Dynamis

D20 MK2

Owner's Manual

We are a small company out of Winnipeg, Canada. Years ago, I set out to make an amplifier that delivers the sound guitarists need that isn't in other amps, one that is extremely versatile in the tone and application. Luckily, when other musicians played my early prototypes, they agreed! The tone was fresh, unique and they all needed an amp for themselves! I quickly built a team of people as passionate about guitar as I am, and Revv was born. To be honest, it grew bigger and faster than I had ever hoped...

It has since been a long hard journey being a small business filled with long nights and people who didn't believe in us. After endless tweaking and customer feedback, I'm at a place where I know we are building the best-sounding, durable, and most versatile amps that we can. It's incredible hearing the kind words of amazing guitar players using Revv around the world, and we are just getting started.

Thank you for believing in us and making this possible. Nothing makes this journey more fulfilling than seeing musicians using what we've built to make music. That is what this is all about, making music. Because we are still a small business, every little bit helps, and we would appreciate you sharing pictures of your Revv gear on social media, using it to perform your music, or simply telling a friend about it. Thank you for your support and for making music.

Dan Trudeau
President & Designer

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WARRANTY & REGISTRATION

This Revv Amplification Inc. product is warranted against manufacturing defects in material and workmanship for a period of two (2) years from the date of purchase to the original owner. Tubes and fuses will be warranted for ninety (90) days from the date of purchase of the product to the original owner and all input jacks, connectors, and control switches will be warrantied for one (1) year. The warranty starts on the date of purchase by the original owner. This warranty is subject to the obligations and exclusions listed below.

OBLIGATIONS:

This warranty will be honored with original proof of purchase to the original owner only. Warranty work must be authorized by Revv Amplification Inc. in advance. All freight and duty (If applicable) are to be prepaid to and from Revv Amplification Inc. of all products that require and have been approved for warranty work. Revv Amplification Inc. Is not liable for any freight and or duty (if applicable) charges.

EXCLUSIONS:

A product that has been altered or is missing serial numbers will not be covered. Items that were damaged while being shipped to or from Revv Amplification Inc. will not be covered by this warranty. This warranty shall not apply to repair or replacements necessitated by any cause beyond the control of Revv Amplification Inc. including, but not limited to, any malfunction, defects, or failure caused by or resulting from unauthorized service or parts, damaged or broken tubes, improper maintenance, incorrect line voltages, liquid damages, modification or repair by the user, misuse, abuse, accident, neglect, or fire. Revv Amplification Inc. does not authorize any party to assume for it any other obligation or liability. In no event shall Revv Amplification Inc. be liable for any damages arising from the use of this product, or for any delay in the performance of this warranty due to causes beyond our control.

REGISTRATION:

Please fill out the form on the website below within the next 30 days to claim your warranty. Revv Amplification will repair or replace; defective workmanship or materials at its discretion on all new Revv Amplification products purchased directly or through authorized dealers for one year from the day of purchase. This warranty does not cover shipping costs, product appearance, or damages caused by accident, abuse, alteration, or misuse. No other warranty is expressed or implied. www.revvamplification/Warranty

SAFETY & WARNINGS

Please read, understand and follow all safety instructions in this manual, as well as those on the rear panel of the amplifier. These instructions and warnings must be followed for your safety, and also to ensure that the amplifier will serve you for many years. Please use common sense when operating, this is a professional instrument designed for electric guitar amplification, and should only be used with electric guitar signals.

- Do not operate or store this amplifier in a damp or wet environment.
- Do not keep items that contain liquid of any kind near or on the amplifier.
- Allow for 4-6 inches of space around the unit when operating. This unit produces heat and should be kept away from flammable items/ objects.
- Do not expose the amplifier to high temperature. Keep the amplifier away from radiators or any other items or equipment that supplies or produces heat.
- Be sure to connect to an AC power supply that meets the power supply specifications listed on the rear of the unit.
- Do not use an AC power cord that is damaged, has been pinched or is missing prongs.
- This amplifier must be properly grounded to local standards when being operated. Do not use 2 pole extension or power cords to supply power to this amplifier.
- Remove the AC power cord from the amplifier when changing tubes, fuses or when moving the amplifier. Always replace fuses with the correct type and rating. Always remove AC power cord when removing chassis.
- The AC power cord should be removed from the outlet when left unused for long periods or when there is risk of electrical storms.
- No user serviceable parts inside, all service should be done by qualified personnel only.
- Always make certain the proper load is connected to the amplifier before operating (See Section “Two-notes Torpedo-embedded”). Always make connections to the amplifier with the power off.
- Your amplifier is designed to produce high volume/sound pressure levels. Long term exposure to these levels can damage your hearing. Please use hearing protection when exposed to these levels for extended periods to prevent loss of hearing or hearing damage.
- Keep away from children.

