



# Quad Cortex



## UNOFFICIAL DEVICE LIST

(CorOS 2.1.0)

## INTRODUCTION

First of all i would like to state that i don't work for Neural DSP. This guide was put together by me for personal convenience only. That's why i called it "Unofficial". Actually the absence of an official guide that include detailed information about all the devices contained in the Quad Cortex prompted me to write one. I'm convinced that this type of information is essential to be able to use a machine like this at its best. This applies to both the novice and the professional. With an innumerable amount of tools available, in fact, you can find yourself blown away, especially if you don't know well all their characteristics. Initially i started writing this document a bit for fun but then i got carried away and kept adding stuff. I will certainly continue to update it as new firmware versions come out and i invite all users of the community to freely participate in its future drafting. Some users have suggested me to enter a Paypal account for those wishing to donate to thank me for the time i spent. Honestly, at first i hadn't even thought about this because it makes me happy just to be able to help all the users of this wonderful machine. However, i still leave my Paypal account here for anyone who wants to buy me a beer! I want to clarify also, that this document is a collection of information i got from manuals, articles, reviews, etc, that i found on the net. My work consisted in putting together all the pieces. In the making of this, i tried to get only not copyrighted material 'cause it's not my intention to use the work of people who own the intellectual property of those information. Anyway it could also be possible that i inadvertently got some copyrighted texts. If you find copyrighted stuff in my work, please let me know and i'll immediately remove it. I have decided to leave this document free for everyone 'cause i'm not interested in making money with it. Just this: if you intend to use this document outside the facebook groups named "Neural Dsp - Quad Cortex - User Group Original" and "Neural Dsp Quad Cortex official Usergroup" (which are at the moment the only communities for which i have decided to make this work available), please let me know. I'll be happy to share it.

If you feel like to buy me a beer, just click here



## GUITAR AMPS

01- Bogna Vishnu 20th Clean ([\*Bogner Shiva 20th Anniversary\*](#))



02- Bogna Uber ([\*Bogner Uberschall Rev. Blue\*](#))



03- Brit 2203 ([\*Marshall JCM800\*](#))



04- Brit 900 ([\*Marshall JCM900 4100\*](#))



05- Brit Plexi 100 ([\*Marshall Super Lead 100\*](#))



06- Brit Plexi 50 ([\*Marshall Lead 50\*](#))



07- Brit TM45 ([\*Marshall JTM 45\*](#))



08- Brit UBL ([\*Marshall Silver Jubilee\*](#))



09- CA 1Star 100W/50W ([\*Mesa Boogie Lone Star\*](#))



10- CA Duo Ch3 ([\*Mesa Boogie Dual Rectifier\*](#))



11- CA John's 2C ([\*Mesa Boogie JP2C\*](#))



12- CA Tremo ([\*Mesa Boogie Trem-O-Verb\*](#))



13- Captain 50 ([\*Morgan SW50\*](#))





14- D-Cell H4 ([\*Diezel VH4\*](#))



15- D-Cell Hisbert ([\*Diezel Herbert\*](#))



16- EV101III ([\*EVH 5150 III 100S EL34\*](#))



17- EV101IIIS 6L6 100W ([\*EVH 5150 6L6 Tubes\*](#))









18- Freeman 100 ([\*Friedman BE100\*](#))



19- Matchmore D30 ([\*Matchless DC30\*](#))



<p>20- Matchmore Jefe (<a href="#"><i>Matchless Chieftain</i></a>)</p>	
<p>21- PV-505 (<a href="#"><i>Peavey 6505</i></a>)</p>	
<p>22- Rols Jazz CH120 (<a href="#"><i>Roland Jazz Chorus 120</i></a>)</p>	
<p>23- Solo 100 (<a href="#"><i>Soldano SLO 100</i></a>)</p>	
<p>24- UK C15 Top Boost (<a href="#"><i>Vox AC15</i></a>)</p>	
<p>25- UK C30 (<a href="#"><i>Vox AC30</i></a>)</p>	

26- US DLX ([\*Fender Blackface Deluxe Reverb\*](#))



27- US HP Tweed TWIN ([\*Fender High Power Tweed Twin 5F8-A\*](#))



28- US Prince ([\*Fender Blackface Princeton Reverb\*](#))



29- US SPR ([\*Fender Super Reverb '65\*](#))



30- US TWN ([\*Fender Twin Reverb\*](#))



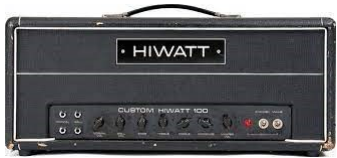
31- US Tweed Basslad ([\*Fender Bassman Tweed\*](#))



32- Victor Squid ([Victory Amps VX The Kraken](#))



33- Watt D103 ([Hiwatt DR103](#))



## NEURAL CAPTURE (Guitar Amps)

01- ABA MPre1 ([\*ADA MP1 Preamp\*](#))



02- Banger Fish ([\*Bogner Fish\*](#))



03- Banger Fish+290 ([\*Bogner Fish + Mesa Stereo Simul-Class 2:90\*](#))



04- Bogna Uber ([\*Bogner Überschall\*](#))



05- Bogna X100B (Ch1) ([\*Bogner Ecstasy 100B\*](#))










06- Brit 2210 ([\*Marshall JCM800 2210\*](#))












07- Brit 2555 ([\*Marshall Silver Jubilee 2555\*](#))


















<p>08- CA 3Axe (<a href="#"><i>Mesa Boogie Triaxis</i></a>)</p>	
<p>09- CA 3Axe+290 (<a href="#"><i>Mesa Boogie Triaxis+Mesa Stereo Simul-Class 2:90</i></a>)</p>	 
<p>10- CA John's (<a href="#"><i>Mesa Boogie JP2C</i></a>)</p>	
<p>11- CA M2C+ (<a href="#"><i>Mesa Boogie Mark IIC+</i></a>)</p>	
<p>12- CA M3Red (<a href="#"><i>Mesa Boogie Mark III Red Stripe</i></a>)</p>	
<p>13- CA Quad+290 (<a href="#"><i>Mesa Boogie Quad Pre+Mesa Stereo Simul-Class2:90</i></a>)</p>	 

<p>14- CA Studio+290 (<a href="#"><i>Mesa Studio Pre+Mesa Stereo SimulClass 2:90</i></a>)</p>	
<p>15- CA Tremo (<a href="#"><i>Mesa Boogie Trem-O-Verb</i></a>)</p>	
<p>16- Comet 60 (<a href="#"><i>Komet 60</i></a>)</p>	
<p>17- Corn Vixen (<a href="#"><i>Cornford Hellcat</i></a>)</p>	
<p>18- Crank Rev1 (<a href="#"><i>Krank Rev1</i></a>)</p>	
<p>19- Cravin X100 (<a href="#"><i>Carvin X100B Series IV</i></a>)</p>	
<p>20- Custom 3SE (<a href="#"><i>Custom Audio Amplifier 3+SE</i></a>)</p>	



<p>21- Custom 3SE+290 (<a href="#"><i>CAE 3+SE + Mesa Stereo SimulClass 2:90</i></a>)</p>	
<p>22- D-Cell H4 (<a href="#"><i>Diezel VH4</i></a>)</p>	
<p>23- D-Cell Herb (<a href="#"><i>Diezel Herbert</i></a>)</p>	
<p>24- D-Cell PA-6550 (<a href="#"><i>Diezel Herbert 6550</i></a>)</p>	
<p>25- Fryed Sig10 (<a href="#"><i>Fryette SigX</i></a>)</p>	
<p>26- MetalX M1K (<a href="#"><i>Metaltronix M1000 HiGain</i></a>)</p>	
<p>27- NGL Energy (<a href="#"><i>ENGL Powerball Mark I</i></a>)</p>	
<p>28- NGL Marty's (<a href="#"><i>ENGL Inferno Marty Friedman Signature</i></a>)</p>	
<p>29- NGL PA-930 (<a href="#"><i>ENGL Tube Poweramp 930/60</i></a>)</p>	

30- NGL Rainbow ( <a href="#"><i>ENGL Ritchie Blackmore Signature 100</i></a> )	
31- NoMatch Chief ( <a href="#"><i>Matchless Chieftain</i></a> )	
32- OMG PA-KT66 ( <a href="#"><i>Omega Ampworks KT66 Poweramp</i></a> )	
33- Paul's MT15 ( <a href="#"><i>Paul Reed Smith MT15</i></a> )	
34- Prince 65 ( <a href="#"><i>Fender Princeton 65</i></a> )	
35- PV 505Sig ( <a href="#"><i>Peavey 5150 Signature</i></a> )	
36-Range Rock ( <a href="#"><i>Orange Rocker 30</i></a> )	
37- Range Rockverb ( <a href="#"><i>Orange Rockerverb 100 MK3</i></a> )	

<p>38- Range Stormverb (<a href="#"><i>Orange Thunderverb 50</i></a>)</p>	
<p>39- Tech41 PSA + Cab (<a href="#"><i>Tech21 SansAmp PSA + Cab</i></a>)</p>	
<p>40- TuneRoyal MK2 (<a href="#"><i>Tone King Imperial MKII</i></a>)</p>	
<p>41- US HRDLX (<a href="#"><i>Fender Hot Rod Deluxe</i></a>)</p>	
<p>42- VHD PA-2502 (<a href="#"><i>VHT Two/Fifty/Two</i></a>)</p>	
<p>43- Victor Marshal (<a href="#"><i>Victory Sheriff 22</i></a>)</p>	
<p>44- Victor Mega Squid (<a href="#"><i>Victory Super Kraken</i></a>)</p>	
<p>45- Watt Custom (<a href="#"><i>Hermansson Hiwatt Custom PA100 and Preamp</i></a>)</p>	

## BASS AMPS

01- Amped Flip-Top 6464 ([\*Ampeg Heritage B15N\*](#))



02- Amped Super Valve ([\*Ampeg Heritage SVT-CL\*](#))



03- Brit Bass 50 ([\*Marshall Super Bass 50\*](#))



04- CA 400+ ([\*Mesa Boogie Bass 400+\*](#))



05- G800K ([\*Gallien Krueger 800RB\*](#))



06- Watt Bass Mod ([\*Hiwatt DR103 Mod\*](#))



## NEURAL CAPTURE (Bass Amps)

01- Aggi 751 ([\*Aguilar DB751\*](#))



02- Aggi 700 ([\*Aguilar AG700\*](#))



03- Aggi Hammer 500 ([\*Aguilar ToneHammer 500\*](#))



04- Amped SV Classic ([\*Ampeg SVT Classic\*](#))



05- Amped V4B ([\*Ampeg V-4B\*](#))








06- CA BassWalk ([\*Mesa Boogie Walkabout\*](#))



07- CA BigBrick750 ([\*Mesa Boogie Big Block 750\*](#))



<p>08- CA M6Rifle (<a href="#"><i>Mesa Boogie M6 Carbine</i></a>)</p>	
<p>09- Darkglass AO900 (<a href="#"><i>Darkglass Alpha·Omega 900</i></a>)</p>	
<p>10- Darkglass MT900V2 (<a href="#"><i>Darkglass Microtubes 900 V2</i></a>)</p>	
<p>11- Range AD200 (<a href="#"><i>Orange AD200 Bass MK3</i></a>)</p>	
<p>12- SCity B120 (<a href="#"><i>Sound City B120</i></a>)</p>	
<p>13- Warwitch ProF5 (<a href="#"><i>Warwick Pro Fet 5.1</i></a>)</p>	
<p>14- Pearce Billy (<a href="#"><i>Pearce BC-1</i></a>)</p>	
<p>15- Tech41 GED (<a href="#"><i>TECH21 Geddy Lee SansAmp GED-2112</i></a>)</p>	

<u>CABS (IRs)</u>	
<u>GUITAR</u>	
01- 110 US PRN C10R ( <u><i>Fender Princeton with Jensen C10R drivers</i></u> )	
02- 110 US PRN Brown FatJ 10s ( <u><i>Fender Princeton with FatJimmy C1060 Drivers</i></u> )	
03- 112 UK C15 Blue ( <u><i>Vox AC15 with Celestion Alnico Blue drivers</i></u> )	
04- 112 US DLX SC64 ( <u><i>Fender Deluxe 1x12 Eminence GA-SC64</i></u> )	
05- 112 US DLX Black C12K 00s ( <u><i>Fender Deluxe "Blackface" with Jensen C12K drivers</i></u> )	



06- 112 US DLX Tweed WGS-Q 10s ([\*Fender Deluxe "Tweed" with WGS G12Q drivers\*](#))



07- 112 Zila MiniMod RB '17 ([\*Zilla Mini Modern with Celestion G12H150 Redback drivers\*](#))



08- 210 US TRMLX Oxf '63 ([\*Fender Tremolux with Oxford Alnico\*](#))



09- 212 CA Recto V30 '98 ([\*Mesa Rectifier 2x12 + Celestion V30\*](#))



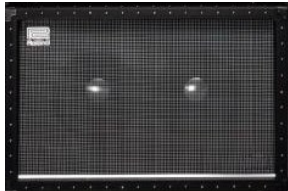




10- 212 CA Recto Legend V12 ([\*Mesa Rectifier 2x12 Eminence Legend V12\*](#))



11- 212 Zila Fatboy V30 '02 ([\*Zilla Fatboy 2x12 2002 + V30\*](#))



<p>12- 212 Zila Open Gold '19 (<a href="#"><i><u>Zilla Open with Celestion Alnico Gold</u></i></a>)</p>	
<p>13- 212 Zila CB '16 (<a href="#"><i><u>Zilla Cab with Celestion Creamback G12H-75</u></i></a>)</p>	
<p>14- 212 Rols Jazz '87 (<a href="#"><i><u>Roland JC-120</u></i></a>)</p>	
<p>15- 212 US TWN C12Q 00s (<a href="#"><i><u>Fender Twin Reverb with Jensen C12Q</u></i></a>)</p>	
<p>16- 212 US TWN CK2 (<a href="#"><i><u>Fender Twin Reverb 2x12 Jensen C12K-2</u></i></a>)</p>	

17- 212 US A-type 00s ([\*Fender Cab with Celestion A-Type 12"\*](#))



18- 212 UK C30 '65 ([\*VOX AC30 Top Boost + Celestion Alnico "Silver Bell" drivers\*](#))



19- 212 UK C30 GB '69 ([\*VOX AC30 with Celestion Pre-Rola Greenback Pulsonic drivers\*](#))



20- 212 Sur V-type 10 ([\*Suhr Cab with Celestion V-Type drivers\*](#))



21- 212 Match D30 Sig A ([\*Matchless DC-30\*](#))



22- 212 Match D30 Sig B ([\*Matchless DC-30\*](#) )



23- 212 Match Jefe Sig 02 ([\*Matchless Chieftain\*](#) )



24- 212 Match Jefe V30 02 ([\*Matchless Chieftain\*](#) )



25- 410 US Basslad PR10 ([\*Fender Bassman Tweed with Jensen P10R\*](#))



26- 410 US Basslad P10Q '16 ([\*Fender Bassman with Jensen P10Q\*](#))



27- 412 Brit 35B Alnico Cream ([\*Marshall 1935B Alnico Cream\*](#))



28- 412 Brit 35A GB55Hz '75 ([\*Marshall 1935A + Celestion G12M25\*](#))



29- 412 Brit 60A GB75Hz '89 ([\*Marshall 1960A + Celestion G12M25\*](#))



30- 412 Brit 60B V30 '95 ([\*Marshall 1960B + Celestion Marshall V30\*](#))



31- 412 Brit 60B GB '71 ([Marshall 1960B with Celestion Pulsonic](#))



32- 412 Brit 60B GB 90s ([Marshall 1960B with Celestion G12M Greenback](#))



33- 412 Brit TV GB75Hz '69 ([Marshall 1960TV + Celestion G12M25](#))



34- 412 Brit Silver B 70w '87 ([Marshall 2551B with Celestion drivers](#))



35- 412 CA Stand OS A V30 '03 ([Mesa Oversize Angle 2003 with Celestion UK Vintage 30](#))





36- 412 CA Stand OS A V30 '01 ([\*Mesa Standard OS Angled + V30\*](#))



37- 412 CA Stand OS S V30 90s ([\*Mesa Standard OS Straight with Celestion Vintage 30 drivers\*](#))



38- 412 CA Trad A V30 '92 ([\*Mesa Traditional Angled+Celestion V30\*](#))



39- 412 CA Trad S H30 '15 ([\*Mesa Traditional Straight + G12H30\*](#))



40- 412 CA Trad S UKV30 90s ([\*Mesa Traditional Straight with Celestion Vintage 30 drivers\*](#))





41- 412 Bogna Uber T75 00s ([\*Bogner Ubercab with Celestion T75\*](#))



42- 412 Bogna Uber V30 00s ([\*Bogner Ubercab with Celestion V30\*](#))



43- 412 Range PPC V30 '02 ([\*Orange PPC412 + Celestion V30\*](#))



44- 412 Range PPC V30 '03 ([\*Orange PPC412 with Celestion V30\*](#))



45- 412 D-Cell Front V30 '04 ([\*Diezel Front Loaded with Celestion Vintage 30 drivers\*](#))



46- 412 ENG Pro V30 18 ([\*ENGL V30\*](#))



47- 412 Watt S4123 ([\*Hiwatt SE4123 4x12\*](#))


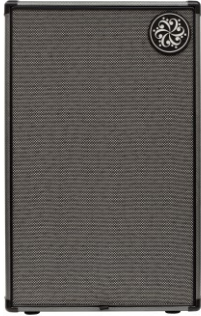





48- 412 EV Straight G12 00s ([\*EVH Straight + Celestion G12EVH\*](#))



49- 412 Zila Cust V30 '12 V2 ([\*Zilla Custom with Celestion V30\*](#))



<u>BASS</u>	
01- 115 Amped Modern ( <a href="#"><i>Ampeg SVT 115HE</i></a> )	 A black, rectangular Ampeg SVT 115HE bass amplifier with a silver grille and a small Ampeg logo on the top left.
02- 210 Darkglass Neo ( <a href="#"><i>Darkglass DG212N + custom Eminence neodymium drivers</i></a> )	 A black, rectangular Darkglass DG212N bass amplifier with a silver grille and a circular logo on the top right.
03- 210C Darkglass ( <a href="#"><i>Darkglass D210C with custom Eminence ceramic drivers</i></a> )	 A black, rectangular Darkglass D210C bass amplifier with a silver grille and a circular logo on the top right.
04- 412 Brit 35B Alnico Cream ( <a href="#"><i>Marshall 1935B Alnico Cream</i></a> )	 A black, rectangular Marshall 1935B Alnico Cream bass amplifier with a silver grille and the Marshall logo in the center.
05- 412 Brit 35A GB55Hz '75 ( <a href="#"><i>Marshall 1935A + Celestion G12M25</i></a> )	 A black, rectangular Marshall 1935A bass amplifier with a silver grille and the Marshall logo in the center.

06- 810 Amped VT Aln 70s ([\*Ampeg SVT 810 + custom Eminence ceramic drivers\*](#))



## MICS

### (GUITAR)

01- Dynamic 57 ([\*Shure SM57\*](#))



02- Ribbon 160 ([\*Beyerdynamic M160\*](#))



03- Ribbon 121 ([\*Royer R-121\*](#))



04- Ribbon 10 ([\*Royer R-10\*](#))



05- Dynamic 421 ([\*Sennheiser MD421\*](#))



06- Condenser 414 ( <a href="#"><i>AKG C414</i></a> )	
07- Condenser 184 ( <a href="#"><i>Neumann KM184</i></a> )	
08- Dynamic 906 ( <a href="#"><i>Sennheiser e906</i></a> )	
09- Dynamic 7b ( <a href="#"><i>Shure SM7b</i></a> )	
10- Condenser U47 ( <a href="#"><i>Neumann U47</i></a> )	
11- Dynamic Uni 55 ( <a href="#"><i>Shure Unidyne 55</i></a> )	
12- Dynamic 57 off-axis ( <a href="#"><i>Shure SM57 off-axis</i></a> )	
13- Dynamic 409 ( <a href="#"><i>Sennheiser MD409</i></a> )	
14- Condenser 4006 ( <a href="#"><i>DPA 4006</i></a> )	

(BASS)

01- Dynamic 52 (Shure Beta52a)



02- Condenser U47 (Neumann U47)







03- Condenser SR20 (Earthworks SR20)
















04- Sub kick (Yamaha-style speaker enclosure mic)



GUITAR OVERDRIVE	
01- Brit Blues ( <a href="#"><i>Marshall BluesBreaker</i></a> )	
02- Brit Governor ( <a href="#"><i>Marshall Guv'nor</i></a> )	
03- Chief BD2 ( <a href="#"><i>BOSS BD-2</i></a> )	
04- Chief DS1 ( <a href="#"><i>BOSS DS-1</i></a> )	
05- Chief MT ( <a href="#"><i>BOSS MT-2</i></a> )	
06- Chief OD1 ( <a href="#"><i>BOSS OD-1</i></a> )	



07- Chief SD1 ( <a href="#"><i>BOSS SD-1</i></a> )	
08- Obsessive Drive ( <a href="#"><i>Fulltone OCD</i></a> )	
09- Exotic ( <a href="#"><i>Xotic BB Preamp</i></a> )	
10- Exotic Z Boost ( <a href="#"><i>Xotic RC Booster</i></a> )	
11- Facial Fuzz ( <a href="#"><i>Dunlop Fuzzface</i></a> )	
12- Freeman BOD ( <a href="#"><i>Friedman BE-OD</i></a> )	
13- Fuzz Pi ( <a href="#"><i>Electro-Harmonix Big Muff Pi</i></a> )	

<p>14- *Soviet Fuzz (<a href="#"><i>Electro-Harmonix Russian Big Muff</i></a>)</p>	
<p>15- Green 808 (<a href="#"><i>Ibanez TS808</i></a>)</p>	
<p>16- MK3 Silicon Fuzz (<a href="#"><i>JHS Bender 1973 London</i></a> )</p>	
<p>17- Myth Drive (<a href="#"><i>Klon Centaur</i></a>)</p>	
<p>18- No-Bell OD1 (<a href="#"><i>Nobels ODR-1</i></a>)</p>	
<p>19- OD250 (<a href="#"><i>DOD Overdrive Preamp 250</i></a>)</p>	

20- Rage Booster ([\*Dallas Rangemaster\*](#))



21- Red Drive ([\*Keeley Electronics Red Dirt\*](#))



22- Rodent Drive ([\*ProCo Rat\*](#))



23- Thunderpaw ([\*Mr Black Thunderclaw\*](#))



24- Vemural Ray ([\*Vemuram Jan Ray\*](#))



## NEURAL CAPTURE (Guitar Overdrive)

01- Bogna X Blue ([\*Bogner Ecstasy Blue\*](#))



02- BBD SonicMax ([\*BBE Sonic Stomp Sonic Maximizer\*](#))



03- Exotic BB ([\*Xotic Effects BB Preamp\*](#))



04- Exotic SL ([\*Xotic Effects SL Drive\*](#))



05- Gametrader Magma ([\*Gamechanger Audio Plasma\*](#))












06- Iba SD9 ([\*Ibanez Sonic Distortion 9\*](#))



07- Iba TS9 ([\*Ibanez TS9 Tube Screamer\*](#))



08- MadPro Golden ( <a href="#"><i>Mad Professor Golden Cello</i></a> )	 A gold-colored guitar pedal with a black footswitch. It features four knobs: 'DELAY' and 'DRIVE' at the top, and 'VOLUME' and 'TONE' below them. The text 'Golden Cello' is written in a cursive font, and 'MAD PROFESSOR' is at the bottom.
09- MadPro SimpleOD ( <a href="#"><i>Mad Professor Simble Overdrive</i></a> )	 A dark wood-grain guitar pedal with a silver footswitch. It has six knobs: 'LEVEL', 'SENSITIVITY', 'CONTOUR', 'ACCEP', and 'TONE'. The text 'Simble' is in a cursive font, and 'Overdrive' is at the bottom.
10- MX ClassicOD ( <a href="#"><i>MXR Classic Distortion</i></a> )	 A black guitar pedal with a silver footswitch. It has three knobs: 'GAIN', 'TONE', and 'DISTORTION'. The text 'MXR' is in a bold font, and 'classic distortion' is at the bottom.
11- TeaBird ( <a href="#"><i>Antti T-Bird</i></a> )	 A gold-colored guitar pedal with a black footswitch. It has two knobs: 'LEVEL' and 'ATTEN'. The text 'THUNDERBIRD' is written in a bold font.

<u>BASS OVERDRIVE</u>	
01- BDDI ( <a href="#"><i>Tech 21 Bass Driver DI</i></a> )	
02- Exotic Bass Z Boost ( <a href="#"><i>Xotic RC Bass Booster</i></a> )	
03- Microtubes B3K ( <a href="#"><i>Darkglass Microtubes B3K</i></a> )	
04- Microtubes VMT ( <a href="#"><i>Darkglass Vintage Microtubes</i></a> )	
05- Soviet Fuzz ( <a href="#"><i>Electro-Harmonix Russian Big Muff</i></a> )	

**NEURAL CAPTURE** (**Bass Overdrive**)

01- Anima Fuzz (**Human Gear Animato**)



02- Chief ODB3 (**Boss ODB-3**)



03- Darkglass AOU (**Darkglass Alpha-Omega Ultra**)



04- Darkglass B7K (**Darkglass B7K**)



05- Darkglass VMT (**Darkglass Vintage Microtubes**)



06- Darkglass VU (**Darkglass Vintage Ultra**)



07- MX BassFuzzDLX (**MXR Bass Fuzz Deluxe**)





08- Tech41 BDDI ([\*Tech21 Bass Driver DI\*](#))



09- Tech41 VTBassDLX ([\*Tech21 VT Bass Deluxe\*](#))



## COMPRESSOR

01- Chief CS3 ([\*\*\*BOSS CS-3 Compression Sustainer\*\*\*](#))



02- Jewel ([\*\*\*Diamond Compressor\*\*\*](#))



03- Legendary 87 ([\*\*\*Universal Audio 1176\*\*\*](#))



04- Opto Comp ([\*\*\*Teletronix/Universal Audio LA2A electro optical compressor\*\*\*](#))



05- Solid State Comp ([\*\*\*SSL Bus\*\*\*](#))



06- VCA Comp ([\*\*\*VCA Bus Compressor\*\*\*](#))



## PITCH

01- Minivoicer ([\*Minivoicer\*](#))

02- Pitch Shifter ([\*Pitch Shifter\*](#))

03- Poly Octaver ([\*Electro-Harmonix Micro POG\*](#))



04- Wham ([\*Digitech Whammy\*](#))



## FILTER






01- Env. Filter ([\*Envelope Filter\*](#))







02- Foog ([\*Moog Moogerfooger MF-101\*](#))



03- Love Meat ([\*Lovetone Meatball\*](#))



<div>MODULATION</div>	
01- Chief CE2W ( <a href="#">BOSS CE-2W</a> )	
02- Chief DC2W ( <a href="#">BOSS DC-2W Dimension</a> )	
03- Chorus 229T ( <a href="#">TC Electronic TC-2290</a> )	
04- Chorus Engine	
05- Digital Flanger	
06- Dream Chorus ( <a href="#">TC Electronic Dreamscape</a> )	
07- Dual Chorus	
08- Flanger Engine	
09- Flangerish	
10- MX Flanger ( <a href="#">MXR Flanger M117R</a> )	

11- MX Phase 95 ( <i><a href="#">MXR Phase 95</a></i> )	
12- MX Vibe ( <i><a href="#">MXR UniVibe</a></i> )	
13- Phaser	
14- Rotary	
15- Tremolo	
16- Vibrato	
17- Vintage Chorus	
<a href="#"><u>WAH</u></a>	
01- Bad Horse ( <i><a href="#">Morley Bad Horsie</a></i> )	
02- Bass Wah	
03- Bubba Wah ( <i><a href="#">Dunlop Budda Budwah</a></i> )	
04- Crying Clyde Wah ( <i><a href="#">Dunlop Cry Baby Clyde McCoy</a></i> )	
05- Crying Wah ( <i><a href="#">Dunlop Cry Baby GCB-95</a></i> )	

DELAY

01- Analog Delay (Mono/Stereo)
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02- Slapback Delay (Mono/Stereo)
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### 03- Digital Delay

04- Dual Delay
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## 05- Dual Reverse Delay (Mono/Stereo)

06- Simple Ping Pong Delay (Mono/Stereo)

07- Reverse Delay (Mono/Stereo)
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08- Simple Delay
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09- Tape Delay	
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<u>EQ</u>	
01- Graphic-9	
02- Low-High Cut	
03- Parametric-3	
04- Parametric-8	
<u>LOOPER</u>	
01- Looper X	
<u>MORPH</u>	
01- Freeze	
<u>IR LOADER</u>	
01- Dual (Mono/Stereo)	
02- Dual Lite (Mono/Stereo)	
03- Single (Mono/Stereo)	
04- Single Lite (Mono/Stereo)	

<u>UTILITY</u>	
01- Adaptive Gate	
02- Gain	
03- Simple Gate	
04- Utility Gate	
05- Volume	

# GUITAR AMPS

## Bogner Shiva 20th Anniversary (Bogna Vishnu 20th Clean)



Model:

- Clean channel

Amp controls: Bright switch, Gain, Bass, Middle, Treble, Master, Presence, Depth, Output

Cab: Bogner 1x12 or 2x12 with Classic 80 or V30 speakers (Not present). [Zilla Fatboy 2x12 2002 + V30](#). [Mesa Rectifier 2x12 + Celestion V30](#).

Power tubes: KT88

Played by: Jerry Cantrell used Bogner Shiva on some of the tracks on his 2002 Degradation Trip Volumes 1 & 2 double album.

1. The two-channel Shiva is known for its warm clean tone and thick distortion. Neural modeled only the clean channel so far.
2. When you turn the amp on and start dialing in some tones, you'll notice that the sound is equally heavy, if you need it. Channel 1 is perfect for clean, chimey "Fenderish" sounds, and the onboard tube-driven reverb is absolutely beautiful and helps nail these classic clean sounds.
3. The treble knob at 5.0 (noon) on a Bogner is equivalent to the treble knob at 1.0 on a Marshall. People put the knob at 5.0 and go "wow, this amp is dark". No it isn't. If you turned the treble up to 8 or 9 it would sound a lot like a Plexi but humans are reticent to turn the knobs to extremes.
4. Standard Shiva – EL34 models are 80 watts and have a nice throaty growl with aggressive English-style midrange to punch thru the mix. 6L6 models are 60 watts and have a touch more lowend/highend extension that's more American-style.

## Bogner Uberschall Rev. Blue (Bogna Uber)



Models:

- Clean channel
- Lead channel

Cab: [Bogner Ubercab with Celestion V30.](#) [Bogner Ubercab with Celestion T75.](#)

Amp controls: Gain, Master, Bass, Middle, Treble, Presence, Output.

Power tubes: EL34

Played by: Jerry Cantrell. Jim Root. Adam Jones, Billy Corgan. Synyster Gates. Buckethead.

1. With the likes of Jerry Cantrell, Mark Tremonti, Jim Root, Synyster Gates, Rusty Cooley, and so many more, the Uberschall has made quite a name for itself as a "go to" metal amp.
2. Clean channel : If you are expecting a "fender clean," then you may as well keep looking and go buy a Fender Twin. The clean channel on the Uberschall is not designed to be a sparkling clean. It has a mellow, yet warmer tone to it. One of the key aspects I need to stress about this amp is that it is about as straight forward as it gets when it comes to settings and features. With that said, each knob is very responsive and still offers a wide variety of tones. If you want, you can get a nice thin clean tone if you really dial back the bass and crank the treble and presence, however, it makes for a very sudden and undesirable transition from the clean channel to the distortion channel. Also, be careful with the amount of bass you inject into your settings, I noticed the clean channel can quickly muddy up if you don't balance your EQ's right. If you have the right guitar and pickup configuration, you can capture an useable clean tone. Just know that this amp was not designed to be a clean amp. There is, however, plenty of headroom for you to really crank whatever tone you settle on.
3. Lead channel: This is where the magic is. Once you flip to this channel, you will forget about having a clean channel. I have never been so quickly impressed and blown away by the ideal "metal/rock" tone you immediately get out of this channel. First of all, we know Bogner has a reputation for having incredible amounts of bass on tap. I could not believe how much bass I had at my finger tip. The best part was that it didn't muddy up AT ALL! Every note was clean, articulate, and earth shattering. The mid, treble, and presence are voiced quite nicely for you to find a variety of tone options. You can really capture a great "scooped" metal sound by rolling back on the presence control. Whether you are looking for low one note riffage or full huge chords, this channel will be sure to please.
4. The key to this amp is to find the sweetspot with the tone controls. Gain Channel: Presence around Noon, Treble = 6-7, Middle = Between 10:00 – 2:00, Bass = 1:00, Gain = Between 11:00 – 2:00. Master volume at 11:00.
5. The "Treb" knob is more similar to a "Presence" knob. The "Mid" knob is more similar to a "Treb" knob. And the "Presence" knob is, all in all, a sort of "Contour" knob."

## Marshall JCM800 (Brit 2203)



Model:

- Single channel

Cab: [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#). [Marshall 1960B + Celestion Marshall V30](#).

Amp controls: Gain, Bass, Middle, Treble, Master, Presence, Output.

Power tubes: EL34

Played by: John Frusciante. Dave Grohl. Slash. James Hetfield. Billy Joe Armstrong. Kirk Hammett. Zakk Swlde. Jerry Cantrell. Dave Mustaine. Billy Corgan. Chris Cornell. Thomas DeLonge. Mike McCready. Joe Perry. Alex Lifeson. Kerry King. Kim Thayil. Kiko Loureiro. Malcolm Young. Johnny Ramone. George Lynch. Alex Skolnick. Phil Anselmo. Gilby Clarke. Mike Mushok. Crispian Mills.

1. The Marshall JCM800 has earned a privileged place amongst guitar amplifiers. Few images are as iconic as that of a Marshall amp head perched upon a matching black 4×12 cabinet. From Hendrix to Clapton, Bon Jovi to Van Halen, scores of blues and rock guitarists have embraced the power and tone of Marshall amplification.
2. The 2203 underwent a few gradual changes over the years, and by the mid '80s the model was no longer a near-exact clone of its earlier JMP iteration. In 1984, Marshall added a ¼-inch DI output to the rear panel to allow players to link several heads together like they previously could do with Marshall's four-input heads (the 2203 had only a pair of high- and low-sensitivity inputs). In late 1984, the vertical configuration of the two input jacks shifted to a horizontal configuration. In 1985, Marshall removed one of the filter caps (going from six caps to five) and further reduced the number of filter caps to three the following year as a cost-cutting measure. The effect of the filter cap reduction generally is only noticeable when playing with the output fully cranked – some players think the sound is tighter and more aggressive, while others find it thin and muddy. Also in 1986, EL34 tubes returned on amps exported to the U.S.
3. With the pre amp on about 2, your clean tone sounds like it is vibrating a metal tray covered in broken glass, just beautiful crisp and a little raw. Turn that dial and you go from a little raw to a big roar. I love turning this amp up to about 5, keeping the pre amp at about 2. The push from the air in front of the cab is far more rewarding and defined than the one coming from the kick drum.
4. Suggested settings: Jeff Hanneman rhythm: High Sensitivity input, Presence: 9, Bass: 8, Middle: 6.5, Treble: 6, Master: 3, Preamp: 10. Angus Young lead: High Sens.input, Presence: 3, Bass: 10, Middle: 5, Treble: 9, Master: 4, Preamp: 10.

## Marshall JCM900 4100 (Brit 900)



Models:

- Clean channel
- Lead channel

Cab: [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#). [Marshall 1960B + Celestion Marshall V30](#).

Amp controls: Gain, Bass, Middle, Treble, Presence, Master, Output.

Power tubes: 4 x 5881

Played by: Billie Joe Armstrong. Thom Yorke. Noel Gallagher. Thomas DeLonge. Michael Clifford. Yngwie Malmsteen. Alex Lifeson. Ace Frehley. Dave Navarro. Max Cavalera. James Dean Bradfield. Tim Armstrong. John Nolan. Stef Burns. Buckethead.

1. This two channel dual reverb 100W is the evolution of the JCM800 adding another channel, two reverb options and two gain features. An amp built to go on the road and be on the stage with a sound loud enough to fill stadiums.
2. The Dual Reverb range was designed for versatility with two independently controlled footswitchable channels, each voiced totally differently. Channel A is voiced for brilliant clean tones with the gain control on lower settings and crunch to lower gain lead as you turn it up. Channel B is boosted with enough gain, for fearsome lead tones, ranging from classic on lower settings to contemporary screaming solos on maximum. Channel master volumes and individual channel reverb controls give you incredible control and all round versatility.
3. Best settings: On Channel A, the master needs to be at least 3 or 3 1/2 to open up and sound good. On Channel B, the master needs to be at least 4 to sound good. Set the gain at 10 or 11 to start.

## Marshall Super Lead 100 (Brit Plexi 100)



Models:

- Bright
- Normal
- Patch

Cab: [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#).  
[Marshall 1960B + Celestion Marshall V30](#). [Marshall 1960TV + Celestion G12M25](#). [Mesa Traditional Straight + G12H30](#).

Amp controls (Bright and Normal): Gain, Bass, Middle, Treble, Presence, Output.

Amp controls (Patch): Gain 1, Gain 2, Bass, Middle, Treble, Presence, Output.

Power tubes: EL34

Played by: Billie Joe Armstrong. Joe Satriani. Jeff Beck. Steve Stevens. Tom Scholz. Brad Whitford. Duan Denison. Hank Shermann. Chris Impellitteri. Jimi Hendrix. Pete Townsend. Jimmy Page. Angus Young. Yngwie Malmsteen. Eddie Van Halen.

1. The 100 Watt Marshall Super Lead was the amp that started it all for the greatest loud rock and roll tones of the 60's. Yes, the Vox AC 30, Fender Bassman, and even the Marshall JTM 45 came well before Marshall's famous 100-watter, but it was the Super Lead that upped the ante for high-powered rock performances and really is the standard by which all rock guitar tone is judged. With generations of guitar greats such as Jimi Hendrix, Jimmy Page, Edward Van Halen, and countless others all using the Super Lead with stacks of 4 x 12 cabinets, there is no wonder why this amplifier is legendary; especially the very earliest models, known as the "plexi" heads.
2. The Marshall Super Lead is a relatively simple amplifier and its circuit design has a bare number of features. The equalization was built around a passive circuit, i.e. turning any of the tone knobs to 10 would allow the full frequency of the selected tone band to pass through the circuit, but it did not add or boost that particular frequency on its own.
3. The SuperLead is a two-channel amplifier design that incorporates four inputs. All four inputs can be used simultaneously if one desires and channels can be linked or patched together to explore different sounds. One Volume control is offered per channel. There is no pre-amp or gain control as is offered in modern amplifier designs.
4. Don't be afraid to turn the bass all the way down or the treble all the way up. Just like with the actual amp. For example, on the normal channel of a Plexi most people turn the bass way down. Otherwise it's too flubby.
5. A "typical" Plexi tone setting is: Bass: 2, Mid: 8, Treble 7.5. Adjust Presence to taste.



## Marshall Lead 50 (Brit Plexi 50)



Models:

- Bright
- Normal
- Patch

Cab: [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#).  
[Marshall 1960B + Celestion Marshall V30](#). [Marshall 1960TV + Celestion G12M25](#). [Mesa Traditional Straight + G12H30](#).

Amp controls (Bright and Normal): Gain, Bass, Middle, Treble, Presence, Output.

Amp controls (Patch): Gain 1, Gain 2, Bass, Middle, Treble, Presence, Output.

Volume Normal, Volume Treble, Bass, Middle, Treble, Presence

Power tubes: EL34

1. A 50W version of the Marshall Super lead 100W.
2. "The Lead 50 doesn't have the 0.68uF cap on the last triode. Gives it a smoother distortion."

## Marshall JTM 45 (Brit TM45)



Models:

- Bright
- Normal
- Patch

Cab: [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#).  
[Marshall 1960B + Celestion Marshall V30](#). [Marshall 1960TV + Celestion G12M25](#).  
[Mesa Traditional Straight + G12H30](#).

Amp controls (Bright and Normal): Gain, Bass, Middle, Treble, Presence, Output.

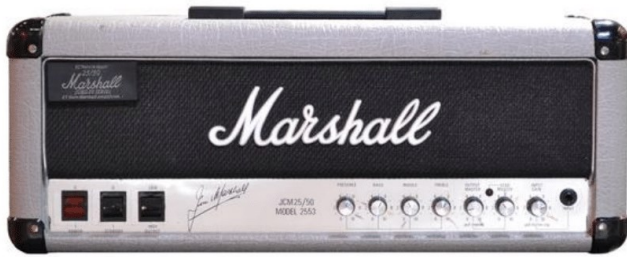
Amp controls (Patch): Gain 1, Gain 2, Bass, Middle, Treble, Presence, Output.

Power tubes: EL34

Played by: John Mayer. Jimi Hendrix. Billie Joe Armstrong. Angus Young. Joe Bonamassa. Mark Knopfler. Gary Moore. Joe Perry. Malcolm Young. Peter Green. Pete Doherty.

1. The Marshall JTM45 is reputed to be one of the finest amp heads in the world. It was originally built around the design of one of Jim Marshall's favorites, the Fender Bassman.
2. It provides two channels: Normal and Bright, and two inputs per channel. Neural modeled both channels and a mix of the two (patched) also.
3. They had no Master Volumes so people rarely got the Drive past 3 since it would melt your face. Without the specter of having your skin flayed off as is afforded by a model of the amp, the temptation is to turn the Drive way up. When you do this the low notes get very muddy. Single notes can form an almost perfect square wave which will sound like a synthesizer.
4. It's bass-heavy, so turn down Bass or use the Cut switch and turn up mids.
5. When modding Marshalls for higher gain sometimes the modder will decrease the input frequency response to reduce noise and fizziness. You can do this using a high-shelf filter.
6. The very first models used a 5881, after that KT66 then EL34.
7. Suggested settings for a "Gary Moore" tone: Input Drive 3, Presence 3, T808 with Drive 0, Tone 6 and Level 7.

## Marshall Silver Jubilee (Brit UBL)



Models:

- Lead
- Lead clip

Amp controls: Input Gain, Lead Master, Output Master, Bass, Middle, Treble, Presence, Output.

Cab: [Marshall 2551B with Celestion drivers.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Rectifier 2x12 + Celestion V30.](#) [Mesa Standard OS Angled with Celestion V30.](#) [Mesa Oversize Angle 2003 with Celestion UK V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Zilla Fatboy 2x12 2002 + V30.](#) [Bogner Ubercab with Celestion V30.](#) [Engl 4x12 V30.](#)

Power tubes: EL34

Played by: Joe Bonamassa. Alex Lifeson. John Frusciante. Slash. Matthew Bellamy. Alvin Lee. John Notto. Andrew Watt. Thomas DeLonge.

- 1- The iconic Marshall Silver Jubilee was produced for a single year—1987 to celebrate Marshall's 25th anniversary.
- 2- The Silver Jubilee was partly based on the Marshall JCM800, but had an innovative and unusual preamp section which offered higher gain and a somewhat darker and smoother sound compared to the JCM800. The preamp circuit had three gain modes: Clean, Rhythm Clip and Lead. The EQ section also set the Silver Jubilee apart from other Marshall amps with its much wider range of tonal variety, and it was the first Marshall amplifier where the power amp tubes could be switched from their normal pentode operation mode into triode mode. With the power amp tubes working as triodes, the power amp's output was cut in half, and the power amp distortion was silkier and less aggressive.
- 3- It has two channels: Clean (Not modeled) and Lead. On the clean channel you can activate "Rhythm Clip" mode, for a crunchy sound (This mode is modeled).
- 4- Best thing would be to run the output master at at least 7. That is the important thing with the Jubilee. This amp's EQ will do whatever you want depending on playing style, pickups, room and so forth. A small adjustment does a lot with these.
- 5- The great thing about the Jubilee is that with nothing but a clean boost it can go from Hard rock to the heaviest of heavy metal.
- 6- Joe Bonamassa settings: Presence 5, Bass 10, Mid 7.5, Treble 4.5, Master 10, Gain 5.

