinet to allow direct pickup of the sound from the loudspeaker. The sound from the mic is mixed with the internal line signal of the amplifier and supplied directly to the RECORDING OUT jacks.

This section explains how to supply the mic signal to an external recorder or other device via the RECORDING OUT jacks.

1. With the level knobs on the rear panel turned fully down, connect the recorder, mixer, or other external device to the RECORDING OUT jack.

For information on how to connect your instrument and how to use the front panel controls, see the FIRE-18 manual.

** If you plug a pair of headphones into the [PHONES] jack on the front panel, the speaker is cut off and the mic will pick up no sound and therefore deliver almost no signal.*

2. Adjust the [MASTER] knob on the FIRE-18M to obtain a suitable volume.

** If the volume setting is too high or too low, the mic will not produce a proper signal. Start with the [MASTER] knob in the center (12 o'clock) position and make adjustments as required by the playing environment.*

** Depending on the guitar and the amplifier settings, the output from the power amplifier and speaker may be distorted. The sound picked up by the mic may also be unpleasant in such a case, but this is not a defect.*

3. Adjust the [MIC LEVEL] and [LINE LEVEL] knobs to obtain the desired balance between the line signal and the mic signal.

The controls should be turned up fairly high, but not so high that clipping in the input stage of the connected equipment occurs.

** The [MIC LEVEL] control has a wide adjustment range to allow for the considerable volume changes of the speaker. Adjust the control frequently to match the speaker volume.*

** Also make input level adjustments at the connected device, as necessary.*

■ Troubleshooting

● **No mic signal can be heard**

- Is something connected to the front panel [PHONES] jack?
- Is the [MIC LEVEL] knob on the rear panel turned up to an adequate position?
- The mic signal has no effect on the output from the speaker.

● **Mic signal is distorted**

- Is the front panel [MASTER] knob turned up too high?
- Has the input level been adjusted properly at the connected device?
- Try adjusting the [MIC LEVEL] knob.

● **Other sound is heard together with the mic signal**

The mic also picks up ambient sound. Perform monitoring in a quiet location.

■ Specifications

Microphone Omnidirectional condenser microphone
Output

Headphone output

Standard stereo phone jack
80 mW into 32-ohm load

Balanced output

XLR-3-32 jack
Rated output level +4dBm with output load impedance 10 kilohms or more

Unbalanced output

Standard stereo phone jack
Rated output level +4dBm with output load impedance 10 kilohms or more

* 0 dBm = 0.775 Vrms

* Design and specifications are subject to change without notice.