SETUP & POWER UP

It is important to place the amplifier in a dry location that provides 4–6 inches of space between the rear of the amplifier and any object in the designated amplifier area. Tubes produce heat, so keep flammable materials away. Verify that the top vent is free from obstruction so heat produced by the tubes can escape from the amplifier's interior.

Make sure the power and standby switches are in the off (down) positions. Connect the amplifier to a speaker cabinet using a good-quality speaker cable, and be sure to use the correct speaker jack to match the speaker cabinet impedance. If using the internal load, set the Load switch on the rear accordingly. Next, connect the AC power cord to the amplifier's mains connector on the rear, then to an AC outlet.

At this point, all other peripherals can be connected to the amplifier

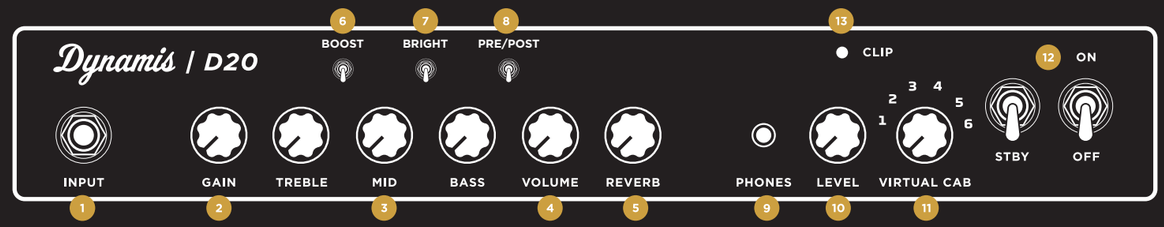
- FX Loop Connections
- Guitar, Pedalboard, & Shielded Cable
- MIDI
- XLR
- USB
- Revv Cabinet Lighting
- Headphones
- Foot Switch

Note: *A good quality, shielded instrument cable is recommended for guitar input as well as FX loop connections to prevent unwanted noise.*

Once all connections are made, move the power switch to the On position and allow the tubes at least one minute to warm up. While they warm, set the controls: set the master volume and gain to the lowest setting (zero, fully counterclockwise) and set treble, mid, and bass to the 12 o'clock positions. Set the standby switch to the On position, and you are ready to begin.

Note: *Upon power up, you will have noticed that the logo lights up orange and the clip LED illuminates. The clip LED will turn off after 2-3 seconds post power up.*

FRONT PANEL



INPUT 1

1/4" Instrument cable input.

GAIN 2

The gain control adds body and drive to your signal, giving you the ability to find many different sounds. It offers a wide range for experimentation: lower the gain to clean up the sound, or increase it to add pleasing drive.

3 BAND EQ 3

The treble, mid, and bass controls are passive and designed to offer a wide range of variations for both clean and crunch tones. In conjunction with the gain control, the EQ will provide excellent tone.

VOLUME CONTROL 4

The volume control drives the power amp and feeds the Two-notes circuitry, letting you control both speaker volume and the input to Two-notes. It can also push the power amp into breakup for a bolder sound in speaker and XLR/headphone outputs.

REVERB CONTROL 5

The D20 MK2 also has a lush built-in reverb. You can add a splash or saturate your signal with reverb. This function is foot-switchable so you can turn it on or off on the fly. When the foot switch is not connected, the reverb control adjusts how much reverb is added or removed.

BOOST SWITCH 6

The boost switch increases the drive of the amplifier's sound. When set to the up position, the signal becomes hotter, providing even more drive to an already versatile amplifier. This control is also foot-switchable, allowing you to add extra bite to your tone on the fly.

BRIGHT SWITCH 7

Setting the bright switch to the up position will accentuate the higher frequencies for a brighter tone. Setting it to the down position will warm up a thin guitar sound. Experimentation is key.

PRE/POST SWITCH 8

The Pre/Post switch is used for the Two-notes Torpedo technology inside the amplifier. Setting the switch to “Pre” will send a signal based on the preamp tone, resulting in a thinner sound that allows you to use the Two-notes power amp emulation to find a digital tube type you like. Setting it to “Post” will send a full, thick tone directly from the D20’s own 6V6 power section.

HEADPHONE JACK 9

The headphone jack on the D20 comes directly from the Two-notes output! This allows you to use the amplifier with any of the selected virtual cabinet settings through your headphones. By utilizing the built-in reactive load, you can play the amp silently without a speaker, using only the headphone jack as the output for quiet practice and inspiring tone.