## Mesa Boogie Lone Star (50/100W) (CA 1Star 100W/50W)



Models:

- Clean (Normal, Tweed)
- Drive (Normal, Tweed)

Cab: Mesa 1x12, 2x12 Celestion C90 speakers (Not present). [Zilla Cab with Celestion Creamback G12H-75](#). [Zilla Mini Modern with Celestion G12H150 Redback drivers](#). [Mesa Traditional Straight + G12H30](#).

Amp controls (Clean): Bass, Middle, Treble, Eq, Gain, Master, Presence, Output.

Amp controls (Drive): Bass, Middle, Treble, Drive, Eq, Gain, Master, Presence, Output.

Power tubes: 6L6

Played by: Andy Timmons. Shaun Morgan. Michael Taylor. Dan Estrin. Neil Citron.

- 1- It's a two channel amp. It's scratchy and it does not have a ton of clean headroom. It's very sensitive to how hard you hit the strings- it compresses really fast.
- 2- Channel 1 is like a Fender Twin, but slightly more compressed with sweeter trebles. Fender cleans can be a little brittle or abrasive at times, and the midrange is a bit scooped. On the Lonestar, there are no "ice pick" highs, and the mids are more pronounced - giving you fat, fundamental punch, especially nice for single-note lead work. Channel 2 can be dialed in 2 ways. Drive ON or OFF. Drive OFF is a slightly hairy clone of channel 1. Think Stevie Ray Vaughn, Black Crowes, Keith Richards. Clarity & definition, with sustain & bite, and perfect for roots & blues. Drive ON engages an extra 12AX7 in the preamp and increases the gain. Turning the Drive ON immediately takes you into MARK 1 territory. Smooth, violin sustain, rich harmonics and the feel is much more Larry Carlton, Eric Johnson & Carlos Santana.
- 3- You would think that turning the gain up would give you massive Mesa distortion. And you would be wrong. Even though the manual says that's what is going to happen. There's distortion, yes, but massive amounts of bass that come in, with no real good way of getting it out, even with the bass knob turned all the way off. But it's smooth in the treble and mid area.

# Mesa Boogie Dual Rectifier (CA Duo Ch3)



Models:

- Channel 3 (Modern, Raw, Vintage)

Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Amp controls: Gain, Bass, Middle, Treble, Presence, Master, Output.

Power tubes: 6L6

Played by: Dave Grohl. Kirk Hammett. Jerry Cantrell. Adam Jones. Chriss Cornell. Synyster Gates. Tosin Abasi. Mark Tremonti. Kim Thayil. Matt Pike. Ola Englund. Richie Sambora. Max Cavalera. Michael Angelo Batio.

1. Few amplifiers have defined modern rock as have the Mesa/Boogie Dual Rectifier series, introduced in 1989. While Mesa Boogie amplifiers had already earned a well-earned reputation for their wide array of clean, crunch, and lead tones, the Dual (and Triple) Rectifier series added a much needed boost (literally) to the already-established line. For over 20 years, the Mesa Rectifier has helped define modern rock with its bone crunching low end and thick lead tones.
2. Channel 3 includes a more soulful, earthiness in RAW, thicker layers of harmonics and more liquid gain in VINTAGE and tighter gut-punching attack in MODERN.
3. The reason you're hearing the highs rolled off is because the Master is too high. As you increase the Master the highs get muffled.
4. The unique thing about a Dual Recto tone stack is that the Presence control is part of the tone stack. So the Recto tone controls also interact with the presence control.
5. Rectos don't have a Depth control and even if they did it wouldn't do anything in Modern Red mode since that mode has no negative feedback. When you put a Recto into Modern Red mode it opens a relay which removes the NFB.
6. Real Rectos are bassy/fizzy beasts but that tone works great for certain genres.
7. If you are using the Modern modes be very careful with the Master Volume. If you turn it up too high it will flub out really quick. If in doubt reduce the Master Volume. Compensate with the Output control.
8. Another thing with the Modern modes is that the power amp distorts early (again since there is no negative feedback and, therefore, the power amp has a lot more gain). At 9:00 on the Master the power amp is distorting.
9. A Recto is not a Mark series amp. Totally different preamp topology. A Recto preamp is very similar to a Soldano SLO100.
10. You have to be very careful with the Master Volume. A Recto will start saturating the power amp in Modern mode at very low Master Volume settings. Once the power amp starts clipping the tone will change. If an emulation sounds darker or more midrangey than the real amp try turning down the Master Volume. If it's a good emulation you should find a point (around 1-2) where you can hear the power amp start to saturate. Go up/down from there to get the desired power amp overdrive.

## Mesa Boogie JP2C (CA John's 2C)



Models:

- Channel 1 (green)
- Channel 2 (yellow)
- Channel 3 (red)

Amp controls (Ch.1): Gain, Master, Bass, Middle, Treble, Presence, Output.

Amp controls (Ch.2/Ch.3): Gain, Gain Pull Switch, Shred Switch, Master, Output, Bass, Middle, Treble, Presence, Presence Pull Switch. [Pag.2]: 5 Band Eq.

Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion V30](#).

Power tubes: 6L6

Played by: John Petrucci. Jason Richardson. Alex Winter.

1. The JP amp has a fixed input gain control. The "Gain" control on the amp is actually an Overdrive control.
2. Channel 1 is dedicated to Clean sounds and is optimized for the maximum headroom possible in the preamp section. Power section clip may be employed to attain some degree of overdrive in Channel 1, albeit at very high volumes due to the 100 watt rating of the JP-2C power section. Additional "drive" may be sought in the upper region of the MID control (above 12:00 noon).
3. Channel 2 is the JP-2C's Crunch generator. This Channel is all about aggressive, tight overdriven rhythm sounds delivered with amounts of Gain usually associated with Lead Modes or Channels. It is in fact a Lead Channel... the Lead channel from the MARK IIC+ in its original state circuit-wise. The setting of the Gain has been optimized for its performance in this category of sounds and though it can definitely be used for Lead sounds of all kinds, it is perhaps the first best choice when dedicating a Channel in the JP-2C to Crunch rhythm work. To achieve the most famous, now classic MARK IIC+ grinding rhythm sounds in Channel 2, you will likely want to employ one of the 5-Band Graphic Equalizers (usually EQ 1) and set the Sliders to the classic V-Curve to scoop the mids and boost the top and bottom end.
4. Channel 3 is created with soaring lead sounds in mind. Its first priority is to meet and even exceed the incredible explosive attack, blistering sustain and harmonic complexity of the very best of the MARK IIC+. Channel 3 boasts all the nuanced performance of the originals and delivers that with unbelievable authority due to the straight 100 watt power section aboard the JP-2C. This power section difference serves the musical style John plays extremely well and in fact, his absolute favorite amplifier of the many IIC+s he owns is a 100 watt model. The front end preamp gain setting is optimized for single note sounds and the internally preset resistors that handle the role of the (missing) Volume 1 control on a IIC+ are, as mentioned above, of slightly higher value to achieve a thicker, rounder single note signature. Channel 3's character is therefore a little warmer, fatter and compressed and this plays well into its intended application for lead work of all styles and gain requirements.



## Mesa Boogie Trem-O-Verb (CA Tremo)



Models:

- Channel 1 (Orange)
- Channel 2 (Red)

Power tubes: 6L6

Amp controls: Gain, Bass, Mid, Treble, Presence, Master, Output.

Cab: [Mesa Standard OS Angled with Celestion V30.](#) [Mesa Oversize Angle 2003 with Celestion UK V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Mesa Traditional Straight + G12H30.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Rectifier 2x12 Legend V12.](#) [Mesa Rectifier 2x12 + Celestion V30.](#)

Played by: Bruce Springsteen. Lindsey Buckingham. Vernon Reid. Nick McCabe. Jim James. Mickey Melchiondo. Efrim Menuck. Gene Ween. Aaron Freeman. Chris Garza.

1. The Tremoverb is a Recto, but it is voiced a little sweeter in the midrange vs the Rev G solo head. The Rev G is a bit more aggressive. The Tremoverb does amazing leads. Still has tons of gain at the ready too. Plus it has the Blues mode which isn't really like the raw or pushed crunch modes they've done on later amps.
2. ORANGE is the softer, sweeter of the two channels and houses two modes of operation "CLEAN" and VINTAGE HIGH GAIN." The MODERN RED channel boasts two modes also and these are labeled "BLUES" and "MODERN HIGH GAIN."



## Morgan SW50 (Captain 50)



Model:

- Single channel

Cab: Morgan 1x12, 2x12 (Not present). [Zilla Open with Celestion Alnico Gold.](#)

Power tubes: 2 x 6L6

Amp controls: Bright switch, Low Boost switch, Gain, Bass, Middle, Treble, Master, Output.

Played by: Tosin Abasi. Aaron Marshall. Josh Smith. Dave Nassie. Juko Suzuki.

- 1- The Morgan SW50 began its life like this: A good customer brought in a really expensive vintage amplifier into the Morgan shop and asked for an updated version. This 50 watt 6L6 amplifier was based around this 40 year old piece of history. The original needed to have some updates to make it easier to use with today's guitars and pedals. The result is the SW50.
- 2- This amp produces a sweet singing sustain even on clean notes. Intentionally designed to be the loudest cleanest it could be with 2x6L6s it is still capable of producing a warm compressed natural overdrive. The SW50 is a stage and studio monster.
- 3- The SW50 utilizes a special level control. Its job is to control the amount of gain available in the power section of the amplifier. You will notice after about 3 o'clock on the level control you are adding overdrive to the power section. This allows you to use the level control at lower volumes without sacrificing your tone. The bass and treble controls interact with each other to give you a wide range of tones. The Bass Emphasis switch changes the center point of the mid frequencies allowing you to get even more bass out of the amp. The bright switch is designed to bring in enough top end for even the darkest guitar but without adding any ice picky highs.
- 4- This amp was designed to be that familiar blackface styled tone from the mid 60's but with added clarity and string to string definition that is unrivaled in any similar design. The original amplifier was later sold for \$45,000.

## Diezel VH4 (D-Cell H4)



Models:

- Channel 1 (bright, normal)
- Channel 2 (bright, normal)
- Channel 3
- Channel 4

Cab: [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Rectifier 2x12 + Celestion V30.](#) [Mesa Standard OS Angled with Celestion V30.](#) [Mesa Oversize Angle 2003 with Celestion UK V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Zilla Fatboy 2x12 2002 + V30.](#) [Bogner Ubercab with Celestion V30.](#) [Engl 4x12 V30.](#)

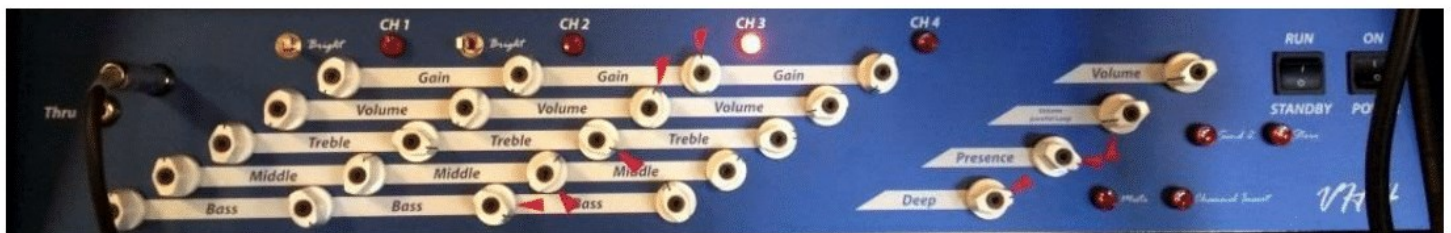
Power tubes: KT77

Amp controls: Gain (=Drive), Bass, Middle, Treble, Master, Presence, Deep, Output.

Played by: James Hetfield. Matthew Bellamy. Kirk Hammett. Trent Reznor. Adam Jones. Dave Mustaine. Billy Corgan. Thomas DeLonge. Mark Tremonti. Rivers Cuomo. Wes Borland. Ola Englund. Brian Welch. George Lynch. John Fogerty. Max Cavalera. Neal Schon. Andrea Kisser. Johnny Depp. Jeordie White. James Dean Bradfield. Rudolph Schenker. Mike Mushok.

1. The first VH4 amplifiers were manufactured as early as 1994, but it has been in recent years that the profile of the company has really accelerated, with the high profile patronage of some hard rocking luminaries (James Hetfield, Billy Corgan and Matt Bellamy).
2. The Diezel VH4 comes equipped with 4 different and totally independent preamps. This allows the artist to play through nearly all musical styles without having to make major changes to his amplifier. The preamps are voiced to deliver the 4 most wanted guitar tone flavors: 1-Clean, 2- Crunch, 3-Heavy and 4-Lead.
3. Channel 1: You can hear a lot of what you like about the VH4's distortion in the VH4's clean tone. It still sounds thick, rounded, and not at all sharp or brisk. It's sort of the opposite of what you get from a Marshall tube amp, in that we certainly wouldn't describe it as "bright" or treble. Even with the bright switch engaged (the first two channels have it) the clean tone has a smoothness that sounds really nice with a heavier, humbucker-equipped guitar. It can also handle the snappier and bluesy styles of single coil electrics, like Stratocasters, but even on the clean end it still exudes a lot of strength and metal.
4. Channel 2 is surprisingly "open" sounding for an amp that is often described as overly compressed. Not quite enough "give" to be a fantastic blues channel but close. Great for "dirty cleans" as people often put it. Pushing the gain to about 3/4 yeilds a very AC/DCish crunch, very forward and a touch on the bright side when compared to voicing of the rest of the amp. You can easily get into hard rock territory on this channel with the gain maxed.

5. Channel 3: it's amazing. Right out of the gate, with the dials set to noon across the board and the gain set to about one o'clock it resembles the best Smashing Pumpkins rhythm tone you have ever heard. The swirling mid-range complexity of this channel is unmatched. The lows are very thick sounding depending on how you dial them in, but never get overbearing, they just seem to add size to the tone. You need to exercise some judgement in regards to the highs, especially when pushing the presence, as they can get a touch lazer like and the low palm mutes can begin to take on an overly "boxy" quality especially with active pickups. This channel is very sensitive and resposive to playing dynamics. Really pushing the gain on this channel is a mistake as the sweet spot seems to be between one and three o'clock.
6. Channel 4 is really more of the same, but with an additional helping of gain saturation, slightly more compression and maybe a little smoother but without ever comming across as "congested" in any way. Not really as jaw dropping as channel three, but still better than 90% of the amps around. It sounds like the midrange frequencies were placed a little lower in the tone stack when compared to channel three. In general, this amp isn't as "metal" as it described by others.
7. Adam Jones (Tool) settings (Channel 3):



# Diezel Herbert (D-Cell Hisbert)



Models:

- Channel 1
- Channel 2
- Channel 3

Cab: [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Rectifier 2x12 + Celestion V30.](#) [Mesa Standard OS Angled with Celestion V30.](#) [Mesa Oversize Angle 2003 with Celestion UK V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Zilla Fatboy 2x12 2002 + V30.](#) [Bogner Ubercab with Celestion V30.](#) [Engl 4x12 V30.](#)

Amp controls (Channel 1): Volume, Bass, Middle, Treble, Midcut switch, Level, Intensity, Master, Presence, Deep, Output.

Amp controls (Channel 2): Gain, Mode + - switch, Bass, Middle, Treble, Midcut switch, Level, Intensity, Master, Presence, Deep, Output.

Amp controls (Channel 3): Gain, Bass, Middle, Treble, Midcut switch, Level, Intensity, Master, Presence, Deep, Output.

Power tubes: KT66

Played by: Jim Root. Billy Corgan. Mick Thomson. Joe Duplantier. Brian Welch. Myles Kennedy. George Lynch. John Fogerty. Jeordie White. Alex Venturella. Tom Searle. Scott Middleton. Richie Sambora.

1. The Diezel Herbert comes equipped with 3 different and totally independent preamps. This allows the artist to play every conceivable musical style without having to make major changes to his or her amplifier. The preamps are voiced to deliver the 3 most wanted guitar tone flavors: 1-Clean, 2- Crunch/Heavy 3- Lead. This concept delivers 3 stellar guitar sounds with excellent playability, warm dynamics and razor sharp equalization possibilities. The tone controls work in an unusually wide range, so a little adjustment goes a long way. As with so many other things - less is often more. We suggest you start exploring the channels with all controls set to 12:00 o'clock, and the master volume just slightly cracked open.
2. Channel One (Clean Tone). Clean Tone is a very sensitive subject, because there are so many different ideas on how a clean amp should sound like. Clean tonal textures require much higher dynamic range than distorted sounds. From hard and percussive sounds to soft and warm blossoming tones. Herbert was designed to offer as many of the clean variety as possible. Your choice of guitars and pickups will have a large part in this equation.
3. Channel Two (Crunch) This channel's main objective is to cover soft and heavy overdrive and distortion sounds. It features a voicing switch, with -/+ settings. With the (-) setting selected, blues and classic rock sounds can easily be realized. The (+) setting kicks everything up a few notches and offers crunch with a good bite, allowing you to dial in punchy heavy rhythm and searing solo tones.
4. Channel Three (Lead) This channel is voiced for highly articulate single note lines or for very heavy and massive rhythm guitar. Due to its slight midrange accent and very high gain structure, it possesses good punch and will, with ease and authority, rule any stage or studio. The "less is often more" rule applies here also.

## EVH 5150 III 100S EL34 (EV101III)



Models:

- Channel 2 (Blu) (Medium Gain Channel)
- Channel 3 (Red) (High Gain Channel)

Cab: [EVH Straight + Celestion G12EVH.](#)

Amp controls: Gain, Bass, Middle, Treble, Master, Presence, Resonance, Output.

Power tubes: EL34

Played by: Joe Duplantier. Ola Englund. Scott Ian. Dave Keuning. Jason Hook. Ryan Bruce. Reba Meyers. Andrew Baena. Pat Sheridan. Dominic Landolina.

1. This professional all-tube amplifier meets the exacting specifications of Edward Van Halen, one of the true living legends of rock guitar. The 5150 IIIS EL34 updates his 6L6-equipped touring version, with new features that will inspire unlimited artistic expression, including a "cleaner" channel one and more compressed tone and saturation from the matched JJ EL34 tubes. With such fierce tone and uncompromising construction, the result is phenomenal EVH performance for years to come. Other distinctive features of this ferocious amp include an ultra-high-gain preamp design custom voiced for maximum harmonic content, a front-panel metal grill with a gold-and-black EVH striped motif, and much more.
2. Channel two delivers blistering overdrive and darker, spongier tones, while channel three pushes the gain to its limits for standout leads.

## EVH 5150 6L6 Tubes (EV101IIIS 6L6 100W)



Models:

- Channel 2 (Blue)
- Channel 3 (Red)

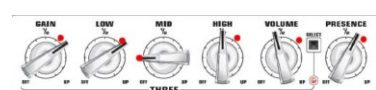
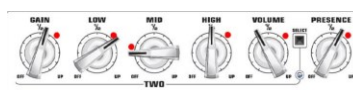
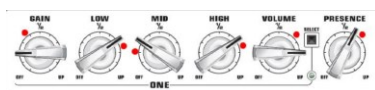
Cab: [EVH Straight + Celestion G12EVH.](#)

Amp controls: Gain, Bass, Middle, Treble, Master, Presence, Resonance, Output.

Power tubes: 6L6

Played by: Joao Cabeleira.

1. This is the Holy Grail of Tone that Eddie Van Halen has chased his whole life — a truly clean channel, a super-heavy crunch channel and an off-the-scale overdrive channel you simply won't believe. Each of the three channels has gain, low, mid, high, volume and presence controls, as well as a global resonance knob.
2. Channels two and three are so versatile it is almost not worth describing their tone. If you have a pedal to help shape the amp to be what you want it to be, it can probably get there just fine. The built in distortion has a bit of that "brown" we're all familiar with. It is an EVH after all, and if you're using the built in distortion by itself, that *bity* big brown sound is what you will get. With an MAB or Tube Screamer in front of this amplifier I was able to get either extremely classic rock/country tones straight up heavy metal depth when combined with the built in distortion. You can get your own tone out of this amp, but it will require some tweaking and something on the front end before the preamp. The 5150III LOVES pedals, however, and the response to the pedals helps me understand why such a wide array of musicians in different genres use it.
3. The 5150-III has 3 channels: Green (clean), Blue (crunch) and Red (lead). Neural modeled only the Channel 2 (Blue) and the Channel 3 (Red) so far.
4. Channel 2's higher gain is perfect for crunch and classic rock leads, while Channel 3 launches into the stratosphere with gain levels that are cheerfully insane, yet works a clever magic trick by retaining most of the dynamics that are often lost at such extremes. This means the 5150 sounds properly cranked up, even at quite low practice levels. The amp's distortion is created by the preamp tubes.
5. Recommended settings according to the owner's manual:





## Friedman BE100 (Freeman 100)



Models:

- Channel 1 (Clean)
- Channel 2 (Lead)
- Channel 3 (Rhythm)

Cab: [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#). [Marshall 1960B + Celestion Marshall V30](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Amp controls (Clean): Bright, Bass, Treble, Volume, Presence, Output.

Amp controls (Lead/Rhythm): Fat switch, C45 switch, Gain, Voice switch, Sat switch, Bass, Middle, Treble, Master, Presence, Output.

Power tubes: EL34

Played by: Steve Stevens. Jerry Cantrell. Dave Grohl. Chris Shiflett. Daron Malakian. Misha Mansoor. Bill Kelliher. Richie Sambora. Will Swan. Nick Johnston. Phil X. Kevin Skaff.

1. The BE100 is a 100-watt EL34 powered multichannel fire breather that is also capable of producing many styles of music from blues to classic rock and heavy rock to metal by just adjusting the gain and master controls on the BE channel. Switching to the HBE boosts the BE channel giving even more gain and saturation.
2. The BE100 takes pedals very well and loves boosts, OD's, phasers, flangers, tremolos, wahs.
3. The amp also provides some switches. The C45 switch is a treble boost on the input. The FAT switch and the SAT switch. It was designed to be used in the BE or C45 mode to add gain, compression and saturation. Don't overlook this, it's a treat! What also works well: engage Boost. The Voice switch changes the tone slightly. Switched to the right the amp sounds slightly brighter with a bigger bass. In the left position the amp is slightly darker with more mids.
4. The sound of this amp throughout the spectrum of the gain knob becomes apparent and very characteristic of this head. It had a certain bite to it that sounded all its own. The amp breathes fire with the gain at about 3. Past 5 or 6 it yields only marginal increases. Basically, use this knob sparingly! Understandably, this is a high-gain head. When rolling back the guitar's volume, there are a host of useable in-between sounds to be had.

## Matchless DC-30 (Matchmore D30)



Models:

- Channel 1 (Lo)
- Channel 2 (Hi)

Cab: Matchless Amplifiers DC30 Sig A. Matchless Amplifiers DC30 Sig B

Amp controls: Volume, Bass, Treble, Cut, Master, Output.

Power tubes: EL84

Played by: Alex Lifeson. Billy Gibbons. Bob Dylan. Matthew Bellamy. Brent Mason. Dan Spitz.

1. Thirty very conservatively rated watts from a quartet of EL-84's, through two channels, each with unique voicing and tone control layouts, produce a world of tone choices. True "Class A" configuration gives rich, complex harmonics whether played clean, mildly overdriven, or with all out power tube saturation.
2. The preamp sections are based on a layout of two 12AX7's in Channel 1 and one EF86 in Channel 2. The two 12AX7's in Channel 1 create a parallel-triode circuit with interactive bass and treble. The one EF86 in Channel 2 consists of a high-gain pentode coupled to a six-position tone switch.
3. The power amp is fed by a 12AX7 phase inverter, which drives four EL84 power tubes. The rectifier circuit gives you the flexibility of using one 5AR4 for a quick attack or you can use two 5V4's for a smooth, round response.
4. Sound on the 212 Combo is delivered through two dissimilar Celestion speakers: a G12H 75 Watt Creamback and a Greenback 25M 65 Creamback.
5. On channel one we are met with a shimmering clean. The Treble control adds or decreases bite, while the Bass controls the low-end and overall roundness. With the use of the Cut control you can bump up the highs for beautiful, sparkling chimes. Across all settings there's a resounding smoothness that offers great definition with the use of both chords and notes. While elevating the Volume results in a harmonically rich, vintage grind.
6. The second channel is the hotter of the two. Yet for hi-gain settings it maintains excellent definition, never thinning out or subject to inconsistent sonic production. It's fat and well-bodied, harnessing hi-gain settings while upholding a remarkable evenness. With each upward click of the six-position tone control there's added thickness and girth – its influence immediate and impactful.



## Matchless Chieftain (Matchmore Jefe)



Cab: Match Jefe Sig 02. Match Jefe V30 02.

Amp controls (Low & Hi): Volume, Bass, Mid, Treble, Brilliance, Master, Output.

Power tubes: EL34

Played by: Alex Lifeson. Thomas DeLonge. John Scofield. James Duke. John Flansburgh.

1. The Chieftain preamp utilizes two 12AX7's for its interactive tone. This highly flexible preamp circuit is enhanced by a very active mid control. The preamp section is coupled to a pair of EL34's power tubes via a 12AX7 phase inverter for tremendous power reserve.
2. Cleans, they are very pleasant with a high end chime/sparkle to it. Not as 'full bodied' as the Fender sound.
3. The classic range of bass, mid, treble, brilliance and reverb controls provides quick access and visual confirmation of 5 tube based tone shaping parameters. Sound on the 212 Combo is delivered through two Celestion Creamback G12H75 speakers.
4. The Chieftain will support almost any playing style and is considered an excellent all-purpose amplifier.
5. It's like a cross between the best Fender and Vox, all while doing a sort of "Marshall on steroids" thing when cranked up. The entire range of tones from clean to lightly broken up to full out cranked are incredibly awe-inspiring and musical. So much clarity and definition/articulation. This thing eats pedals up like nothing else.
6. Both volumes at about 1 and stick your favorite drive pedal in there!

## Peavey 6505 (PV-505)



Models:

- Channel 1 (Lead)
- Channel 1 (Rhythm)

Cab: Peavey 4x12 V30 (Not present). [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#). [Marshall 1960B + Celestion Marshall V30](#).

Amp controls (Lead): Gain, Bass, Middle, Treble, Master, Presence, Depth, Output.

Amp controls (Rhythm): Gain, Bright switch, Bass, Middle, Treble, Master, Presence, Depth, Output.

Power tubes: 6L6

Played by: Pat Smear. Misha Mansoor. Matt Heafy. Paul Gray. Matthew Tuck. Max Cavalera. Michael Paget. Ted Nugent. Varg Vikernes. Corey Beaulieu. Robb Flynn. JB Brubaker. Sean Long. Josh Middleton. Dino Cazares. Kerry McCoy. Luke Kilpatrick. Johan Soderberg. Alex Wade. Marc Rizzo.

1. Peavey is a large international manufacturer and supplier of musical equipment, founded in 1957. It owns Budda and Trace Elliot.
2. The 6505 head is rated at 120 watts and has 6L6 tube and is the same amp as the 5150, Eddie Van Halen's signature amp.
3. 6505 Series amps feature five 12AX7 preamp tubes and four 6L6GC power amp tubes, with presence and resonance controls and three-band EQ for taming their notorious tone. These features, combined with its classic ultra-high gain preamp capabilities and monstrous 120 W power section result in an amp with awesome stage presence and enough volume for any gig.
4. The Rhythm channel operate in the same manner as the Lead channel gain controls. For most applications, the Rhythm channel should be set up with the "Pre Gain"(Gain) at the lower, "cleaner" settings (0-4) and the "Post Gain" (Master) set for overall volume.
5. The Lead channel controls the input level and works with the Lead channel "Post gain" (Master) to determine the overall volume/overdrive of the Lead Channel. Lower settings of the Pre gain (Gain) control produce a relatively clean, undistorted sound while the middle to high settings produce harmonically rich distortion and screaming overdrive/sustain. Since both PRE (Gain) and POST Gain (Master) controls work in "combo," a basic rule-of-thumb setup procedure is to begin with both controls in the lower settings (0-2). Using the "Pre Gain" (Gain) control, dial in the amount of overdrive/sustain you want for the Lead channel. Then, with the "Post Gain" (Master) control adjust for overall volume.
6. A general good advice is to keep the mids low.

## Roland Jazz Chorus 120 (Rols Jazz CH120)



Model:

- Normal channel
- Effect channel (Not modeled)

Cab: [Roland JC-120](#) (2x12 Roland Silver Alnico speakers).

Amp controls: Bright switch, Volume, Bass, Middle, Treble, Output.

Power tubes: none (solid-state)

Played by: Alex Lifeson. John Frusciante. Slash. Kevin Parker. Alex Turner. James Hetfield. Matthew Bellamy. Paul McCartney. Mac DeMarco. The Edge. Johnny Marr. Dimebag Darrell. Joe Satriani. Adam Jones. Robert Smith. Jamie Cook. Nick Valensi. Joe Perry. Eddie Vedder. Robert Fripp. Wes Borland. Andy Summers. Joe Walsh. Dave Navarro. Cory Wong. Ryan Adams. George Lynch. Paul Weller. David Byrne. Metallica.

1. The Roland JC-120 has arguably been the most beloved solid-state amp for clean sounds for over 45 years. It has been produced and sold uninterruptedly for almost half a century and remains one of the main choices when it comes to clean guitar tones.
2. The JC-120 originally was used mostly in the jazz scene but later were used by band as Metallica and Limp Bizkit. Songs like Fade to Black, Sanitarium, or even Nothing Else Matters thrive from the Jazz Chorus amp's clean sound.
3. The sound of this amp can be characterized as very open and pristine. It comes with a built-in dimensional space chorus that has also been used quite a bit in live situations and recordings by a plethora of guitar players, many of them well known. Besides its fantastic chorus sound, the JC-120 also features a great reverb sound. Thanks to its 2x12 configuration, you get a beautiful stereo sound on your chorus effect.
4. Besides being the paradigm for clean tone in guitar amps, the JC can also take pedals extremely well. If you have a carefully put-together pedalboard or a multi-effect processor, the Roland JC-120 will do it justice and provide fantastic amplification even with all of your overdrive pedals.
5. This amp also sounds great with a variety of guitars. You can plug in a hollow-body guitar and get a nice jazz tone that is not too dark. You could also try it with a Les Paul through an Ibanez Tube Screamer to get that aggressive but creamy rock sound. And it also works great with a slightly overdriven Strat to get that single-coil tone for wailing on the blues.
6. The built-in stereo chorus is called "Dimensional Space Chorus" by Roland. This seems to refer to Roland's Dimension chorus, but the JC-120's built-in chorus circuit is identical to the famous vintage Boss CE-1 pedal. As a matter of fact, the JC's chorus predates the Boss CE-1. To replicate it on the QC, use the model of the [BOSS CE-2W](#) (Chief CE2W) and place it after the amp to keep it stereo.

## Soldano SLO 100 (Solo 100)



Models:

- Crunch bright
- Crunch normal
- Lead

Cab: Soldano 4x12 Eminence V12 (Not present). [Mesa Rectifier 2x12 Legend V12.](#)

Amp controls: Gain, Bass, Middle, Treble, Master, Presence, Output.

Power tubes: 6L6

Played by: John Frusciante. John Mayer. Eddie Van Halen. Mark Knopfler. Eric Clapton. Prince. Gary Moore. Steve Vai. Steve Lukather. Mick Mars. Matt Pike. Rabea Massaad. Izzy Stradlin. Lou Reed. George Lynch. Warren Haynes. Rudolf Schenker. Crispian Mills.

1. The 100 Watt SLO 100 sets not only the standard, but the benchmark, for high-gain tube amp overdrive & distortion.
2. Although often linked to hard rock, it's also being used as a blues amp.
3. The SLO-100 incorporates two independent preamps, Normal and Overdrive, driven by four 12AX7/7025 tubes. It features individual preamp gain controls and separate master volume controls.
4. The Normal channel offers a Clean/Crunch Switch. When set to clean, the gain is cut, providing full, clean, undistorted warmth, which is incredibly responsive and alive. When switched to crunch, the Normal channel responds with higher gain and a tough, metal edged crunch. The Bright Switch offers sparkling highs to the Normal channel adding to its versatility.
5. This amp is designed to get their character from power amp distortion. If you don't push the power amp all you are hearing is the preamp which is voiced to be trebly. The power amp then compresses the highs and the sound gets fatter.
6. SLO 100s are not smooth amps. They are nasty, aggressive things that you have to crank the Master Volume.
7. They're pretty awesome amps but to sound great you have to crank 'em and they're ear-splitting loud.

## Vox AC15 (UK C15)



Models:

- Top Boost channel
- Normal channel

Cab: [Vox AC15 with Celestion Alnico Blue drivers](#). [Fender Deluxe "Blackface" with Jensen C12K](#).

Amp controls (Boost): Volume (=Drive), Boost switch, Bass, Treble, Tone Cut, Output.

Amp controls (Normal): Bright switch, Volume, Tone Cut, Output.

Power tubes: EL84

Played by: Brian May. The Edge. Rory Gallagher. Ritchie Blackmore. Alex Turner. Jamie Cook. Kevin Shields. J Mascis. Joe Perry. Caleb Followill. Rob Chapman. John Entwistle. Rabea Massaad. Bernard Butler.

1. Vox is a British musical equipment manufacturer founded in 1957 by Thomas Walter Jennings. In 1956, Jennings was shown a prototype guitar amplifier made by Dick Denney, a big band guitarist and workmate from World War II. The company was renamed Jennings Musical Industries, or JMI, and in 1958 the 15-watt Vox AC15 amplifier was launched, "vox" simply being the Latin word for "voice". It was popularised by The Shadows and other British rock 'n' roll musicians and became a commercial success.
2. The normal channel is capable of shimmering sparkle and to sounds just on the verge of break-up. This is also a very "pedal-friendly" channel and handled any overdrive or distortion pedals. The Top Boost sound is primarily the "lead" channel and easily produces sounds ranging from classic rock to blues to more modern rock. It's not a metal sound, but it suitable for a wide range of styles. This amp has proven to be especially popular with "worship" styles of music, given its ability to blend in to a mix very well.
3. It is ideal for British rock, Classic rock, and the choice for beautiful sparkling cleans is also good for a dirty blues tone. The spring reverb and trem options on this allow you to tweak up your personal sound (not modeled).
4. The Vox "chime" has been an often imitated clean sound for many years and, as has the midrange-heavy overdrive. Everyone from the Edge to Brian May has used Vox amps as the basis of their sound.
5. The Vox isn't really a Class amp. It's a Class A push-pull amp with cathode bias. The high bias condition is believed by some to be the source of the amplifier's famous immediate response and "jangly" high-end, though the lack of negative feedback, minimal preamp circuit, simple low loss tone stack, and the use of cathode biasing on the output stage play at least as large a role, if not larger.

## Vox AC30 (UK C30)



Models:

- Top Boost channel
- Normal channel

Cab: [VOX AC30 Top Boost + Celestion Alnico "Silver Bell" drivers.](#) [VOX AC30 with Celestion Pre-Rola Greenback Pulsonic drivers.](#)

Amp controls (Boost): Volume (=Drive), Boost switch, Bass, Treble, Tone Cut, Output.

Amp controls (Normal): Bright switch, Volume, Tone Cut, Output.

Power tubes: EL84

Played by: George Harrison. John Lennon. John Frusciante. Dave Grohl. Kurt Cobain. Slash. Jimmy Page. Kevin Parker. Alex Turner. Eric Clapton. Billie Joe Armstrong. Matthew Bellamy. Thom Yorke. Johnny Greenwood. The Edge. Noel Gallagher. Brian May. Johnny Marr. Tony Iommi. Keith Richards. Jerry Cantrell. Robert Smith. Josh Klinghoffer. Jamie Cook. Thomas DeLonge. Joe Perry. Guthrie Govan. Ritchie Blackmore. Tom Petty. Stone Gossard. Lenny Kravitz. Joe Walsh. Rory Gallagher. Paul Weller. John Scofield. Brian Jones.

1. In 1959, with sales under pressure from the more powerful Fender Twin, by request from The Shadows, who requested amplifiers with more power, Vox produced what was essentially a double-powered AC15 and named it the AC30. The AC30, fitted with alnico magnet-equipped Celestion "blue" loudspeakers and later Vox's special "Top Boost" circuitry, and like the AC15 using valves, helped to produce the sound of the British Invasion, being used by The Beatles, The Rolling Stones, The Kinks and the Yardbirds, among others. AC30s were later used by Brian May of Queen and many others.
2. Employing a quartet of EL84 power tubes, the AC30 pumps 30 watts of remarkable tone through a pair of 12" Celestion Greenback or Alnico Blue speakers. Capable of both enchanting clean and raucous overdriven sounds, the signature chime of the AC30 pairs seamlessly the intricacies of your playing style, resulting in a sound that is truly your own.
3. The AC30 model has ECC83/12AX7 preamp tubes, Normal and Top Boost channels, a Bright switch on the Normal channel and a Boost switch on the Top Boost channel.
4. AC30's have no negative feedback on the power amp. This means the output voltage follows the speaker impedance. Therefore you get a boost at the low frequency resonance of the speaker which causes the low end to get loose when you crank it.
5. The normal channel on a Vox would be closest to the Morgan. The Brilliant channel is a "Top Boost" which means it has a tone stack and a significant midrange cut. The normal channel has no tone stack. You can't compare a Morgan AC20 to the Brilliant channel of an AC30 and declare that one sounds better than the other. Totally different preamps and, therefore, different sound. If you want that chimey AC30 sound you put an EQ before it and suck out some mids.
6. To increase gain, you can boost the signal at the input stage by adding a Drive pedal.



## Fender Blackface Deluxe Reverb (US DLX)



Models:

- Normal channel
- Vibrato channel

Cab: [Fender Deluxe 1x12 Eminence GA-SC64](#), [Fender Deluxe "Blackface" with Jensen C12K drivers](#), [Fender Deluxe "Tweed" with WGS G12Q](#), [Zilla Mini Modern with Celestion G12H150 Redback drivers](#), [Zilla Open with Celestion Alnico Gold](#), [Fender Cab with Celestion A-Type 12"](#).

Amp controls: Volume, Bass, Treble, Output.

Power tubes: 6V6

Played by: Paul McCartney. Dan Auerbach. Joe Bonamassa. Taylor York. Duane Allman. Nile Rodgers. Elliot Smith. John Scofield. Bill Frisell. Tom Waits. Peter Sagar. Crispian Mills.

1. Of all the Fender amplifiers produced over the past 40 years, the Deluxe Reverb has probably been used on more recordings than any other amplifier in history. Over the years, Deluxe Reverbs have proven to be incredibly versatile, used for surf, rock, blues, soul, country and everything in between. In fact, many early hard rock and heavy metal recordings were done with the Deluxe Reverb because of its great natural distortion characteristics, an unintended feature at the time. Whatever the playing style, the Deluxe Reverb has always been able to produce "the right sound".
2. The Deluxe Reverb's 12-inch speaker and 22-watt output power mean extra headroom and clarity, so it will retain definition a little better as volume rises.
3. The Fender Deluxe Reverb is one of the most recorded amps in musical history. From country and blues to rock and jazz, the amp has long been favored for its rich tones and relative portability.
4. (fuzzy lows) "That's what those amps do. Always been that way. Just to be sure I just compared the Deluxe Verb model with the reference amp and it's correct. Those are old designs. Simple circuits with minimal frequency shaping. As such there's a lot of bass going into the power amp. That coupled with the resonance magnification of the speaker impedance causes frequencies around the resonance (in the 50-100 Hz region) to distort early. The low E string is 82 Hz so it's right in that zone."

## Fender High Power Tweed Twin 5F8-A (US HP Tweed TWIN)



### Models:

- Bright channel
- Bright Jumped channel
- Normal channel
- Normal jumped channel

Cab: Fender 2x12 Jensen P12N (not present). [Fender Deluxe "Tweed" with WGS G12Q drivers](#). [Vox AC15 with Celestion Alnico Blue](#). [Fender Cab with Celestion A-Type 12"](#).

Amp controls: Volume Normal, Volume Bright, Treble, Bass Middle, Presence, Output.

Power tubes: 6L6

Played by: Eric Caplton. Billie Joe Armstrong. Keith Richards. Ronnie Wood. Rory Gallagher. Joe Bonamassa. Steven Seagull. David Gilmour.

1. Along with the Bassman, there is perhaps no other Fender guitar amp as enduring and revered as the venerable Twin. It has been universally hailed as one of the all-time great guitar amps ever since it was introduced in summer 1952; prized across genres for its loud, clean tone.
2. The amplifiers are named for the cloth covering, which consists of varnished cotton twill, incorrectly called tweed because of its feel and appearance.
3. The amp sounds similar (but not exactly) like a JTM45, but has more headroom and is smoother but also noticeably louder. Maybe it's more similar to a Bassman but warmer and larger.
4. The amp doesn't stay as pristine clean at higher volume levels as the later Twin Reverb, especially when you play it with humbuckers. It still has a lot of clean headroom. With single coils you have to crank the Input Drive (Volume) to get it into overdrive. Even then it doesn't distort a lot; compression increases and the tone gets fatter in a nice way. It's a dark sounding amp, so turn up Treble and Presence.
5. The original amp provides a Bright and Normal input to plug the guitar into. Neural modeled both plus the bright one jumped and the normal one jumped.
6. The controls on the original amp are: Presence, Middle, Bass, Treble and Volume controls for the Bright and Normal inputs. No Master Volume, so keep the Master control in the model cranked!
7. Joe Bonamassa settings (on a range of 1-12) for the Normal channel are: Presence 6, Middle 11, Bass 1, Treble 8, Vol. bright 10, Vol normal 1.



## Fender Blackface Princeton Reverb (US Prince)



Model:

- Single channel

Cab: [Fender Princeton with FatJimmy C1060 Drivers.](#) [Fender Princeton with Jensen C10R.](#)

Amp controls: Volume, Treble, Bass, Output.

Power tubes: 6V6

Played by: Jimi Hendrix. Mac DeMarco. Gary Clark Jr. Pete Townshend. Albert Hammond Jr. St. Vincent. Robert Fripp. Steve Lukather. Bill Frisell. Tyler Bryant. Nils Lofgren.

1. The Fender Princeton Reverb 12 Watt Blackface version was introduced in 1964 and available until 1967; in 1968 it was changed to the Silverface version with a drip edge around the grill cloth.
2. The small Princeton amps use two 6V6 power tubes and are low wattage. They were intended as practice amps for students, but they are also great recording amps. Many people play them on the verge on breakup. The first MESA amp was based on the Princeton. It was the Mesa Boogie's Mark I, which actually is a heavily hot rodded Princeton equipped with modified preamp and a Bassman transformer, allowing it a higher gain output of 60 watt.
3. A Princeton Reverb has an extra gain stage due to the reverb recovery. Hence it has more gain.
4. Thanks to the combination of tubes, the Jensen speaker and the mythical 5R4A rectifier valve, playing this guitar amp is quite a blast from the past. If you like the clean Fender sound and bluesy warmth, you don't have to look further.
5. For a Fender tone set Volume to your liking, (3 or 4) for a good clean tone, around 5 for a fat clean tone and around 7 for a typical Fender overdrive.

## Fender Super Reverb '65 (US SPR)



Models:

- Normal channel
- Vibrato channel

Cab: Fender 4x10 (C10R, C10Q, P10R). [Fender Bassman Tweed with Jensen P10R](#). [Fender Bassman with Jensen P10Q](#). [Fender Tremolux with Oxford Alnico](#).

Amp controls (Normal): Volume, Bright switch, Bass, Treble, Output.

Amp controls (Vibrato): Volume, Bright switch, Bass, Middle, Treble, Output.

Power tubes: 6L6

Played by: Muddy Waters, Mike Bloomfield, Jonny Greenwood, Johnny Marr, B.B. King, Stevie Ray Vaughan, Mick Thomson, Bill Kelliher, Cory Wong, Derek Trucks, Nick Allbrook, Andrew VanWyngarden, David Byrne, Robert Cray, Marcus King, Susan Tedeschi, Joanne Shaw Taylor.