XRL/PHONES OUTPUT LEVEL 10

This level control, located next to the headphone jack, adjusts the volume for both the headphone output and the XLR connector on the rear of the amp. It controls the level of the Two-notes technology inside. Be careful with how loud you listen to your headphones to protect your hearing.

VIRTUAL CABINET SELECTOR 11

This 6-position selector switch cycles through the first six positions of the Two-notes virtual cabinet library stored on your D20. You can customize the virtual cabinets and their options for each position using the Two-notes Remote software, connected via USB on the rear of the amplifier. Note that up to 128 presets can be saved via MIDI.

STANDBY & POWER SWITCH 12

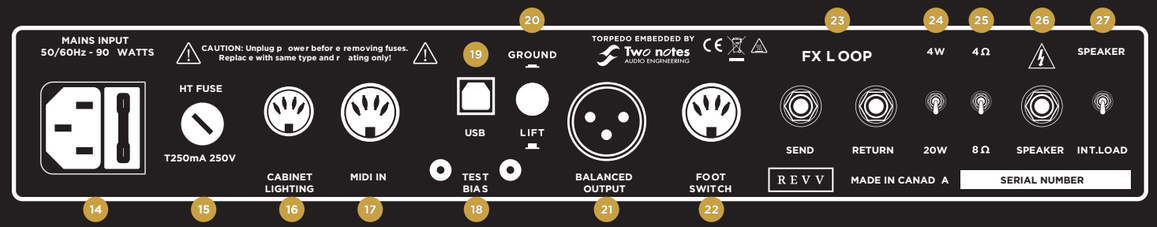
First, turn on the power switch and wait about a minute to allow the tubes to warm up. Once you’re ready to play, turn the standby switch to the On position.

Note: *NEVER power up the amplifier without the proper speaker load connected or reactive load switch engaged on the rear of the amplifier!.*

CLIPPING LED 13

The clip LED will illuminate when the levels to and from the Two-notes Remote are too high. If this LED turns on, reduce your settings slightly to achieve the best possible sound.

BACK PANEL



MAIN POWER CONNECTION 14

When plugging the amplifier into the mains AC wall receptacle, always ensure that the amplifier power and standby switches are in the off position. The required voltage and fuse ratings are marked on the underside of the amplifier near the mains input. Verify that they match your electrical mains supply before plugging it in.

The mains input is a two-part assembly on the D20 MK2. It not only allows you to connect the power cable, but the main fuse is also part of this assembly. If the fuse ever blows, you will find it in this assembly. There is also a spare fuse compartment built in, so you can keep a spare fuse with you. The fuse type is marked on the rear of the amplifier.

MAINS & HT FUSES 15

The HT fuse is designed to protect you and the amplifier from overload conditions. Always replace it with the same type and rating only. Before replacing the fuse, ensure the amplifier is unplugged from the mains. Fuse requirements are marked on the rear panel of the amplifier. The HT fuse protects the high voltage supply to the tubes from overloads.

CABINET LIGHTING 16

The cabinet lighting jack on the rear of the amplifier is used to connect the D20 MK2 to Revv speaker cabinets. Because the Revv badge on our cabinets lights up, you can illuminate the cab badge with this jack. Simply use the 4-pin DIN cable provided with all Revv cabinets to connect the D20 to the cab lighting connector on the cabinet.

MIDI CONNECTION 17

The MIDI In jack is used exclusively with the Two-notes Torpedo Embedded. Its main purpose is not only to save more than six presets but also to enable on-the-fly changes of the virtual cabinet settings during performances. For example, a guitarist using a MIDI/loop switcher can select different presets—such as a 2x10 for clean tones, a 2x12 for rhythm, or a reverb-equipped lead tone—quickly and seamlessly during a set.

BIAS TEST POINTS 18

The red and black test jacks on the amplifier allow you to check and set the bias of the 6V6 power tubes using a multimeter. This enables you to replace tubes quickly and easily when needed!

USB-B JACK 19

The USB connector allows you to connect your computer to the D20 MK2 for use with Two-notes Remote software. Use the provided USB cable to edit presets, create new ones from scratch, or load your own third-party impulse responses.

GROUND LIFT 20

The ground lift switch disconnects the ground on the D20 MK2 to help eliminate ground noise that may be caused by other connected equipment.

XLR OUTPUT CONNECTOR 21

The balanced XLR output jack provides a direct output from the Two-notes Torpedo Embedded. Connecting this output to the front of house system or an audio interface allows you to capture the D20 MK2 tone without the need for a cabinet or microphone!

FOOTSWITCH 22

This is a 5-pin DIN connector that allows you to use the included foot switch. Plug the 5-pin DIN cable into this connector and connect the other end to the foot switch to enable the boost and reverb foot switchable options.

Note: When the foot switch is connected, the boost toggle switch on the front of the amp will be disabled until the foot switch is disconnected. The reverb control on the front of the amplifier will also not function unless the reverb LED on the foot switch is illuminated. Once lit, the reverb control will be active, allowing you to adjust the amount of reverb in your sound.

FX LOOP SEND & RETURN JACKS 23

The D20 MK2 features a high-quality buffered FX loop. The send and return jacks connect to pedals or effect units you wish to use with the amplifier. Here's how to set it up if you're unfamiliar with an effects loop:

1. Connect the send jack to the input of your effects unit.

2. Connect the output of the effects unit (or the last pedal in your series if using multiple effects) back to the return jack on the amp.

3. Ensure your effect levels are set appropriately to send a strong signal to the D20 MK2.

4. Adjust the volume control on the D20 MK2 to your desired level.

WATTAGE SWITCH 24

This toggle switch allows you to set the amplifier's power output to either 4 watts or 20 watts. The 4-watt setting (switch down) provides less headroom and can be used to drive the power section for a more broken-up, overdriven sound.

IMPEDANCE 25

The impedance toggle switch sets the amplifier's impedance to match your cabinet. The amplifier supports 4, 8, and 16 ohm cabinets.

- For a 4-ohm cabinet, set the D20 switch to "Down."
- For an 8-ohm cabinet, set the switch to "Up."
- For a 16-ohm cabinet, set the switch to "Up" as well.

Using an 8 or 16-ohm cabinet with the switch in the "Up" position is a safe mismatch that will not damage the D20 MK2.

SPEAKER JACKS 26

The D20 features one speaker output jack. This jack works with the impedance selector push button next to it and can support 4, 8, and 16 ohm cabinets. (See above).

INTERNAL LOAD SWITCH 27

Setting this switch to the down position enables the amplifier to be heard through a properly connected speaker cabinet. Setting it to the up position engages the internal load and disconnects any speaker cabinets, which is useful for silent playing using the headphone option.

TUBES & BIASING

POWER TUBES 28

The Revv D20 MK2 is designed to use 6V6GT power tubes in the power section. For optimal performance, it is recommended to use Revv 6V6GT power tubes whenever replacements are needed.

PREAMP TUBES 29

The D20 amplifier uses 12AX7 preamp tubes in positions V1 and V2. Preamp tubes do not require biasing and generally have a long lifespan, unlike power tubes. However, it is possible for a preamp tube to become faulty at any point during its rated lifespan.

POWER TUBE BIAS 30

You will need a voltmeter or digital multimeter set to the lowest DC voltage range. (Make sure you refer to the meter's user manual).

SETTING THE BIAS 31

1. If you are simply checking the bias, use your multimeter at the bias test points to verify that the tubes are at the recommended bias setting. If the bias needs adjustment or new tubes were installed, remove the D20 MK2 rear cover to access the tubes and bias control trimmer.

2. If you are changing tubes, do so now. Make sure the power cable is unplugged from the amplifier.

3. Once the tubes are replaced or you're ready to adjust the bias, plug the amplifier back into the mains and turn on the power switch. Ensure the D20 is connected to a speaker or that the reactive load switch is set to internal load. Allow the amplifier to warm up for about a minute, then turn on the standby switch.

4. Wait another 3 minutes to let the tubes fully warm up. Make sure your multimeter is connected to the bias test points. Using a small screwdriver, turn the bias adjustment trimmer (located in the small hole near the power transformer) until the correct bias reading is visible on the multimeter.

5. Once the bias is set correctly, turn off the power on the D20. Wait approximately 10 minutes for the tubes to cool, then replace the rear cover and securely fasten
all screws.