1. Often viewed as a tweed Bassman with reverb and tremolo, the iconic blackface Fender Super Reverb is really a model entirely unto itself, embodying elements from the musical-equipment maker's best designs of the late '50s and early '60s.
2. The Super Reverb's detailed soundstage and dynamic, articulate transition from clean into overdrive when played hard has made it a favorite of many blues guitarists throughout the years. The Super Reverb is commonly used by blues guitarists due to its ability to deliver loud, warm tube distortion through its four 10" speakers. It is also known as having a scooped mids tonality, meaning that there is less midrange and an emphasis of sparkly treble and full, round bass frequencies.
3. When you hear the term "classic Fender sound", that's the vintage tone from the old Fender tube amps you can hear on countless records - bright, sparkling, percussive, fenderish. To get that sound, you have to use "the magic six" amp setup: Volume to 6, Treble to 6, Middle to 3 and Bass to 2 (6, 6, and  $3 \times 2 = 6$ ). Bright should be on, reverb set for two and master volume (if one) set so that you can be heard above the drums without drenching the vocals. The rest of the knobs you can just ignore because no one used tremolo in late 70's and the footswitch was always disappeared. The effect is almost like having the key to Holy Grail.
4. Fender sold these amps with several speakers. The first AA763 models in 1964-65 had Jensen C10r. Then there were CTS ceramics and alnicos as well as Oxford 10L6 in the blackface AB763 amps.

## Fender Twin Reverb (US TWN)



Models:

- Normal channel
- Vibrato channel

Cab: [Fender Twin Reverb 2x12 Jensen C12K-2](#). [Fender Twin Reverb with Jensen C12Q](#).

Amp controls: Volume, Bright switch, Bass, Middle, Treble, Output.

Power tubes: 6L6

Played by: Johnny Marr. B.B. King. Nick Valensi. Joe Duplantier. Robby Krieger. Steve Howe. Roger Daltrey. Crispian Mills.

1. The Fender Twin Reverb has rightly earned its status as a “classic” in the world of guitar gear. Everyone from Eric Johnson to Ted Nugent has used the heralded Twin at one time or another. When it comes to loud, clean tones, few guitar amps have the reputation for delivering such sounds as does the Fender Twin.
2. The amp has two channels: Normal and Vibrato (both are modeled by Neural Dsp into the Quad Cortex).
3. It's usually a bright amp. Turning off the Bright switch could help in some cases.
4. To make the Twin cleaner, reduce Master Volume (Output). Reducing the Master Volume will simulate the lower gain.
5. If you want the loudest clean sound you can find, chances are you'll find it with the Fender Twin Reverb. In some ways, it might be the ultimate pedalboard amplifier. The clean sound on its own is amazing. The tone controls are very responsive and the reverb/vibrato definitely capture the vintage vibe. Because of its headroom and variety of equalization, you can tailor the sound for any of your overdrive and distortion effects, and it responds very well. As you'd expect, it's easy to get blues, country, rock, and jazz tones out of this beast. Believe it or not, though, with the right pedal combination, you can even shred with the Fender Twin.

## Fender Bassman Tweed (US Tweed Basslad)



Models:

- Bright channel
- Bright Jumped channel
- Normal channel
- Normal jumped channel

Cab: [Fender Bassman Tweed with Jensen P10R](#). [Fender Bassman with Jensen P10Q](#).

Amp controls: Volume Normal, Volume Bright, Treble, Bass, Middle, Presence, Output.

Power tubes: 6L6/5881

Played by: Duane Allman. Ike Turner. Jimmy Messina. Buddy Guy. T-Bone Walker.

1. The Fender Bassman evolved as an amplifier designed to initially go along with the Fender Precision Bass. It's perhaps a bit of an irony that this amp design is among the most revered from guitarists – not bass players.
2. The 4x10" Bassman began life as a bass amp before guitar players discovered its sonic wonders and adopted it as their own. Prized by guitarists everywhere for more than half a century now, it lives on as a must-have guitar amp treasured for its pure sound, workhorse reliability, classic style and uncluttered ease of use.
3. Although the Bassman series dates back to 1952, The 5F6 Bassman circuit, introduced by Leo Fender in 1959 in 4x10 combo format, is widely considered to be the beginning of guitar amplification as we know it. As its name suggests, it was originally designed with the bass player in mind, but it caught on with guitar players to the extent that it's scarcely even considered a bass amplifier. It was so popular that even Marshall copied the circuit into what became the very first Marshall amplifier, known as the JTM-45.
4. It has a lot of bass and starts to distort when increasing the volume.
5. The original amp has two channels: Normal and Bright. Neural modeled both plus the bright one jumped and the normal one jumped.
6. When running this amp at volumes above 5 to get the tubes to compress and distort (i.e. what the original 1959 Bassman is famous for!) the '59 LTD begins to clip and the power output tubes do begin to compress. At this stage, the bass gets fatter, the mids warmer, but the highs are even more emphasized. To compensate for this with the '59 LTD, decrease the bass and treble controls nearly all the way and also reduce the presence to avoid the "ice pick" tones that can be found rather easily within the amp otherwise.

## Victor Squid (Victory Amps VX The Kraken)



Models:

- Channel 1: Gain 1
- Channel 2: Gain 2

Cab: [Zilla Cab with Celestion Creamback G12H-75](#). [Zilla Mini Modern with Celestion G12H150 Redback drivers](#). [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Greenback](#). [Marshall 1960TV + Celestion G12M25](#). [Mesa Traditional Straight + G12H30](#).

Amp controls: Gain, Bass, Mid, Treble, Focus, Tube, Master, Output.

Power tubes: 6L6/EL34

Played by: Rabea Massaad. Joseph Rowley. Dan Oglesby. Brett Aveni. Greg Marra.

1. This two-channel monster starts with classic British-inspired rhythm tones in Gain I mode. Gain II sears on into tight, aggressive American high-gain grind, perfect for progressive and extended-range players. Assign Master I to Gain I and Master II to Gain II when you change channels... or have the masters completely independent to switch between at will, no matter which channel you're using.
2. It's a two amp setup consisting of a JCM900 and a 5150 Mk1. The result? A two-channel amp, offering two different but classic gain strictures: Gain 1 (or channel 1) for classic British-style overdrive voicing; channel 2 for tightly focused American-style high-gain tones.
3. The bass focus switch is much more than a bass EQ. It works in the power section of the amp, offering either a tighter, more focussed bottom end, or conversely more loose and resonant depending on your needs and tastes.
4. There's the possibility to switch between 6L6 and EL34 tubes.
5. For solo work on channel 2, Paul Gilbert's early high-presence tone comes to mind: fast- picking lines sound aggressive yet clear. The sharpness featured on our rhythm settings required a little taming, and rolling down the powerful treble control results in a warmer tone that works well with legato lines.

## Hiwatt DR103 (Watt D103)



Models:

- Normal channel
- Bright channel

Cab: [4x12 Hiwatt SE4123.](#)

Amp Controls: Gain, Bass, Middle, Treble, Master, Presence, Output.

Power tubes: EL34

Played by: David Gilmour. Kevin Shields. Pete Townshend. Eddie Vedder. Robert Fripp. Matt Pike. Ronnie Wood. John Norum. Tommy Bolin.

1. These amps have a sound of their own, in combination with Fane speakers.
2. When Marshall amplifiers became wildly popular on the music scene in the mid 60's, clone and copy makers soon followed with their own versions of the famous Marshall Super Lead design. It needs to be noted that Hiwatt was NOT one of these companies. In fact, what may appear at first as a simple variation and copy on the Marshall SuperLead in what was the form of the Hiwatt Custom 100 DR103 head, further examination quickly reveals that the design itself was actually far from it.
3. Similar to the Marshall Super Lead's four-input design, the Hiwatt DR103 also features four inputs for both "normal" and "brilliant" channels, with preamp levels available for both. The channels can also be linked together like a Marshall, but it is important to note that the higher-output channel inputs on the Hiwatt are the ones located on the bottoms, while the lower gain inputs are on the top.
4. Many famous name players have used Hiwatts through the years. One of Hiwatt's most famous original users was The Who's Pete Townshend, who played crushingly-loud distorted chords at very loud Who concerts. Certainly Hiwatt can be partially to blame for his hearing loss! Other players, such as Pink Floyd's David Gilmour, used Hiwatts for their beautiful and rich clean tones and hence also saved his hearing! Gilmour utilized various devices in front of the amp to color his overall sound.
5. The DR103 has a raw tone, slightly glassy and hollow in a good way. Crank it and enjoy pure British power amp distortion. Want to hear a Hiwatt in its full glory? Listen to The Who's Live At Leeds, quoted by some as the best live rock recording of all time (Pete Townsend used a CP103, based on the DR103). And then there's David Gilmour, Pink Floyd's master of tone, who has played Hiwatt all his life.



# NEURAL CAPTURE (Guitar amps)

## ADA MP1 Preamp (ABA MPre1)



Played by: James Hetfield. Kirk Hammett. Billy Corgan. Les Claypool. Paul Gilbert. Nuno Bettencourt. Jason Becker. Vernon Reid.

Cab: [Marshall 1960B + Celestion Marshall V30](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#). [Bogner Ubercab with Celestion V30](#). [Engl 4x12 V30](#). [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Greenback](#). [Marshall 1960B + Celestion Marshall V30](#).

1. This was the first MIDI-programmable tube preamp, and it was quickly copied by both Mesa-Boogie (Triaxis) and Marshall (JMP-1) to great success, their copies of this design were the best products either company ever offered. Great cleans, overdrives, and way more gain than anyone could ever need - although there were modifications you could make to tweak the gain and EQ structure to get it exactly how you want it. They are a little noisy (like most tube amps of its day), but the aforementioned mods usually include a noise-reduction tweak to fix this as well.
2. James Hetfield, Alex Skolnick, and Paul Gilbert all used these. Does 80s metal and beyond spectacularly. Built in chorus/doubler is nice, albeit with a tiny bit of output sap, but that's easily compensated for. Hot rodded Marshall tone in a single rack space.

## **Bogner Fish** (Banger Fish)



Played by: Jerry Cantrell. Dave Mustaine. Chris Poland. Michael Wilton.

Cab: [Bogner Ubercab with Celestion V30.](#) [Bogner Ubercab with Celestion T75.](#)

- 1- The Fish preamp was created in 1989-90 and ushered in a new era of boutique design and tone. It featured 4 channels: Country, Strato, Shark and Brown that covered a wide range of tones from crystalline clean to heavy modified amps tones all within a 2-space rack mountable chassis.
- 2- These units were first introduced in the early 90's and artists such as Alice in Chains and Megadeth. Jerry Cantrell from Alice in Chains has used this.
- 3- Being a preamp, your results will vary greatly depending on the power amp that you use with it.

## **Bogner Fish + Mesa Stereo Simul-Class 2:90** (Banger Fish+290)



Cab: [Bogner Ubercab with Celestion V30.](#) [Bogner Ubercab with Celestion T75.](#)

- 1- Power Amplifier 2x90 watt tube class A / B (three 12AX7 and 6L6GC eight).
- 2- This amp reproduces very well the grain of the Bogner Fish. Soft and round, or more compressed with still a lot of momentum.
- 3- Best cabinet to us with: any cab with Eminence or Vintage 30 speakers.



## Bogner Überschall (Bogna Uber)



Cab: [Bogner Ubercab with Celestion V30](#). [Bogner Ubercab with Celestion T75](#).

Played by: Jerry Cantrell. Jim Root. Adam Jones, Billy Corgan. Synyster Gates. Buckethead.

1. Überschall is the German word for "super sonic, and Bogner designed the 120W all-tube Überschall guitar head primarily for extreme, heavy and aggressive styles of music. Detuned or baritone guitars crave this amp.
2. With the likes of Jerry Cantrell, Mark Tremonti, Jim Root, Synyster Gates, Rusty Cooley, and so many more, the Überschall has made quite a name for itself as a "go to" metal amp.
3. The Überschall features a high-headroom, classic clean channel with volume, gain, bass, middle, treble and presence controls. Pound all your pedal effects into this channel, and the harder you hit it, the more it smiles to show you its fangs.
4. Unleash the mayhem with the super-aggressive high-gain channel with gain, bass, middle, treble, volume and presence controls. Even with extreme gain and volume, this channel stays massively focused and resists mushing out from the heaviest right-hand attack. Have some crazy effects? Put them through the tube-buffered effects loop. Power comes from a throaty EL34 output section.

## Bogner Ecstasy 100B (Bogna X100B (Ch1))



Capture: Channel 1

Cab: [Bogner Ubercab with Celestion V30.](#) [Bogner Ubercab with Celestion T75.](#)

Played by: Steve Vai. Steve Lukather. Matt Pike. Dan Donegan. Neil Westfall.

1. The first model the 100B was released over two decades ago in 1992. It was the time when most of the people were using external multi channel pre-amps to achieve a vast variety of sounds, some used multiple amp setups.
2. It's a 3 channel all-tube design. Neural captured the Channel 1, which consists in: gain, bass, middle, treble, and volume control, 3 position pre eq and gain boost.
3. For Channel 1 an advice is to use Vol.1 all the way and control the volume of the channel with the gain; that way you can have a loud clean tone.
4. The Ecstasy became a favorite for every style and genre of music, Steve Vai, George Lynch, Brad Whitford of Aerosmith, Walter Becker of Steely Dan, Buddy Guy and many others used it.

## Marshall JCM800 2210 (Brit 2210)

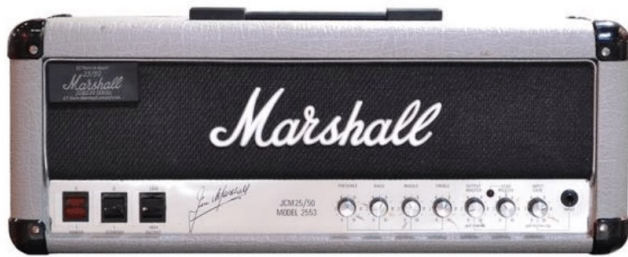


Cab: [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Pulsonic](#) . [Marshall 1960B with Celestion Greenback](#). [Marshall 1960B + Celestion Marshall V30](#).

Played by: Slash. Paul McCartney. Neil Young. Chuck Schuldiner. Ritchie Kotzen. Michael Poulsen. John Norum.

1. Once Model 2210 was released, it raised a lot of eyebrows in the community, especially among the most loyal Marshall tube fans. What set this amp apart from the rest of the JCM 800 lineup was the introduction of an overdrive channel.
2. Marshall used diodes to additionally distort the signal, hence creating a pedal like effect in the amp itself. Some loved it, others hated it. Either way, this addition completely changed the amplification industry from that point on.
3. Marshall JCM 800 Model 2210 comes with four EL-34 power tubes in addition to five 12AX7 preamp tubes. The amp itself delivers 100 Watts RMS, which proved to be more than enough for serious stage performance. The inclusion of a diode allowed this amp to deliver a large amount of gain.
4. What makes this amp interesting is the fact that there is no feature on it which allows you to engage the overdrive channel without the use of a foot pedal.
5. Overdrive channel brought on completely new levels of distortion, and was very punchy. The cleans were somewhat altered compared to previous tube models, but still high quality in terms of tone.
6. Marshall JCM 800 Model 2210 is one of those amps which every guitar player should at least try out once in their life, if not own. Its importance for the evolution of amplifiers is recognized by many, which only helped it rise in popularity.

## Marshall Silver Jubilee 2555 (Brit 2555)



Cab: [Marshall 2551B with Celestion drivers.](#)

Played by: John Frusciante. Slash. Matthew Bellamy. Joe Bonamassa. Alvin Lee. John Notto. Andrew Watt.. Thomas DeLonge.

- 1- The iconic Marshall Silver Jubilee was produced for a single year—1987.
- 2- The Silver Jubilee was partly based on the Marshall JCM800, but had an innovative and unusual preamp section which offered higher gain and a somewhat darker and smoother sound compared to the JCM800. The preamp circuit had three gain modes: Clean, Rhythm Clip and Lead. The EQ section also set the Silver Jubilee apart from other Marshall amps with its much wider range of tonal variety, and it was the first Marshall amplifier where the power amp tubes could be switched from their normal pentode operation mode into triode mode.
- 3- The great thing about the Jubilee is that with nothing but a clean boost it can go from Hard rock to the heaviest of heavy metal.

## Mesa Boogie Triaxis (CA 3Axe)



Played by: James Hetfield. Kirk Hammett. John Petrucci. Thomas DeLonge. Ola Englund. Andy Summers. Max Cavalera. Frank Gambale.

- 1- 5 preamp tubes. 8 channels. 90 presets. midi. fx loop. And most any routing you could need. In terms of tube preamps, this is a fairly modern unit in terms of features. It's made to be used in conjunction with the most modern gear. Most mesa stuff follows this design concept, which is kind of a no corners cut philosophy. While it is technically a digital unit, the audio path is still all tube. This is really mesa's best effort to cram all its best amps into one preamp unit. And when paired with a good mesa power amp, this should theoretically get you all those sounds.
- 2- This thing needs a good power amp to sound right. Paired with a nice power amp like the Mesa 2:90 , it becomes just like a tube head.

## *Mesa Boogie Triaxis+Mesa Stereo Simul-Class 2:90*

(CA 3Axe+290)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

- 1- Power Amplifier 2x90 watt tube class A / B (three 12AX7 and 6L6GC eight).
- 2- The amp reproduces very well the grain of Triaxis. Soft and round, or more compressed with still a lot of momentum.
- 3- Best cabinet to us with: any cab with Eminence or Vintage 30 speakers.

## Mesa Boogie JP2C (CA John's)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: John Petrucci. Jason Richardson. Alex Winter.

1. "The JP amp has a fixed input gain control. The "Gain" control on the amp is actually an Overdrive control.
2. Channel 1 is dedicated to Clean sounds and is optimized for the maximum headroom possible in the preamp section. Power section clip may be employed to attain some degree of overdrive in Channel 1, albeit at very high volumes due to the 100 watt rating of the JP-2C power section. Additional "drive" may be sought in the upper region of the MID control (above 12:00 noon).
3. Channel 2 is the JP-2C's Crunch generator. This Channel is all about aggressive, tight overdriven rhythm sounds delivered with amounts of Gain usually associated with Lead Modes or Channels. It IS in fact a Lead Channel... the LEAD Channel from the MARK II-C+ in its original state circuit-wise. As mentioned in the above NOTE, the setting of the Gain has been optimized for its performance in this category of sounds and though it can definitely be used for Lead sounds of all kinds, it is perhaps the first best choice when dedicating a Channel in the JP-2C to Crunch rhythm work. To achieve the most famous, now classic MARK II-C+ grinding rhythm sounds in Channel 2, you will likely want to employ one of the 5-Band Graphic Equalizers (usually EQ 1) and set the Sliders to the classic V-Curve to scoop the mids and boost the top and bottom end.
4. Channel 3 is created with soaring lead sounds in mind. Its first priority is to meet and even exceed the incredible explosive attack, blistering sustain and harmonic complexity of the very best of the MARK II-C+. Channel 3 boasts all the nuanced performance of the originals and delivers that with unbelievable authority due to the straight 100 watt power section aboard the JP-2C. This power section difference serves the musical style John plays extremely well and in fact, his absolute favorite amplifier of the many II-C+s he owns is a 100 watt model. The front end preamp gain setting is optimized for single note sounds and the internally preset resistors that handle the role of the (missing) VOLUME 1 control on a II-C+ are, as mentioned above, of slightly higher value to achieve a thicker, rounder single note signature. Channel 3's character is therefor a little warmer, fatter and compressed and this plays well into its intended application for lead work of all styles and gain requirements.

## Mesa Boogie Mark IIC+ (CA M2C+)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: James Hetfield. Kirk Hammett. John Petrucci. Joe Satriani. Prince. Steve Lukather. Bruce Springsteen. Ola Englund.

- 1- A stroke of genius in the company's Mark series, the Mesa Boogie Mark IIC+ earned a hallowed place in the hall of high-output amps with legends like Kirk Hammett and John Petrucci singing (or playing) its praises.
- 2- One of the most renowned amplifiers in the Mark series arsenal is the Mark IIC+, which have one of the finest clean and lead tones and is the ought-most collectible of the Mark Series Amplifiers.
- 3- Only 1499 were made between 1983 and 1985. The Mark IIC+ was the 5th in the evolutionary line, from the Mark I, Mark II, Mark IIB and Mark IIC. The Mesa Boogie Mark IIC+ had all the 'deficiencies' of the Mark II line worked out. IIC+ have the sweetest of the lines voicing in the lead channel and the rhythm, although not as vulgar as the IIB which is much smoother.



## Mesa Boogie Mark III Red Stripe (CA M3Red)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Kurt Cobain. Ed O'Brien. Lee Ranaldo. Kim Thayil. Izzy Stradlin. Joan Jett. John Sykes.

- 1- The Mark III launched in 1985. It offered a third "crunch" channel, which meant even more versatility to an already-winning formula that offered a wider range of tones than any of the mass-produced amps of that time. Slightly revised each year from 1985 – 1989, most of these amps (but not all) came with Reverb and Presence controls on the rear panel and, though it was optional, a 5-band graphic equaliser made it onto a majority of Mark IIIs.
- 2- The Mark III was delivered in a variety of configurations. You could have 60 and 100-watt heads and 1×12" combos, as well as with the "Simul-Class" power section from the Mark IIB which runs the outer pair of power tubes (either EL34 or 6L6 as triodes) in Class-A while the inner pair of 6L6s runs Class-AB. This made the amp switchable from 75 to 15 watts.
- 3- The stripes are nothing more than a representation of the timeline as the amp evolved. They represent snapshots in time in the development of the amplifier.
- 4- Red Stripe (1987): R2 is like current Mark III – R2 further developed and very hot. The lead mode is also tweaked to close in on the IIC+ sound.



## Mesa Boogie Quad Pre + Mesa Stereo Simul-Class 2:90

(CA Quad+290)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: John Frusciante. John Petrucci. John Squire. Reeves Gabrels. Rolf Kasparek.

- 1- The Mesa Quad is an all tube preamp (it has 8 12AX7 Tubes) that is based on an expanded version of the Mesa Mark III circuitry, and it features two channels and six modes: Rhythm Channel 1, Lead Channel 1, Rhythm Channel 2, Lead Channel 2, Eq1 on the active channel, Eq2 on the active channel. Each channel has a separate graphic and parametric equalization that can be activated or deactivated with a switch, doubling the amounts of tones achievable, a boost function and a reverb.
- 2- The sound is typical Mesa Boogie: cleans are very clean and dynamic, overdrive and crunches are dark and fat, with a lot of growl and low end, and actually the graphic equalizer is a unique feature that has been a Mesa prerogative for years, that adds a huge amount of flexibility in terms of the tone we can achieve: the classic early Metallica sound, called "V shaped" because it had the mids scooped, comes from this graphic equalizer, that was present in Mesa amps since the Mark II.
- 3- Here it is paired with a mesa Stereo Simul-Class 2:90 power amp 'cause this is the best fit for it.

## Mesa Boogie Studio Pre + Mesa Stereo Simul-Class 2:90

(CA Studio+290)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Kurt Cobain. James Hetfield. Paul McCartney. Pete Townshend. Pat Smear. Janick Gers.

- 1- From crystal clean to absolute high gain and everything in between, this 2 channel, hand build all tube preamp delivers.
- 2- The sound is great, it's very articulate, even at high gains... notes don't get lost, the tone cuts through nicely and the sustain is just the sweetest thing.
- 3- You will just need some time and fiddling to figure out its sweet spots, but as soon as you find them you will have a huge arsenal of sounds, to play everything you want. Metallica, Nirvana, Dream Theater, The Who are just a small sample of great bands with legendary tones who used it both in studio and live.
- 4- If you want a Nirvana or Green Day type of distortion tone, this is the preamp to get, along with a DS-1 or DS-2.
- 5- Here it is paired with a mesa Stereo Simul-Class 2:90 power amp 'cause this is the best fit for it.

## Mesa Boogie Trem-O-Verb (CA Tremo)



Cab: [Mesa Rectifier 2x12 Legend V12](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Mesa Standard OS Angled with Celestion V30](#). [Mesa Oversize Angle 2003 with Celestion UK V30](#). [Mesa Traditional Angled+Celestion V30](#). [Mesa Traditional Straight + G12H30](#). [Mesa Traditional Straight with Celestion Vintage 30 drivers](#). [Mesa Standard OS Straight with Celestion Vintage 30 drivers](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Bruce Springsteen. Lindsey Buckingham. Vernon Reid. Nick McCabe. Jim James. Mickey Melchiondo. Efrim Menuck. Gene Ween. Aaron Freeman. Chris Garza.

- 1- The Tremoverb is not only a Dual Reverb G with built-in Reverb and Tremolo effects unit. Actually is a bit darker and smoother than a standard 2-channel revG Dual.
- 2- You can do anything with these: The Fender-esque & boutique cleans right through to a saggy Marshall-style blues or classic rock, right into the modern Mesa metal territory that the dual rec is known for. Just more organic and with more soul than the standard version. You don't need to dial these in either- just set controls to noon and it sounds amazing.
- 3- Tremoverb with a boost in front has all the gain you'd ever need for metal, but with a richer midrange and more girth in general.

## Komet 60 (Comet 60)



Cab: [Marshall 1960B with Celestion Pulsonic](#) .

Played by: Trey Anastasio. Tito Fuentes. Sonny Landreth.

- 1- The Komet 60 is based on a circuit originally designed in 1999 by the legendary Ken Fischer.
- 2- It is capable of running several different tube configurations. In the EL-34 configuration, this amp delivers the English / Marshall style sound in spades. But re-bias the amp and swap in 6L6 tubes and it just as handily delivers classic American-style 1960s tube tone of vintage Fender amp and lands somewhere between a cranked Blackface-era Deluxe or Vibrolux and a cranked 50s Fender Tweed-era amp.
- 3- Further degrees of response are available at your guitar's volume control, and we haven't even explored the vastly flexible EQ yet (which, suffice to say, reveals a greater and more usable range from each knob than the classic treble-middle-bass arrangement). Even during gentle playing, the amp is ready to soar into willing harmonic feedback, yet it's all controllable, and all an utter delight to manipulate.
- 4- It sounds fantastic, make no mistake, but the element that really shifts your playing perspective is the way its dynamic responsiveness – and in either mode, fast or gradual – allows you such intimate control of the circuit's response. With the volume set to 2 o'clock and touch response at gradual to begin with, gentle picking elicits shimmering, harmonically resplendent tones that are utterly three dimensional, and which somehow magically still pass for 'clean', but which segue seamlessly into juicy, pliant valve grind when you simply hit the guitar harder.

## Cornford Hellcat (Corn Vixen)



Cab: [Zilla Fatboy 2x12 2002 + V30](#). [Mesa Rectifier 2x12 + Celestion V30](#).

Played by: Guthrie Govan. Dave Kilminster. Yuji Adachi (You), Troy Grady.

- 1- The Hellcat is a hand wired boutique amp that pushes the very boundaries of point to point wiring to their limit. Cornford has designed a masterpiece with the choice of Modern and Vintage channels which gives you the option of the best vintage, warm, driven tones or the best modern metal, rock, and blues tones. Channel 2 takes you to every point on the vintage amp scale with just a turn of the gain control. There are lush, rich clean tones with shimmering detail at one end and thick harmonically complex overdrive at the other. Channel 1 takes you to a place that few other boutique amps have dared - Metal and all points in between. The Hellcat does it all in that very special Cornford way.
- 2- 35 watt all Valve Head, 2 Channel with shared EQ, 4 x EL34 & 5 x 12AX7 Valves, Point to Point Hand Wired Construction.
- 3- The Hellcat also has amazing versatility. The two channels with individual voicing offer such variety when used with your volume and tone controls that you can go from Jazz to Rock, Country to Heavy Metal and much more.

## Krank Rev1 (Crank Rev1)



Cab: [Mesa Rectifier 2x12 + Celestion V30.](#) [Mesa Standard OS Angled with Celestion V30.](#) [Mesa Oversize Angle 2003 with Celestion UK V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Mesa Traditional Straight + G12H30.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Zilla Fatboy 2x12 2002 + V30.](#)

Played by: Dimebag Darrell. Patrick Stump. Andy Larocque. Skwisgaar Skwigelf. Toki Wartooth. Andy Sneap.

- 1- The Krank Revolution 100W Tube Guitar Head has 2 channels with separate volume and 3-band EQs. 2 separate master volume controls on the distortion channel for lead boosting with a footswitch. Presence control for Kleen and Krank channels. Proprietary sweep control on the distortion channel changes the overall values for the entire amp, giving you an expansive range of modern and vintage tonal possibilities. 4 - 12AX7 preamp tubes, 4 - 5881 power tubes. Line out; 4-, 8-, and 16-ohm outs; and footswitch control of channel and master volume selections provide the Krank Revolution with great flexibility for stage and studio.
- 2- Dime Dimebag Pantera Damage Plan Used Kranks early 2000s before it developed as Krakenstein (Studio Used by Metallica James Hetfield) Fear Factory used Krank Rev1 late 90s early 2000s Stonesour early 2000s.

## Carvin X100B Series IV (Cravin X100)



Cab: [Mesa Oversize Angle 2003 with Celestion UK Vintage 30.](#) [ENGL V30.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Standard OS Angled + V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Orange PPC412 + Celestion V30.](#) [Zilla Custom with Celestion V30.](#) [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Orange PPC412 with Celestion V30.](#) [Bogner Ubercab with Celestion V30.](#)

Played by: John Frusciante. Steve Vai. Daron Malakian. Frank Zappa. Marty Friedman. Jason Becker. Dweezil Zappa. Vinnie Vincent. Warren Cuccurullo.

- 1- Throughout most of the 1980's, it was pretty much impossible to read a guitar magazine without seeing large ads for Carvin guitars and amplifiers. Usually, the featured amplifier was Carvin's X100B amp head. Artists as diverse as Frank Zappa, Steve Vai, and Craig Chaquico swore by the Carvin's wide array of versatile sounds.
- 2- The amp head itself is a dual channel 100W amp that is switchable to 50 and 25 wtt settings. While it comes stock with four 6L6 tubes, the amp can take 6L6, EL34, or 5881 power tubes. Three AX7 tubes drive the preamp section. The amp features a shared EQ section with controls for bass, mid, treble, and presence along with a master reverb control. A master volume with switchable boost is included as is a five band graphic EQ that can be assigned to either the clean or lead channel.
- 3- The X-100B has been revered for years for its clean sound particularly. Both the clean and overdrive sounds are first class. It's one of the purest, loudest, warmest clean sounds I've ever heard from a guitar amplifier. The headroom is phenomenal and it maintains its basic sound at even painful volume levels. It responds well to the amp's tone controls.



## Custom Audio Amplifier 3+ SE (Custom 3SE)



Played by: Dave Mustaine. Marty Friedman. Steve Lukather. Sergey Golovin.

- 1- 3 Totally Independent Channels, voiced Clean, Crunch and Lead with separate Bass, Midrange, Treble, Bright Switches, Gain and Master Volumes for each channel. A tube preamp, that made history starting from the '90s. The number 3 refers to the number of channels on this preamp, which is specially famous for its clean tone and for its great crunch and lead overdrive.
- 2- The Clean channel is extremely warm and punchy with tons of tight low end, smooth midrange and silky highs. The Crunch channel in itself is capable of a high gain solo sound and can also clean up to a classic slightly overdriven clean sound by rolling off the guitar volume or turning down its gain control while still retaining its warm, round tone. The Lead channel, the highest gain channel, is not only able to clean up as well as Channel 2, but is also able to provide a rich, fat, searing overdrive with a quick attack while maintaining sensitivity to picking technique.
- 3- Steve Lukather played this preamp a lot. Others were/are Peter Frampton, Eddie Van Halen (on the F.U.C.K. album), Green Day's Billie Joe Armstrong.

## Custom Audio Amplifier 3+ SE + Mesa Stereo Simul-Class 2:90

(Custom 3SE+290)



Cab: [Mesa Oversize Angle 2003 with Celestion UK Vintage 30.](#) [ENGL V30.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Standard OS Angled + V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Orange PPC412 + Celestion V30.](#) [Zilla Custom with Celestion V30.](#) [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Orange PPC412 with Celestion V30.](#) [Bogner Ubercab with Celestion V30.](#)

- 1- Here it is paired with a mesa Stereo Simul-Class 2:90 power amp 'cause this is the best fit for it.

## Diezel VH4 (D-Cell H4)



Cab: [Diezel Front Loaded with Celestion Vintage 30 drivers.](#)

Played by: James Hetfield. Matthew Bellamy. Kirk Hammett. Trent Reznor. Adam Jones. Dave Mustaine. Billy Corgan. Thomas DeLonge. Mark Tremonti. Rivers Cuomo. Wes Borland. Ola Englund. Brian Welch. George Lynch. John Fogerty. Max Cavalera. Neal Schon. Andrea Kisser. Johnny Depp. Jeordie White. James Dean Bradfield. Rudolph Schenker. Mike Mushok.

1. The first VH4 amplifiers were manufactured as early as 1994, but it has been in recent years that the profile of the company has really accelerated, with the high profile patronage of some hard rocking luminaries (James Hetfield, Billy Corgan and Matt Bellamy).
2. The Diezel VH4 comes equipped with 4 different and totally independent preamps. This allows the artist to play through nearly all musical styles without having to make major changes to his amplifier. The preamps are voiced to deliver the 4 most wanted guitar tone flavors: 1-Clean, 2- Crunch, 3-Heavy and 4-Lead.
3. Channel 1: You can hear a lot of what you like about the VH4's distortion in the VH4's clean tone. It still sounds thick, rounded, and not at all sharp or brisk. It's sort of the opposite of what you get from a Marshall tube amp, in that we certainly wouldn't describe it as "bright" or treble. Even with the bright switch engaged (the first two channels have it) the clean tone has a smoothness that sounds really nice with a heavier, humbucker-equipped guitar. It can also handle the snappier and bluesy styles of single coil electrics, like Stratocasters, but even on the clean end it still exudes a lot of strength and metal.
4. Channel 2 is surprisingly "open" sounding for an amp that is often described as overly compressed. Not quite enough "give" to be a fantastic blues channel but close. Great for "dirty cleans" as people often put it. Pushing the gain to about 3/4 yeilds a very AC/DCish crunch, very forward and a touch on the bright side when compared to voicing of the rest of the amp. You can easily get into hard rock territory on this channel with the gain maxed.

## Diezel Herbert (D-Cell Herb)



Cab: [Diezel Front Loaded with Celestion Vintage 30 drivers.](#)

Played by: Jim Root. Billy Corgan. Mick Thomson. Joe Duplantier. Brian Welch. Myles Kennedy. George Lynch. John Fogerty. Jeordie White. Alex Venturella. Tom Searle. Scott Middleton. Richie Sambora.

1. The Diezel Herbert comes equipped with 3 different and totally independent preamps. This allows the artist to play every conceivable musical style without having to make major changes to his or her amplifier. The preamps are voiced to deliver the 3 most wanted guitar tone flavors: 1-Clean, 2- Crunch/Heavy 3- Lead. This concept delivers 3 stellar guitar sounds with excellent playability, warm dynamics and razor sharp equalization possibilities. The tone controls work in an unusually wide range, so a little adjustment goes a long way. As with so many other things - less is often more. We suggest you start exploring the channels with all controls set to 12:00 o'clock, and the master volume just slightly cracked open.
2. Channel One (Clean Tone). Clean Tone is a very sensitive subject, because there are so many different ideas on how a clean amp should sound like. Clean tonal textures require much higher dynamic range than distorted sounds. From hard and percussive sounds to soft and warm blossoming tones. Herbert was designed to offer as many of the clean variety as possible. Your choice of guitars and pickups will have a large part in this equation.
3. Channel Two (Crunch) This channel's main objective is to cover soft and heavy overdrive and distortion sounds. It features a voicing switch, with -/+ settings. With the (-) setting selected, blues and classic rock sounds can easily be realized. The (+) setting kicks everything up a few notches and offers crunch with a good bite, allowing you to dial in punchy heavy rhythm and searing solo tones.
4. Channel Three (Lead) This channel is voiced for highly articulate single note lines or for very heavy and massive rhythm guitar. Due to its slight midrange accent and very high gain structure, it possesses good punch and will, with ease and authority, rule any stage or studio. The "less is often more" rule applies here also.

## Diezel Herbert 6550 (D-Cell PA-6550)



Cab: [Diezel Front Loaded with Celestion Vintage 30 drivers.](#)

1. A Diezel Herbert loaded with 6550s valves. KT88s/6550s give no power tube distortion or coloration keeping the low-end tight. They are great for hearing what a preamp sounds like in the studio. On stage at high volumes, some guys like the EL34 crunch and mid-bite more.

## Fryette SigX (Fryed Sig10)



Played by: Rob Caggiano. David Torn. Christian McAlhaney.

Cab: [Mesa Oversize Angle 2003 with Celestion UK Vintage 30.](#) [ENGL V30.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Standard OS Angled + V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Orange PPC412 + Celestion V30.](#) [Zilla Custom with Celestion V30.](#) [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Orange PPC412 with Celestion V30.](#) [Bogner Ubercab with Celestion V30.](#)

1. The VHT Sig:X came into being by Fryette's desire to bring something new to the table. "FRYETTE amplifiers are for players who demand articulation, dynamic range, and versatility—with a definitive sonic signature," says Fryette. "The Sig:X represents an effort to reach out to a broad cross section of players looking for their own personal sound. We set out to offer an intuitive control set, a more forgiving personality, lots of attention paid to individual taste, instant gratification in the clean department, and unprecedented flexibility on the gain side. That was a nice challenge."
2. The first stop was the clean channel. The name is slightly misleading because you can get amazing clean tones out of all three channels, but the clean channel is the only one without a gain control. It also sports four mini-toggles, the first of which is a pre-gain channel voicing switch that lets you choose between Bloom, Brite, and Spank. I set all the EQ knobs at 12 o'clock, hit a chord on Bloom, and was greeted with a huge, powerful clean tone. The manual

says this channel's voice " . . . opens up beautifully after initial string attack. This blooming effect enhances sustain even at low volume settings." No kidding! The sustain was downright astounding for a clean sound, and singing, violin-like feedback crept in as I inched the volume up. Switching to Brite adds some top and Spank provides some low mids. These are subtle, musical tonal changes—a real treat compared to the exaggerated boosts or bright switches on many high-gain amps. This channel will give you stunning jazz cleans, awesome funk tones, and a gut-punching, Pete Townshend-style wallop—especially when you engage the switchable boost. And, make no mistake, even on the 40-watt setting, this channel is loud as hell. The final mini-toggle is labeled Fat/Open and it changes the overall midrange response. I preferred it on the Open setting, especially with humbuckers.

3. Clicking over to the Rhythm channel on the Sig:X gives you even more sonic options with its Gain I and switchable Gain II knobs. I turned the Gain II function off (with the footswitch's Boost button) and set the Gain I low and the Master high. This produced a beautiful, dimensional clean sound that just loved my Strat (think "Castles Made of Sand"). As I turned up the Gain I knob, the tone got bigger and hairier but never lost its amazing clarity. This amp is really good at getting those semi-dirty (or semi-clean) sounds. Fryette explains: "For players who wish to really go exploring, the compartmentalization of 'clean, crunch, and burn' is an extremely confining little box. Those in-between or transitional stages are where players live and where the Sig:X shines most brightly." Add to that the More/Less Gain switch, which kicks a tube gain stage in or out, and you have a ton of versatility before you even get into the Gain II settings.
4. Kicking in the Gain II Boost adds a whole new level of delicious grind that was still unfailingly dynamic. In fact, I spent most of my time with the Boost on and used the guitar's volume knob to vary the drive level. You could easily do an entire gig on this channel alone. Like the Clean channel, Rhythm also has a 3-position voicing switch (Vintage, Live, and Burn). I tended to stick with Vintage and Live, although players that want a thicker, edgier tone will dig Burn. And, your options don't end there. The Power Shift switch lets you choose between 40 watts (with a tube rectifier) and 100 watts (with a solid-state rectifier). To my ears, the difference was mostly tactile, with the 100-watt setting feeling faster and punchier. But wait, there's more. The Scoop/Wood switch adds one more level of tone shaping, this time dealing with the channel's overall midrange character, with Wood being fuller and Scoop sounding more (you got it) scooped.
5. So that's already a whole lot of things you can tweak around with and we haven't even gotten to the Lead channel. I won't go through it step by step, but suffice to say that it's every bit as versatile as the Rhythm channel and can get killer clean sounds as well. With Gain I cranked, Boost off, and the More/Less switch on Less, there is still plenty of overdrive and all kinds of sustain. I had no trouble getting endless feedback at pretty reasonable levels with these settings, no matter what guitar I played and no matter what pickup was selected. Switching to More made getting feedback even easier and kicking in the Boost to activate Gain II was almost like having six EBows. I could make any note sing at any time, but the tone was still dynamic enough for me to tame it with the guitar's volume control. Nice! The sweet spot for me was with Boost and More on and both Gains at about 12 o'clock. That gave me a throaty, muscular Gary Moore-meets-David-Gilmour-style single-note voice. This channel had no problem producing a seething, crushing metal tone when I goosed the Bass and Treble controls and chose the Scoop setting.

## Metaltronix M1000 HiGain (MetalX M1K)



Played by: Zakk Wylde. Paul Gilbert, Andy Larocque. Akira Takasaki.

Cab: [Mesa Oversize Angle 2003 with Celestion UK Vintage 30.](#) [ENGL V30.](#) [Marshall 1960B + Celestion Marshall V30.](#) [Mesa Standard OS Angled + V30.](#) [Mesa Traditional Angled+Celestion V30.](#) [Orange PPC412 + Celestion V30.](#) [Zilla Custom with Celestion V30.](#) [Diezel Front Loaded with Celestion Vintage 30 drivers.](#) [Mesa Traditional Straight with Celestion Vintage 30 drivers.](#) [Mesa Standard OS Straight with Celestion Vintage 30 drivers.](#) [Orange PPC412 with Celestion V30.](#) [Bogner Ubercab with Celestion V30.](#)

1. Lee Jackson has been building custom amplifiers since the 80s. If you've heard players like Steve Vai, George Lynch, Paul Gilbert, and Zakk Wylde, you know the sound. The Metaltronix M-1000 All Tube Head is one of the best rock amps and built to blast. It's incredibly versatile from crystal cleans to thumping rhythms to searing leads. Set up with 4 Mesa Engineering EL34/6CA7 power tubes. This vintage amp is in great all around condition and definitely kicks ass.
2. This amp is very loud. It is at least 25% louder than a Soldano SLO100. With the master volume on 1 its loud enough to play a gig. At 3 the cops are coming. At 5 you would never hear the cops coming because you would be deaf.
3. The gain is on par with a modified JCM800 2203/2204. Its definitely high gain but more on the warm side. You could play 80's metal but this is definitely not a death metal or scooped metal amp. You can't scoop it at all.
4. Its going to take a while to dial this amp in and learn how to actually use it. Its very complicated because everything on it effects something else on the amp. Overall this amp is a monster. It's an arena rock amp. It's designed to be played live and loud. I would say it could handle music genre's from anything required a crystal clean tone to 80's hair band metal. It does have the early Zakk Wylde tone. Its very nicely built and its an absolute classic. This is one of the first boutique high gain metal amps that a normal shmoe could buy.

## ENGL Powerball Mark I (NGL Energy)



Cab: [Engl 4x12 V30](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Tony Iommi. Jeff Loomis. Toru Kitajima. Paul Landers. Steve Hackett. Michael Romeo. Erik Rutan. Chris Impellitteri.

1. With four channels devoted to lead mode, the ENGL Powerball 100-watt guitar amp head is clearly meant for guitarists who aren't kidding around when it comes to skull-crushing volume. The folks at ENGL assert that the Powerball will deliver all of that power while maintaining tonal versatility -- crystal-clean to crispy, tight and fat rhythms to punchy lead sounds in conjunction with low bottom end to satisfy the needs of the modern guitarist.
2. It has 4 channels, grouped into two main channels.
3. The sounds are clear of very good quality but a bit steep compared to a twin; the crunch channel is actually clean that is made naturally saturate, the saturation is monstrous and versatile in terms of color. So the Powerball does not reserve to a single category of players, but suitable for any style of music. But basically, we talking heavy duty here. This isn't an amp for jazz... This amp is mainly for hardcore sonic crushers, guitarists who want to rattle the senses (with both tone and dBs).