BIAS CHART 32

Type	Recommended set point
6V6GT	50mV

MIDI

CONTROL CHANGE COMMANDS (TWO NOTES ONLY) 33

Power Amp	CC#	Range	Behavior
On/Off	0	0-1	0 = Off ; 1 = On
Model	1	0-7	0 = Model #0 ; 1 = Model #1...
Volume	2	0-30	0 = 0dB ; 30 = 30dB
Presence	3	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Depth	4	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Type	5	0-1	0 = Triode : 1 = Pentode
Miking			
On/Off	6	0-1	0 = Off ; 1 = On
Cab	8	0-x	0 = Cab #0 ; 1 = Cab #1...
File A	9	0-x	0 = File #0 ; 1 = File #1...
File B	10	0-x	0 = File #0 ; 1 = File #1...
Folder A	11	0-3	0= User 0 ; 1= User1; 2 = User 2 ; 3 = User 3
Folder B	12	0-3	0= User 0 ; 1= User1; 2 = User 2 ; 3 = User 3
Mic A	13	0-7	0 = Mic #1 ; 1 = Mic #1...
Distance A	14	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Center A	15	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Position A	16	0-1	0 = Back : 1 = Front
Level A	35	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
Phase A	36	0-1	0 = Normal ; 1 = Invert
Mute A	37	0-1	0 = Off (no mute) ; 1 = On (mute)
Mic B	38	0-7	0 = Mic #1 ; 1 = Mic #1...
Distance B	39	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Center B	40	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Position B	41	0-1	0 = Back : 1 = Front
Miking			
Level B	42	0-1	0 = Off ; 1 = On
Phase B	43	0-7	0 = Model #0 ; 1 = Model #1...
Mute B	44	0-30	0 = 0dB ; 30 = 30dB

EQ			
On/Off	17	0-1	0 = Off ; 1 = On
Mode	18	0-2	0 = Guitar : 1 = Bass ; 2 = Custom
Gain: Low	19	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: Low Mid	20	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: Mid	21	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: High Mid	22	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Gain: High	23	0-40	0 = -20dB ; 20 = 0dB ; 40 = 20dB
Freq: Low Cut	45	0-127	Specific mapping to Hz
Freq: Low	46	0-127	Specific mapping to Hz
Freq: Low Mid	47	0-127	Specific mapping to Hz
Freq: Mid	48	0-127	Specific mapping to Hz
Freq: High Mid	49	0-127	Specific mapping to Hz
Freq: High	50	0-127	Specific mapping to Hz
Level			
Preset Level	24	0-95	0 = -95dB ; 95 = 0dB
Reverb			
On/Off	25	0-1	0 = Off ; 1 = On
Room	26	0-7	0 = Room #0 ; 1 = Room #1...
Dry/Wet	27	0-127	0 = 0% ; 63 = 50% ; 127 = 100%
Arcade Mode			
Cab	8	0-x	0 = Cab #0 ; 1 = Cab #1...
Mic	13	0-7	0 = Mic #1 ; 1 = Mic #1...
Room	26	0-7	0 = Room #0 ; 1 = Room #1...
Power Amp	29	0-30	0 = Off ; 1 = min ; 30 = max
Distance	30	0-44	0 = min ; 44 = max
Tone	31	0-44	0 = min ; 44 = max
Contour	32	0-40	0 = min ; 40 = max
Preset Level	33	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
General			
Preset mode	34	0-2	0 = Simulation ; 1 = Arcade ; 2 = IR Loader
Out Level	51	0-107	0 = -95dB ; 95 = 0dB ; 107 = 12dB
Mute	52	0-1	0 = Off (no mute) ; 1 = On (mute)
Preset	54	0-127	0 = Preset #1 ; 1 = Preset #2...

TORPEDO REMOTE & REACTIVE LOAD

FOOTSWITCH

BOOST & REVERB 37

The D20 MK2's Boost & Reverb may be enabled & disabled independently via the included 2-button footswitch. This connects to the rear of the amplifier with the included 5 PIN DIN cable. When Foot Switch is connected, the Gain Boost button on the front panel is bypassed.

USA & CANADA COMPLIANCE

COMPLIANCE FOR USA 38

This device complies with part 15 of the FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) This device must accept any interference received, including interference that may cause undesired operation. This equipment complies with FCC radiation exposure limits set forth for an uncontrolled environment. End-users must follow the specific operating instructions for satisfying RF exposure compliance. This transmitter meets both portable and mobile limits as demonstrated in the RF Exposure Analysis. This transmitter must not be co-located or operating in conjunction with any other antenna or transmitter except in accordance with FCC multi-transmitter product procedures.

COMPLIANCE FOR CANADA 39

This device complies with Industry Canada license-exempt RSS standard(s). Operation is subject to the following two conditions: (1) this device may not cause interference, and (2) this device must accept any interference, including interference that may cause undesired operation of the device. Under Industry Canada regulations, this radio transmitter may only operate using an antenna of a type and maximum (or lesser) gain approved for the transmitter by Industry Canada. To reduce potential radio interference to other users, the antenna type and its gain should be so chosen that the equivalent isotropically radiated power (e.i.r.p.) is not more than that necessary for successful communication.