## ENGL Inferno Marty Friedman Signature (NGL Marty's)



Cab: [Engl 4x12 V30](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Marty Friedman.

1. This amp comes from the collaboration with the six-string virtuoso Marty Friedman. A whopping 100 watts of tube power can be fired off via two channels. Each channel has its own 3-band EQ and a switchable gain boost. The Lead Channel is super hot, with more than enough gain for all situations. And, if you let the Master Volume off its leash, things can get loud.
2. The Engl Marty Friedman Inferno signature tube guitar amp head offers 100W of high-octane power that's built to suit the needs of one of metal's greatest shredders.
3. The clean channel can get a really good crunch going with the gain turned up. That can as high as a good AC/DC kinda crunch going. The lead channel is an entirely different beast. It has insane amounts of gain, and it's generally unnecessary to go above 1pm on the gain control for the lead channel. It is wicked high gain at noon. If you dial back to say 8pm or so, it still has the same "voice" but is a bit more tight and def capable of nailing styles of music other than heavy rock.

## ENGL Tube Poweramp 930/60 (NGL PA-930)



Cab: [Engl 4x12 V30](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Tom Naumann.

1. Stereo all tube power amp - 60 WATT Per channel - Beast of a power amp. Depth boost switch for extra low end. Switchable inputs which allows you to switch between 2 separate pre-amps. Master FX Loop This power amp uses 6L6 tubes, and has 2 inputs, 2 volume controls and 2 presence controls per channel which are switchable. The 930 is equipped with 4, 8 and 16 ohm speaker outputs.

## ENGL Ritchie Blackmore Signature 100 (NGL Rainbow)



Cab: [Engl 4x12 V30](#). [Zilla Fatboy 2x12 2002 + V30](#).

Played by: Ritchie Blackmore. Paul Stanley. Vivian Campbell. Jake Pitts. Oliver Kanes.

1. From the late-sixties rock quintet Roundabout to the pummeling Deep Purple to the driving melodic rhythms of Rainbow, legendary guitarist Ritchie Blackmore has had a defining career in rock and roll that few can claim to match, let alone exceed. Blackmore's unique guitar tone was a combination of the best of both worlds. Originally achieved with a Fender Stratocaster with a scalloped fretboard (purchased from a roadie of Eric Clapton's) into modified Marshall Major 200-watt heads, it had the cut and tightness of the Strat and the heft, thickness and power of the Marshall Major. Since 1994, Blackmore has been using amplifiers from Engl.
2. The E 650 head presents the player with a relatively simple layout, consisting of a 3-band EQ section with a Presence control. A total of four channels share this circuit, and can also utilize the included Bright and Contour switches (more on this later). Along with a separate Lead Volume control and two Master Volume Controls, each channel setup reacts differently, depending on how the amplifier is set. The amplifier is all tube, running a quartet of 5881 power tubes and a total of four ECC83 preamp tubes.
3. The Blackmore is a high gain player's amp. That being said, players should definitely take warning: the impressive amount of gain coupled with the intense clarity will not cover up any lack of detail in the player's style.
4. The blackmore is comparable to the savage 120 and E530 (a bit more to the savage maybe) but it's still a different beast.

## Matchless Chieftain (NoMatch Chief)



Cab: [Zilla Cab with Celestion Creamback G12H-75](#). [Zilla Mini Modern with Celestion G12H150 Redback drivers](#). [Marshall 1960A + Celestion G12M25](#). [Marshall 1960B with Celestion Greenback](#). [Marshall 1960TV + Celestion G12M25](#). [Mesa Traditional Straight + G12H30](#).

Played by: Thomas DeLonge. John Scofield. James Duke. John Flanburgh.

1. Thirty very conservatively rated watts from a quartet of EL-84's, through two channels, each with unique voicing and tone control layouts, produce a world of tone choices. True "Class A" configuration gives rich, complex harmonics whether played clean, mildly overdriven, or with all out power tube saturation. This means you should sound great in any situation, in any music style.
2. A long list of musician designed features includes: highly interactive tone controls and circuitries unique to each channel, bypassable master volume, individual channel effects loops, cut control for high frequency shaping, high and low (30 or 15 watt) power settings, selectable output impedance and phase inverter switches allow the use of additional speaker cabinets or amps in-phase with the DC-30.
3. The preamp sections are based on a layout of two 12AX7's in Channel 1 and one EF86 in Channel 2. The two 12AX7's in Channel 1 create a parallel-triode circuit with interactive bass and treble. The one EF86 in Channel 2 consists of a high-gain pentode coupled to a six-position tone switch.
4. Sound on the 212 Combo is delivered through two dissimilar Celestion speakers: a G12H30 and a Greenback 25, each specially modified through a proprietary MATCHLESS formula.

## Omega Ampworks KT66 Poweramp (OMG PA-KT66)

A Neural DSP original KT66 Poweramp.

## Paul Reed Smith MT15 (Paul's MT15)



Played by: Mark tremonti. Mark Holcomb. Tyler Larson.

Cab: [Zilla Fatboy 2x12 2002 + V30.](#) [Mesa Rectifier 2x12 + Celestion V30.](#) [Diezel Front Loaded with Celestion Vintage 30 drivers.](#)

1. The Alter Bridge man's signature model proves to be one of the best low-wattage high-gain amps around.
2. While the MT15 might be small, Tremonti and PRS have clearly designed the amp with the intent of punching above its weight (which is an almost feather-light 17.8 pounds) class. The MT15 uses a pair of big 6L6GC output tubes rather than the 6V6s or EL84s that would typically propel a 15-watter. Six 12AX7s drive the front end, which includes a foot-switchable, 2-channel preamp offering gain, treble, middle, bass, and master volume controls on the lead channel, and volume, treble (pull boost), middle, and bass controls on the clean channel. The two channels share a presence control.
3. The MT 15 has clean and lead footswitchable preamp channels, with gain and master volume on the lead channel, and volume on the clean channel. Both channels have their own bass, mid and treble controls with a master presence control and a pull boost on the clean channel to add a mild overdriven edge.
4. The MT 15's clean channel illustrates this perfectly, with plenty of headroom to cater for any guitar, while pulling the channel mid-boost function adds a sweet vintage Fender overdrive with a medium-fast response that's great for country picking or blues.
5. The lead channel has no less than five gain stages and the amount of gain and distortion on tap is huge. However, it's also been carefully sculpted into a stunning barrage of harmonic filth that flatters every note and power chord.
6. the MT15 delivers easy access to Tremonti-style rock, shred and metal tones.

## Fender Princeton 65 (Prince 65)



Cab: [Fender Princeton with FatJimmy C1060 Drivers.](#) [Fender Princeton with Jensen C10R.](#)

Played by: David Gilmour. Daniel Kessler. Adam Granduciel. Ron Gallo.

1. The Fender Princeton Reverb 12 Watt Blackface version was introduced in 1964 and available until 1967; in 1968 it was changed to the Silverface version with a drip edge around the grill cloth.
2. The small Princeton amps use two 6V6 power tubes and are low wattage. They were intended as practice amps for students, but they are also great recording amps. Many people play them on the verge on breakup. The first MESA amp was based on the Princeton. It was the Mesa Boogie's Mark I, which actually is a heavily hot rodded Princeton equipped with modified preamp and a Bassman transformer, allowing it a higher gain output of 60 watt.
3. A Princeton Reverb has an extra gain stage due to the reverb recovery. Hence it has more gain.
4. Thanks to the combination of tubes, the Jensen speaker and the mythical 5R4A rectifier valve, playing this guitar amp is quite a blast from the past. If you like the clean Fender sound and bluesy warmth, you don't have to look further.
5. For a Fender tone set Volume to your liking, (3 or 4) for a good clean tone, around 5 for a fat clean tone and around 7 for a typical Fender overdrive.

## Peavey 5150 Signature (PV 505Sig)



Cab: [EVH Straight + Celestion G12EVH.](#)

Played by: James Hetfield. Eddie Van Halen. Joe Satriani. Jerry Cantrell. Prince. Buckethead. Alex Lifeson. Pat Smear. Rabea Massaad. Ola Englund. Kiko Loureiro.

1. This professional all-tube amplifier meets the exacting specifications of Edward Van Halen, one of the true living legends of rock guitar. The 5150 IIS EL34 updates his 6L6-equipped touring version, with new features that will inspire unlimited artistic expression, including a "cleaner" channel one and more compressed tone and saturation from the matched JJ EL34 tubes. With such fierce tone and uncompromising construction, the result is phenomenal EVH performance for years to come. Other distinctive features of this ferocious amp include an ultra-high-gain preamp design custom voiced for maximum harmonic content, a front-panel metal grill with a gold-and-black EVH striped motif, and much more.
2. Channel two delivers blistering overdrive and darker, spongier tones, while channel three pushes the gain to its limits for standout leads.

## Orange Rocker 30 (Range Rock)



Cab: [Orange PPC412 + Celestion V30](#). [Orange PPC412 with Celestion V30](#).

Played by: Timothy McTague. Mark Holley. Andy Husted. James Lynch.

1. Rather than imprinting its characteristics on your sound in a stifling manner, the Natural channel works as an instrument in its own right - responding to and enhancing the voice of both the guitar and player.
2. The single stage preamp translates into an abundance of clean headroom, and we found that once the natural volume was wound up anywhere near 11 o' clock and beyond, we were rewarded with a lush, three-dimensional sparkling clean tone at stage volume with a hint of an edge - oozing with the fruity mid-range warmth that characterises the classic Orange sound.
3. The onset of actual drive will be pickup-dependent, but if you can't dial in the required amount of break-up at the volume level that you want, it's simple enough to solve this with judicious use of the guitar's volume control or an additional stompbox boost such as an MXR Microamp.
4. Compared to the EL84-driven AD series amplifiers, the clean channel doesn't possess quite as much glassy chime and detail, but even through the combo's single Vintage 30 speaker, the Rocker 30's EL34s ensure a firmer, more focused bass response.
5. And if this isn't quite enough for you, the closed-back PPC112 extension cabinet increases the scale and projection considerably.
6. Flip to the Dirty channel and there's clearly a lot more flexibility available. Cranking up the gain, we move from chiming sixties pop, through Stonesy R&B raunch, heading into bluesy classic rock grind and aggressive alternative territory, until the final quarter of the gain control's range, when the Rocker 30 grows devil horns.
7. At all levels of gain there is a consistent musicality. Rather than losing definition or becoming a fizzy mush, the Rocker 30 roars with an organic and dynamic high gain voice that is world class, particularly in combination with a PAF-style bridge humbucker.
8. The tonal range on this amplifier is phenomenal, particularly in a studio environment. For recording, the Rocker 30 can cope as convincingly with country as it does with bone-crushing riffs, and the combo in particular records superbly, with the open back cabinet contributing to much better bass response than one might expect - even when close-mic'd with just a single Shure SM57.
9. Plugging the Rocker 30 head into the PPC112, we encounter very similar high-quality sonic performance, although the PPC112's closed back cab translates into an even tighter bottom end at higher gain settings, and a laser-like directionality in contrast to the combo's more even sound dispersal.



## Orange Rockerverb 100 MK3 (Range Rockverb)



Cab: [Orange PPC412 + Celestion V30](#). [Orange PPC412 with Celestion V30](#).

Played by: Jim Root. Michael Clifford. Casper Starreveld. Andy Gibbs. Gabby Alipe. Toni Torrrres.

1. The Rockerverb 100 MkIII is a fire-breathing 100-watt rock and metal head, but it does a good impression of a spongy mid-powered boutique amp. With a touch of breathy spring reverb, the clean channel is capable of bluesy, Fender-like cleans and even Vox-y chime. What's more, it can do all of the above at any volume, with no extraneous noise. Plus, if you don't like the colour, it comes in black, too.
2. The clean channel sounds like a big old Fender amp, but beefier. It has an uncompressed and dynamic quality with plenty of clarity, and a slightly scooped midrange accompanies the bumped-up bass and treble. The dirty channel sounds more compressed, thicker in the middle, lighter in the bass and a tad more aggressive in the upper mids.
3. With single coils, the clean channel stays clean until the volume passes halfway, when a gently compressed overdrive eases in. This channel is no afterthought. The tone controls are so powerful you can dial in a huge range of sounds with pretty much any guitar. Cranked up, it can dish out a creamy, harmonically loaded, old-school rock tone, and you can control the level with the unusually transparent attenuator.
4. The dirty channel is similarly versatile. Up to the halfway point, the gain control increases overdrive gradually. Around one o'clock, the overdrive begins morphing into distortion and by three o'clock the sound can be described as high-gain.
5. You can negate any fizziness by cranking up the volume and allowing the power tubes to thicken and round out the tone. Naturally, things can get loud, but the attenuator can handle that. Powerchords crunch and punch, and the Rockerverb 100 can sustain single notes almost indefinitely, even before you reach high-gain mode.

## Orange Thunderverb 50 (Range Stormverb)



Cab: [Orange PPC412 + Celestion V30](#). [Orange PPC412 with Celestion V30](#).

Played by: Scott Holiday. Rob Chapman. Nameless Ghouls. Brent Hinds. Matt Pike. Chino Moreno. Pepper Keenan. Kirk Winstein. Ryan Bruce. Jason Simon.

1. The Thunderverb 50's two channels are more or less the same in terms of gain, but very different in terms of EQ. The best vintage tones come from Channel A's conventional three-band EQ layout, where the Thunderverb goes from rich full-sounding cleans through to that thick woody overdrive tone with just the tiniest hint of fuzzbox, which typifies the classic Orange sound.
2. If you want more then look no further than Channel B, where the shape control will take you from ultra warm to hi-fi cleans with a scooped-out mid-range and accented bass and treble. Push up the gain control and those tones translate into anything from country-rock to blues to stoner to thrash. It's the shape control and all the tones you can get from it that makes this channel special. Another benefit is that with just one tone control you can find settings and return to them much easier.
3. Both channels have plenty of gain - more than enough to let the weedy single-coils of a standard Strat push them into meaningful overdrive, while any humbucker-powered guitar could cover anything from super-clean jazz to Santana sustain with ease.

## Tech21 SansAmp PSA + Cab (Tech41 PSA + Cab)



Played by: Trevor Dunn. Joey DeMaio. Christian Olde Wolbers.

1. The Sansamp PSA1 is a neatly-styled, single-unit rack processor, controlled by means of eight knobs, a pair of Up/Down buttons. Here it's paired with an unknown cab.
2. The PSA1 has the characteristic Sansamp sound, which is both valve-like and ballsy, but because it has both pre and post-overdrive EQ, the range of sounds you can coax from it is much wider than from the 'box' versions. The PSA1 isn't just good at dirty sounds, it's also capable of emulating most clean sounds, with the possible exception of the characteristically 'glassy' Rockman sound. In most cases, a touch of reverb and possibly chorus is all that's needed to give you a fully-produced guitar sound.
3. What I particularly like about this unit is that the overdrive sounds are very responsive to playing style — the guitar actually seems to 'feel' different as you switch from one patch to another, just as a real amp does. There's also plenty of overdrive on tap, which gets you into the world of screaming harmonics and hammering without having to patch in a fuzz box.

## Tone King Imperial MKII (TuneRoyal MK2)



Cab: 1x12 Combo

Played by: Carlos Raya. Renè Van Barneveld.

1. Boutique amp brand Tone King is coveted by legions of players the world over. Tone King's re-released its MkII version signature amp, the Imperial, which is influenced by classic 50s amp sounds and features a built-in attenuator.
2. The Imperial is a non-master volume design: the lead channel has controls for volume, tone and mid bite; the rhythm channel has volume, bass and treble controls, with speed and depth for the term effect and a reverb level knob.
3. Its secret weapon is on the rear panel, in the shape of a built-in Ironman II attenuator, which can switch down the amp's output in five steps.
4. This can be set to operate on both channels or just the lead channel, so you can dial in the perfect blend of volume and distortion for lead and flip to the full headroom of the clean channel.
5. The Imperial is influenced by classic Fender sounds, with a sparkling rhythm channel that boasts a full bass out of all proportion to the cab, combined with balanced mids and a wonderful, chiming treble.
6. The lead channel's mid bite control sweetens the tweed-inspired voice or adds an aggressive edge, going from Royal Scam-era Carlton to Tres Hombres Gibbons in a single twist.
7. The multi-layered, highly touch-sensitive overdrive is a product of preamp and power amp distortion, and the attenuator makes balancing volume and drive intuitive and easy.

## Fender Hot Rod Deluxe (US HRDLX)



Cab: [Zilla Mini Modern with Celestion G12H150 Redback](#). [Fender Cab with Celestion A-Type 12"](#).  
[Zilla Fatboy 2x12 2002 + V30](#).

Played by: Kyp Malone. Marcos Pintor.

1. Fender released the affordable Hot Rod Deluxe Amp in 1996 and have been making them ever since. Based on designs that date well back to the early 50's, The Hot Rod Deluxe has become, "the best-selling tube amplifier of all time", according to Shane Nicholas, Marketing Manager for Fender amplifiers.
2. The Hot Rod Deluxe is equipped with a series of three 12AX7 tubes for the pre-amp section, and two 6L6 tubes for the power section. All of this equates to 40 watts of pure tube tone.
3. Once plugged in, I set the amp to the "clean" channel and set all of the tone settings to about 12 o'clock. The sound was great with this setting and provided a very mellow, clean tone. Turning the knobs in either direction yielded pretty noticeable results and it wasn't long before I had dialed in a very sweet and usable tone that brought to mind that classic Fender sound.
4. It was very easy to get any sound necessary to play multiple styles of music by simply turning the knobs. Everything from the warm, fat sound of jazz and bebop, to the bright twang of old country favorites and classic blues riffs, were easy to dial up. I kept the Volume knob right around 8 o'clock, or "2" on the dial, because it seemed like anywhere past that might induce ear bleeding levels!
5. Once depressed, the "Channel Select" button makes an evident change in the sound. Playing around with the "Drive" knob in this setting yielded everything from a clean boost when turned all the way down, to a smoky blues sound when pushed more aggressively. Incorporating some slight reverb while keeping the "Drive" knob at about 11 o'clock, or somewhere around "5" on the dial, provided the best sound on this channel. It was a very useable sound that harkened to the tones of "While My Guitar Gently Weeps" or "Layla".
6. Engaging the "More Drive" button seemed to thicken the sound up tremendously, but teetered on the brink of making it sound muddy and undefined. It was difficult to get a usable tone with this button engaged unless you are looking for the late 80's-early 90's punk sound (think Sonic Youth or Dinosaur Jr.). Similar to the clean channel, turning the "Master" volume knob anywhere past the "2" position was more than enough for a small practice space.
7. The "Clean" channel is really where this amp shines. If you are looking for an amp that can dial in that perfect clean tone best suited for jazz, country, rockabilly, pop, and rock, this amp is it.

## VHT Two/Fifty/Two (VHD PA-2502)



Played by: Roope Latvala. Joe Don Rooney.

1. The small-but-mighty Two/Fifty/Two Stereo Power Amplifier is a dual channel 50-watt workhorse featuring a pair of premium matched EL34 power tubes in each channel and delivers up to 30% more useable output power than comparable tube power amplifiers. The custom made, precision wound output transformers are optimized for EL34 operation to produce a rich sonic palate, sumptuous tone and excellent dynamic range. Its spacious and well-ventilated chassis provides maximum airflow to the staggered, horizontally mounted power tubes. The fan speed changes automatically from normal speed to high speed when Class A mode is engaged to ensure reliable performance under demanding conditions.

## Victory Sheriff 22 (Victor Marshal)



Played by: Graham Coxon. Danny Jones. Andrew Groves. Thomas McRocklin.

Cab: [Zilla Fatboy 2x12 2002 + V30](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Zilla Mini Modern with Celestion G12H150 Redback](#). [Zilla Cab with Celestion Creamback G12H-75](#).

1. Brit amp builder Victory's 'skeleton chassis' has become a familiar sight, and its design was a collaborative effort with Guthrie Govan. The idea was to make Govan's V30 The Countess amp compact and light so it could be stowed away in overhead lockers on aeroplanes, and the concept has been carried over to various other Victory amp models.
2. Victory did promise British tones, and that's precisely what you get. The sonic signature is utterly unmistakable, and if that's your sort of thing the Sheriff 22 will plaster a smile all over your face regardless of which channel you start with or where the controls are set.
3. With all the controls at noon, input one sounds cleaner, clearer and more sparkly than input two. However, without any significant difference in level, the overdrive already starts to become apparent through input two and the tonal characteristic has an underlying gritty growl in the midrange.



4. Input one provides a surprising amount of clean headroom. With a Strat, it's mellow Hendrix in a box. Clean chords glisten in the treble and you get bell-like lows with a sweet attack rather than the painful transient spike that blights some Brit 'classics'. Get the volume to around 1 o'clock and the overdrive really kicks in, but beyond 3 o'clock it goes beyond a joyous roar into something a bit looser and more ragged.
5. This is the overdrive zone that crosses into input two territory – where you might be better off anyway. In addition to more available gain, there's a lift in the upper-mid crunch frequencies along with a subtle dip in the low mids that tightens the low strings without detracting from the bass weight.
6. Input two has a more aggressive tone that's certainly more 'modern' than the 60s voicings of input one, but nothing like the metallic crunch of a West Coast-style amp. It's more about compressed sustaining legato lead lines, articulate bite and hard rock grind than contemporary metal.
7. The overdrive never degenerates into the extremes of fizzy fuzz tones, and some drop tuners might struggle to achieve the extremely taught definition they need with high-output humbuckers. It's a fantastic-sounding channel for harder blues-rock, classic metal and more besides, but you should be aware of its limitations.
8. With a Strat or Les Paul, you'll stumble effortlessly upon a raft of classic tones from SRV to Bloomfield, Kossoff and beyond. Much of this is down to an unusually powerful middle control and, if you want to get deeper into it, you may find that the presence can be used – in conjunction with the treble – to hone bass definition and playing feel.

## [Victory Super Kraken](#) (Victor Mega Squid)



Played by: Rabea Massaad. Matt Heafy.

Cab: [Zilla Fatboy 2x12 2002 + V30](#). [Mesa Rectifier 2x12 + Celestion V30](#). [Zilla Mini Modern with Celestion G12H150 Redback](#). [Zilla Cab with Celestion Creamback G12H-75](#).

1. The Victory VX100 Super Kraken is a tonal powerhouse with a wealth of superb rock and metal tones, and a bunch of clever features for the modern player - and it does it all with a beautifully simple 7-knob control layout. Highly recommended.
2. The VX100 is the bigger, more feature-rich sibling to the VX "The Kraken" - part of Victory's ac-claimed Compact series of lunchbox-format heads. Designed in collaboration with Rabea Mas-saad, The Kraken eschewed a clean channel in favour of two flavours of high gain: JCM-inspired
3. British grind on channel 1, 5150-esque American grind on channel 2 - although the VX is smoother, darker and fuller sounding than either of the amps that inspired it.
4. The clean mode is a very warm, British-voiced clean with some breakup creeping in even with the gain set as low as 12-o'clock. There's a slight mid scoop, but the highs are rounded and fat rather than sparking. If you're into Fender or Mesa cleans, this mode might feel a little

shrouded, but it really excels as a pedal platform. The front-end compression and warm voice absorbs fuzzes, boosts and overdrives with grace, and none of the shrillness or scratchiness that can plague brighter clean amps. Pushing this mode with the preamp focus yields a throaty, Texas-approved blues tone, especially with single coils. It's also a great way to help mid-scooped muff-style fuzzes punch through a mix.

5. Switching to Gain 1 offers up loads of classic British gain, but to my ear it's more akin to the bass input on a plexi than a JCM800/900. The voice is very fat and thick with a huge low end and relaxed highs. There's still plenty of midrange growl and purr, but there's none of the harshness that these classic Marshall designs can sometimes exhibit. The preamp focus pushes things into more of that "modded Marshall" territory, with a sweet vocal sustain that's ideal for classic rock soloing.
6. Gain 2 is a different animal, with tighter lows, more searing highs and an upper mid grind that's perfectly refined for modern rock and metal styles - it's gritty enough to be aggressive, but not loose or abrasive. The tighter lows help baritone guitars and extended range instruments stay tight and percussive, and there's a killer "haze" on sustained power chords. While this channel is inherently slightly scooped (especially compared to the thick voice of Gain 1), engaging the pre-amp focus brings out the midrange vowel and smoothness that's immensely gratifying for soloing, and further helps articulation on complex single-note riffs.

## **Hermansson Hiwatt Custom PA100 and Preamp** (Watt Custom)



Cab: [4x12 Hiwatt SE4123.](#)

1. This is a modded Vintage 1970 Hiwatt Custom Built P.A. 100w by henric Hermansson. It features: A clean channel (green LED) totally rebuilt to sound warmer, it also has a switchable gainboost now. The whole amp has more bottom end after the tweaks and all four channels can distort more.
2. There is a quad of EL34s, and 6x ECC83s in this, giving it one heck of a sound.



# BASS AMPS

## Ampeg Heritage B15N (Amped Flip-Top 6464)



Models:

- Channel 1: 1964 (B-15NC)
- Channel 1: 1966 (B-15NF)
- 1964: Cathode bias (25W @ 4 or 8 ohms)
- 1966: Fixed bias (30W @ 4 or 8 ohms)

Cab: [Ampeg SVT 810 + custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#)

Amp controls: Bass, Treble, Master, Output.

Played by: Juan Alderete. Bas Van Wageningen.

1. There This is a very expensive reissue of the classic Ampeg B-15, it has two channels, one based on the 1964 circuit and one based on the 1966 circuit, the 1964 being 25 watts and the 1966 the full 30 watts.
2. The Heritage B-15N delivers the sought-after B-15 performance in a new, all-tube design featuring reliable PCB architecture and a beautiful black finish. The Heritage B-15N features distinct 1964 and 1966 channels, Ampeg's flexible Baxandall EQ and selectable bias modes for ultimate tone control.
3. The high-quality flip-top, double-baffle cabinet is covered in black diamond tolex and factors heavily into the amazing tone of the iconic original. Built to exacting standards, the Heritage B-15N meticulously recreates the world's most recorded bass tone.

## Ampeg Heritage SVT-CL (Amped Super Valve)



Model:

- Single Channel

Cab: [Ampeg SVT 810 + custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#)

Amp controls: Gain, Ultra Lo switch, Ultra Hi switch, Bass, Midrange, Frequency, Treble, Master, Output.

Played by: Tony Levin. Ben Frost. Jay Bentley. Chris Barker. C.J. Ramone. Eric Bass. Ron Blair. Rob Pope. Jack Dolan. Hayden Tree. Niels kinsella. Chuck Wright.

1. The Ampeg Heritage SVT-CL delivers classic Ampeg tone and styling, featuring premium components and construction for the professional bassist. The Heritage SVT-CL delivers 300 watts of power, including "Winged C" power tubes from a company that has made them for nearly a century. Classic Ampeg tone-shaping, including a 5-position midrange selector and high/lo switches deliver everything you love about Ampeg in a premium, straight-from-the-U.S. package.
2. The SVT has something that a SS bass amp will never have. The true sound of big tube power. That means great warm fat tone, rich with even order harmonics. When pushed the all tube front end will give you the sound that you have heard over and over again on recordings and live performances. A big sound with bite thats never sounds harsh and gets just the right amount of grit when you dig in with the pick or your fingers and the guitar volume full on. Back off your attack or roll back the volume and it cleans right up.
3. If you want classic Ampeg tone, you found it.

## Marshall Super Bass 50 (Brit Bass 50)



Models:

- Normal
- Bright
- Patch

Cab: [Marshall 1935B Alnico Cream](#). [Marshall 1935A with Celestion G12M25](#).

Amp controls (Normal/Bright): Gain, Bass, Middle, Treble, Presence, Output.

Amp controls (Patch): Gain 1, Gain 2, Bass, Middle, Treble, Presence, Output.

Played by: Paul McCartney. Jack Bruce.

1. The Fender Bassman provided the early inspiration for Marshall amplifier designs but, both sonically and in terms of their circuit architecture, they soon evolved into something entirely their own. Marshall's bass amps were arguably more popular with A-list bassists than the Fender Bassman ever was – Jack Bruce, Chris Squire and Lemmy were fans – but the Super Bass has always been revered by guitarists too.
2. Why did the likes of Paul Kossoff, Eric Johnson, Jimi Hendrix, Jimmy Page and John Frusciante chose to use a Super Bass rather than a Super Lead? Super Bass enthusiasts will no doubt mention less aggression, warmer tones and a more pedal-friendly front end.
3. The Super Bass is a dangerous amp because it sounds so gloriously sweet, you may not notice how loud it really is until your ears begin shutting down. Context is everything. When bands were playing stadiums and festivals in the late 1960s, often without sound reinforcement for the guitar amps from the PA system, amplifiers with this sort of power were a necessity rather than a luxury.
4. It was primarily aimed at bass players, since it was a cleaner, bassier amp, but it was very popular with guitarists too. This series carried over into the JCM800 range along with the Master Mk II's and the then new split channel lead amps.

## Mesa Boogie Bass 400+ (CA 400+)



Models:

- Channel 1
- Channel 2

Cab: Mesa 8x10 (Not present). [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

Amp controls: Gain, Bright switch, Treble Shift switch, Bass Shift switch, Bass, Middle, Treble, Master, Eq switch, Output, [Pag. 2]: 7-band Eq.

Played by: Paul McCartney. Justin. Chancellor. Les Claypool. Neil Young. John Campbell. Paul D'Amour.

1. The Bass 400+ model is a tube-based rack amp.
2. This thoroughbred stud has been a mainstay in the Boogie Stable for over two decades and remains a classic in its own time...for good reason: Great tone and musical power never go out of style.
3. Artists often call to rave about the Bass 400+ after switching from bi- or tri-amped rigs of up to a thousand watts—exclaiming the joy of stepping forward in the mix, even to the point of leading the band. String definition so articulate that the rhythm section locks together to become one machine of unstoppable momentum.
4. Traditional style rotary tone controls, which shape the Bass 400's all-tube character are fed from dual inputs, one for modern active basses and the other for classic passive instruments. Each of these has its own separate tube input stage and volume control. A seven-band Graphic Equalizer further details the amp's inherent musicality, making subtle or radical tonal changes possible.
5. The Bass 400+ uses traditional type tone controls which have been especially tailored for bass, and whose ranges can be extended by use of the "Pull Shift" switches. The Treble control, when set high, becomes the most powerful of the three. At settings of 7 and above it will minimize the effect of the Bass and Middle, but they will become the stronger controls when the Treble is below 5. Most players find a "sweet spot" between 2 and 5 where the tonal balance is just right for them. Pulling out the Treble Shift alters its frequency center-point downward, toward the upper mid-range. (And since there is more musical energy at these frequencies, your amp will seem to get a little louder as well.) Using either Bright switch injects an extra dose of high treble.
6. The Bass control is wide-ranging and using the Pull Shift can boost its power. The Middle control is the subtlest of the three. Its purpose is filling the gap between the treble and bass frequencies.

## Gallien Krueger 800RB (G800K)



Model: Single Channel

Amp controls: Gain, -10 dB switch, Lo Cut switch, High Boost switch, Mid Contour switch, Bass, Lo Mid, Hi Mid, Treble, Output.

Cab: [Ampeg SVT 115HE](#). [Ampeg SVT 810 + custom Eminence ceramic drivers](#). [Marshall 1960TV + Celestion G12M25](#).

Played by: Flea. Mike Dirnt. Krist Novoselic. Duff McKagan. Colin Greenwood. David Ellefson.

1. The GK 800RB (1982) is the first instrument bi-amp, first with a D.I. and first with a removable AC cord. The most sought after bass amp of the 80's.
2. Contained in a small lightweight package are a set of unbeatable voicing filters, a four-band equalizer, a tunable electronic crossover and a bi-amp power amplifier. When used properly, these features will give you the most exciting bass sound available today.
3. It's a great amp to have for getting a classic rock bass tone that will stand out in recordings or in live settings. It also works extremely well with pedals or with any kind of effects you may want to use for your sound.

## Hiwatt DR103 Mod (Watt Bass Mod)



Models:

- Normal
- Bright

Cab: [4x12 Hiwatt SE4123](#).

Amp controls: Gain, Bass, Middle, Treble, Master, Presence, Output.

Played by: Matt Pike.

1. This amp was originally designed to be played both with guitar and bass guitar.
2. This rare amp shares the same preamp as the more common but still super rare "LEAD" models from the 1969-1970 period.
3. It's probably the one used by Krist Novoselić (Nirvana) to record In Utero.

# NEURAL CAPTURE (Bass amps)

## Aguilar DB751 (Aggi 751)



Played by: Thundercat. Jacob Collier. Joe Darrrt. Reginald Arzivu. Dallan Weekes. Alex Webster. Paul Turner. Sam Rivers. John Davis. Felix Pastorius. Chris Chaney.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers](#). [Darkglass D210C with custom Eminence ceramic drivers](#). [Ampeg SVT 115HE](#). [Ampeg SVT 810 + custom Eminence ceramic drivers](#).

1. The DB751 looked very similar in stature and weight to its predecessor. However, at closer inspection there are several cosmetic changes. Those familiar with the DB750 will notice the removable rack ears and smaller less beefy knobs and plastic buttons. In addition, the effects loop inputs and outputs, DI output, and the power switch are now located on the front panel.
2. The most noticeable difference sonically between the two amps is the improved preamp section of the DB751 which has greater EQ control, especially with the mids. The deep powerful bottom end, huge soundstage, and tube driven tone that has been associated with the DB750s sound has been passed on to its sibling. The DB751 like the DB750, has minimal tone shaping knobs and controls that include only bass, mid, and treble controls along the deep and bright switches. You won't find a built in graphic or parametric EQ, on-board compressor, or some sort of "magic knob". This makes sense since Aguilar wanted to keep the signal path as clean as possible and by adding additional effects, pots, etc, to the signal path would undoubtedly deteriorate the sound.
3. The DB751 excels with a cab voicing that is relatively tight down low and that has a bit of mid mid bump, given the big low end of the DB751 and the limited tone controls.

## Aguilar AG700 (Aggi 751)



Played by: Felipe Andreoli. Felipe Ilabaca. Etienne Mbappe. Gary Willis.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. Aguilar Amplification first joined the class-D revolution in 2011 by combining the preamp from their popular Tone Hammer pedal with a class-D power amp section for their Tone Hammer 500 head.
2. Aguilar's tone, dynamic range and power handling are well respected and this amp maintains those standards, that's for sure.
3. As with other Aguilar amps, you don't need to turn each control excessively to hear a fundamental change in your tone.
4. With one cab attached, this is a powerful amp: adding additional cabinets will let it breathe in a more refined manner. If you're of the rock or metal persuasion, a two-cab setup with some extra mids dialled in will give you plenty of presence within the mix.
5. The Tone Hammer 700 shows why so many players have for years considered the Tone Hammer series a standard in class-D amplification.

## Aguilar ToneHammer 500 (Aggi Hammer 500)



Played by: Adam Clayton. Dallon Weekes. Scott Devine. Justin Meldal-Johnsen. Cam Avery. Paul Turner. John Patitucci. Billy Gould. Tim Lefebvre. Felix Pastorius. Chris Chaney.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. Rocking the Aguilar sound (a combination of vintage warmth and modern clarity), Aguilar's Tone Hammer 500 is based on the company's popular Tone Hammer pedal circuitry with a Class D output section. This solid-state head gives a 3-band semi-parametric EQ, a punchy drive control, an effects loop, a DI, two speakON outs, and 500 watts of power.
2. What is the Aguilar sound? To some ears, it is a unique combination of vintage warmth and modern clarity. And since 1995, bassists of all styles have relied on Aguilar gear, both onstage and in the studio. The evolution of Aguilar's creations began with their renowned DB680 preamp and the DB728 power amp. This all-tube duo would establish the foundation for future Aguilar amplifiers, from the mighty DB750 (now upgraded to the DB751), to Aguilar's latest offering, the Tone Hammer 500.



## Ampeg SVT Classic (Amped SV Classic)



Cab: [Ampeg SVT 810 + custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#)

Played by: Mike Kerr. Billy Corgan. Robert Trujillo. Sting. Mark Hoppus. Nick O'Malley. Colin Greenwood. Simon Gallup. Johnny Christ. Steve Jones. Sid Vicious.

1. The CL is a popular current iteration of the original SVT (Super Valve Technology) amplifier that was introduced in 1969. The SVT was the seminal high-powered bass amplifier that was developed for the loud rock concerts of the day.
2. The SVT-CL is a monstrous all-tube amp with two 12AX7 preamp tubes, two 12AU7 and one 12AX7 driver tubes and six 6550 power tubes. They are spring-mounted in the chassis for shock resistance along with a fan to keep them cool.
3. This amplifier has two inputs on the front: one normal and one padded (-15dB). You also find power and standby switches on the right side of the front panel; I hate it when the power switch is on the back. The tone controls include bass, mids, treble, an extra five way mid selector, and high/low boost switches. Of course there are gain and volume.
4. The SVT Classic puts out 300 watts of pure tube power into either 2 or 4 ohms. This does not sound like much in this day of solid state class D amps that weigh as much as a sandwich and put out 1000 watts of power. But the power ratings are deceptive. When cranking this pure tube power through my Ampeg 810 cabinet, it pushes just as much, if not more, air than my 600 watt Genz Benz amplifier.

## Ampeg V-4B (Amped V4B)



Cab: [Ampeg SVT 810 + custom Eminence ceramic drivers](#). [Ampeg SVT 115HE](#).

Played by: Kurt Cobain. Josh Homme. Peter Hook. Nick Olivieri. Juan Alderete. Sean Hurley. Martin McAloon.

1. After its debut in 1969, the 300-watt Ampeg SVT (Super Vacuum Tube) quickly became a gold standard for high-powered stage gear. Originally marketed as a multi-purpose amplifier for guitar, bass, and anything else that needed a tremendous amount of volume, the SVT was especially attractive to bassists, as lower frequencies require considerably more power to amplify than high frequencies.
2. The original Ampeg V-4B was released in 1971 and featured the same preamp as the SVT, but with a 100- watt power amp. While the SVT has maintained its position as the one of the all-time stage amps—especially for the rock set— the V-4B has nonetheless earned a smaller, yet devoted following of players and collectors. With its period-appropriate looks, all-tube construction, and matching 1x12, 2x12, and 8x10 cabinets Ampeg's reissue V-4B is sure to make some heads spin.
3. The V-4B's tone controls are straightforward, with three bands of EQ with switchable mids and ultra lo and ultra hi switches. By riding the gain and volume controls, there's actually a considerable range of tones at the fingertips, from creamy and beefy to honky and ornery.
4. The beauty of an amp like the V-4B lies in the dynamics; whereas the best solid-state amps are transparent and unwavering, there's an element of danger in the V-4B. Push it hard, and it'll howl. But pull back, and it cleans up quite nicely.

## Mesa Boogie Walkabout (CA BassWalk)



Played by: Nicole Fiorentino.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#)

1. The head is very warm, but also pretty aggressive sounding. Has some grit/grind to it. The attack is very quick and responds fast to playing dynamics. The low mids punch musically, and the bottom end is buttery and warm. The head has a very punchy and musical midrange. Very 'complex' sounding.
2. The Power Amp features Mesa's exclusive Simul-State Power Amp featuring 6 Tube-Driven Power MOSFETs for an exceptional blend of tube and solid-state attributes.
3. You can find many different tones just using the passive/active selector and adjusting the input gain knob alone.
4. A very nice head that will work for all music styles. Plenty of aggressive grit/grind, though warm. You can easily dial that out to get fat smoother tone as well.

## Mesa Boogie Big Block 750 (CA BigBrick750)



Played by: John Myung. Mani. Chris Kael. Brian Marshall. Dean Bernardini. Rhonda Smith. Jason James. Max Lavelle. Pete Turner.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#)

1. The Simul-State technology here means that the preamp and tonal circuit is valve-driven (4 x 12AX7) until it meets the dual MOSFET power stage providing great sounds and excessive output.
2. The centre section is superb as both middle controls really focus the sound of the bass, and using them together or individually guarantees some great results.
3. The frequency shift is much more noticeable on the passive mid, of course, as the active mid is really piling on the sounds. But what's really noticeable is the throatiness and the meatiness supplied by the bass frequencies.
4. Having an independently switchable overdrive channel means you can set up the amp with two distinctive sounds then switch between them as required. The overdrive itself is pretty substantial, ranging from subtle distortion to full-on buzzing bee, but is particularly effective when providing that added valve warmth.

## Mesa Boogie M6 Carbine (CA M6Rifle)



Played by: Ben Shepherd. Traa Daniels. Chris O'Toole.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#)

1. You may have known this amplifier under its previous name ...THE FATHOM. Nothing actually changed from the first version besides the name.
2. The M6 Carbine, as its name implies, produces up to a floor-thumping 600 Watts of power (at four or two ohms, 320 Watts at eight ohms), driven by a single 12ax7 preamp tube coupled to a solid-state MOSFET power section.
3. The Voice dial offers a set of four preset parametric EQ positions, which seemed (to us) inspired by the Dynamic Voice feature that Mesa/Boogie had implemented in the Triaxis guitar preamp. In the case of the Carbine, the Voice dial selects between two different EQ curves that cut midrange frequencies and two settings that boost midrange frequencies. Used in combination with the traditional EQ controls, this enables you to make significant tonal changes to your sound without having to mess with specific parametric EQ controls.
4. This is the same Trans-Class ultra-fast, super-soulful amplifier that has had so many bassists reconsidering their Tone
5. The CARBINE expands the MESA Family of Bass amplifiers with an exciting new voice that's super fast and extremely focused! The output section relies on the same time-proven array of custom designed mosfets used in our M-Pulse, Big Block and Titan models, but the preamp and driver section are all new creating a very different feel and attitude.

## Darkglass Alpha-Omega 900 (Darkglass AO900)



Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#)

Played by: Tony Levin. Alex Venturella.

1. Launched in 2009 by founder/designer Douglas Castro, the company quickly built a solid reputation among the low-end community, through the success of pedals such as the Microtubes B3K distortion. Other well-received pedals followed, including the Microtubes B7K Ultra and Hyper Luminal Compressor, each one acclaimed for its high-end aesthetics and superior tone.
2. The Darkglass Alpha-Omega 900 bass amplifier head can be amazingly loud when you need it to be — good thing it delivers outstanding tone, too. With the built-in Alpha and Omega drive engines, you'll be able to bolster your bass tone with just the right amount of harmonic richness and tonal girth.
3. Use the VCA compressor to maximize your sonic impact without dulling your sound. And whether you're performing onstage or recording in the studio, the 6-band graphic EQ makes it easy to tailor your sound to sit in any mix.

## Darkglass Microtubes 900 V2 (Darkglass MT900V2)



Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#)

1. The Darkglass Microtubes v2 bass amplifier head takes the acclaimed Microtubes amp to a new level of versatility. In addition to the renowned Microtubes overdrive/distortion engine, Microtubes v2 adds a studio-quality VCA compressor, flexible six-band graphic EQ, and the ability to store three IR cabinet simulation presets for lifelike direct performance and recording. All this combined with 900 watts of amplification makes the Darkglass Microtubes v2 bass amplifier head a comprehensive solution for both stage and studio.
2. The "vintage" drive is a more traditional bass overdrive type of sound- mid focused and sounds like a guitar amp. The B3K section is more scooped and seems designed for metal and noise rock.

## Orange AD200 Bass MK3 (Range AD200)



Played by: Misa. John McVie. Tom Petersson. Ned Russin. John Levén. Jennie Vee. Jason Narducy. Annie Truscott. Ross Miller.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. British amplifier makers Orange have a long history going back all the way to 1968.
2. The Orange AD200B MK 3 bass head is about pure tube tone. With four 6550s in the engine room, this amp delivers 200 arena-shaking watts and is refreshingly simple to operate. The gain control lets you drive the preamp tubes for the perfect amount of front-end dirt, while the 3-band EQ lets you sculpt your tone to taste. Whether you're into vintage or modern bass sounds, the AD200B — with its rich, dynamic low end and focused midrange crunch — nails it.
3. The Orange AD 200 Bass' design is as classic as it is straightforward: The controls comprise gain, master and a three-band EQ section – that's all.
4. The pairing of Orange's AD200 and OBC410 results in an extremely muscular stack that moves some serious amounts of air.
5. This stack's sound is surprisingly versatile, with the gain control taking you from earthy cleans all the way to warm valve distortion. The EQ section is very powerful and musical. The Orange AD200 isn't really the best amp for delicate Hi-Fi meanderings, but it really offers more versatility than what its Rock-image may suggest.

## Sound City B120 (SCity B120)



Played by: Peter Hook. Jus Oborn. Nick DiSalvo. Warren Defever.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. This amp is a black sheep in the world of British amplifiers. They are descendants of those legendary 70's Hiwatts, but they are different in ways that have earned them a reputation for being noisy and hard to control.
2. These amps can definitely be noisy. But why? Several reasons. First, they have an "active" equalizer. It uses four 12AX7s to amplify each frequency band, and that introduces some hum. Second, it has this "sensitivity" switch that boosts the voltage on one of the preamp tubes, and that makes everything run way hotter (and way noisier). Third, people mod the crap out of these amps and do a terrible job. Finally, this amp has huge Partridge transformers that pick up radio stations like no one's business. You can overcome all of these problems. Use good tubes, don't use the sensitivity switch, get it serviced by a good tech (which you should've done anyway), and be careful where you put the amp in a room. Good? Good!
3. Those huge transformers make for a really tight, hard-hitting sound... even in the low bass frequencies. The output stage stays pretty clean at high volumes, so it's a great canvas for pedals. The preamp also overdrives well: if you drive it hard with a boost pedal, you get a touch-sensitive distortion. The active EQ is warm and versatile, and so you can get so many sounds from it.

## Warwick Pro Fet 5.1 (Warwitch ProF5)



Played by: Jack Heath. Cem Bahtiyar.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. The ProFet 5.1 Bass Amp Head is the bigger, more powerful brother of the Pro Fet 3.2. It puts out 500W of clear, clean, solid-state power for mix-cutting volume and tons of headroom.
2. The preamp section is easy to use and extremely flexible. The Pro Fet 5.1 amplifier head gives you more features than most amps by including an adjustable compressor and a variable contour control to help you dial in your tone.



## Pearce BC-1 (Pearce Billy)



Played by: Billy Sheehan.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. The Pearce BC-1 is a bass preamp made famous by bassist Billy Sheehan. This pre amp is solid state. It has 2 channels, which can be used separately or coupled, w/ built in distortion. It has a -10dB/0dB/+10dB switch (pretty cool if you need less or more punch without having to change your settings all the time). Each channel has a gain – bass – mid range – mid – treble – volume controls and built in compressor/limiter with adjustable threshold. Each channel can be used separately, or combine them to create a wide range of tones.

## TECH21 Geddy Lee SansAmp GED-2112 (Tech41 GED)



Played by: Geddy Lee. Toshiya.

Cab: [Darkglass DG212N + custom Eminence neodymium drivers.](#) [Darkglass D210C with custom Eminence ceramic drivers.](#) [Ampeg SVT 115HE.](#) [Ampeg SVT 810 + custom Eminence ceramic drivers.](#)

1. Bassist Geddy Lee happens to be a fan of SansAmp technology, and through a collaboration with Tech 21, the GED-2112 Geddy Lee Signature SansAmp was born.
- 2.
3. The GED-2112 is a single-rack-space unit with a minty green front panel. The device is basically separated into two sections—a “drive” preamp section and a “deep” preamp section—that run parallel. The drive section is based on the SansAmp RPM preamp and has dials for overdrive, bass, and treble, parametric midrange, and output level. The deep section has an EQ curve preset to Geddy’s personal specs and only has two controls: saturation and output. In my opinion, the “deep” name might be a little misleading.
- 4.
5. The deep section sounds fantastic, with its built-in EQ curve, and its saturation sweep provides tones from fairly clean to a nice bit of overdrive. The drive section delivers everything from a nice, clean tone to full on, raise-your-sign-of-the-horns distortion. The drive section’s EQ is very usable: Even with the treble cranked all the way up, you do get a satisfyingly bright tone, but it still retains a pleasant warmth.
6. While both drive and deep are quite nice sounding as stand-alone preamps, the real magic comes when blending the two together, which is how the GED-2112 is intended to be used, after all. Taking advantage of the drive section’s deep, scooped sound and blending in a bit of the slightly midrange-y deep section provides with a huge, thick, balanced rock-bass tone.

## CABS (IRs)

## GUITAR

### Fender Princeton with Jensen C10R (110 US PRN C10R)



This 10" 25W speaker is developed as the ceramic version of the P10R, for low-powered studio amps. The C10R is revered for having been the speaker of the Blackface Princeton, the Princeton Reverb and many others. The combination of the warm sounding circuit of the Princeton and the bright, colorful tone of the C10R delivers magical tones in any recording session.

### Fender Princeton with FatJimmy C1060 (110 US PRN Brown FatJ 10s)



This is an excellent speaker if you are looking for more volume and headroom from Princeton Reverb, Vibrolux Reverb, or any 10" speaker situation. This is a cleaner, more efficient speaker than the C1025. While not as creamy for low volume overdrive as the C1025, this speaker delivers more volume than you might expect from a 10" speaker.

## Vox AC15 with Celestion Alnico Blue (112 UK C15 Blue)



With their unique, warm tonal response, The Blue speakers, in combination with the AC15/30, created a sound that has become legendary. The Vox Alnico Blue has an alnico magnet. Alnico magnets offer several significant benefits for speaker performance. Alnico is an intensely powerful magnet. A very small alnico magnet is often more powerful than a much larger and heavier ferrite equivalent. This increased magnetic strength (or "gauss density") offers improved tone. Additionally, the strength of an alnico magnet does not fade with heat, as is the case with ferrite magnets.

## Fender Deluxe 1x12 Eminence GA-SC64 (112 US DLX SC64)



The Eminence Ga-SC64 12" 40W is a vintage American ceramic magnet speaker, approved by legendary amp builder George Alessandro, that offers the tones of 1964. Well-balanced from top to bottom with tight, full lows, warm mids, and warm, but open highs, the GA-SC64's warm, dynamic character lends itself to vintage amps as well as modern gain and distortion. The traditional build materials offer warmth, dynamics, low note articulation and proper distorted harmonic content layering. The GA-SC64 is a great speaker with a Deluxe Reverb. It's a little more middy, a little bassier, and the treble a little more blunt than the mid- to late-60's Jensen C12N's but it still retains the essential character or impression of the Jensens.

## **Fender Deluxe “Blackface” with Jensen C12K** (112 US DLX Black C12K 00s)



Jensen speakers are made in Italy and will last forever. The Jensen C12K is by far one of the most frequent speakers found loaded into the back of the '65 Deluxe Reissue amplifiers.

The C12K is the first design that Jensen developed in the early '90s. It is tonally inspired by the classic vintage ceramic Jensen, but with a substantially stronger voice, full bass and smooth top end. The C12K became one of the speakers of choice for Fender, used in a myriad of world-selling models. Vintage tone with modern power handling and dynamics are the key virtues of the C12K.

The Jensen C12K has a distinctly American tone and is a very balanced speaker. Some people find them a little bit too bright in the higher frequencies.

It can handle up to 100-watts power and has a maximum SPL of 99dB, so it will be plenty loud for your beloved amplifier.

## **Fender Deluxe “Tweed” with WGS G12Q** (112 US DLX Tweed WGS-Q 10s)



The G12Q is a speaker for those times when you want the speaker to add some natural, vintage breakup but maintain clarity. With a 20 oz magnet and a 1" voicecoil, the G12Q definitely has a vintage American flavor. It is highly recommended with 5E3 style circuits.

It has a great dynamic range (lower lows, higher highs), it compress sooner than a regular G12 and, since the amp has little pre-amp breakup (even at 3/4 volume), the speaker breakup sounds nice, not farty.

## Zilla Mini Modern with Celestion G12H150 Redback

(112 Zila MiniMod RB '17)



The Mini Modern is a cab that gives you everything you would expect from a 1x12: portability, not lacking in any particular frequency band and a nice cut to the sound. The G12H-150 Redback proves that you no longer need to choose between power and tone. With a tight well-controlled low end detailed midrange and more relaxed treble Celestion's engineering expertise has produced a truly high power guitar speaker that can still deliver balance responsiveness and superb playability with muscular ease. With lower power combos expect tons of smooth clean tone and don't be afraid to plug in your favourite stomp box.

## Fender Tremolux with Oxford Alnico (210 US TRMLX Oxf '63)



This vintage Tremolux cab pairs with the head of the same name (which isn't in the QC amp's list so far), while also being a viable option for any medium wattage (max 40w) tube amp. The cabinet is loaded with a pair of Oxford Alnico frame speakers.

The Oxford Alnico is an exceptional speaker that definitely has that special alnico sound. It sounds more "Vintage" and broke up a little quicker than other 10" speakers.

The Oxfords from early '60s generally sound very good. According to noted vintage amp specialist Gregg Hopkins, these early Oxfords were constructed similarly to Jensens from that period with respect to materials and voice coil gap. That could explain why they sound good.



## **Mesa Rectifier 2x12 + Celestion V30** (212 CA Recto V30 '98)



The original Rectifier 2x12 Horizontal Cabinet was designed by matching the dimensions of the bottom two speakers in a Standard Oversized Rectifier 4x12. While simple in its design concept, the resulting sealed enclosure delivers HUGE punch, projection and authority from its relatively small size. In addition to world-class low end response, its midrange punch and bite, coupled with the classic warmth and cut of Celestion Vintage 30s, makes this cabinet an excellent choice for all styles despite its reputation in high gain rock, alternative, and metal styles.

## **Mesa Rectifier 2x12 Eminence Legend V12** (212 CA Recto Legend V12)



Same as the original Rectifier 2x12 Horizontal Cabinet but with Eminence Legend V12 Speakers. They're like a higher powered V30 with a smoother top end and no harsh upper midrange spike. It's similar to a V30, but has a much smoother top end. It's a good general purpose speaker, but it has a distinct coloration.

## **Zilla Fatboy 2x12 2002 + V30** (212 Zila Fatboy V30 '02)



The Fatboy is an oversized 2x12 that handles the bottom end like nothing else. It's like using a 4x12 in a compact size. One problem with larger cabs can be a boomy low end, usually due to too much bass. Fatboy has been designed to stay tight in the bass and lower mids allowing you to sculpt your sound. This cab isn't just for metallers, it's for everyone looking for a full, fat sound. This one is equipped with Celestion V30's for detailed and complex overtones, warm low-end, rich vocal mid-range and a beautifully detailed top-end.

## **Zilla Open with Celestion Alnico Gold** (212 Zila Open Gold '19)



This open back cab was designed to combine the compact features of a smaller 2x12 with large enough dimensions to give the bottom end most musicians are looking for. It doesn't boost any particular frequency bands but at the same time is not lacking either. Whereas closed back cab helps with the lows, open back will give a slightly more ambient, Fender like tone.

The Celestion Alnico Gold is a higher-powered Alnico-magnet guitar speaker that recreates the unmistakable sonic signature of a 'well played-in' original. Also present in the Gold sound from the outset is an added warmth and complexity in the midrange which coupled with the classic Alnico qualities of a laid-back attack rounded low end and brilliant bell-like highs deliver huge rhythm voicings and saturated vocal lead tones. The Gold is a wonderfully expressive and revealing loudspeaker affording guitarists an unprecedented degree of dynamic control.

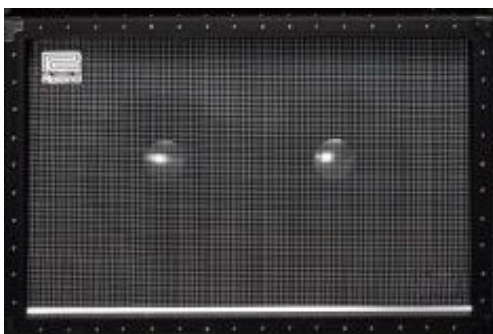


## **Zilla Cab with Celestion Creamback G12H-75** (212 Zila CB '16)



This oversized closed-back 2x12 aims to emulate the response of a 4x12 with added low-end punch and it's here loaded with 2 Celestion G12H-75 Creamback speakers. Back in the late 60s the G12H was created by fixing an 'H' type (heavy) magnet to the body of a G12M guitar speaker. Result: a speaker with more power and a different tonal balance: firmer bass and a more pronounced top end. So they added an 'H' magnet to the G12M-65 Creamback to create a guitar speaker that delivers the sonic signature of a G12H combined with Creamback levels of power handling. The result is the G12H-75 Creamback. It delivers 75-watts of power handling with ease and has unmistakable G12H tone with a tighter low end than the G12M-65 Creamback and a punchier more dynamic high end. The H magnet brings additional focus body and girth to the Creamback tone. It thickens single notes resulting in a highly articulate vocal character.

## **Roland JC-120** (212 Rols Jazz '87)



It has two 12-inch custom made "silver cone" speakers that deliver an outstanding amount of 120 wattages of power. Roland used silver to create its cone-shaped speakers (a cone-shaped speaker generally pushes the sound onward better). As a result, they produce top-tier quality voices with plenty of flavor and power.

## **Fender Twin Reverb with Jensen C12Q** (212 US TWN C12Q 00s)



These 2x12" 35 watts speakers, following the heritage of the P12Q, are some of the most versatile speakers in the Vintage range. Powerful enough for a cranked Deluxe-style amp yet balanced and warm, it surely is not lacking in bite. They have well rounded, straightforward tone with a lot of mid bite and bright highs and can give a good edgy overdrive when played loud.

## **Fender Twin Reverb 2x12 Jensen C12K-2** (212 US TWN CK2)



These 2x12" 100 watts speakers are a step forward from the C12K. They have a different cone membrane which grant a more extended treble response to increase the detail and the shimmer of the tone, yet retain a well contoured smoothness. Equally at home with clean and mid-gain crunch tones, the C12K-2 offers an outstanding response to the player's touch. When used with higher gain tones, it offers a powerful, rounded, organic tone that delivers a full-bodied thickness to single note lead runs. They can be described as fat, smooth and warm. Presented with overdrive distortion, they exhibit a silky, smooth, lead fuzz.

## Fender Cab with Celestion A-Type 12" (212 US A-type 00s)



Inspired by Celestion's favourite modern American tones the A-Type is a different kind of guitar speaker. It features a more laid-back midrange which reveals body and complexity in the upper register accompanied by full and rounded low frequencies. The A-Type conveys a fluid even performance with an increased headroom threshold that allows your amp's tone to shine through. Clean players will love the smooth articulation; for rockers the brooding powerful low end threatens thunder that's only a heavy riff away.

## VOX AC30 Top Boost with Celestion Alnico "Silver Bell"

(212 UK C30 '65)



Entered in the Celestion log book, 27th May 1964: "As T530, sprayed Poly Grey". T1088s ("Silver Bells") were probably present in the large AC50 speaker cabs used by the Beatles at Stockholm in July 1964. They were certainly employed in the AC100 cabinets given to Lennon and Harrison in August of that year. One sometimes finds that T1088s are reported as being capable of 20W or even 25W - utter nonsense. Even with the heaviest doping possible, Vox knew that the T1088 was just capable of 17W. With these speakers old Voxes compress and distort, but still have terrific note separation. They don't just turn to mush, you can record distorted chords or broken chords and the actual pitches come through clearly.

## **VOX AC30 with Celestion Pre-Rola Greenback Pulsonic**

(212 UK C30 GB '69)



Back in the day, Celestion didn't actually manufacture the speakers from scratch, but actually used cones made by another companies, such as Kurt Mueller and Pulsonic, the latter one being mostly used in the late 60s – early 70s. So, basically, when we talk about "Pre-Rola" Celestions, we are talking about Pulsonic cones. And so, if this is the secret for the "magic" tone, then why didn't they continue using these Pulsonic cones? Well call it fate, irony, Murphy's Law or anything you like, but the Pulsonic Factory was destroyed by a fire in 1973 or 1974 and the cone formula was probably lost forever. It's a bit unclear if this fact itself made the Pulsonic cones more desirable, but it's true that they do sound different.

## **Suhr Cab with Celestion V-Type drivers** (212 Sur V-type 10)



Going back to the BIG vintage 2×12 cabs that once shared the stage with legends, yielding a quintessential tone of the '60s, the Suhr Hombre 2×12 comes complete with the low-end, vintage warmth that can fill a room. The Hombre 2×12 cab delivers a massively rich tone with incredible clarity. Loaded with the legendary Celestion V-type speakers. The V-type is a sweet sounding speaker with a superbly balanced tonal signature that imparts a vintage musicality to your tone. Clean sounds are true across the lows mids and highs with just enough upper-mid chime and HF sparkle to add clarity and definition. Crank it up for a sizzling overdrive and raw rock tones with plenty of mid-band warmth to give body and substance to lead note playing.

## **Matchless DC-30** (212 Match D30 Sig A / Sig B)



This cabinets are voiced to produce the best possible tone for the size and power rating of the unit. Baffle designs are optimally tuned to produce maximum clean headroom and smooth overdrive. Featuring customized Celestion G12H75 Creamback and Celestion G12M-65 Creamback speakers.

## **Matchless Chieftain** (212 Match Jefe Sig 02 / V30 02)



This cabinets are voiced to produce the best possible tone for the size and power rating of the unit. Baffle designs are optimally tuned to produce maximum clean headroom and smooth overdrive. One version features customized Celestion G12H75 Creamback, while the second version features Celestion V30.



## **Fender Bassman Tweed with Jensen P10R** (410 US Basslad PR10)



The P10R is very important in the history of Jensen speakers. Its shimmering, yet throaty and vibrant tone is one of the signatures of the Tweed era and inspired the start-up of the British tones. It was the first speaker reissued by Jensen, presented to a restricted panel of partners at the 1999 Summer NAMM show. The P10R is the speaker that contributed to the magical tone of the 4x10 Bassman Tweed amps, the 4x10 Super Tweed Amps and the equally mythical 3x10 Bandmaster amps. It has a rich, warm tone. Accentuates the higher frequencies in sparkling detail. Good high-end without sounding thin or harsh and a big tight bottom that only alnico can deliver.

## **Fender Bassman with Jensen P10Q** (410 US Basslad P10Q '16)



The high power 10" Alnico in the Vintage Series, the P10Q was used in a handful of beautifully sounding amps such as the Tweed Bassman and others. This speaks to the fierce tone of the P10Q, capable of great clarity, detailed tone with excellent trebles, and well supported by a solid mid and bass foundation. It has a warm tone with some bite in the mid frequencies which translates into a fierce response to overdrive distortion. The P10Q usually is considered sounding louder, having more "guts" and also having a better low end than P10R.

## Marshall 1935B Alnico Cream (412 Brit 35B Alnico Cream)



In spite of being a bass cabinet, this big heavy box sounds fantastic and huge with guitar. The low end is somewhat better controlled than in equally old guitar cabinets - the sound isn't particularly bass-heavy, just deeper. This is a version with Alnico cream speakers. The Alnico Cream works well at high volumes. It works for almost any situation, from clean to high gain. It's one of the best versatile speakers around.

## Marshall 1935A + Celestion G12M25 (412 Brit 35A GB55Hz '75)



In spite of being a bass cabinet, this big heavy box sounds fantastic and huge with guitar. The low end is somewhat better controlled than in equally old guitar cabinets - the sound isn't particularly bass-heavy, just deeper. ALL Celestion T1511 speakers of the pre-Rola era have incorrect 75 Hz labels, being actually 55 Hz.



## Marshall 1960A + Celestion G12M25 (412 Brit 60A GB75Hz '89)



This 4x12 cabinet is designed to deliver a big sound for live performances. It has an authentic 60's design and pack plenty of power with 300W. This cabinet is all-rounder and compliment a variety of effects. The 1960A is brighter than the 1960B which has a thicker low-end sound. The G12M Greenback speaker has evolved over the decades but still retains its essential sought- after tone. Angus Young has been a Greenback devotee since the early days of AC/DC. This model is voiced with additional broad mid-range attack and restrained top-end to give a forward punchy attitude to chords and a searing lead tone without fizz. With its well-controlled low end it can be used singly in low-powered amps or in multiples for high-power rock heads. It's an ideal guitar speaker to bring drive and definition to modern high gain amps.

## Marshall 1960B + Celestion Marshall V30 (412 Brit 60B V30 '95)



This cabinet is designed to deliver a big sound for live performances. It has an authentic 60's design and pack plenty of power with 300W. This cabinet is all-rounder and compliment a variety of effects. The 1960B is darker than the 1960A and has a thicker low-end sound. Back in 1986 a new breed of hard rock player was on the rise. To meet the demands of the players and their increasingly 'hot-rodded' amplifiers Celestion set out to develop a modern guitar speaker capable of handling much more power and overdrive. To achieve this they coupled their 'H' magnet (the closest in performance to Alnico) with a new cone and voice coil employing contemporary materials. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end. Used singly to reveal the complexities in hand-wired boutique amps or in quartets for a wonderfully intricate vintage 3D crunch the Vintage 30 sound has been captured on thousands of recordings from a diverse range of notable players including Slash Steve Stevens and Peter Frampton.

## Marshall 1960B with Celestion Pulsonic

(412 Brit 60B GB '71)



A 1960B cab from 1971 loaded with "magic tone" Pre-Rola (Pulsonic) speakers. Back in the day, Celestion didn't actually manufacture the speakers from scratch, but actually used cones made by another companies, such as Kurt Mueller and Pulsonic, the latter one being mostly used in the late 60s – early 70s. So, basically, when we talk about "Pre-Rola" Celestions, we are talking about Pulsonic cones. And so, if this is the secret for the "magic" tone, then why didn't they continue using these Pulsonic cones? Well call it fate, irony, Murphy's Law or anything you like, but the Pulsonic Factory was destroyed by a fire in 1973 or 1974 and the cone formula was probably lost forever. It's a bit unclear if this fact itself made the Pulsonic cones more desirable, but it's true that they do sound different.

## Marshall 1960B + Celestion G12M Greenback

(412 Brit 60B GB 90s)



A 1960B loaded with Celestion G12M "Greenback". G12M is voiced with additional broad mid-range attack and restrained top-end to give a forward punchy attitude to chords and a searing lead tone without fizz. With its well-controlled low end it can be used singly in low-powered amps or in multiples for high-power rock heads. It's an ideal guitar speaker to bring drive and definition to modern high gain amps. The 1960B is darker than the 1960A and has a thicker low-end sound.

## Marshall 1960TV + Celestion G12M25 (412 Brit TV GB75Hz '69)



Featuring a "bluesbreaker" like grille cloth and small logo, the 1960TV is the Marshall cab that comes with Celestion Greenbacks. The "TV" stands for "Tall Vintage". This cabinet is in fact deliberately taller than the 1960A/B to give a lower mid-range response. The grille is also the perfect density for taming some of those upper mids. The Celestion Greenback speakers articulate your unique style and adds warmth to your sound while maintaining just the right amount of punch. This is perfect for blues players. It has a warmer, thicker sound than the 1960A. Being 3" taller than a standard 1960A 4x12 cabinet, this results in well defined mid range and a lowered resonant frequency for more prominent lows. The 25W Greenbacks are less "in your face" than the 75W Celestions in the 1960A.

## **Marshall 2551B with Celestion drivers** (412 Brit Silver B 70w '87)



This cabinet contains four 70W Celestion G12 Vintage speakers and can be partnered with the 2555X for a Silver Jubilee stack, perfect for anyone looking to recreate that 80's look. Rockers love the 2551B straight speaker cabinet because gives you wide dispersion and a brighter tonal response than a straight cab. It's the perfect way to get the tone rock legends such as Slash have relied on for decades.

## **Mesa Oversize Angle 2003 with Celestion UK V30**

(412 CA Stand OS A V30 '03)



The standard Rectifier 4x12 is THE "oversized" 4x12 by which other quad-box cabinets are judged. It was designed to be the perfect companion to the high gain revolution created by the Dual and Triple Rectifiers, providing thundering low-end punch and resonance which is perfectly tuned with the smooth, tailored midrange and articulate, clear high-end. This is Mesa most popular 4x12 cab and an icon in heavy music. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end.

## **Mesa Standard OS Angled + V30** (412 CA Stand OS A V30 '01)



The standard Rectifier 4x12 is THE "oversized" 4x12 by which other quad-box cabinets are judged. It was designed to be the perfect companion to the high gain revolution created by the Dual and Triple Rectifiers, providing thundering low-end punch and resonance which is perfectly tuned with the smooth, tailored midrange and articulate, clear high-end. This is Mesa most popular 4x12 cab and an icon in heavy music. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end.



## Mesa Standard OS Straight with Celestion V30

(412 CA Stand OS S V30 90)



The standard Rectifier 4x12 is THE "oversized" 4x12 by which other quad-box cabinets are judged. It was designed to be the perfect companion to the high gain revolution created by the Dual and Triple Rectifiers, providing thundering low-end punch and resonance which is perfectly tuned with the smooth, tailored midrange and articulate, clear high-end. This is Mesa most popular 4x12 cab and an icon in heavy music. Back in 1986 a new breed of hard rock player was on the rise. To meet the demands of the players and their increasingly 'hot-rodded' amplifiers Celestion set out to develop a modern guitar speaker capable of handling much more power and overdrive. To achieve this they coupled their 'H' magnet (the closest in performance to Alnico) with a new cone and voice coil employing contemporary materials. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end. Used singly to reveal the complexities in hand-wired boutique amps or in quartets for a wonderfully intricate vintage 3D crunch the Vintage 30 sound has been captured on thousands of recordings from a diverse range of notable players including Slash Steve Stevens and Peter Frampton.

## Mesa Traditional Angled+Celestion V30 (412 CA Trad A V30 '92)



Rectifier Traditional 4x12 cabs are 3" shorter than the oversized Standard Rectifier 4x12. This slight size difference produces a tighter and more focused low-end response, though still delivering massive 4x12 punch and authority. Compared to Standard Recto 4x12s, the Traditional 4x12 provides more balance between lows, mids and highs and a greater emphasis on attack. The mid-range is more pronounced and this cabinet is often preferred for styles that require tight tracking and articulate response. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end.

## Mesa Traditional Straight + G12H30 (412 CA Trad S H30 '15)



Same as Mesa Traditional Straight but with Celestion G12H30 speakers. G12H30's are smoother than V30's (which, being quicker in response, better suit for tight super high-gain styles) so in general G12H30's are better for classic rock, vintage clean and crunch sounds. The mids are more even on the G12H30 and the highs, while not as harsh as the V30 can be, can be a little fizzy. With a strong aggressive low-end and powerful low-mids the G12H penetrates any mix with an attacking upper mid-range and an ice-cool top- end. Used singly or in quartets it provides serious attitude to soft amp tones easily cutting through loud stage levels for chord work and imparting a hard edge to single notes. A favourite in the 'boutique' amplifier market the G12H guitar speaker is often used on its own or paired with a Celestion Blue or Gold for a full-bodied sound that adds ceramic attitude to the chime of an Alnico speaker.

## Mesa Traditional Straight with Celestion V30

(412 CA Trad S UKV30 90s)



Same as the Rectifier Traditional 4x12 V30 Angled but with straight style. Straight cabinet designs provide for a small increase of interior cabinet space, which yields slightly more bass and low-end resonance compared to Slants. Celestion most revealing speaker the Vintage 30 features enormously detailed and complex overtones a warm low-end a famously rich vocal mid-range and a beautifully detailed top-end.

## **Bogner Ubercab with Celestion T75** (412 Bogna Uber T75 00s)



This 4x12 cab loaded with Celestion G12T-75, specially matched for Bogner Uberschall and Twin Jet amps, has the type of pummeling lows, scooped mids, and blazing highs that every high-gain amp is screaming for. So whether you shred or djent, the Bogner Ubercab is highly recommended to move you one step closer toward your perfect tone. The G12T-75 guitar speaker is a high powered rock player's dream. Built to meet the demands of high gain amplifiers the G12T-75 combines a huge, tightly controlled low-end and aggressive mid-range, with a softened top-end that adds a welcome sweetness to overdrive distortion alongside aggressive upper harmonics. These are the characteristics that make the G12T-75 the weapon of choice for Yngwie Malmsteen and Joe Satriani.

## **Bogner Ubercab with Celestion V30** (412 Bogna Uber V30 00s)



This 4x12 Straight Cabinet gives it to you just how you want it: rich, fat, and woody with a gorgeously chunky bass response. Notes through the Bogner 4 x 12 Straight Cabinet are rich and full, while maintaining all your nuances as a player. And, of course, the quartet of Celestion Vintage 30 speakers helps to bring your electric voice to life. So, if you're all about your tone - complete with life, resonance, and 3D note projection, then this Bogner 4 x 12 Straight Cabinet is your pick.

## Orange PPC412 + Celestion V30 (412 Range PPC V30 '02)



The PPC412 is a classic full-sized 4×12" cabinet with a signature delivery that has made it a mainstay of touring artists across the globe. The unique skid feet design helps to acoustically couple this cabinet to the stage for an improved bass response. Housing four Celestion Vintage 30 speakers in a closed-back shell, the PPC412 exhibits a focused tone that's full of warm midrange.



## Orange PPC412 with Celestion V30 (412 Range PPC V30 '03)



The PPC412 is a classic full-sized 'straight-front' 4×12" cabinet with a signature delivery that has made it a mainstay of touring artists across the globe. The unique skid feet design helps to acoustically couple this cabinet to the stage for an improved bass response. Housing four Celestion Vintage 30 speakers in a closed-back shell, the PPC412 exhibits a focused tone that's full of warm midrange.

## **Diezel Front Loaded with Celestion V30** (412 D-Cell Front V30 '04)



Front-loaded cabs are tighter and more focussed and a bit better suited for heavier styles. Rear-loaded cabinets sound a tad more round, less focussed and lend themselves better to more traditional playing styles. The Front Loaded 4x12 with V30 is a great cutting cab, very clear and "in your face".

## **ENGL V30** (412 ENG Pro V30 18)



The Engl 4x12 V30 is equipped with four Celestion Vintage 30 speakers. This cab is a lesson in guitar tones you know and love: mid-oriented, complex distorted structures, and a solid bass foundation with silky highs are the order of the day. This cab can be operated either in mono (240 watts) or stereo mode (2 x 120 watts).

## **Hiwatt SE4123 4x12** (412 Watt S4123)



Speaker Enclosure 4x12. 50w Fane drivers, 14,000 gauss. 16ohm 100 watt rating.

## **EVH Straight + Celestion G12EVH** (412 EV Straight G12 00s)



This 100W mono guitar speaker cab with 4 12" Signature Celestion G12EVH speakers is the result of a tight collaboration between world-famous guitarist, Eddie Van Halen and legendary guitar builders Fender. This cab has been designed to match the exact specifications provided by Eddie Van Halen, and delivers the rich and powerful sound you'd expect from the master himself. It has custom Celestion G12EVH speakers to produce a harmonically rich, dynamic tone.

## **Zilla Custom with Celestion V30** (412 Zila Cust V30 '12 V2)



As zilla gives the possibility to customize a cab, and Neural didn't mention the specs of the cab used here, the only information we have so far is that this cab has 4x Celestion Vintage 30's wired to 16ohms mono.

## **BASS**

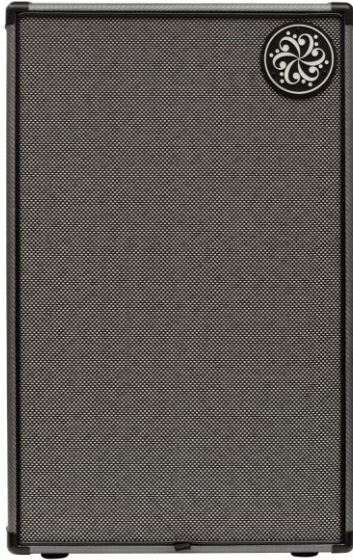
### **Ampeg SVT 115HE** (115 Amped Modern)



Armed with a massive five-pound magnet, the SVT-15E's custom-designed 15" speaker generates chest-thumping low end like nobody's business all the way down to 33Hz. Team it up with the SVT-CL head and you're guaranteed to get the dance floor moving.

## Darkglass DG212N + custom Eminence neodymium drivers

(210 Darkglass Neo)



Featuring the distinctive Darkglass look with carbon fiber Tolex, loaded with custom-made Eminence Neodymium drivers for a super low-weight solution with a massive and present tone, performance, and reliability. It has a neutral/flat tone, which comes across as mid forward. The tweeter isn't harsh and is more a treble volume knob for the cab instead of really altering how it sounds. There is a roundness to the notes even with it having strong mids. Thunderous low end, but not boomy. Tight and punchy, but the roundness mentioned above prevents it from being obnoxiously so.

## Darkglass D210C with custom Eminence ceramic drivers

(210C Darkglass)



The Darkglass sound is distinctive and unique. Loaded with two 10" custom made Eminence drivers and a proprietary crossover circuit designed to enhance distortion excited-harmonics in a unique, pleasant way. Eminence drivers that have been voiced alongside a proprietary crossover are combined to deliver an enhanced and rich sounding distortion tone. The tweeter on board the cabinets can be dialled back anyway, but the plan is to ensure that if it is being used the sound won't be harsh in comparison to some offerings out there. This 2x10 is rated at 500W and has an impedance of 8 Ohms. The tone from the cabinet I would say is mid present with a good amount of depth.



## Marshall 1935B Alnico Cream (412 Brit 35B Alnico Cream)



In spite of being a bass cabinet, this big heavy box sounds fantastic and huge with guitar. The low end is somewhat better controlled than in equally old guitar cabinets - the sound isn't particularly bass-heavy, just deeper. This is a version with Alnico cream speakers. The Alnico Cream works well at high volumes. It works for almost any situation, from clean to high gain. It's one of the best versatile speakers around.

## Marshall 1935A + Celestion G12M25 (412 Brit 35A GB55Hz '75)



In spite of being a bass cabinet, this big heavy box sounds fantastic and huge with guitar. The low end is somewhat better controlled than in equally old guitar cabinets - the sound isn't particularly bass-heavy, just deeper. ALL Celestion T1511 speakers of the pre-Rola era have incorrect 75 Hz labels, being actually 55 Hz.

## Ampeg SVT 810 + custom Eminence ceramic drivers

(810 Amped VT Aln 70s)



The SVT-810E Infinite Baffle design has remained constant since 1969 and delivers the punchy, round sound that defines the Ampeg tone. The combined air-moving capability of eight 10" speakers reacts faster to transients than fifteens or eighteens. The result is sound you can feel, that the audience can feel and that truly delivers what you want out of a bass rig.

# MICS

## (GUITAR)

### Shure SM57 (Dynamic 57)



The SM-57 is a unidirectional ("cardioid") dynamic mic that has been used in some respect on 75% of the recordings in your collection — from snare drum to vocals to guitar cabs to, well, everything. It is known for sounding pretty good on everything, and more specifically for its "carefully contoured presence rise," sometimes less charitably known as "midrange honk."

The ability to exploit the proximity effect is one of the elements that make the SM57 so popular for guitar. Because the ball grill is absent from the SM57, you can position the mic closer to the sound source, and thus, emphasise the bass.

### Beyerdynamic M160 (Ribbon 160)



The M160 is an unusual ribbon microphone, in that it has a hypercardioid pickup pattern.

It is often paired with the M130 for mid-side stereo applications, in which the bidirectional M130 captures the "side" channel, and the M160 captures the "mid."

The M160 has two ribbons, mounted back-to-front just 0.5mm apart. The use of the second ribbon is said to increase the mic's sensitivity, although it still measures at a modest 1.0 mV/Pa.

The corrugation pattern is identical to the M130 and M500, but unlike nearly every other ribbon microphone on the market, in that the ribbon is creased vertically as well as corrugated horizontally, making the ribbon somewhat rigid as compared to the ribbon element in other microphones.

## **Royer R-121** (Ribbon 121)



The Royer R-121 is a passive ribbon microphone with an innovative offset ribbon placement that gives the two sides of the microphone distinct features and sound.

The ribbon element is made of pure aluminum and is 2.5 microns thick, and is tuned to about 40Hz. It is offset toward the front side of the microphone case, which among other features provides a high-SPL capability of 135 dB on the front side. The rear side is equally sensitive but brighter (and less able to handle high SPL). Royer bills this feature as "two mics in one." This innovation was patented in 1999.

## **Royer R-10** (Ribbon 10)



The Royer R-10 is a passive ribbon microphone. As of late 2017, it is the new entry-level microphone in Royer's R-series microphone line.

The R-10 was born after some engineers at Royer began experimenting with the R-101, Royer's previous entry-level R-series mic. In an effort to reduce the size of the R-101, they cut the body down with a CNC machine and began re-assembling it. When all was said and done, the new mic — the R-10 — had a new ribbon transducer mounting scheme, a new custom-designed transformer, a different approach to the windscreen, and a much lower price.

The medium-length ribbon is the same element housed in the same motor as Royer's flagship R-121. It has the same 2.5 micron corrugated ribbon, made on the same machines at Royer Labs, held between the same neodymium magnets. It is also positioned within the R-10 body using Royer's Offset Ribbon Technology. That is, just like the other R-series mics, the back lobe of the microphone is slightly brighter than the front (within 3 feet of the source) and thus more useful for acoustic instruments and vocals. In the R-10, the transducer is internally shock-mounted with silicon rubber grommets. Royer states that while a ribbon microphone should never take a fall, the silicon grommets may help the mic survive if accidents happen.

## Sennheiser MD421 (Dynamic 421)



Truly a classic microphone, the MD 421 has been a fixture in recording studios since its introduction in 1960.

The MD421 has a 5-position bass roll-off switch. The switch is not marked with specific frequencies or amounts (dB) of cut. The "flat" position is marked M for Music; the other extreme is marked "S" for Speech, and cuts the low end by approximately 6dB below 500 Hz. Three intermediate positions are provided.

## **AKG C414** (Condenser 414)



The C414 XLS multipattern condenser microphone offers a choice of nine polar patterns for the perfect sonic capture for every application. A peak hold LED displays even the shortest overload peaks. For live sound applications and permanent installations, all controls can easily be disabled for trouble-free use.

The C414 XLS maintains the sonic character of the legendary C414 B-ULS, the most popular AKG C414 version since 1971. Engineered for highest linearity and neutral sound, it has been the most versatile large-diaphragm microphone for decades.

## **Neumann KM184** (Condenser 184)



The KM 184 is a transformerless FET pencil condenser mic. Part of Neumann's "Series 180" mics, it has a cardioid pickup pattern; other mics in the series provide omni and hypercardioid responses. The capsules on these mics are not detachable.

The 184 replaced Neumann's classic KM84 in the product lineup. The two mics share a capsule design, although in the KM 184 the rear vents on the capsule housing are significantly smaller.

## Sennheiser e906 (Dynamic 906)



The e906 is a dynamic microphone with an unusual side-address form factor. It has a supercardioid pickup pattern, and a sensitivity rating (2.2 mV/Pa) slightly hotter than the Shure SM57 (1.9 mV/Pa).

The side-address design makes the e906 much easier to use on its intended application, guitar cabinet, than traditional choices such as the SM57; the e906 can be draped over a cabinet and hung by its cord.

The mic has a built-in EQ switch with three positions. In the “flat” position, the mic’s LF rolloff is about 120Hz. The mic’s response is flat through the mids to 2500Hz, then peaks at +5dB around 4200Hz. With the EQ switch in the “presence boost” position, the peak climbs to +7dB; in the “presence cut” position, the peak flattens to about +2dB. The high end rolls off rapidly above 10kHz.

By contrast, the SM57’s presence peak happens at a higher frequency, around 6kHz.

## Shure SM7b (Dynamic 7b)



The Shure SM7B is an industry standard dynamic microphone. It has been the flagship of Shure’s dynamic mic product line for years, and has a reputation for being a go-to studio mic for numerous sources, including vocals.

The mic’s moving-coil cartridge is similar to the Unidyne III design found in the SM57/SM58.

Two recessed switches on the mic body enable onboard filters that change the frequency response. The HPF or “bass rolloff” switch attenuates low frequencies below 400 Hz (approx -3dB @ 200 Hz). The “presence boost” switch raises high-mids (approx +3dB from 2k-4k Hz).

The cartridge is shock-mounted internally to reduce handling noise. A humbucking coil and other electronics shield the mic from EMI/EMF/RFI (electromagnetic interference).

The SM7B has very low sensitivity: just 1.1 mV/Pa, lower than most contemporary passive ribbon mics. This makes the mic somewhat hard to use on quiet sources, as the mic requires more clean gain than most consumer-grade preamps can deliver.



## Neumann U47 (Condenser U47)



The original U 47, developed by Neumann in the mid-to-late 1940's, was the first switchable pattern condenser microphone. It has become the most revered vocal microphone in history, and inspired dozens of attempts to recreate its sound.

According to Oliver Archut, a prototype U47 was displayed at the Berlin Radio Show (Berliner Funkausstellung) in 1947. Whether that was a functional microphone, or whether its capsule and circuit were similar to what was commercially released, is not known.

According to Klaus Heyne of German Masterworks, the first recorded commercial sale of a U47, serial number 72, was in December, 1949.

The U 47 could produce either a Cardioid or Omnidirectional pickup pattern. The pattern switch was located on the microphone body, and worked by disabling the polarization voltage to the rear diaphragm.

(The U 48, introduced around 1957, was a U 47 that provided either Cardioid or Figure-of-8 patterns. The only difference between Omni and Figure-of-8 patterns is the polarity of the rear capsule.)

The U-47 did not maintain equal output levels across patterns. This is a characteristic that Neumann engineers sought to improve in later mics, such as the M 49. The U-47's output was 5dB hotter in Cardioid mode than in Omni, because the capsule's rear diaphragm was simply disconnected in Cardioid mode, avoiding the capacitance losses of having it in the circuit.

The original U47 employed a steel-jacketed Telefunken VF14 tube, developed by Telefunken specifically for use in microphones. According to Heyne, VF14 production began in 1946; because Telefunken was a 25% owner of Neumann, one could reasonably speculate both that Telefunken engineers played a role in U47 development, and further that the U47 was in simultaneous development by 1946.

Non-microphonic VF14 tubes would become hard to find within a few years, leading to changes to the U47 design as well as the introduction of the U47fet, a FET condenser intended to sound the same as its tube-circuit sibling.

Early U47 (and U48) mics contained Neumann's M7 capsule, in which the brass backplate was covered with a thin PVC diaphragm. PVC ages poorly, and as early as 1958 the Neumann factory was using the M7's successor, a capsule known as the K47/49, which used a metallized polyester diaphragm.

The K47 capsule used a single, shared backplate, which caused tensioning challenges, in that both diaphragms would have to be tuned identically to produce balanced Figure-of-8 or Omni patterns.

## **Shure Unidyne 55** (Dynamic Uni 55)



Unlike some microphones, the Shure 55SH has a single polar pickup pattern: cardioid. Sounds directly in front of the microphone are registered the most, while there's some pickup from the sides and nearly none from the back. As you may expect, this results in a heart-shaped recording pattern. A huge benefit of cardioid microphones is their forgiving nature with regards to placement. You don't have to be precise about where you're standing relative to the mic. Its cardioid polar pattern also helps it to be used near loudspeakers without feedback issues, another reason it's a great choice for live gigs.

## **Shure SM57 off-axis** (Dynamic 57 off-axis)



The SM-57 is a unidirectional ("cardioid") dynamic mic that has been used in some respect on 75% of the recordings in your collection — from snare drum to vocals to guitar cabs to, well, everything. It is known for sounding pretty good on everything, and more specifically for its "carefully contoured presence rise," sometimes less charitably known as "midrange honk." The ability to exploit the proximity effect is one of the elements that make the SM57 so popular for guitar. Because the ball grill is absent from the SM57, you can position the mic closer to the sound source, and thus, emphasise the bass.

Off-axis means angling the mic a little to the side. This can make the high end roll off a little and make things sound a little smoother.

## Sennheiser MD 409 (Dynamic 409)



"The MD 409 was a legend". It is one of the best guitar microphones there is. Today its fans still rave about its easy handling, the evenness of its high frequencies, the fantastic response in the middle ranges and a flexible proximity effect by means of which the bass component can be subtly nuanced from heavy through to delicate depending on the distance from the amp. The MD 409 supplies as much low-end as desired. It can be warm and soft, or hefty enough to raise the roof. Roger Waters and David Gilmour of Pink Floyd used the MD 409 as a vocal mic on their huge stages, while others enthused about its sound when used with a saxophone.

## DPA 4006 (Condenser 4006)



Since its release in 1982 the Type 4006 microphone has become a worldwide studio standard. It's one of the most popular Standard Microphones in DPA's line. This omnidirectional recording mic features an extremely linear frequency response from 20Hz to 20kHz, high sensitivity and a low noise-floor. The 4006 is phantom powered (P48), which together with the extended range of acoustic pressure equalizers and different protection grids turns the 4006 into an extremely cost effective solution. All in all, the Type 4006 can be changed into 7 different microphone versions acoustically. The 4006 has gained its reputation through its total transparency in both the near-field and in the diffuse field. It's a must for any professional studio.

## **(BASS)**

### **Shure Beta52a** (Dynamic 52)



The Shure Beta 52A is a low-output dynamic microphone with a tailored frequency response designed specifically for kick drums and other bass instruments. It is capable of handling extremely high sound pressure levels (tested to 174dB at 1000Hz).

The Beta 52A was introduced in October 2002, as a revision of the Beta 52 microphone. The sound of the two models is identical. The 'A' revision improved the design and reliability of the integrated mic clip.

The moving-coil capsule inside the large basket measures just over 1" in diameter.

The Beta 52A does not use an output transformer. According to Shure, it contains a passive EQ circuit consisting of "two capacitors, an inductor, and a resistor."

## Neumann U47 (Condenser U47)



The original U 47, developed by Neumann in the mid-to-late 1940's, was the first switchable pattern condenser microphone. It has become the most revered vocal microphone in history, and inspired dozens of attempts to recreate its sound.

According to Oliver Archut, a prototype U47 was displayed at the Berlin Radio Show (Berliner Funkausstellung) in 1947. Whether that was a functional microphone, or whether its capsule and circuit were similar to what was commercially released, is not known.

According to Klaus Heyne of German Masterworks, the first recorded commercial sale of a U47, serial number 72, was in December, 1949.

The U 47 could produce either a Cardioid or Omnidirectional pickup pattern. The pattern switch was located on the microphone body, and worked by disabling the polarization voltage to the rear diaphragm.

(The U 48, introduced around 1957, was a U 47 that provided either Cardioid or Figure-of-8 patterns. The only difference between Omni and Figure-of-8 patterns is the polarity of the rear capsule.)

The U-47 did not maintain equal output levels across patterns. This is a characteristic that Neumann engineers sought to improve in later mics, such as the M 49. The U-47's output was 5dB hotter in Cardioid mode than in Omni, because the capsule's rear diaphragm was simply disconnected in Cardioid mode, avoiding the capacitance losses of having it in the circuit.

The original U47 employed a steel-jacketed Telefunken VF14 tube, developed by Telefunken specifically for use in microphones. According to Heyne, VF14 production began in 1946; because Telefunken was a 25% owner of Neumann, one could reasonably speculate both that Telefunken engineers played a role in U47 development, and further that the U47 was in simultaneous development by 1946.

Non-microphonic VF14 tubes would become hard to find within a few years, leading to changes to the U47 design as well as the introduction of the U47fet, a FET condenser intended to sound the same as its tube-circuit sibling.

Early U47 (and U48) mics contained Neumann's M7 capsule, in which the brass backplate was covered with a thin PVC diaphragm. PVC ages poorly, and as early as 1958 the Neumann factory was using the M7's successor, a capsule known as the K47/49, which used a metallized polyester diaphragm.

The K47 capsule used a single, shared backplate, which caused tensioning challenges, in that both diaphragms would have to be tuned identically to produce balanced Figure-of-8 or Omni patterns.

## Earthworks SR20 (Condenser SR20)



The SR20, formerly known as the SR69, is a cardioid FET condenser microphone with Earthworks' characteristic 9mm electret capsule and transformerless amplifier circuitry. With its detachable blast filter in place, it is intended for use as a vocal microphone.

The mic's physical housing, particularly the internal components engineered to produce a Cardioid polar response, are covered by patent #6,091,829 (July, 2000). The patent describes a conical, tapered structure behind the capsule, which serves multiple benefits to the mic's polar response.

## Yamaha-style speaker enclosure mic (Sub kick)



The Subkick was the original commercial version of the old recording-engineer trick of hanging an NS-10 woofer (wired through a DI) in front of the kick drum to pick up more of the low frequencies of the drum — it is a 6.5" speaker driver mounted inside a drum shell, with Yamaha's ball-style tom mount and a tripod drum stand attached.

It has a reputation for poor transient response; most reviewers pair the Subkick with a more-traditional mic to pick up the beater attack, and blend in the Subkick's signal as desired. The mic puts out a hot signal; many users suggest padding the input at the board, or inline to prevent the mic pre from clipping. One of the advantages of this mic is that it has a natural low-pass filter effect; it passes very little signal above about 300Hz, which means little snare and no cymbals will be present in the Subkick channel.

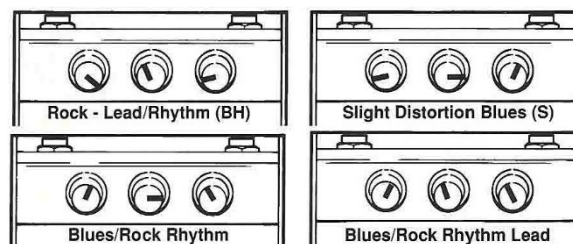
# GUITAR OVERDRIVE

## Marshall BluesBreaker (Brit Blues)



Pedal controls: Gain, Tone, Volume.

Suggested settings:



These settings give a guide to the many sounds available from your Marshall pedal. By fine tuning the controls you will find YOUR Marshall sound! (BH) Bridge Humbucking (S) Single coil (SN) Single coil Neck (BS) Bridge Single coil

1. There are few pedals online that spark as wide or as varied a debate as the Marshall Bluesbreaker MK1. Released in the early 90s, the pedal was an attempt to create a portable, relatively affordable overdrive pedal that could replicate the sound of John Mayall and the Bluesbreakers (featuring the now legendary Eric Clapton) playing through Marshall's valve amps in the early sixties.
2. The first Bluesbreaker was released in 1991. The Black Box series wasn't very successful, so the Bluesbreaker was discontinued just seven years later. In fact, nobody really cared about them until 2006 when John Mayer released Continuum and put guitar back on the map. The Bluesbreaker was clearly visible in his rigs at the time, and they have become very, very desirable (read: expensive) vintage pedals. It's also no secret that the JHS Morning Glory overdrive was originally created by modding a Bluesbreaker pedal in 2007.



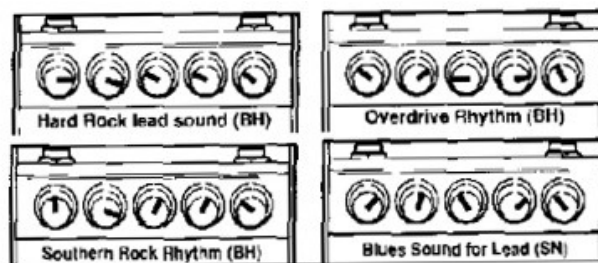
## Marshall Guv'nor (Brit Governor)



Pedal controls: Gain, Bass, Middle, Treble, Level.

Settings used by Gary Moore: Gain 2 o'clock, Bass 2 o'clock, Mid MAX, Treble 4 o'clock, Level 1 o'clock

Suggested settings:



(BH) = Bridge Humbucking (SN) = Single coil Neck

1. In 1989 Marshall assigned their head of engineering, Steve Greenrod, to design a guitar pedal that they could sell, a pedal that has the sound of a Marshall stack in a box.
2. BOSS, Ibanez, none of the big players had anything in their product lines that did what this circuit did. This speaks a lot to Steve Greenrod's ability as an engineer that he was able to really capture the sound of a Marshall stack in a stompbox.
3. The Guv'nor MK1 is a lot of fun to play and definitely delivers that full power Marshall tone which made the JCM800 a staple of the '80s rock and metal sound.
4. The Guv'nor attempted to replicate the tube sound with solid state circuitry, and for that reason you got a sustainable amount of gain with a touch of compression.
5. The Guv'nor circuit uses two stages of gain with diode clipping and tone controls. The gain comes from a TL072 low-noise operational amplifier (op-amps) chip. This device is made for high-fidelity audio preamplifier applications and uses junction field effect transistors (JFETs) to achieve good gain with low noise and low harmonic distortion.
6. While used by many artists, "The Guv'nor" is perhaps most often associated with blues-rock guitarist Gary Moore (Skid Row, Thin Lizzy, Coliseum II, Phil Lynott, Greg Lake, BBM). According to Marshall, of all the various tones that have been heard on Gary Moore's recordings, the sounds on the "Still Got The Blues" album are the most asked about by fans. During 1989 the JTM Amplifier Reissue series was in the final stages of development, and Gary received an early production model. Used in conjunction with a 1959 Les Paul Standard, a Marshall Guv'nor pedal, and a 1960B 4x12" cab loaded with Electrovoice 12" speakers, it became the featured tone of the album, heard on nearly all the tracks including the title track. As Gary Moore recalled "One of the guys from Metallica goes up to [producer] Bob Rock and says, 'This is the sound I want,' and plays him 'Oh Pretty Woman' from Still Got The Blues.
7. One of the must have pedals of all times. Only a few years ago one still could find a dusty and forgotten NOS Guv'nor in some retailer's shelf. Meanwhile even beaten up units are good for big money.

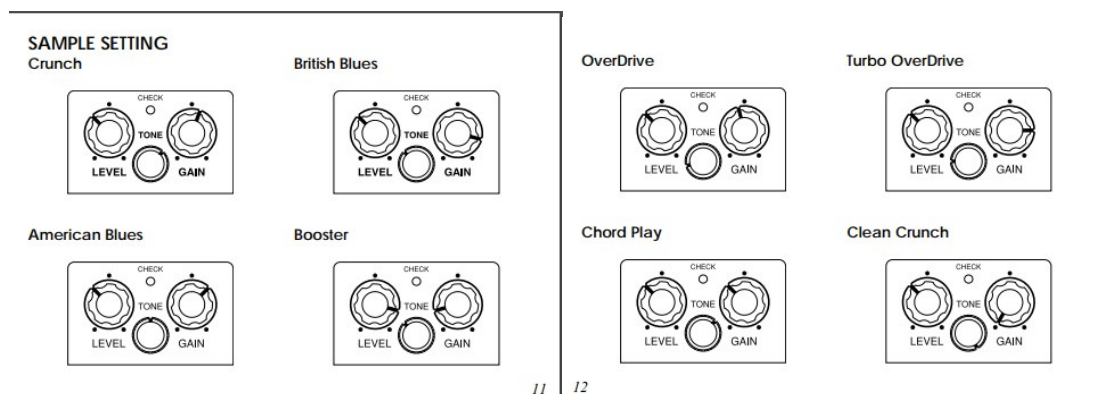
## BOSS BD-2 (Chief BD2)



Pedal controls: Gain, Tone, Volume.

Settings used by: Prince (Purple Rain solo): Level 12 o'clock, Tone 12 o'clock, Gain 1 o'clock.

Suggested settings:



11 12

1. The BOSS BD-2 has gained popularity among guitar players as it is good and inexpensive. Many guitar players bought the BD-2 as their first overdrive.
2. Getting the BD-2 to sound good is an easy task, with knobs like gain and tone you can't really go wrong and in general, the pedal is pretty much player-friendly, it sounds good and creamy.
3. The gain of the BOSS BD-2 is all in all subtle to mid-harsh, it can be crunchy but will not distort, hence the name, Blues Driver.
4. The BD-2 is the overdrive that has been specifically designed for crunch distortion. It can faithfully express the tone change caused by moving the knobs on the guitar. It can create distortion that can faithfully reproduce the picking nuance of the player. It can create wide varieties of distortions from crunch to hard distortion, by adjusting the Gain Knob. Even if the Gain Knob is raised, a clean and natural sound can be produced by turning the volume of the guitar. A natural-sounding overdrive continues to be produced without any loss in its quality, even if you turn down the volume on your guitar.

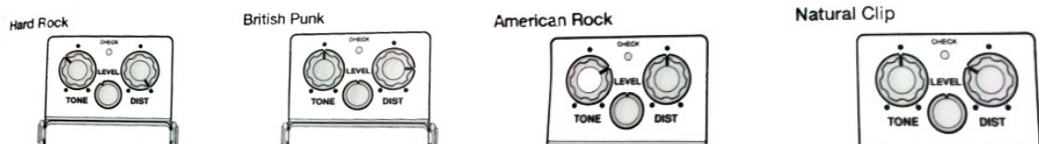
## BOSS DS-1 (Chief DS1)



Pedal controls: Distortion, Tone, Level.

Settings used by: Kurt Cobain (Smells like teen spirit): Tone 10 o'clock, Level 1 o'clock, Dist MAX.

Suggested settings:



1. The BOSS DS-1 is without a doubt one of the most famous distortion pedals out there. Since the late '70s and until today, this little orange pedal offers a compressed, British stack style distortion sound with an easy control layout – Distortion, Tone and Level.
2. The BOSS DS-1 is not a subtle pedal but not brutal either, it retains its characteristics with most type of pickups and it is really a great pedal for beginners and pros alike.
3. This is one of the classic distortion pedals, maybe even the most influential - with notable users like Kurt Cobain, Steve Vai, Joe Satriani, John Frusciante, Billie Joe Armstrong and many others.
4. The DS-1 produces a distortion sound with a hard edge and is known to have a very low noise level compared to other distortion pedals. Tone gourmets deem the earlier Japan made pedals to sound better than the later ones made in Taiwan. The DS-1 has a very simple circuit, based on a single op-amp, throughout the first years of production this being a Toshiba TA7136AP.
5. The distortion is produced using a variable gain circuit with diodes shorting the output to ground in order to produce hard clipping of the input waveform (as similar to the Pro Co RAT distortion pedal). This distortion stage is followed by a passive tone filter and volume control. The tone control is scooped in the midrange. It consists of a simple fixed -6dB/okt low pass filter and a simple fixed -6dB/okt high pass filter using a potentiometer to mix the two signals.

## BOSS MT-2 (Chief MT)



Pedal controls: Dist, Low, Middle, MidFreq, High, Level.

Settings used by: Tools (on Aenema): Level: 2 o'clock, High: 3 o'clock, Low: 2 o'clock, Middle: 10-11 o'clock, Mid freq: 3 o'clock, Dist: 10 o'clock.

Settings to overdrive an amp: Level: 5 o'clock, High: 12 o'clock, Low: 12 o'clock, Middle: 12 o'clock, Mid freq: 12 o'clock, Dist: 8 o'clock.

1. While there is a debate on which Distortion is the most famous one, the BOSS Metal Zone MT-2 is definitely a respected candidate. It is one of BOSS's most sold pedals and is known to deliver some of the most extreme distortion sounds known to humankind.
2. If we had to choose one word to describe the MT-2's sound it'd be "middy", this pedal has such a distinct mid-range, it cuts through everything.
3. The 3 band EQ helps you control the Low and High frequencies and furthermore the amount of mid-range you'd like plus the actual range! The Gain knob goes from "distorted" to "the most distorted ever", you can really get a compressed, wall of sound saturation from the BOSS MT-2.
4. The Metal Zone isn't the most straightforward distortion pedal out of the box, so don't expect its best sounds to come from all the controls set to 12 o'clock. For first-time Metal Zone users, the EQ is complicated. There are two active EQ controls with a whopping 15dB of cut/boost, as well as a mids control with the same gain and a variable frequency. Those controls on their own would make a decent compact EQ pedal, and they're seriously handy for matching the pedal to your amp. But to fully harness the MT-2's high-gain tones, you need to understand how to use its EQ.
5. Crucially, the high is not subtle. It's a shelving EQ that depends on the settings across the rest of the pedal. This explains why simply pulling back the treble control doesn't work. Yes, it kills fizz in the tone, but it also results in a much darker guitar sound, as you lose the upper mids. This is why using the mids control to tame problem frequencies makes sense. Although it's listed as 'Mid freq' on the front panel, it has a very wide range, going from 200Hz all the way to 5kHz. As a result, it's better to think of it simply as a single active EQ control, and disregard the idea it's only for shaping mids. Treat it carefully, as it dictates the entire sound of the distortion.
6. With that out of the way, let's get to tone-shaping. We'd advise you start at a very low gain setting, and increase it gradually until you find the sweet spot for your guitar and amp. Those settings were an attempt to emulate the guitar sounds on Tool's Aenima, and make for one of the pedal's best all-purpose distortion tones. The controls run like so: Level: 2 o'clock, High: 3 o'clock, Low: 2 o'clock, Middle: 10-11 o'clock, Mid freq: 3 o'clock, Dist: 10 o'clock. This sounds massive into a tube amp, though you might need to cut a bit of bass at the amp to remove 'thump'.
7. Of course, while the Metal Zone can be used as a conventional high-gain dirt box, those boostable EQ frequencies mean you can use the pedal to overdrive your amp in different ways, all with a hint of the pedal's own distinctive character. For these sounds, try upping the volume while keeping the distortion low and EQ flat, before adjusting to taste: Level: 5 o'clock, High: 12 o'clock, Low: 12 o'clock, Middle: 12 o'clock, Mid freq: 12 o'clock, Dist: 8 o'clock.

## BOSS OD-1 (Chief OD1)



Pedal controls: Gain, Level.

Suggested settings: Level: above 2 o'clock, Overdrive: Less than 9 o'clock.

1. Long long ago in a galaxy called the 1970's BOSS & Ibanez coined the term Overdrive. This was before the TubeScreamer and Ibanez's attempts at overdrives we're closer to what we know today as distortions as they were reportedly thin and fizzy sounding.
2. The overall tones are similar to the SD-1 which took over from the OD-1 in the 80's featuring asymmetrical clipping (whereas the Tubescreamer has symmetrical clipping) causing the OD-1 and SD-1 to sound smoother.
3. Along with Ibanez' Tube Screamer the Boss OD-1 set the standard for tube-like overdriven guitar sound out of a small stompbox. But different to the Ibanez TS-808 the OD-1 features an asymmetric circuit where the positive and negative halves of the waveform aren't distorted equally. Therefore the sound is still close to the original signal even though distortion has been added. The pedal was subject to various changes throughout the eight years of production, whereof replacing the fantastic sounding 14 pin op-amp RC3403 with a dual op-amps (e.g. JRC4558DD) had the most dramatic impact for sound gourmets. On the vintage market it is a matter of \$100-\$200 whether a long dash and clear switch OD-1 sports a RC3403 or any other chip.
4. The OD-1 is by now legendary. Artist of the 70's was mostly using a fuzz distortion sound and the overdrive produced by the OD-1 was not typical. It was however soon accepted as the new standard of guitar sound.
5. The pedal was highly desirable in the 80's as it allowed players to push their amps into saturated beasts and many players still use this and variants of the OD-1 today.
6. It is recommended for anyone who finds the regular Tube Screamer too compressed. The OD-1 has gnarlier character, more open sounding and dynamic. A good way to use it is to set the overdrive to less than 9 o'clock and level above 2 o'clock to get those valves cooking. The lowest setting on Drive knob provides almost no distortion at all, which is handy to use as mid hump boost, although it cuts a lot of low end, much more than a TS808.



## BOSS SD-1 (Chief SD1)

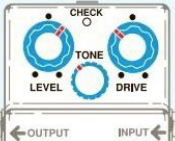


Pedal controls: Overdrive, Tone, Level.

Settings used by: Stevie Ray Vaughn (Pride & Joy): Level 12 o'clock, Tone 12 o'clock, Drive 11 o'clock.

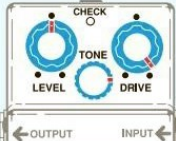
Suggested settings:

### To produce a mild overdrive sound




Set the DRIVE control at a lower level and avoid excessive TONE levels. Good for a bluesy sound.

### To produce a hard overdrive sound



Turn DRIVE all the way up and boost the highs with the TONE control.

### To use as a booster



Set DRIVE at a lower level and turn LEVEL all the way up. With this setting, the SD-1 functions as a gain booster, augmenting amp distortion and providing deeper, thicker sounds.

1. Released in 1981, the SD-1 Super Over Drive may look similar to the OD-3 Over Drive in terms of finish and controls (Level, Tone and Drive), but they have distinct circuits that sound quite different.
2. Whereas the OD-3 produces a transparent/flat EQ response, the SD-1 is based on the asymmetrical clipping circuit of the original OD-1 Over Drive and, therefore, has an inherently midrange-focused character (centring around 800Hz). However, with less low-end roll-off, the SD-1 produces a fuller sound than the OD-1, while a Tone knob provides greater control.
3. Thanks to a unique asymmetric overdrive circuit, the SD-1 replicates the distortion of an overdriven tube amp which is great for rock and blues.
4. The SD-1 is deemed as a benchmark for a dynamic and smooth overdrive effect as well as a booster pedal for valve amplifiers, because it maintains the natural tone of the guitar.
5. This diminutive, yellow workhorse has been the gain pedal of choice for a plethora of iconic artists such as Jimmy Page, Jonny Greenwood, Sleater-Kinney and even virtuosic session players such as Mason Stoops.
6. While this humble pedal is perfect for adding some attack to your lead melodies, it's equally comfortable when injecting some warm crunch to rhythm tones. Use your guitar's volume wisely and it cleans up well too. If you prefer your amp to have just a little hair then fear not, as the BOSS Super Overdrive is equally adept at driving your overdriven amp into gnarlier territories, whether you use it as a boost for some extra girth or are looking for a pure distorted sound. Both Zakk Wylde and Josh Homme can be heard using the pedal in this context.

## Fulltone OCD (Obsessive Drive)



Pedal controls: Drive, Peak switch, Tone, Volume.

Suggested settings: **Blues/Rock Rhythm tones** (Neck PU, on clean set amp): Volume= 11 o'clock, Drive= 10 o'clock, Tone= set to preference, Toggle= LP. **Rock British Tones** (Bridge PU on clean set amp): Volume= 10 o'clock, Drive= 1 o'clock, Tone= set to preference Toggle= HP.

1. The OCD was the first pedal to use Mosfets as clipping devices. Another first was their configuration as "hard clippers connected to v-ref" instead of to ground, as was the norm. These things contribute greatly as to why the OCD has such touch-sensitivity...why they react so well when the strings are hit hard or soft, and why they sound & feel different than all other pedals out there, 90% of which are just slight tweaks of the Tube Screamer.
2. This pedal leans to the bright side of the EQ spectrum with a wide range of voicing on the tone control. You'll get really high mids and treble tones, if you run it with single coil pickups. Even with humbuckers it's still high, but a little more tame as notes fill out. Increasing the drive control adds some chunk and sustain to the distortion, particularly filling out the low end.
3. If you want a smoother tone, run the drive up while keeping the volume down. While this can make the pedal sound thicker, it still isn't what it'd be considered a "metal" distortion.
4. The OCD also creates complex overtones without changing the inherent tone of whatever amp and guitar you're playing through, in the process lifting off that blanket other drive pedals can put on your signature sound.
5. The OCD accomplishes its tube-like distortion through the unusual combination of overdriving its JFET opamp, and then hard-clipping with a pair of MOSFETs later on in the circuit. This topography did not exist in a pedal prior to the OCD, and the circuit works very well with a vast array of guitars and amps.
6. Because of its large amount of available output volume, the OCD works great as a booster in front of amps to goose them into submission, as well as through Master-Volume amps to drive them much harder than most OD's can, but it also excels at creating its own distortion with all the chime of a Class A amp and its complex array of overtones.
7. The OCD gives you the feeling that your amp is Cranked at even living room volume so Clean playing is more dynamic and dirty sounds still have the ringing overtones. The OCD's can access a slew of other in-between sounds by simply turning up or down your guitar's volume control, in fact, no other pedal "cleans up" like the OCD.



## Xotic BB Preamp (Exotic)



Pedal controls: Gain, Bass, Treble, Volume.

Suggested settings: **Used with a clean amp:** GAIN at 2 o'clock, VOLUME at 1 o'clock, TREBLE at 11 o'clock and BASS at 12 o'clock. **Used as a booster:** GAIN at 8 o'clock, VOLUME at 2 o'clock, TREBLE at 11 o'clock and BASS at 1 o'clock.

1. Released around 2005, it has become quite popular and is used by guys like Andy Timmons and Greg Howe.
2. Over the years the Xotic BB Preamp has stood out as one of the best pedals ever. The reason is its unique sound and tone. Reminiscent of a tube amp breaking up, the Xotic BB Preamp has a special place in many pedalboards.
3. This overdrive staple from clean boost to gritty overdrive. It's capable of a 30dB+ clean boost with an adjustable  $\pm 15\text{dB}$  two band active EQ which adds a wide range of harmonic content to your ideal sound.
4. It utilizes a pre-gain stage to go from a very pristine clean to a very smooth, compressed, overdriven sound.
5. One of the best ways to make the most out of the Xotic BB Preamp is to use it in front of a clean amp. If you have a tube amp with a great clean tone, the Xotic BB Preamp can help you take it to the next level. You can even reduce the amount of gain on the pedal if you are just looking to get a little overdrive for a solo.
6. The pedal acts extremely well as a clean tone booster, giving you a little gain, or even a full overdrive tone.
7. The BB Preamp is not a Tube Screamer clone. Some guitarists don't like the Tube Screamer because they feel it sucks too much bass out of their tone and also that it is a bit tame. The BB Preamp addresses these issues and adds some welcomed improvements such as a massive volume boost capacity and a very effective two band EQ instead of the single tone control of the Tube Screamer.
8. This amazing overdrive pedal can get quite wilder than a Tube Screamer. BB actually stands for "Blues Breaker", an obvious reference to early Marshall amps. They were nicknamed "Blues Breaker" after they were used by Eric Clapton on the now uber famous "John Mayall and the Blues Breakers" album. And indeed, the BB Preamp is quite "Marshally"... in a good way.

## Xotic RC Booster (Exotic Z Boost)



Pedal controls: Gain, Bass, Treble, Volume.

Suggested settings: **Clean Boost:** Volume 12 o'clock, Gain 9 o'clock. **Light Overdrive:** Volume 11 o'clock, Gain 1 o'clock. **Lead Boost:** Volume 12:30, Gain 2 o'clock.

1. The Xotic RC Booster is a clean boost to moderate overdrive pedal made by Xotic Effects USA. RC actually stands for "really clean". It's growing in popularity, for good reason, and has been seen on pedalboards of artists such as Brad Paisley and Brent Mason.
2. It's dynamic and sensitive to the nuances of the player. It offers 20db+ of clean boost, very transparently and includes controls for volume, gain and EQ controls for treble and bass.
3. The pedal does a great job and not coloring the original tone of the amp and guitar in use. A Strat sounds like a Strat, a Les Paul like a Les Paul and the characteristics of whatever amp I was playing still came through.
4. As a booster: Placed after a distortion it raises the sound up to 20 dB, giving it a noticeable paste, but always remaining clean. The drive is lightweight, and adds some compression, but its characteristic is to boost the signal without making it too dirty. It enhances and revitalizes the sound so much that it would be tempting to keep it always on, perhaps as a buffer at the beginning or at the end of the chain...
5. As a buffer at the beginning (or at the end) of the chain: The Xotic RC Booster is a pedal that emphasizes harmonics, restoring the highs and mids in all situations and any chain of effects / amps. At first the impression is that yes, he is cute, but in the end he doesn't do anything much. We are used to overdrives that modify the sound in a heavy way, to the point that a clean effect is likely to go unnoticed. The point is that if when you turn it on you don't feel the difference so enormously (at first glance, then you realize it all right ...) then when you turn it off you realize what you have lost. The sound suddenly goes out, it seems to have the strings older than 6 months.
6. As a light overdrive: The Xotic RC Booster is a booster, clean, but also has a gain pot. How much does it have? Little, it will never be a true overdrive. But that doesn't mean it's not great at this function, i.e. as a slight overdrive. Indeed, I would say it excels great! It is not very distorted, but it still manages to reach the levels of gain necessary to smudge the sound in a very interesting way, i would say to the "Klon Centaur", if i pass the distant comparison. That is, it is a light overdrive, but perfect for dirty rhythm parts or to simulate a ripple (not too light) in the amplifier.

## Dunlop Fuzzface (Facial Fuzz)



Pedal controls: Fuzz, Volume, Pickup switch, Pickup Level.

Suggested settings: Full fuzz at unity gain. You then use your guitar volume knob to dial in anything from a bright and gritty clean to full on Fuzz.

1. In stompbox lore, the Fuzz Face Distortion sits among the icons. Its uncanny ability to add harmonic richness and "hair" around clean tones at lower settings is as satisfying as the full-on roar it wields when dimed and raging. With a roster of power users that includes guitar legends and modern heroes from David Gilmour and Jimi Hendrix to Eric Johnson and Joe Bonamassa, the Fuzz Face has a unique, unmistakable sound no matter the player.
2. The pedal sounds best with its fuzz control on full - the secret is to use the volume control on your guitar, dropping it a little drastically alters the Fuzz Face's tone.
3. It's very tempting to run your distortion pedals at max gain, but with a Fuzz Face it's good to experiment with lower gain settings. The pedal only comes with a "fuzz" knob and a "volume" knob, so it seems like you should just crank those to 11 and call it a day, right? Wrong. The fuzz knob sounds slightly different at different points in the dial, so experiment with the controls to find a tone you like. At max gain, it will be a bit more flabby and round than at lower gain settings.
4. Using your volume knob in conjunction with the pedal is very important. When the guitar's volume is set to maximum, you will notice the fuzz has a very woofy, compressed and dark sound. This can be desirable for heavy rhythm parts and syrupy leads in the lower register, but when taking a guitar solo, you can get lost in the mix. The trick here is counter-intuitive; turn DOWN your guitar when you take a solo. The Fuzz Face is very sensitive to playing dynamics, so you can get many shades of gain with slight variations on the guitar's volume knobs. This is most accentuated with single-coil pickups, like those on a Stratocaster, but you can do it with a humbucker as well.

## Friedman BE-OD (Freeman BOD)



Pedal controls: Gain, Bass, Treble, Presence, Tight, Trim, Volume.

Suggested settings: Bass: 1.5, Treble: 11.5, Presence: 10, Volume: 10.50, Gain: 8, Tight: 11.50.

1. The BE-OD distortion pedal pairs down Friedman's Marshall-inspired BE-100 amp to pedal form.
2. Maxing out the gain, you'd think it was already turned up full, but a quick look inside reveals that it's factory-set to halfway! In truth, cranking it past three-quarters is too much, but it's a nice addition.
3. This is a cracking all-round distortion. Its defined bite and increased output is very noticeable and the tight control does exactly that - removing flab - and the BE impressively retains its character across the gain spectrum.
4. The best placement of this sort of pedal is where it will replicate the signal chain of connecting into the effect as if it was the amp. So you are probably going to want to have the BE-OD near the end of the chain, before Reverb, Tremolo & some other modulation effects but after any other overdrive pedals (like a WAMPLER TUMNUS or BOSS SD1w for example) so these effects can still push the BE-OD.
5. For classic rock sounds you might like to start with your Wah before the BE-OD too & then move it if your ears aren't 100% happy with distorted wah as opposed to wah'd distortion.
6. Six dials greet you up top. Bass and Treble are regular shelving filters for tonal balance. Presence lets you boost or cut the treble further. The mysterious Tight knob lets you rein in the bass end to avoid flabby chords. It also helps you get those tight dropped metal chugs, especially on 8-stringers. In other words, you have four EQ bands to play with. That's pretty rare for guitar pedals, and it means the Friedman BE-OD pedal doubles as an equalizer pedal. You adjust the distortion amount with the Gain knob, and the Volume knob sets the output level.
7. One famous endorser is The Haunted's guitarist Ola Englund, the man behind Solar Guitars. Tosin Abasi of Animals as Leaders also uses a Friedman BE-OD. That should tell you how powerful this overdrive is.

## Electro-Harmonix Big Muff Pi (Fuzz Pi)



Pedal controls: Sustain, Tone, Volume.

Settings used by D. Gilmour (Comfortably Numb solo): Vol: 12 o'clock, Tone: 2 o'clock, Sustain: 9 o'clock.

Settings used by Billy Corgan (on Siamese Dream): Vol: 1 o'clock, Tone: 1:30 o'clock, Sustain: MAX.

1. The Electro-Harmonix Big Muff Pi is with no doubt one of the most iconic guitar pedals on the planet. You probably hear it on records all the time without even knowing it.
2. Made in 1973, this version two of the Big Muff is so-called for the ovine head on the enclosure, was made famous by tone-conscious patrons such as David Gilmour.
3. It's a hard task trying to define the sound of the Electro-Harmonix Big Muff Pi. The sound it produces is a mixture between fuzz and distortion. You know the pedal is something special when you hear it's got the same sound that the legendary Jimi Hendrix created.
4. The Big Muff Pi has a great sound that really picks up the intricacies of each note played very well. It's very reminiscent of the 70's and early 90's. The stomp-box really excels when performing solos due to its amazing sustain.
5. Most people set the sustain around 75% and the tone around 10:30-12:00 (o'clock). Kurt Cobain used a Big Muff on Lithium and the sustain is probably maxed. Jack White tone and sustain are around 1:00, though there are pics where the sustain is down around 7:00, which makes sense for some of the quieter songs.

## Ibanez TS808 (Green 808)



Pedal controls: Overdrive, Tone, Level.

Suggested settings:

Setting	Use	Overdrive (O'Clock)	Tone (O'Clock)	Level (O'Clock)
<b>Clean Boost</b>	Rhythm & Lead	7:00 to 8:00	11:30 to 12:30	12:00 to 3:00
<b>Crunch</b>	Rhythm & Lead	9:00 to 12:00	2:00 to 4:00	1:00 to 4:00
<b>Distortion</b>	Lead	3:00 to 5:00	9:00 to 10:00	1:00 to 4:00
<b>Fuzz</b>	Lead	6:00 to 7:00	12:00 to 3:00	1:00 to 4:00

Settings used by:

Guitarist	Overdrive (O'Clock)	Tone (O'Clock)	Level (O'Clock)
Stevie Ray Vaughan	8:30 to 9:00	5:00	3:00 to 5:00
Joe Bonamassa	1:00	1:30 to 2:00	3:00
Kirk Hammett	5:00	5:00	1:00 to 2:00
The Edge	2:00	11:00	12:00
John Mayer	1:00	1:00	1:00

1. The legendary Ibanez TS-808 is around since the late '70s and has become, thanks to the characteristic midrange presence and the way it interacts with a tube amp's preamp, a favourite of so many guitar players around the globe.
2. It's an iconic and essential piece of equipment for any serious guitarist. Often referred to as the "holy grail" of overdrive pedals, the TS808 has been used by some of the most famous guitarists of all time.
3. While preserving the characteristics of the guitar and amp, it adds sustain, edge, harmonic liveliness and tightens up the bottom end that guitarists like Stevie Ray Vaughan desired from the first moment on.
4. One of the standout features of the TS808 is its ability to drive a tube amplifier, boosting the mid frequencies and allowing the guitar to stand out more in a mix. This makes it an excellent boost for guitar solos! It has a rather unique EQ curve that works well with amps that don't have very pronounced mids, such as the AC15 or 30 by Vox, or the Fender Blues and Reverb series. It sounds great with a completely clean amplifier, adding some texture to the sound or boosting a tube amp on the edge of breakup, pushing it into a smooth overdrive.
5. The TS808 is very similar to the TS9, but with a bit more of a vintage feel. It has less gain and a less compressed sound, which some players may prefer. This makes it a great option for players who want a classic overdrive sound without the added compression and sustain of the TS9.
6. Technically, it is classified by Ibanez as an overdrive unit, not a distortion pedal. However, it can create distortion and fuzz sounds, especially if your guitar has high-output pickups (humbuckers) or active electronics. High-gain amplifiers can also add distortion to the final sound.

## JHS Bender 1973 London (MK3 Silicon Fuzz)



Pedal controls: Volume, Tone, Attack.

1. The Bender takes its inspiration from what Scott calls the most prized Tone-Bender in his collection, a silver-and-orange 1973 Sola Sound Tone-Bender Mk3.
2. The original was manufactured with three germanium transistors, which could sound fabulous when they were in the mood to cooperate, but could also prove finicky and temperamental. For the sake of consistency and dependability, JHS transmuted the circuit into a modern PCB using silicon transistors.
3. Think Jimmy Page on much of Led Zeppelin's recordings of the era, Jeff Beck's expressive fuzz work, or Mick Ronson's lead sound with Ziggy Stardust-era David Bowie, and you'll be in the ballpark.
4. This pedal works equally well with the Strat and Les Paul, and also does a great job of the woman-tone fuzz when you roll the tone controls on either test guitar down to zero, where the Bender enables an expressive, vocal, woodwind-like sound that makes for delightfully moody soloing.
5. As with many good fuzz pedals, it cleans up surprisingly well from a guitar's volume controls, too, allowing a textured enhancement that's a little more characterful than the guitar-to-amp clean sound with the fuzz switched off.
6. The pedal's own tone control is useful as well, dialing between a voicing that's cutting and bright and one that's warm and mellow.



## Klon Centaur (Myth Drive)



Pedal controls: Gain, Treble, Level.

Suggested settings:

**Get the tone #2: the ultimate buffer**

The Klon is famously not true bypass. When the distortion circuit is disengaged, the guitar signal still goes through a buffer and has some bass frequencies attenuated. Such is the hype around the pedal that the buffer alone is available from some manufacturers. Why not try it for yourself by buying a Klon and leaving it off?

**Get the tone #3: thick modern overdrive**

Pearl Jam's Mike McCready is a Klon user, so for a modern overdrive sound with a nod back to classic rock bands, try these settings. Adjust the tone and output depending on whether you're on a Strat or Les Paul-style guitar.

**GAIN** **TREBLE** **OUTPUT**

- Gain 12 o'clock
- Treble 12 o'clock
- Output 12 o'clock

**GAIN** **TREBLE** **OUTPUT**

- Gain 3 o'clock
- Treble 10 o'clock
- Output 12 o'clock

Settings used by:

**Get the tone #1: the Bonamassa**

For a mid-level drive without overly-pronounced treble try out these settings that were based on those that we spotted on Joe's own gold Klon Centaur. And he now owns a silver version as well, so obviously there was something about this thick Gain tone that really appealed to the blues-rock maestro.

**GAIN** **TREBLE** **OUTPUT**

- Gain 1 o'clock
- Treble 11 o'clock
- Output 11 o'clock

1. This boutique pedal became one of the most sought after effects pedals on the market.
2. Ask guitarists what the Klon Centaur overdrive pedal does for their tone range, and the answers can span from "very little" to "everything." In fact, the more time you spend with the unit, the more you'll find it difficult to turn the thing off without experiencing a tremendous sense of loss.
3. The Klon Centaur was developed by Boston native Bill Finnegan and first sold in 1994 after several years in development. The pedal was the result of Finnegan's quest to add a little juice between his Telecaster and the Fender Twin Reverb he habitually gigged with. The ubiquitous Tube Screamer's midrange hump and spongy response just weren't for him. Thus, he decided to create an overdrive that would be clear, transparent and articulate while adding a thickening, characterful boost that wouldn't affect the tone of his guitar and amp.
4. Lacking an overt sound of its own, the Klon Centaur allows tube amps to hit the overdrive sweet spot at lower volumes without slathering some synthetic solid-state "tube distortion" sound over the top of the signal.
5. With its gain knob low and volume control set to unity gain, the Klon is nearly undetectable when switched on, other than bringing a subtle sweetness to the tone. Increase the gain, though, and everything gets richer, deeper and more three-dimensional, adding a magic that can leave your guitar sounding dull and uninspired once you switch the thing off again.

## Nobels ODR-1 (No-Bell OD1)



Pedal controls: Drive, Spectrum, Level.

Suggested settings:

Sound Examples:	DRIVE	SPECTRUM	LEVEL
-1 Crunchy Blues			
-2 Standard Blues			
-3 Standard Blues Solo			
-4 Hardrock Rhythm			
-5 Hardrock Solo Sound			

1. Occupying some of the (enormous) space between the Tubescreamer and the Klon, the ODR-1 provides a versatile yet uniquely flavored take on the overdrive genre.
2. While the Tubescreamer and Klon circuits are often described as sounding like some flavor of bluesy, the ODR-1 can be thought of as more rock-n-roll. Although it does fine as a boost pedal, the ODR-1 actually functions best in situations where it does significantly color the sound of your signal. In this way maybe it is more like a distortion pedal, though the circuit is pure overdrive. There is no pronounced hump in the mids, nor is there that unique clarity that the Klon provides.
3. What the ODR-1 seems to do best is take whatever setup you are working with and give you the option to make it sound like a range of mid to lowish hi-gain rigs. From basically the breakup point of something like a Fender Deluxe to a mid-gainy plexi sound (think of Eric Johnson's plexi setup), the ODR-1 has got you covered. This means that if you are playing rockabilly, Southern rock, pretty much any classic rock from 1968-1975, or good old fashioned rock-n-roll, you can count on the ODR-1 to get you the sound you are looking for.
4. While its natural overdrive sounds great on just about any guitar, it pairs especially well with single-coil equipped instruments in particular (which is no doubt why it has been a favorite of Nashville studio guitarists for years). Furthermore, the ODR-1 truly shines when paired with a clean booster as it is able to fully coax the smooth character and warm harmonics of the OD without getting too muddy.

## DOD Overdrive Preamp 250 (OD250)



Pedal controls: Gain, Volume.

Suggested settings: for Crunch: Gain 2 o'clock, Level 2 o'clock.

1. A two-knob legend. Back then in the '70s when it came out, the DOD Overdrive Preamp 250 was not an immediate hit. But during the years it became more and more sought after thanks to its wide range of gain capabilities.
2. The sound of this pedal is extremely organic and across the gain sweep, you will definitely find several sweet spots. The magic of the DOD Overdrive Preamp 250 is the mix of flat midrange and slightly rolled-off lows which let the tone really open up the more gain you add.
3. With the level set high and gain at minimum, you can use the pedal as a clean-ish booster with a semblance of grit to the sound. That grit turns into more amp-like overdrive, with not much in the way of tonal shift as you turn up the gain, delivering a wide range of possibilities depending on how you combine the two controls. Basically, it adds crunch to a clean amp or drives a driven amp further - which it does very well.
4. There's more, though: turning the gain knob past vertical and on to its final reaches sees the distortion get brighter and more aggressive as the nature of the diode-clipping circuit starts to offer some of the character you'd get from a fuzz pedal.
5. With the gain on zero, it's a BiFet boost without a tone control. Turn the gain up, and the bass cut engages.

## Dallas Rangemaster (Rage Booster)



Pedal control: Volume.

1. The Dallas Rangemaster treble booster, originally produced in 1965 has been used to by many of the worlds most respected artists including Eric Clapton, Tony Iommi, Rory Gallagher, Brian May, Marc Bolan, Richie Blackmore and many more...
2. Although classed as a Treble Booster the Rangemaster was used as an overdrive pedal to give a more distorted but focused tone with many classic British amplifiers that included the legendary Marshall Bluesbreaker and Vox AC30.
3. Released in 1966, the Rangemaster Treble Booster was effectively a germanium-based pre-amp in a simple box that would sit on top of your amp. Consisting of one germanium transistor (typically a Mullard OC44 or NTK275), three resistors and four capacitors, it sums up the simplicity of the era's guitar equipment, but the sound it was capable of producing...well, let's just say it made more than one guitar legend.
4. The idea behind the Dallas Rangemaster was to bring upper-frequency clarity to typical British amps of the day, which tended to be on the darker side. The "growl" of the pushed germanium transistor running into the first tube in an amp's pre-amp section not only adds grit and texture to the final sound, but it provides the amp with an EQ'd sound and light compression.
5. The germanium transistor asymmetrically clips the signal in a relatively smooth way, which the amp's pre-amp valve then builds on by clipping the peaks on the other side of the waveform. The result is a smooth, compressed signal which works wonders when the volume is then turned up.
6. Interestingly, the "Treble Booster" name is a bit of a misnomer - it's not just a case of simply boosting the treble frequencies. Instead, the upper-mid and lower-treble range "feed" the pedal and dictate how much boost it produces: the more high-end signal, the more dBs of gain. There is also no cutting of the bass frequencies like you find in something like a Tubescreamer.
7. Combining the classic silicon Fuzz Face circuit with a silicon version of the Rangemaster Treble Booster (for better stability when run together with the fuzz), it's a serious bit of kit that brings all the character of the Rangemaster circuit but adds a Low/Mid/Hi toggle to zone in on particular frequency ranges.

## Keeley Electronics Red Dirt (Red Drive)



Pedal controls: Drive, Tone, Level, Mode switch.

Suggested settings: The "lo mode is sweet". With the drive all the way back you can get that Tube Screamer clean boost here and it just fattens up your sound. To get some real smooth leads usually stay between 10:00 and 2:00 on the gain. The tone usually ends up at 10:00-12:00. If you want a bit more hair, flip the switch into hi usually don't even re-EQ it and keep the gain between 12:00 and 3:00. You can get some singing sustain or nice crunchy rhythms here.

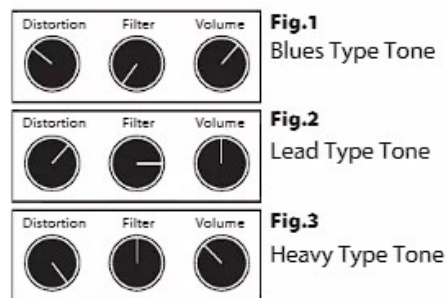
1. The Red Dirt's two modes, 'lo' and 'hi', give you access to Keeley's 'plus' and 'baked' modes: popular mods to TS-808s and TS-9s, respectively, that beef up the low end and give more range in gain.
2. With a Keeley 'Mod Plus' TS-808 on hand for a direct A/B with the Red Dirt ('lo' mode), the tonal signatures are very similar; thick, mid-rich overdrive that retains striking string articulation and dynamics. Fender-style guitars and amps are the best-suited partners, Strats gaining the kind of girth you'd associate with SRV, Kenny Wayne Shepherd and John Mayer.
3. The Red Dirt retains clarity better than the 808 Mod Plus, and goes dirtier, giving it a wider appeal. It'll do a near- clean boost in 'lo' mode, through to fat, syrupy, harmonically rich overdrive in 'hi'; soft and thumpy with the tone knob down, aggressive and cutting with it up.
4. It can covers a range of tones from classic subtle blues to contemporary high-gain crunch.
5. A Keeley designed FET input stage makes this overdrive breakup in a whole new, genuinely "tube like" style that will have your leads singing and your rhythm playing sounding more dynamic and expressive than ever. It all culminates in an overdrive that is superbly dynamic, with crispness and clarity that let players cut through a dense mix, while retaining the plump midrange.
6. It is used by John Petrucci also.

## ProCo Rat (Rodent Drive)



Pedal controls: Distortion, Filter, Volume.

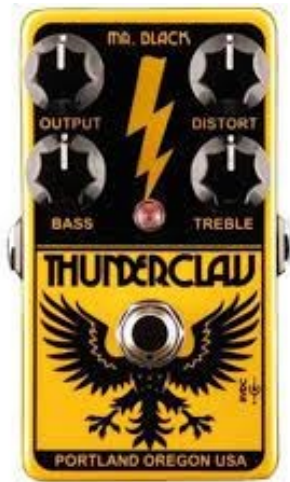
Suggested settings:



1. The Pro Co RAT is a legendary pedal effect, originally built in the 1970s when Scott Burnham decided he can produce a better distortion than the many famous units he repaired along the years. The Rat became so famous that other distortion pedals were measured against it, you can literally hear the Rat on some of the most influential recordings from the last three decades. The list of famous guitarists is simply too long in order to list them here... but here are a few names that should be familiar to you: Curt Cobain, David Gilmore, James Hetfield, Andy Summers, Joe Walsh and so on...
2. Originally released in 1978, the RAT was an immediate success thanks to its distinctive raspy tone that sounded quite unlike anything on the market at the time.
3. The Pro Co RAT captures that distinctive half fuzz, half distortion tone that makes the pedal so unique, combining it with some user friendly improvements upon the design of the vintage original.
4. Nothing sounds quite like the RAT, and while there are countless clones and tributes available, nothing comes close to the authenticity and sound of the real thing.
5. Whether you want a subtle blues boost or a full on hairy distortion, the RAT does it all and is a must have pedal.
6. The sound of a lot of metal is not that of an amp being pushed to its limits. That's more the sound of rock from the '60s and '70s. Speaker breakup and tube sag aren't usually the preference for metal guitarists, who like a tighter response. If we think of James Hetfield's tone on "Kill Em' All," it's not the sound of a Plexi on 10. His tone is tighter than that. He was in fact using a Marshall Plexi, but with a Rat. The Rat plays quite well with British amps. Dave Grohl used the Rat with a Vox AC30 on the first Foo Fighters record.
7. The tone knob on the Rat is unique. It has been one of the most dramatic pedal EQs ever created. With a subtle twist of the knob, you can really transform the pedal. It really seems like the pedal's character morphs. Its tone knob is really a low pass filter. As you turn the knob, you're either allowing more treble through or cutting it out.
8. A couple of reference songs to describe the tone of the Rat are Nirvana's "In Bloom" and Blur's "Song 2" (the bass guitar is playing through a Rat). But if you dig deeper, you'll find a lot more examples. It's not only one of the originators of distortion, but it's been manufactured since its inception.



## Mr Black Thunderclaw (Thunderpaw)



Pedal controls: Output, Distortion, Bass, Treble.

Suggested settings: It's totally clean with the gain all the way off but by the time you're at 9 o'clock you've got enough gain to start a hair metal band. At 11 o'clock it's balls-to-the-wall overblown distortion. At this point you should cut the bottom end even further — there seems to be so much bass attached to the gain, you have to keep cutting it the higher you go. Anything past 3 o'clock sounds amazing for upper-register soloing or basic power chords, but it's too muddy for low end riffage. Maybe fixable with some more time EQing put into the front. That way seems to do a pretty good job at tightening up the Thunderclaw's bottom end while pushing the distortion a little harder.

1. The ThunderClaw is a downright mean, ruthless pedal featuring fully active user controls, and their range, dynamic response and sonic qualities are truly unmatched by any other pedal. Hell, only a few amps can pull this off.
2. A silicon fuzz-like palm-muting response means it's not our first pick for classic metal, but there's an alt/stoner vibe here that's ace for Mastodon with a bridge humbucker, while flicking over to the neck is instant Kyuss.
3. There's plenty of versatility, too, thanks to an active EQ circuit: pushing the bass and treble gives the TC a fuzzy RAT-like edge.
4. Best for alt, stoner and doom. Not ideal for classic metal.



## Vemuram Jan Ray (Vemural Ray)



Pedal controls: Gain, Treble, Bass, Level.

1. It's basically a Fender blackface amplifier in a box. it features 4 simple controls on the front including bass, treble, volume and gain. There's also an internal trim pot that allows you to mess with the gain stage of drive control to your particular taste.
2. If you're in the '65 Deluxe Reverb, '65 Twin or those sort of Fender voiced amplifiers you'll get a huge kick out of this pedal. The Jan Ray works great on a clean amp and also sounds great pushing an already over the edge amplifier to give you nice fat chords and lead tones.
3. This is not a mid voiced pedal, it doesn't sounds like a Klon, TS9 or similar – it just sounds like a clean to saturated Fender amp. If you're digging that sort of tone, this is a great pedal. Matt Schofield is one of the best blues players on the planet and he loves his Vemuram Jan Ray.

## \*[Electro-Harmonix Russian Big Muff] (Soviet Fuzz)



Pedal controls: Sustain, Tone, Volume.

Settings used by John Fogerty (lead tones on "Born on a Bayou" and "Susie Q"): Volume: 9 o'clock, Tone: 3:30 o'clock, Distortion 1:30 o'clock.

Settings used by Dan Auerbach (on albums like Thickfreakness and Rubber Factory): Volume: 11:30 o'clock, Tone: 9 o'clock, Distortion 9 o'clock.

1. The Electro-Harmonix Big Muff is arguably the most successful fuzz pedal of all time. Seen on the pedalboards of everyone from David Gilmour to Jack White, the secret to the Big Muff's success is its approachability.
2. It can produce a wide range of tones from fat overdrive to endless screaming feedback and sustain.
3. The Green Russian will have a bit more sustain and more bass than other models. If you play a lot of riff-heavy rock and metal, this is an excellent contender to build your sound around. The slightly more aggressive sound of the Green Russian also lends itself well to fast, articulate playing, although you will need to roll off the sustain a bit.
4. It cleans up nicely too. Turn down the guitar volume and chords will ring out with some light overdrive! This can sound a bit thin on a single-coil guitar, but works exceptionally well with a Les Paul. If you have a Stratocaster, however, don't worry. Max out the sustain, put a delay pedal with lots of feedback at the end of your chain, and you've got a psychedelic solo machine.
5. The Green Russian sounds incredible with delay and phaser effects.
6. It's usually played with bass or guitar.

# NEURAL CAPTURE (Guitar Overdrive)

## Bogner Ecstasy Blue (Bogna X Blue)



1. The Ecstasy Blue is based on a channel of Bogner's long-running Ecstasy head, first introduced in 1992.
2. The Ecstasy Blue covers the lower-gain classic rock and vintage end of the overdrive spectrum, but with enough in reserve to scream when needed.
3. The Ecstasy Blue favours single coils. The gain settings range from a transparent clean boost to a respectable crunch tone that would serve many players as a great lead sound. Moderate gain settings in 'Plexi' mode provided excellent nearly clean sounds: from Hendrix to Gilmour to SRV, the Blue excels at providing those squashy, compressed, ever-so- slightly overdriven tones.

## BBE Sonic Stomp Sonic Maximizer (BBD SonicMax)



1. The BBE Sonic Stomp brings all the audio magic of its rack-mounted big brother - the 482i Sonic Maximizer - to the foot of the guitarist using pedals.
2. The Sonic is not an effect or tone manipulator. When a person hears an instrument live (with no speakers involved) the sound is organic and provides the particular timbre of that instrument. However, a sound played through speakers involves a phase delay between higher and lower frequencies, where the lower frequencies reach the listener earlier than the higher frequencies resulting in a 'muddier' sound than the instrument actually produces. This process also introduces amplitude distortion resulting in affected harmonics. All of the Sonic Maximizer family (stomp, rack and digital) correct these audio distortions through delaying the frequencies on a spectrum, allowing the sounds to reach the listener as they would in a live environment, producing a more organic and tighter audio experience.
3. The Maximizer positively adjusts the overall sound quality without affecting tone. As already mentioned, it simply reorders the timing of different frequencies to allow a tighter, more natural sound. It reduces muddiness, improves clarity and harmonics, and is particularly useful after digital multi-FX units, though even analog effect users have noted the tighter, brighter experience.

## Xotic BB Preamp (Exotic BB)



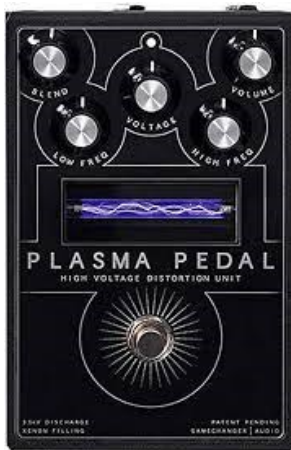
1. Over the years the Xotic BB Preamp has stood out as one of the best pedals ever. The reason is its unique sound and tone. Reminiscent of a tube amp breaking up, the Xotic BB Preamp has a special place in many pedalboards.
2. This overdrive staple from clean boost to gritty overdrive. It's capable of a 30dB+ clean boost with an adjustable  $\pm 15$ dB two band active EQ which adds a wide range of harmonic content to your ideal sound.
3. It utilizes a pre-gain stage to go from a very pristine clean to a very smooth, compressed, overdriven sound.
4. One of the best ways to make the most out of the Xotic BB Preamp is to use it in front of a clean amp. If you have a tube amp with a great clean tone, the Xotic BB Preamp can help you take it to the next level. You can even reduce the amount of gain on the pedal if you are just looking to get a little overdrive for a solo.
5. The pedal acts extremely well as a clean tone booster, giving you a little gain, or even a full overdrive tone.
6. No wonder guitarists like Andy Timmons use this pedal and even have their own version.

## Xotic Effects SL Drive (Exotic SL)



1. This tiny overdrive pedal invokes the sounds of two classic Marshall amps, the Super Lead and Super Bass. Based on Marshall's Super Lead and Super Bass amps, the SL Drive has four internal DIP switches to select various sound characteristics of both models.
2. If it's that late-60s/early 70s Marshall sound you want, the SL Drive will deliver, with the manual offering settings for Paul Kossoff and Ritchie Blackmore-style tones.
3. The Super Lead settings offer abundant top-end crunch, while setting the DIP switches for the Super Bass gives you low-end grunt and a more subdued top end, the whole lot cleaning up nicely with volume.

## Gamechanger Audio Plasma (Gametrader Magma)



1. Gamechanger Audio made its name with the Plus Pedal, a sustain pedal that promised to redefine the guitar.
2. Its next creation, the Plasma, comes riding on an even greater wave of excitement. It legitimately boasts a distortion sound never before available to guitarists, namely clipping caused by high-voltage discharges as the guitar signal is fed through a tube of xenon gas.
3. The core distortion sound is spiky, and has a static-like timbre to it, which makes sense, given the provenance of the clipping. The distortion is controlled via changing the input voltage and clean blend, but the night and day difference between the clean guitar signal and the Plasma signal leaves this somewhat tricky to dial in. With an '89 Les Paul Classic into a dirty tube amp, the pedal came alive, with some amp compression helping to glue the distorted and clean guitar tones together.
4. Switching to the neck pickup required adjustment with the Low Freq knob, but there's a pretty decent sweet spot with the guitar tone pulled back. So it proves with a Jazzmaster, where the darker guitar rhythm circuit proves compelling. The sweet spot between 'brittle' and 'muddy' is often difficult to find on the Gamechanger, however.

## Ibanez Sonic Distortion 9 (Iba SD9)



1. The Japanese-made Ibanez SD9 Sonic Distortion has sometimes been described as a 'Tube Screamer on steroids', although it doesn't use the same chip that some commentators say gives the Tube Screamer its distinctive tone.
2. This Sonic Distortion sounds quite different to the Tube Screamer and the dirt is certainly dished with a harder, edgier, noisier distortion than some other pedals including its Ibanez siblings. As if to match its garish appearance, neutral-sounding it is not. In line with its name, it falls short of all-out fuzz.

## Ibanez TS9 Tube Screamer (Iba TS9)



1. An all-time classic.
2. There's no doubt about it, the Ibanez TS9 Tube Screamer is one of the, if not the most popular guitar overdrive out there. Guitar players such as Stevie Ray Vaughan used it as the TS9 really let's the sound and feel of the guitarist come through. It is one of the most copied pedals and was used as a basic circuit for many later pedals.
3. Plugging it in makes you feel as if you went back in time. It sounds like old favourite records. This mid boost is really prominent and perfect for rock and blues as it cuts through the mix, yet keeping your initial guitar tone right there.
4. The Ibanez Tube Screamer TS9 is among the most revered pedals in the history of rock guitar. It's warm and crunchy, and on its own can form a foundation of the sound for blues, country, and rock guitarists. It even works for metal guitarists, thickening and tightening their sound and adding a little more gain.
5. Metal and hard rock players have used the TS9 since the '80s, and this obviously isn't a metal distortion pedal. So, how do you use a Tube Screamer for metal? You have a couple of options here. Bear in mind both of these examples assume you are playing through a tube amp. This first idea is to use the gain from the pedal in conjunction with the gain from your amp. This pushes your amp harder into overdrive, but it also colors the signal with the tone from the pedal. Since this is a great-sounding pedal you might not mind. The second option is to use the TS9 as more of a boost. This may be the method of choice for players with amps that are already putting out high-gain distortion, such as the Peavey 6505. In this case, you leave the Drive at its lowest setting and crank the Level, adjusting the Tone control as you wish.



## Mad Professor Golden Cello (MadPro Golden)



1. A Great sounding overdrive with a brilliant twist.
2. In concept, the Golden Cello is aptly named. It's designed to deliver big, singing overdrive with high-quality, tape-echo type delay from a compact pedal—which certainly sounds like a recipe for golden tone. And if doesn't quite summon the strains of some celestial chamber quartet, it's a powerful pedalboard tool of deliciously varied capabilities.
3. The Golden cello pedal delivers a huge singing overdrive tone, with high quality tape echo type delay. To get this kind of tone anywhere else would cost you thousands of dollars and hours of knob twisting.
4. Just plug your Golden cello into your clean amplifier, and you'll experience, mountainous, juicy lead tone at any volume level that only takes up one space on your pedal board.
5. With singing sustain and emotive, atmospheric delay, the Golden Cello is a lead guitarists dream machine. Many players like several distortion pedals and delay textures on tap, but this pedal is a one-stop shop for guitarists looking for saturated and delayed lead tones that can flow and blur into the infinite. The overdriven tones have a foot in the '70s, to be sure. If you want to recreate the shag-era sounds of a big amp driven to saturation, the Golden Cello gets you mostly there for a lot less dough (and in a lot less space) than a raging Marshall. The tape-delay tones are beautiful, too, although if you like to tweak settings often or need more focus, they may feel limiting.

## Mad Professor Simble Overdrive (MadPro SimpleOD)



1. The short version of the story is that the enigmatic Alexander Dumble began modifying & tuning Valve Amplifier designs for the countless stream of incredible musicians in the United States during the 60s when Tone was certainly King. Taking some classic design styles & his own ear for picking the sound of an amazing amplifier he eventually began building his own amplifiers from scratch by the late 70s to offer the best product possible. With an incredible artist roster featuring guitarists like Carlos Santana, Keith Urban, Stevie Ray Vaughan & John Mayer singing (or playing) his praises, Dumble's work has taken off into the stratosphere of legendary Guitar Tone. His amplifiers now costing upwards of \$70,000 for certain models, it is nice to see companies like Mad Professor offering something a little more affordable to us mere mortals.
2. The Simble is a low gain Overdrive that can be pushed into only moderate Distortion though so I don't expect see too many Metal guitarists using it alone. Stacking it with other pedals would definitely open its versatility but by itself it wouldn't be odd to hear it in Classic Rock, Pop, Blues, Country, Fusion, Psyche, Alternative & Funk.
3. Because we are looking to imitate or impersonate the Input stage of a very classy amplifier, I would suggest starting with the Simble after any Wah, Fuzz, Pitch Shifting & some Modulation like Phaser & Chorus. I would then place Delays, Tremolos & Reverbs after it, either before the Amplifier's input.
4. The magic of a real Dumble amp is the way it deftly mixes traces of vintage amp overdrive and compression and an almost high gain amp-like bite. Mad Professor's Simble replicates these characteristics nicely, but it's not a one-trick-pony. There's a multitude of great settings from clean boost to treble boost that sound excellent.
5. The Simble's instruction manual comes with several tone recipes. One of the most useful is the setting for a transparent boosted tone: max the level, neutralize the accent, keep the contour at 3 o'clock and add a dash of sensitivity. These settings are exceptionally clean for both single-coils and humbuckers.
6. The Simble absolutely excels with smaller amps, demonstrating a richness that most dirt boxes just don't deliver.

## MXR Classic Distortion (MX ClassicOD)



1. The M86 Classic Distortion joins the ranks of MXR classics such as the Phase 90 and Dyna Comp Compressor, setting a new benchmark in distortion tone and quality. Developed from the ground up using carefully selected components, the Classic Distortion delivers everything from sweet-singing overdrive to massive distorted crunch. Its natural and amp-like distortion is versatile enough to appeal to any playing style, and it's transparent enough to let your guitar's personality shine through.
2. The M86 Classic Distortion was only made to be sold at Guitar Center stores as a black Friday deal and it sounds very similar to the Distortion III.

## Antti T-Bird (TeaBird)



1. This is a mosrite fuzzrite replica of a Thunderbird by Antti from Finland. It's loaded with the very best parts, NOS OC75s and one Texas Instruments transistors, with vintage-accurate wiring.

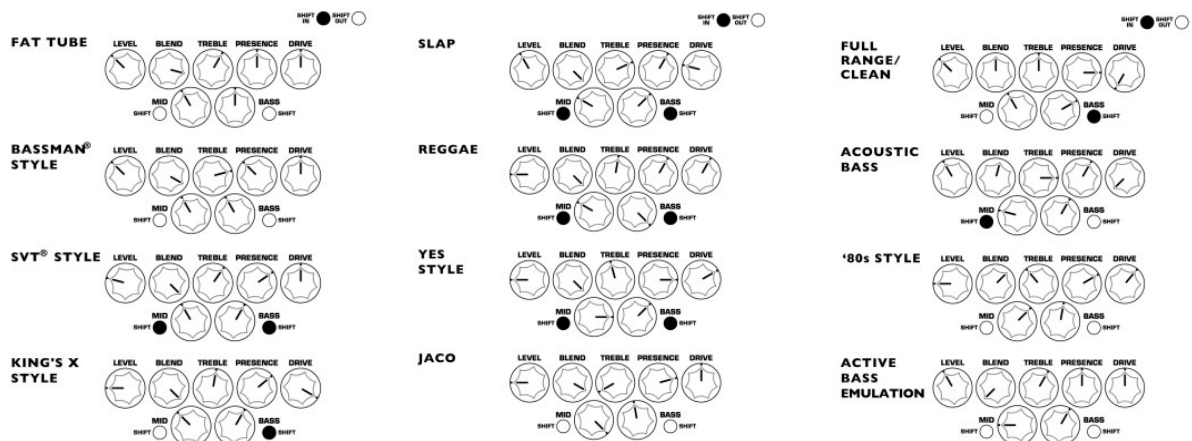
# BASS OVERDRIVE

## Tech 21 Bass Driver DI (BDDI)



Pedal controls: Blend, Presence, Drive, Level, Treble, Bass.

Suggested settings:



1. Much more than just a direct box, the SansAmp Bass Driver DI is capable of dialing up big vintage tube tones, bright modern slap sounds, gnarly distortions, and all in between.
2. The controls offer a broad range of traditional bass amp sounds, including such meaty styles as Bassman and SVT, as well as raunchy, crunchy overdriven sounds that would typically require a multitude of effects units.
3. Really makes a huge difference in sound. Very versatile. You can go from a gritty hard rock tone to a mellow jazz tone to a super clean slap tone with the twist of a few knobs.

## Xotic RC Bass Booster (Exotic Bass Z Boost)



Pedal controls: Gain, Bass, Treble, Volume.

Suggested settings: Gain 9 o'clock, Volume 11 o'clock, Treble 11 o'clock, Bass 12 o'clock.

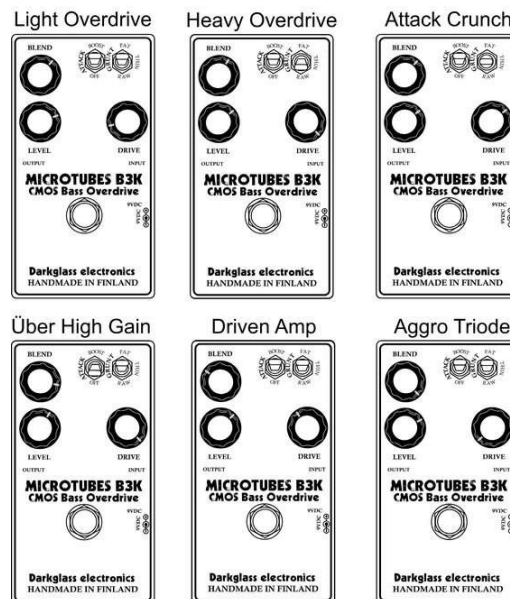
1. The Xotic RC Booster is designed to take your sound to the next level. This pedal is a transparent booster which means it won't dramatically alter your tone, it'll just push the volume and enhance what's already there.
2. There's up to +20dB of clean boost to really step up your volume and help you cut through.
3. The RC Booster is a great choice for when you want to thicken up your bass tone and give it some extra punch as well as enhanced harmonics.
4. Without boosting any treble, the Xotic still adds a little something to the top end of the tone, like a small amount of usable presence. So, simply turning the pedal on will undoubtedly place the bass guitar in a slightly more forward position in many mixes.
5. With the pedal placed immediately after the distortion in the signal chain and the RC Booster's bass control boosted at 2 o'clock, it put fat, believable low-end back into your tone.

## Darkglass Microtubes B3K (Microtubes B3K)



Pedal controls: Drive, Growl switch, MidBoost switch, Tone, Level, Blend.

Suggested settings:



1. The pedal has several voices in it, ranging from warming up your tone to adding a little punch to an all out distortion. The Blend between the clean and affected signals is smooth, giving a more natural sound while not losing any low-end. Between the Blend and Level knobs, you have a lot of control over the balance of the two.
2. Part of the design philosophy that shines and sets the pedal apart is the lack of mid-scoop. The pedal is designed for a flat response, which allows the midrange to add growl for an aggressive grit. It also helps cut through the mix without being overbearing, even in a heavy metal setting. From there, the Grunt switch has a big role in the pedal's tone.
3. The Raw setting is an aggressive yet clearly defined tone, where the Fat setting adds some heft to your sound. For a thicker fuzz, you can flip it to Fat and roll off some high end from your bass.

## Darkglass Vintage Microtubes (Microtubes VMT)



Pedal controls: Drive, Era, Level, Blend.

Suggested settings: Mild overdrive=Drive 11 o'clock, Era 10,5 o'clock, Level 1,5 o'clock, Blend 9 o'clock

More drive = Drive 12,5 o'clock, Era MAX, Level 2 o'clock, Blend 9 o'clock

1. Designed in Finland, the rugged little Microtubes Vintage pedals are handbuilt in Seattle, Washington, by 3Leaf Audio owner and bass-pedal junkie Spencer Doren.
2. Like most overdrive pedals, the Microtubes Vintage has the standard blend and drive controls, but its most important control is certainly the ERA. This control is kind of like an overdrive modeler, but not based on any one specific amp. After studying different time periods, amps of the day, and recording techniques, Darkglass set out to build in the attributes of a variety of vintage, overdrive sounds into this control. Set at its minimum, the ERA knob will boost the mids and add warmth to the overall tone.
3. As you roll the ERA up, more definition is added, and the tone becomes more aggressive. And when combining the ERA control with the blend and drive, you can take your tone across a wide spectrum of possibilities, but within the vintage parameters.
4. The Microtubes Vintage can take you to wonderfully warm, overdriven sounds with an edgy punch, but if you're looking for ultra-modern, industrial-sounding overdrive, this isn't your horse.
5. More and more bassists are discovering that adding just a touch of dirt to their tone can make tracks come alive and give their live sound a little bump in aggressiveness. But when really pushing the signal with some other overdrive pedals on the market, it's easy to get caught up in the moment and move your bass tone into a place it shouldn't be. Fortunately, the Microtubes Vintage won't let you get too far off the beaten path. What's really remarkable is that even without tubes, there are some first-rate tube tones in this little box—as close to authentic as I have heard at this price point and even beyond.



## Electro-Harmonix Russian Big Muff (Soviet Fuzz)



Pedal controls: Volume, Tone, Sustain.

Suggested settings: Volume 9 o'clock, Tone 12 o'clock, Sustain 12 o'clock.

1. The Electro-Harmonix Big Muff is arguably the most successful fuzz pedal of all time. Seen on the pedalboards of everyone from David Gilmour to Jack White, the secret to the Big Muff's success is its approachability.
2. It can produce a wide range of tones from fat overdrive to endless screaming feedback and sustain. EHX have made many different iterations of the Big Muff over its 50+ year lifespan.
3. The Green Russian will have a bit more sustain and more bass than other models. If you play a lot of riff-heavy rock and metal, this is an excellent contender to build your sound around. The slightly more aggressive sound of the Green Russian also lends itself well to fast, articulate playing, although you will need to roll off the sustain a bit.
4. It cleans up nicely too. Turn down the guitar volume and chords will ring out with some light overdrive! This can sound a bit thin on a single-coil guitar, but works exceptionally well with a Les Paul. If you have a Stratocaster, however, don't worry. Max out the sustain, put a delay pedal with lots of feedback at the end of your chain, and you've got a psychedelic solo machine.
5. The Green Russian sounds incredible with delay and phaser effects.
6. It's usually played with guitar or bass.

## NEURAL CAPTURE (Bass Overdrive)

### Human Gear Animato (Anima Fuzz)



1. The Human Gear Animato is a pretty rare box from the Far East. Human Gear, the brand, actually makes a large array of boxes, yet the brand is relatively unknown. Unknown, that is, until Muse's Chris Wolstenholme got ahold of one and used it as his always-on tone.
2. The Animato is a pretty dynamic fuzz with the same controls as a Big Muff—though it's not a Big Muff. Utilizing a germanium front end, the Animato can get spongy before the silicon section shreds the signal. The Tone control is much improved, as it is a tilt type—the same kind found in immeasurably expensive hi-fi tube amps.

## Boss ODB-3 (Chief ODB3)



1. What makes the ODB-3 special is that it's more than just a basic overdrive pedal.
2. Although it does have a great overdrive sound, once that gain knob crosses 12 o'clock, this pedal will roar and scream like a true distortion.
3. The fact of the matter is that an effect like this changes people. You might think you've been playing some pretty heavy stuff, but once you unleash the power of the ODB-3, you'll never be able to go back. Whether you're using it for Punk, Hard Rock, Thrash, or Metal, your sound just got a lot darker.
4. It is capable of creating warm, subtle overdrive at lower settings, but if you were to max everything out, you'd definitely be able to emit some crazy distortion as well.
5. Even though Boss has labeled this pedal as an overdrive, there is so much gain in there to give you a proper fuzzy tone. One of the best things about ODB-3 is the fact that it works great when you need subtle amounts of drive in your tone. On the same note, it retains both composure and definition even when you decide to unleash massive amounts of gain into your signal. It is easily hotter than some distortion pedals out there. Being able to adjust lows and highs is probably the key feature of ODB-3. It makes it much easier to dial in a great sound no matter what kind of bass you have.

## Darkglass Alpha·Omega Ultra (Darkglass AOU)



1. The Alpha Omega Ultra is a very versatile bass preamplifier: With its two distinct distortion circuits (Alpha and Omega), extremely high dynamic range, six-band active graphic EQ, dedicated headphone output and balanced direct output with switchable digital impulse-response cabinet emulation make for an incredibly complete tool for the modern bass player.
2. The Darkglass Alpha Omega Ultra sports a highly-tweakable 6-band EQ section, allowing you to dig seriously deep with your bass sound. And with the ability to even blend your clean input signal with the processed overdriven signal, you can precisely determine just the right amount of dirt. It doesn't get much more versatile than this.
3. The distortion is of course the greatest strength of the pedal, which can be continuously dosed between two poles. The clean signal can be mixed in as desired, maintaining the desired pressure. The graphic EQ intervenes effectively and you get a well-located band sound both clean and distorted. For the distortion stage you can boost high and low frequencies. The clean signal remains unaffected.

## Darkglass B7K (Darkglass B7K)



1. The pedal is a preamplifier; it's a distortion pedal, it's an amp in a box. It's a fully featured DI; it's a recording solution.
2. Think of the top line of knobs as a bass distortion pedal, to simplify proceedings. Far right-hand side we have the amount of saturation on the 'drive' knob. If we progress the dial around the levels of distortion will pile on, but the background noise doesn't appear to. The implementation of good circuit design. The knob in the middle governs the level of the drive section. To the left of said, the all-important blend or 'mix' knob that balances between your dry clean bass sound going into the pedal and the layers of dirt you are applying as a luscious topping. Very important for allowing your bass end to not only be heard but felt when finding it's way to your stage speakers or the front of house PA. In between the dials are two 'taste switches' I suppose you could call them. I should point out that these affect the level of the signal going into the saturation section, not a post-EQ shape. The left three-way switch marked 'Attack' manipulates the amount of top end going in to the drive signal path. This is great as I can decide if I want more top end sizzle or back it off in comparison to the bottom end saturation. Similarly, for the low end being fed into the drive circuit, the 'grunt' switch features Fat, Thin and Raw settings. Boosted lows, cut lows and 'flat'. There's enough here already to create some nice driven tones. There is however much more to B7k with the inclusion of a 4 band active equaliser. Both mid bands, as described in my video have switchable frequency centres to allow you to home in on this areas of your sound you want to enhance, or indeed subdue to allow your sound to shine on through.
3. Wind the blend all the way back and you are left with a clean preamp, so it's not all about the grit! The equaliser is flexible and easy to dial in flavour for even the thinnest of sounding instruments. Furthermore, utilising the XLR socket for a DI output, you can send a rich, clean sound, or dial in some edge from the drive section directly to your recording device or PA system. You could use just this pedal and direct your sound straight back to In-Ear Monitors for shows with no onstage amplification.

## Darkglass Vintage Microtubes (Darkglass VMT)



1. Designed in Finland, the rugged little Microtubes Vintage pedals are handbuilt in Seattle, Washington, by 3Leaf Audio owner and bass-pedal junkie Spencer Doren.
2. Like most overdrive pedals, the Microtubes Vintage has the standard blend and drive controls, but its most important control is certainly the ERA. This control is kind of like an overdrive modeler, but not based on any one specific amp. After studying different time periods, amps of the day, and recording techniques, Darkglass set out to build in the attributes of a variety of vintage, overdrive sounds into this control. Set at its minimum, the ERA knob will boost the mids and add warmth to the overall tone.
3. As you roll the ERA up, more definition is added, and the tone becomes more aggressive. And when combining the ERA control with the blend and drive, you can take your tone across a wide spectrum of possibilities, but within the vintage parameters.
4. The Microtubes Vintage can take you to wonderfully warm, overdriven sounds with an edgy punch, but if you're looking for ultra-modern, industrial-sounding overdrive, this isn't your horse.
5. More and more bassists are discovering that adding just a touch of dirt to their tone can make tracks come alive and give their live sound a little bump in aggressiveness. But when really pushing the signal with some other overdrive pedals on the market, it's easy to get caught up in the moment and move your bass tone into a place it shouldn't be. Fortunately, the Microtubes Vintage won't let you get too far off the beaten path. What's really remarkable is that even without tubes, there are some first-rate tube tones in this little box—as close to authentic as I have heard at this price point and even beyond.

## Darkglass Vintage Ultra (Darkglass VU)



1. It differs from the Microtubes in its slightly warmer tone.
2. The interface is both simple and rewarding. As with the Microtubes, a Master volume controls the overall output and Level pot controls the output of the distorted signal alone, managed by a Blend control for the wet and dry mix.
3. The four-way EQ is wholly logical and the four three-way toggle switches - which you can see in the pictures - do obvious jobs. Even without bothering with the overdrive, what you have here is a very usable preamp.
4. Stamp on the drive switch, though, and the fun begins. There's a range of fuzz tones, from brittle, barely crunchy sounds if you roll off the Blend most of the way and apply judicious amounts of bass, via warm tube grit, to the expected thunderous breakup. If you're after eardrum-shredding beehive shrieks, you'd be better off with the Microtubes: the Vintage doesn't quite go to those trebly extremes - although it's interesting to note that it will deliver an excellent, glassy slap tone in bypass mode.
5. Stoner-rockers and doom-metallars will find the tones they're looking for here, and we can imagine blues bassists dialling up a mild crunch with this pedal too.



## MXR Bass Fuzz Deluxe (MX BassFuzzDLX)



1. The idea behind this circuit modification was to emulate the sound you get when playing through two amps—one clean and the other dirty. To accomplish this, Dunlop packed in separate volume controls for the dry and wet signals instead of a more conventional blend control.
2. The Bass Fuzz Deluxe is here to satiate your need for stoner-rock goodness. It packs quite a kick for fuzz tones in the vein of Scott Reeder (Kyuss), Nick Oliveri (Kyuss, Queens of the Stone Age), and Brad Davis (Fu Manchu), but it's also tight and versatile enough for muscular, defined tones à la Tool's Justin Chancellor.
3. MXR Bass Fuzz Deluxe is versatile and flexible enough to suit the needs of every bassist. Everyone who enjoys fuzzy sounds will be really pleased with this one, as its power is almighty. You can saturate your sound as much as you want and go as crazy as your heart desires. This pedal is open to any experimentation and will surprise you with its versatility even when you think that you've approached the limit of its potential.

## Tech 21 Bass Driver DI (Tech41 BDDI)



1. Much more than just a direct box, the SansAmp Bass Driver DI is capable of dialing up big vintage tube tones, bright modern slap sounds, gnarly distortions, and all in between.
2. The controls offer a broad range of traditional bass amp sounds, including such meaty styles as Bassman and SVT, as well as raunchy, crunchy overdriven sounds that would typically require a multitude of effects units.
3. Really makes a huge difference in sound. Very versatile. You can go from a gritty hard rock tone to a mellow jazz tone to a super clean slap tone with the twist of a few knobs.

## Tech 21 VT Bass Deluxe (Tech41 VTBassDLX)



1. The Deluxe version of the SansAmp VT Bass features a combination of a warm, all-analog signal path and convenient digital recall. There are 6 program locations and dual inputs for two instruments to be on-line, ready to go. Create three custom tones for each input or use all six locations for a single instrument.
2. The Character Series pedals take their mojo from the most respected amp tones on both sides of the Atlantic. These pedals don't just have a single character, they have the whole cast, plot and curtain call.
3. The Level and Drive controls work like a traditional, well-equipped amp. Low, Mid and High, however, are active, providing a wider array of tonal possibilities. Then there's the Character knob, which is something quite unique. This continuously-variable control moves seamlessly between different model voicings, covering vintage, high-gain and face-melting lead tones. The Character and Mid controls, and the speaker emulations, are all engineered to personify the specific amplifier traits and speakers associated with each amplifier type. Put simply, we've crammed the entire lineage of each amp style into a funky little box.

# COMPRESSOR

## BOSS CS-3 Compression Sustainer (Chief CS3)



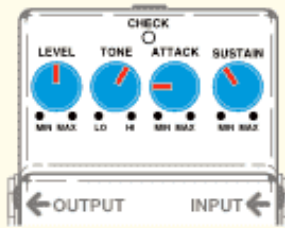
Pedal controls: Sustain, Attack, Tone, Level.

Suggested settings:

***For a mellow sound***

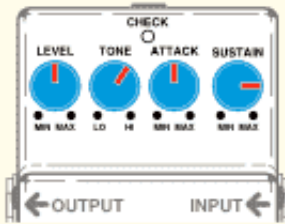
This setting is ideal for solos in ballads or mellow songs. Add a chorus effect for even more depth.

### ***For chord work***



This setting balances the volume of each string for smooth chord accompaniment.

### ***For thick, rich sounds***



Add Chorus and Delay after the Sustain effect. This setting is good when playing sustaining chords.

1. After the CS-1 and CS-2, the latest compressor in the Boss Compact series is the CS-3, offering plenty of control over the sound with the addition of a tone knob to the more standard level, attack and sustain.
2. It's capable of going all the way from mild compression to a very squashed compression-as-effect tone. In addition, the CS-3 lets you sculpt quite a prominent note snap via juxtaposition of the sustain and attack knobs - with the tone knob dialling in plenty of top end if you want it.
3. With the four-knob setup, Boss has built enough versatility into this to make it a decent all-round buy, for comparatively little outlay.
4. It's punchy and articulate, that's how it's voiced. Chickin' pickin' seems to be a prime example but the CS-3, set correctly, can find its place in other styles like technical metal more often. It also does alright holding ambient notes and chords with the Attack down and Sustain up but, again, it still has a sense of punch to each note attack.

## Diamond Compressor (Jewel)



Pedal controls: Comp, Eq, Volume, High Cut switch, Mix.

Suggested settings:

### Basic Comp

From this starting point, adjust Comp to get an orange glow on peaks, set the EQ to taste, and set Volume to balance your compressed volume level versus effect off.



### Country Squash

Pickin' and cluckin'...



### Mo' Jangles

A Ric or Strat in the bridge position works great.



### Mellow Yellow

Mellows it down without wiping out the high end.



### Clean boost / EQ

Gives just a touch of limiting on peaks Set the EQ to taste, and the Volume to the level you'd like to overdrive your amp.



### Acoustic

Really nice for smoothing out piezo pickups.



1. A compression pedal might not be as flashy or as exciting as an overdrive or a good wah-wah, but they can be just as vital to getting the right sound nonetheless. By giving the guitarist real control over their signal, compression pedals are a quick and handy way to adjust the overall tone and shape the sound to fit the song. The Diamond CPR1 Compressor sets out to do this in one small, easy to use, yellow box.
2. Diamond's pedal offers guitarists an incredible amount of control over their signal through just three, simple knobs. In this regard, they've taken a queue from vocal compression, by putting the preamp, compressor, and EQ in one unit. The result is that despite its deceptively simple design, Diamond have built a pedal with incredible tone-shaping capabilities.
3. The EQ control shapes the overall frequency balance magnificently, the post signal is smooth, and the ground noise is virtually undetectable. Furthermore, if you're using it with a gain pedal and experience problems with white noise, you can open the Diamond CPR1 Compressor's casing and switch on the high cut filter.
4. At the end of the day, no compression pedal is going to be as glamorous as some of the other pedals on your board. That being said, it doesn't need to be. The job of a compression pedal isn't to take the limelight but to play a vital supporting role. When utilized correctly, not only can it help to adjust your signal, but it can also bring a whole new dimension to your sound. If you're looking for a pedal that will give nuanced control over your guitar's output with a minimum of hassle, then the CPR1 is the pedal for you.

## Universal Audio 1176 (Legendary 87)



Pedal controls: Input, Ratio, Attack, Release, Makeup, Mix, Gain Reduction.

1. With the 1176 from Universal Audio 1176-LN Amplifier it's like classic guitar designs: developed decades ago, still a shining example today.
2. The all-rounder Bill Putnam, universal audio mastermind, studio designer and favorite engineer of the likes of Frank Sinatra, took the momentum of this zeitgeist with him when he brought the 1176 compressor onto the market. This happened around 1967/68, just in time to be able to advertise the 1176 as the "first commercially available transistor compressor".
3. Let's take a look at the details that define the 1176 and make it such a special device. First of all, the operation of this "workhorse" is very easy, even if perhaps a bit unusual if you are used to common VCA designs. First of all, the compressor has a fixed threshold. This means: The input level is defined with the input potentiometer and thus also how far the signal exceeds the response threshold of the control loop. The more you turn it up, the more comes out at the back, minus the increasing level reduction. The output potentiometer is then responsible for the output level. This concept allows very intuitive, musical work, because in the heat of the moment you usually want "more", and it is precisely this way of thinking that the 1176 layout supports. The compression can also be fine-tuned with the attack and release potentiometers (which, as is well known by now, run "the wrong way", with the shortest times at the right stop), as well as with four switches for the ratios 4: 1, 8 : 1, 12: 2 and 20: 1.
4. On a clean electric guitar, you can use an 1176 to not only lower the dynamic range but also add a pleasant sheen to the sound. On a distorted guitar, because distorted tones are already compressed by the distortion process, you probably won't want to apply as much compression as you would on a clean guitar. You'll find that you'll quickly reach a point of diminishing returns when you dial in heavy compression to a highly distorted guitar.
5. For vocal compression, with attack values in the two-digit microseconds, every gaudy consonant at the beginning of a word is guaranteed to be kept in check. Many other compressors tend to emphasize the consonants with long attacks (which means you still need a de-esser ...) - not the 1176. Rather, you should be careful that you leave some life in the signal because of the sheer "squeeze".
6. Guitars and basses can also be smoothed perfectly with the 1176. The latter seems a bit unusual, as the device generally makes the sound a little more urgent in the mids, but rather takes the sub-bass back rather than emphasizing it. But this "in your face" sound benefits even synth basses that have been filtered down a long way; the 1176 also pumps them up with a lot of pressure. The compressor achieves a feat that very few devices can achieve in this way: It sounds equally full of character and versatile, has very typical sound properties, but when carefully dosed, the results always fit well into the mix. No wonder that Andy Johns prefers to have at least half a dozen of his "workhorses" under his fingers - hardly any other compressor combines character and versatility in the way Putnam's 1176LN does.



# Teletronix/Universal Audio LA2A electro optical compressor

(Opto Comp)



Pedal controls: Threshold, Ratio, Attack, Release, Makeup, Mix, Gain Reduction.

1. For over 50 years the Teletronix LA-2A has been revered for its smooth, natural, musical compression. With its unique tube-driven electro-optical attenuator system that allows instantaneous gain reduction with no increase in harmonic distortion, the LA-2A massages signals like no other compressor ever made.
2. Teletronix founder Jim Lawrence first used photocells for controlling audio gain in the early 1960s. His ingenious optical compression design was a technological breakthrough, far surpassing the stability and transparency of earlier circuits. Universal Audio founder M.T. "Bill" Putnam later purchased this patented technology, continuing to manufacture the LA-2A for years to come.
3. It is the archetype of a so-called "two-button compressor": set the threshold, set the output level, done! For this purpose, the device has the two potentiometers "Peak Reduction" and "Gain". Besides the pots mentioned above, the LA-2A has only a few other controls. The Limit/Compress switch changes the compression rate at which the unit operates. The LA-2A can follow playful arcs by itself, holding compression longer during more intense passages, but quickly returning to its resting state during shorter, quieter peaks.

## SSL Bus (Solid State Comp)



Pedal controls: Threshold, Ratio, Attack, Release, Makeup, Mix, Gain Reduction.

1. The legendary sound of the SSL Stereo Bus Compressor has been glueing mixes together for 40+ years. Often imitated but never equaled, the centre section compressor from the 1980's Solid State Logic G-Series analogue console is an audio production legend.
2. It is a simple unit with a simple purpose; it makes complete mixes sound bigger, with more power, punch and drive.
3. The Stereo Bus Compressor brings cohesion and strength to your mix unlike any other processor. To this day it remains a key element of the SSL sound and has become not just a tool for production but a part of top engineers and producers creative process.

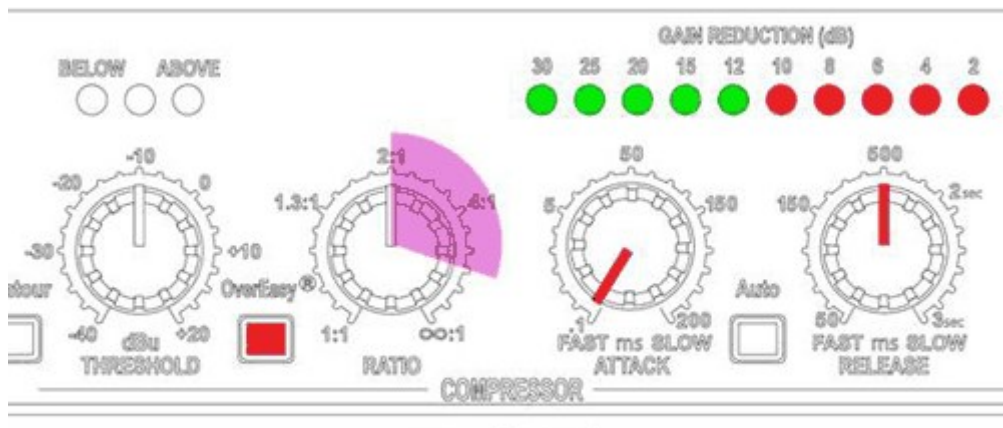


## VCA Bus Compressor (VCA Comp)

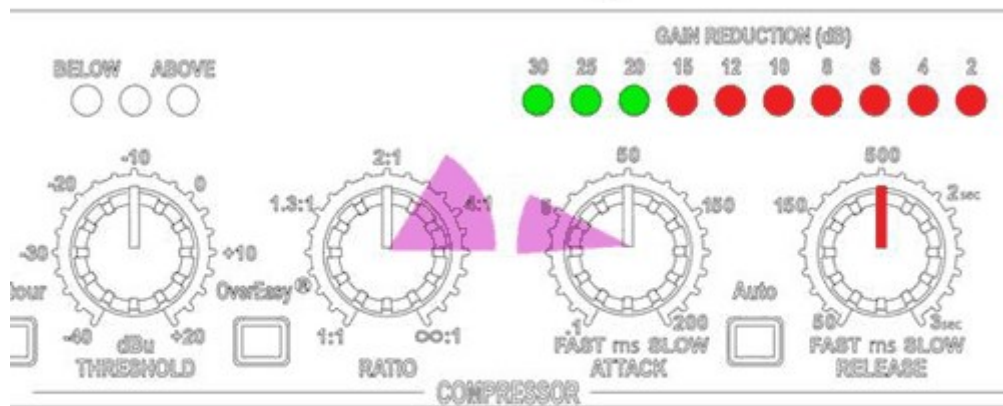


Pedal controls: Threshold, Ratio, Attack, Release, Makeup, Mix, Gain Reduction.

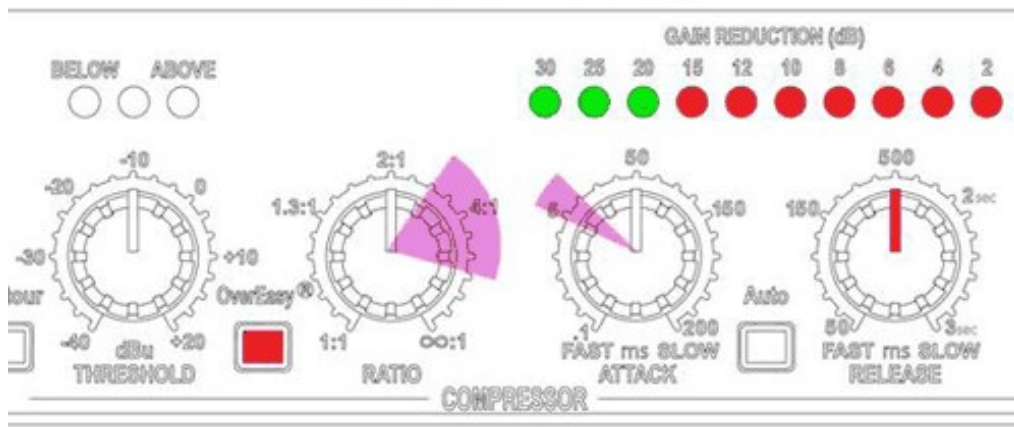
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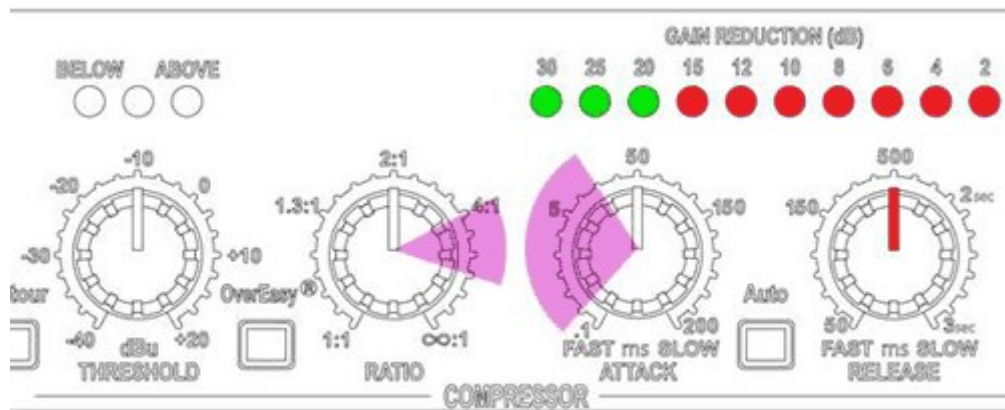
General Setting



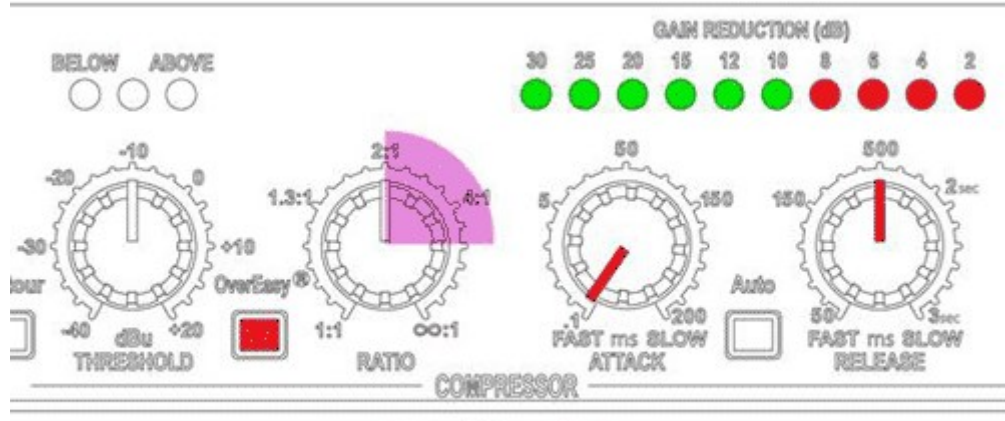
Electric Guitar Setting



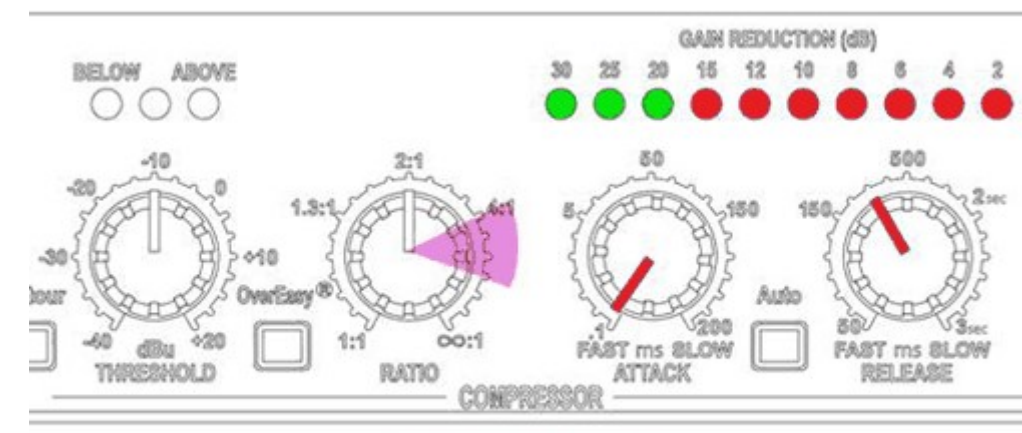
Acoustic Guitar Setting



### Electric Bass Setting



### Vocal Setting



### Loud Vocal Setting

1. The stereo VCA compressor has become a staple on almost everyone's mix bus. Whether you're using it to glue your entire mix or obliterate drums there's something for everyone to love with a VCA style compressor.
2. There's no denying the Bus-Comp sounds fantastic on just about anything you throw at it.
3. Used in mono, or as a stereo unit, this thing really punches above its weight class and add shimmer and depth to anything that goes through its transformers.
4. The compression action is smooth and transparent.
5. Use VCA Bus Compressor for your Bases, and you will get a more accurate, vast and robust sound. VCA Bus Compressor will increase your dynamic control over the basses, providing you with a considerable scope over the mix.

# PITCH

## Minivoicer

Pedal controls: Mix, V1 Active switch, V1 Level, V1 Inter, V1 Pan, Quantize, V2 Active, V2 Level, V2 Inter, V2 Pan, [Pag 2]: Root, Mode, Tuning, High Pass, Low Pass, Midi switch, Glissando, Output.

1. The Minivoicer algorithm allows you to add 2 pitch shifted voices on top of your signal.
2. The voicing library provides absolute control over the root note, modes, and chords for harmonizing as well as arpeggiating. Activate MIDI to receive MIDI chords or notes which will harmonize your DI signal to the MIDI-instructed pitch.

## Pitch Shifter

Pedal controls: Mix, Pitch Coarse, Pitch Fine.

1. A pitch-shifting guitar/bass pedal is a stompbox unit that affects the pitch (frequencies and note value) of the input signal. The pedal may output the shifted signal or a mix of the direct signal and shifted signal(s). These pedals read the harmonic content of the input and shift it accordingly.
2. The 4 main types of pitch-shifters, in the modern market, each make up their own type of pedal. However, they are all, at their core, pitch-shifters. These pedal types are: Octave Pedals, Harmonizer Pedals, Transposition-Type Pedals, Pitch-Bending Pedals.
3. Transposition-type pedals act to transpose your entire instrument up or down in pitch.
4. With a transposition pedal, we can drop tune without changing guitars (or manually tuning, which may be awkward to do during a performance). If the pedal offers upward transposition, we can throw away our capo and use a pedal instead.

## Electro-Harmonix Micro POG (Poly Octaver)



Pedal controls: Dry, Oct, Sub.

Suggested settings: **12-string Guitar:** Turn your 6-string into a 12 string. Set all of the knobs to 0. Bring up the INPUT knob to about 60%. While you are listening to the dry signal, rotate the +1 OCTAVE knob clockwise to about 70%. As an additional hint, combine just a touch of the Sub Bass for body.

**8-string/16-string Bass:** When used with a 4 string, 5 string and beyond bass, bring up your dry bass signal and rotate the + 1 octave knob until you hear the proper balance. A very realistic 8 and 10 string etc bass is easily obtained. Obviously the more strings that you have the wider the octave range...all tracking perfectly.

**Phat Bass:** Turn your guitar into a great sounding bass. Set all of the knobs to 0. Rotate the INPUT Knob up to 50-75%. Set the SUB OCTAVE knob to its maximum position. Perfect tracking and a really nice bass sound that can add performance bottom. Perfect for demos in your home studio.

**Organ:** You can do a 3 stop organ that when used with a volume pedal can be a very interesting pad. Try a little modulation from a Nano Small Stone, Polyphase, XO Clone theory, Stereo Pulsar or your favorite modulation pedal for really animated tone.

**To use with distortion/fuzz:** Dry all the way up, Sub Octave at 3 o'clock and Octave Up at 12 o'clock.

1. The POG is a polyphonic octave generator. With the POG you can add one octave up, two octaves up, and one octave down from your original guitar signal and blend them all together - plus it works on strummed or arpeggiated chords.
2. Want your guitar to sound like a 12 string? The POG can do it, especially with controlled detuning - or even make it sound like an 18 string. Easily generate the sound of a drawbar organ. Make your guitar sound like a bass guitar.
3. Now discontinued and accordingly expensive, the POG was originally the affordable, non-rack polyphonic octave pedal.
4. Pitch-shifting units like the Whammy had been around for some time, although their sometimes erratic tracking and alien warble wasn't suited for all players. Moreover, they weren't polyphonic, meaning that you couldn't play chords without getting a mashed, bitcrushed version out the other side.
5. Known users included Joe Satriani and Nick Zinner of Yeah Yeah Yeahs, and probably the only thing that stopped it being a runaway success, as opposed to the cult success it became, was its large form-factor, taking up the same slab-size enclosure of many old-school EHX pedals like the Memory Man
6. Even today, the original pedal stands up, though there are plenty of options should you want an updated model. EHX themselves redesigned the pedal in the form of the POG2, while the compact Micro and Nano versions were arguably the runaway successes that the POG line had been driving towards.

## Digitech Whammy (Wham)



Pedal controls: Mix, Pedal, Heel Pitch 1, Toe Pitch 1, Heel Pitch 2, Toe Pitch 2, Blend.

1. The Digitech Whammy is one of the first, and most famous, pitch-shifting pedals ever invented. In the couple decades since it was first released, it's graced pedalboards of famous guitarists like Radiohead's Jonny Greenwood and Ed O'Brien.
2. However, the Digitech Whammy has also become a cult favorite pedal with hard rock and grunge guitarists. Tom Morello of Rage Against The Machine has put a Whammy to good use, and Jack White loved to use a Whammy to accentuate his guitar parts in the White Stripes. If you're after some of the tones from those famous guitarists, you should check out a Whammy of your own.
3. Beyond those players, the Whammy pedal has found a home in a wide set of different styles. If you like to play metal guitar, classic rock guitar, or even blues guitar, you might want to check a Whammy pedal out. If you do, you'll be following in the footsteps of players like Jimmy Page, Noel Gallagher, David Gilmour, Kevin Shields, and countless others.
4. While the Whammy might be a "pitch-shifting" pedal, it's not designed to change the frequency coming out of your guitar while retaining the same tone. To that end, the Whammy gives your guitar sound a very characteristic, unique "colored" tone when you play through it. A lot of players love this tone, and it's adjustable using different aspects of the pedal like the expression control.
5. However, if you hate the sound of shifted pitches and tools, you won't like to use the Whammy. It's obvious when a guitarist is using the Whammy to shift their pitch, because it's very metallic, spacey, and otherworldly. There's no way to get rid of this sound in the pedal and make it sound like your natural guitar tone, without any pedals active. That means that it's important to love this tone.
6. Thankfully, the sound of a pitch-shifted Whammy has been used on dozens of famous guitar records over the past few decades. If you want an iconic tone that's instantly recognizable, the Whammy is a great way to get that sound with a pitch-shifting pedal.



# MODULATION

## BOSS CE-2W (Chief CE2W)



Pedal controls: Mix, Rate, Sync switch, Sync Note, Depth, Type switch, Out Mode switch, Output.

1. Ask any wizened effects buff to name the best chorus pedal of all time, and they'll likely cite the first one ever, Boss's iconic 1976 CE-1 Chorus Ensemble unit, or perhaps its later compact-sized incarnation, the CE-2 Chorus. It's a savvy move, then, that Boss has combined these two classic effects for the latest addition to its high-end Waza Craft series, while adding a few new features along the way.
2. A tiny slider switch holds the key to the CE-2W's versatility. On the left is the standard position for smooth CE-2 sounds, but shift it over to the middle and you get the CE-1's definitive swirl, while the right engages its full-on vibrato mode for proper pitch-bending goodness.
3. The sounds are as authentic as can be, too, thanks to an all-analogue circuit, complete with all-important bucket brigade delay chips.
4. Kicking off with the CE-2 mode, its liquid, watery shimmer thickens rather than drastically alters your guitar tone, but flicking over to the CE-1 Chorus yields a much deeper modulation with more movement.
5. The vibrato mode, meanwhile, should be your first port of call for SRV Cold Shot-style Leslie leads, while its extreme depth makes it a dab hand at copying Come As You Are Small Clone tones, too.
6. Despite its all-analogue nature, the CE-2W is remarkably low-noise and doesn't mess with your guitar's core tone, yet retains the three-dimensional nature of Boss's legendary originals.

## BOSS DC-2W Dimension (Chief DC2W)



Pedal controls: Mix, Mode, Type switch, Drive, Output.

1. This knob-free 80s flashback recreates its forebears' spatial sounds.
2. From 1979 onwards, it wouldn't have been uncommon to hear, "Can we have a bit of grey button on that?" in high-end recording studios.
3. That grey button was setting number 4 (the strongest) on the rackmount Roland SDD-320 Dimension D (settings 1, 2 and 3 had white buttons). What you'd be getting was a spatial effect adding a dimension to the sound - chorus-like but somewhat different from the more obviously mobile chorus effect. Stevie Ray Vaughan apparently favoured a Dimension D to thicken up guitar sounds on his album mixes.
4. That Dimension D was a large and expensive studio box, but in 1985 Roland put some of its essence into a compact pedal, the Boss DC-2 Dimension C, which it produced for four years. That Dimension effect is now back in a new Waza Craft pedal with two voicing options: one that replicates the Dimension C pedal and one designed to mimic the original SDD-320.
5. The new chorus pedal has the same user interface as the previous incarnations, with not a knob in sight, just four buttons, although you can select two buttons at a time allowing 10 different settings for each voicing. While dual inputs and outputs offer full stereo operation, the pedal also works well in standard mono setups.
6. The Dimension effect is very similar to chorus, although you don't get the obvious perceptible cyclic modulation that you'd hear with higher levels of chorus rate and depth. In an A/B test, the 'button 1' setting on the DC-2W was pretty comparable to a classic '10 to 2' knob setting on our vintage CE-2. Other settings offer richer variations providing depth, shimmer and a sparkle that works brilliantly with chordal arpeggios and strumming parts.
7. And it's not just good for clean sounds the pedal also takes drive and distortion extremely well, and is well suited to tasks where you might have opted for a flanger or rotary effect.
8. If you've been aware of the Dimension D and C units but didn't fancy the high secondhand prices and unreliability, this Waza iteration offers you the chance to buy into it. For anyone coming new to this, think of it as a fresh modulation flavour to add to your arsenal - particularly if you're running a stereo rig, as there aren't many pedals that can widen and enrich your sound in such a pleasing manner.



## TC Electronic TC-2290 (Chorus 229T)



Controls: Mix, Rate, Sync switch, Sync Note, Depth, Width, Output.

1. Acclaimed as the Industry Standard Digital Delay, the TC 2290 is to be found in recording studios, PA rigs and guitarists' FX racks around the globe.
2. The TC 2290 combines unique operational features and superior sound quality, allowing you a greater degree of musical creativity in the use of effects.
3. The TC Electronic 2290 Digital Delay had one of the longest production runs of any rack-mounted effect. When introduced in 1985, it was revolutionary- featuring a 32 second delay time, modulation functions and fantastic signal quality. It has long been an industry standard in professional studios and live effects rigs.
4. Features: delay, chorus, sampling, looping, phaser, flanger and compressor functionality, 5 effects loops.
5. The existence of a chorus/flanger effect on a digital delay unit is hardly a surprise. But the TC 2290 can modulate all the delay settings, and therefore makes it possible to "delay" the chorus/flanger effect for the length of the maximum delay time. In other words, first you hear the input signal clean - and then maybe 250 ms later the chorus/flanger effect spreads like a fine net around the music, if this is combined with PAN, you obtain a mobility and depth in the stereo spectrum that must be heard to be believed.
6. Neural here modeled the chorus section of the TC2290.

## TC Electronic Dreamscape (Dream Chorus)



Pedal controls: Mix, Speed, Sync switch, Sync Note, Depth, Mode switch, Output.

1. Take John Petrucci: the Dream Theater guitarist has long since ascended the snow-capped mountains of musical omniscience, yet The Dreamscape is the first time he's put his name to a pedal. Not only that, this chorus, flanger and vibrato pedal in one palm-sized chassis is also the first signature pedal that TC Electronic has made.
2. "There's something elemental about the Chorus 1 setting; like dropping a frozen pea into a millpond, it has natural shimmer."
3. Don't be fooled: The Dreamscape is not a multi-effects unit per se. There are no patches combining all three modulation effects. Instead, there's a seven-way effect selector that enables you to choose between Petrucci's six custom-configured TonePrints, two distinct characters for the chorus, flanger and vibrato.
4. Petrucci's TonePrints are set up for clean and crunch, but there's no rule to say that his subtle flanger sweep isn't going to work for you when you're fingerpicking your sus2 chord of choice. Besides, the three-way Bright/Neutral/Dark switch is a nifty option to control how bold you want the pedal to be.
5. Neural here modeled the chorus section of the Dreamscape.
6. Petrucci's chorus is based on TC Electronic's TriChorus. The effect is that bit subtler, and there's something elemental about the Chorus 1 setting; like dropping a frozen pea into a millpond, it has natural shimmer, adding depth to glassy-clean arpeggios.
7. Chorus 2 was inspired by Alex Lifeson of Rush, and keeps it real. It thickens the signal without rendering it over-processed mush. With modulation, you can really warp your tone - The Dreamscape's restraint is a huge plus.
8. The flange has a great degree of subtlety, too, with Flanger 1 great for adding hot swirl to your cleans, and Flanger 2 a clear tone-grab by Petrucci for Eddie Van Halen's slow-but-deep Unchained rhythm tone - reggae players and Pantera fans alike can both get joy from The Dreamscape. Petrucci prefers a wide vibrato with a low speed for a slightly disorientating Leslie effect, perfect for creepy chords but also bob-on for a singlecoil psychedelic strum without forking out for a 1969 Fender Vibratone.

## MXR Flanger M117R (MX Flanger)



Pedal controls: Mix, Manual, Width, Speed, Sync switch, Sync Note, Regen, Output.

Artist settings: **Eddie Van Halen** (Manual 11 o'clock, Width 10 o'clock, Speed 12 o'clock, Regen 1,5 o'clock). **Jerry Cantrell** (Manual MIN, Width 8 o'clock, Speed 10 o'clock, Regen MIN).

Suggested settings:



1. MXR's palette of flangers was always known to be one of the more interesting ones. With that said, it's no surprise that MXR M117R is one of the best flangers on the market right now. Let's do a closer overview of this pedal and see what it has to offer.
2. For such a simple and easy to use flanger, MXR M117R packs a very good performance. The flanger effect this pedal offers is one of the most refined options you will find on the market. After using it for a few hours, it becomes apparent that MXR chose to concentrate all of their efforts into making the effect better. Are there additional features that could make it better? Maybe, but not at the expense of raw performance.
3. After all, MXR likes to keep things old school, which is one of the many reasons why they are so well respected these days. When push comes to shove, MXR M117R is the flanger you would want to have by your side.
4. Despite its inherent simplicity, basic design and lack of features, MXR M117R is an extremely well rounded pedal. The performance is there along with just the right amount of controls. It has more than plenty of range and allows the user to be pretty precise with their tone shaping process.

## MXR Phase 95 (MX Phase 95)



Pedal controls: Mix, Speed, Sync switch, Sync Note, Type switch, Mode switch, Output.

Suggested settings:



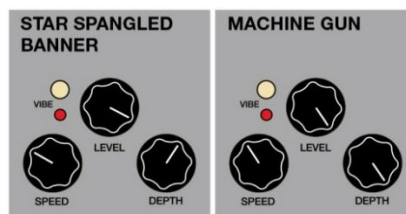
1. There is no denying the importance and popularity of the MXR Phase 90. Since its inception in 1972, the MXR Phase 90—and just about every other variation of this pedal from MXR including the Phase 45, script and block logo Phase 90s, Phase 100 and EVH Phase 90—has been the most sought after and widely used phase shifting pedal among guitarists because of its sheer simplicity of use and smoothly liquid phase sound that adds velocity and depth, all of which has made this pedal a time-honored classic.
2. The MXR Phase 95 successfully combines four iconic MXR pedals (a block logo Phase 90 and 45, and a script logo Phase 90 and 45) into a single mini-pedal without sacrificing any of its rich phasing tone.
3. MXR recreates the syrupy sweet two-stage phasing of the Phase 45 and the more concentrated four-stage phasing of the Phase 90 for the Phase 95.
4. Beginning with block logo Phase 45, the effect is beautifully subtle and mellow, it's the perfect way to hint at the phase effect. Turning on the Script switch distinctly enhances the Phase 45 effect, creating an instant uni-vibe-like swirl with lush warmth. I can pretty much hang here for most of my phasing. Moving over to Phase 90 block logo sound, I can absolutely hear how the effect intensifies.
5. It's a widely deep phase, and only becomes more aggressive and swooshy as you turn up the speed. Once you engage the Script toggle on this setting, it's all Van Halen from here. It's the second half, tapping section of "Eruption" where the phasing is incredibly rich, and builds with pronounced highs and articulate lows. It's all so good you realize it's a pedal you can't live without.

## MXR UniVibe (MX Vibe)



Pedal controls: Mix, Vibe switch, Speed, Sync switch, Sync Note, Level, Depth, Output.

Suggested settings:



1. There's no questioning the cool designs and visceral sonic appeal of '60s guitar effects. The practical shortcomings, however, can make them hard to live and work with. Take the original Univox Uni-Vibe. It's a legend—the swirl in epic psychedelic sundaes from Jimi's "Machine Gun" to Pink Floyd's "Breathe."
2. One of the most satisfying ways to get to know the M68 Uni-Vibe is to start with the default chorus setting and set the speed and depth slow. Right away you'll hear how the M68 differs from the icy, artificial chorus tones that have scarred digital-averse listeners since the '80s. The M68's chorus textures are organic and rich and each modulation cycle has a very pleasing and natural taper that's free of jagged, square-wave overtones or harsh clipping.
3. A great place to commence exploring the chorus sound is to set the speed at 10 o'clock and depth anywhere between 10 and 2 o'clock, and then strum Em. You'll hear a dang-near dead-on approximation of Gilmour's languid, Uni-Vibe derived tone on "Breathe."
4. From these familiar grounds, you can investigate the throbby fast settings (which remain impressively organic and smooth sounding at the fastest speeds and most intense depth settings) or the lazy rotations of the slowest modes. Each extreme and the zones in between can make ordinary chords and single-note lines sound lively, and while there might be fatter sounding analog chorus pedals, the M68 replicates some electro-mechanical nuances of a real rotary speaker—natural-sounding Doppler rise and fall, and smooth overtones in particular—with satisfying ease.
5. Interestingly, the M68's vibe settings often have a more retiring personality, especially at slow speeds. Where the chorus is fairly pronounced at very slow settings, the vibe effect is barely perceptible until somewhere between 9 and 10 on the speed knob, where it starts to take on a woozy, elastic, narcotic quality that's a perfect match for sleepy chord arpeggios.
6. As with the chorus, the pulses have a naturally contoured taper and harmonic depth that are a great stand in for a rotary speaker in motion. And though the highest speed setting produces a complex, queasy pulse that seems to move on multiple axes, it still sounds very organic. These faster speeds sound even more detailed at reduced depth settings. You'll also hear more shake in the high frequencies when you roll back the depth control. And the resulting tones can do a fine impersonation of the high, humming whirr of a Fender Vibratone if you set the speed right.

# **FILTER**

## **Envelope Filter**

Pedal controls: Sens, Attack, Decay, Lp/Bp/Hp, Level, Freq, Freq Env Amt, Reso, Reso Env Amt, Mix.

1. An envelope filter works by filtering out specific qualities of the audio signal either to add or remove high or low frequencies. An envelope filter also reacts to the dynamics and attack of your playing enhancing the intensity when plucking hard or decreasing it when playing softer.
2. Envelope filter pedals do their magic by filtering specific frequencies in your tone and letting through specific desired part of the spectrum. It is done "dynamically" since the EQ curve changes over time after the played note.
3. The most famous example of a filter pedal is a wah-wah. Whether an automatic or a controlled version, wah pedals have a sweepable peak frequency that's filtered out. As you rock the pedal, the frequency changes, the whole EQ curve shifts, and you get this impression of a voice-like tone.
4. Going back to envelope filters, there's usually a sensitivity knob that determines how the pedal will interact with the initial part of your signal. However, the sensitivity relies on the strength of the signal that's fed into the pedal. This means that the overall effect will depend on what you do with your volume pot on the guitar or any pedal that comes before it in the signal chain. This also means that any envelope filter pedal is sensitive to your playing dynamics. With most of the other effects, you set the desired parameters, and they alter the tone statically, like phasers, choruses, or flangers.
5. With a filter pedal, the speed and the depth of the effect depend on the dynamics. When you play it forte, the effect is deeper, faster, and more intense. And if you're gentle with your strings, the output is smoother and less pronounced.
6. Filter pedals have an option to make the "opening" or "closing" sounds. Opening sounds start with a narrow frequency scope and then widen it, whereas the closing settings do the opposite – they start with a wider spectrum and then narrow it down.
7. While wahs and automatic wahs are filters, there are a few things that differentiate them from pedals labeled as "envelope filters." First, both wah and auto wah have sweepable peak frequencies, while classic filters do the aforementioned "opening" and "closing" sounds. Now, some guitar players often put auto wahs and envelope filters in the same category. While the implementation can be similar, there are some differences. The first one, that we described, is the way they work with the audible spectrum. While both auto wahs and envelope filters are automatic effects, they don't change the curve in the same manner. On the other hand, some automatic wahs can work as temporal effects, changing the peak frequency according to the set speed. Imagine that you're rocking a wah pedal precisely at a set tempo, regardless of your playing dynamics.



## Moog Moogerfooger MF-101 (Foog)



Pedal controls: Drive, Deca switch, Envelope Amount, Cutoff, Resonance, Mix, Filter switch, Level.

1. An analog voltage-controlled lowpass filter and envelope follower designed by Bob Moog himself.
2. The MF-101 is a Stomp-Box style Minimoog VCF (filter) with knobs to control filter cutoff, resonance, envelope amount and mix. The filter is switchable between 2-pole and 4-pole and there's a nice Drive knob which can be used to drive and overdrive any input sounds. The envelope follower applies to the filter and can be switched between fast and smooth attack modes for producing sweeping filter movements or bubbly bits.
3. Very good sound quality, great presence and definition, for lovers of vintage, this is the top.

## Lovetone Meatball (Love Meat)



Pedal controls: Sens, Attack, Decay, Color, Intensity, Blend, Trigger Direction, Trigger Mode, Filter Cutoff, Filter Type, Level.

1. The Lovetone Meatball is a rare envelope filter pedal produced in the 90s and used by many influential guitarists, such as Kirk Hammett.
2. The effects created by the highly shapeable envelope filter produce sounds similar to an autowah or flange/phase pedals.
3. Two sections are encapsulated in the Meatball: the Trigger section and Filter section. External effects can be placed in an effects loop after the trigger section and before the filter section.
4. For bass guitar also, this pedal can do it all. HP, LP, BP, with extreme personalization options. It may take you awhile but you can get whatever sound you could ever want out of an envelope filter (especially if you add a hint of subtle reverb directly after). An all time favorite.



# WAH

## Morley Bad Horsie (Bad Horse)



Pedal controls: Wah.

1. The word of the day here is aggressive, as the pedal was clearly crafted for rockers, and therefore always packs some extra sonic edge. However, there is also more than enough sonic space for experimentation, and you can easily utilize the pedal for clean playing as well.
2. The sound is quite modern and allows you to dive into various sonic areas and really experiment with your guitar, which is something we believe Stevie wanted all along.
3. So essentially, if you want to sound like Steve Vai, there's an entire mode for it, but if you want to craft this pedal to match the sound you envisioned, just go wild in the Contour mode.

## Dunlop Budda Budwah (Bubba Wah)



Pedal controls: Wah.

1. Budda tells us that at the heart of the pedal is a custom designed inductor, based on the Fasel inductor (kind of like the flux capacitor of wah pedals), which was used by Vox and Dunlop to produce a more vocal-like 'holy grail' wah sound.
2. What's waiting for you is a wah sound that lives up to Budda's claims: thick filtering without disruptive low end honk or overly harsh resonant peaks at the top end. It sweeps smoothly from heel to toe-down when rocked slowly, and produces a funky gyrating swirl when you let your foot go in spasms on the treadle.

## Dunlop Cry Baby Clyde McCoy (Crying Clyde Wah)



Pedal controls: Wah.

1. The original Clyde McCoy wah enjoys hallowed status for its throaty, voice-like tones, which have been heard on numerous recordings by artists like Eric Clapton and Jimi Hendrix in the Sixties and discriminating tone connoisseurs of today.
2. The new Dunlop Clyde McCoy Cry Baby Wah Wah resurrects this esteemed pedal by duplicating the original Cry Baby sound to the nth degree, while improving the design with modern features and performance.
3. The secret is Dunlop's HI01 Halo inductor, which produces the incredibly expressive midrange of the original, but without its microphonic problems.
4. Wah connoisseurs will rejoice when they hear the new Clyde's dead-on reproduction of the vintage version's sound, which has been elusive all these years as pros and deep-pocketed collectors have hoarded the original Clyde wahs like gold.

## Dunlop Cry Baby GCB-95 (Crying Wah)



Pedal controls: Wah.

1. In case you've been living in a cave for sixty years, a wah (originally a wah-wah) pedal is a guitar effect that imitates the sound of the human voice mouthing a "wah" sound. The idea originated with jazz trumpet and trombone players who produced a distinctive "crying" tone by moving a mute in and out of their instrument's bell.
2. You know the Cry Baby, it's the wah pedal that's graced a million pedal boards, and when you picture a wah in your head, this is probably what you're thinking of.
3. The GCB95 is a modern interpretation of the original Dunlop Cry Baby design, retaining its sweet, expressive character but with a more accentuated wah sound and a more focused high end. It incorporates improved components for quieter operation and longer life.
4. The Cry Baby uses an Italian-made Fasel Red toroid inductor, and the tone it produces has been described as "smooth," "singing," and "more focused high end".





# Quad Cortex



## UNOFFICIAL DEVICE LIST

### ADDENDUM

(CorOS 3.1.0)

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by Marco Formosa (Addendum 1)



## INTRODUCTION

First of all i would like to state that i don't work for Neural DSP. This guide was put together by me for personal convenience only. That's why i called it "Unofficial". Actually the absence of an official guide that include detailed information about all the devices contained in the Quad Cortex prompted me to write one. I'm convinced that this type of information is essential to be able to use a machine like this at its best. This applies to both the novice and the professional. With an innumerable amount of tools available, in fact, you can find yourself blown away, especially if you don't know well all their characteristics. Initially i started writing this document a bit for fun but then i got carried away and kept adding stuff. I will certainly continue to update it as new firmware versions come out and i invite all users of the community to freely participate in its future drafting. Some users have suggested me to enter a Paypal account for those wishing to donate to thank me for the time i spent. Honestly, at first i hadn't even thought about this because it makes me happy just to be able to help all the users of this wonderful machine. However, i still leave my Paypal account here for anyone who wants to buy me a beer! I want to clarify also, that this document is a collection of information i got from manuals, articles, reviews, etc, that i found on the net. My work consisted in putting together all the pieces. In the making of this, i tried to get only not copyrighted material 'cause it's not my intention to use the work of people who own the intellectual property of those information. Anyway it could also be possible that I inadvertently got some copyrighted texts. If you find copyrighted stuff in my work, please let me know and i'll immediately remove it. I have decided to leave this document free for everyone 'cause i'm not interested in making money with it. Just this: if you intend to use this document outside the facebook groups named "Neural Dsp - Quad Cortex - User Group Original" and "Neural Dsp Quad Cortex official Usergroup" (which are at the moment the only communities for which i have decided to make this work available), please let me know. I'll be happy to share it.

Marco

For anyone who wants to make a small donation, this is my PayPal profile:  
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<p>03- Soldano SLO-100 X</p>	<p>Compressor: SLO-100 Compressor  Guitar overdrive: SLO-100 Overdrive-1  Guitar overdrive: SLO-100 Overdrive-2  Modulation: SLO-100 Chorus  Guitar amps: Soldano SLO-100  Guitar cabinets: SLO-100 Cab (M) &amp; (ST)  Delay: SLO-100 Delay  Reverb: SLO-100 Reverb</p>
<p>04- Fortin Nameless Suite X</p>	<p>Utility: Nameless Zuul  Guitar overdrive: Nameless Hexdrive  Guitar overdrive: Nameless Grind  Guitar amps: Fortin Nameless  Guitar cabinets: Nameless Cab (M) &amp; (S)  Delay: Nameless Delay  Reverb: Nameless Reverb</p>

# GUITAR AMPS

## Fender Deluxe Reverb '64 Vintage (US DLX 64 Vintage)



Models:

- Vibrato channel

Cab: Use a **Fender-style 1×12 or 2×10 IR** with a Jensen C12N or Oxford-style speaker model for best authenticity: Fender Deluxe 1x12 Eminence GA-SC64. Fender Deluxe "Blackface" with Jensen C12K drivers. Fender Deluxe "Tweed" with WGS G12Q. Zilla Mini Modern with Celestion G12H150 Redback drivers. Zilla Open with Celestion Alnico Gold. Fender Cab with Celestion A-Type 12".

Amp controls: Volume, Treble, Bass, Reverb, Vibrato (tremolo), Output.

Power tubes: 6V6GT

Played by: Eric Clapton, Mike Campbell, Ryan Adams, John Mayer, Richie Kotzen, Pete Townshend, Neil Young.

1. This model aims to faithfully recreate the tone of the Classic 1964 Deluxe Reverb circuit: clean tones with punchy mids and smooth breakup when pushed. The Deluxe Reverb's 12-inch speaker and 22-watt output power mean extra headroom and clarity, so it will retain definition a little better as volume rises.
2. **Gain staging:** This model behaves well with input levels consistent with typical quality pickups. Some users report needing to adjust levels between amps (e.g. Twin vs. Deluxe) because the Quad Cortex versions differ in loudness behavior compared to their real counterparts.(fuzzy lows).
3. **Tone tweaking:** Try pairing it with matching cab captures or IRs, and mix in reverb/delay to taste—many users have dialed in impressive vintage tones with it.
4. **Boost pedal (optional):** Add a **TS-style overdrive** (e.g., "808 Overdrive" block) in front with: **Gain:** ~2–3, **Tone:** 5, **Level:** 7–8. This will tighten low end and push it into creamy breakup like SRV or Clapton.
5. **Use dynamic playing:** This amp model rewards touch-sensitive playing. Back off your picking and you get sparkle. Dig in and it breaks up naturally.
6. **Use scenes:** Create 3 scenes: **Scene A (Clean)** – Volume 4.5, reverb on, trem off; **Scene B (Crunch)** – Volume 6+, boost engaged; **Scene C (Atmospheric)** – Add slap delay, reverb ~5.
7. **Best Way to Use the US DLX 64 Vintage on Quad Cortex:** Use gain ~5, bass low, and reverb moderately; Pair with Jensen-style IRs; Add a light boost for classic breakup; Best for clean-to-bluesy tones, ideal pedal platform; Scene switching makes it super flexible for live/studio.

## Fender Deluxe Reverb '65 Reissue (US DLX 65 Reissue)



\*\* In **CorOS 3.1.0**, Neural DSP completely replaced the previous **US DLX Normal** and **US DLX Vibrato** amp models with a unified **US DLX 65 Reissue** device.

**Merged Model:** The new **US DLX 65 Reissue** consolidates both previous variants:

- **“Normal” channel** from the original becomes **Mode = Normal**
- **“Vibrato” channel** becomes **Mode = Vibrato**

You can switch between both channels **within a single amp block**, using the **MODE** parameter.

**Legacy Versioning Supported:** The Quad Cortex now supports device versioning, allowing users to **switch between the updated version and legacy models** if desired.

**Improved Sound and Modeling:** According to community feedback, this update also brings **refined tone, smoother dynamics**, and reduced harshness compared to the older split models—similar to how other updated models (like SLO X, Nameless X) offer enhanced realism.

Cab: Fender 4x10 (C10R, C10Q, P10R). [Fender Bassman Tweed with Jensen P10R](#). [Fender Bassman with Jensen P10Q](#). [Fender Tremolux with Oxford Alnico](#).

Amp controls:

<b>Mode</b>	Selects between <b>Normal</b> and <b>Vibrato</b> channel (new in CorOS 3.1.0)
<b>Gain / Volume</b>	Preamp gain – turn it up for more natural breakup
<b>Treble</b>	Controls high frequencies; adds brightness
<b>Bass</b>	Controls low-end response
<b>Reverb</b>	Built-in spring reverb level (available only in <b>Vibrato</b> mode)
<b>Tremolo Rate</b>	Speed of the amp’s built-in tremolo (a.k.a. vibrato)
<b>Tremolo Intensity</b>	Depth of the tremolo modulation (only in <b>Vibrato</b> mode)
<b>Master</b>	Master output level (not present on the original amp, but added digitally)

Power tubes: 6V6GT

Played by: John Mayer, Robber Ford, Mike Campbell, Ryan Adams, Andy Summers, Mark Knopfler, Vince Gill.

1. Best way to use this amp: **Perfect clean tone:** Use lower gain, moderate treble, and reverb for sparkling Fender cleans. **Natural breakup:** Increase gain past 5, or use a light overdrive pedal/boost to push into creamy saturation. **Pedal friendly:** Works great with classic overdrives (Tube Screamer style), delays, and modulation. **Scene switching:** Set up clean and overdriven scenes to switch mid-song. **Dynamic playing:** Touch sensitivity means softer picking sounds cleaner; dig in for grit.
2. The ‘65 Deluxe Reverb is an iconic, versatile amp for clean to mild breakup tones. Use Vibrato mode on the Quad Cortex to access reverb and tremolo. Keep gain moderate to preserve clarity; use pedals for more dirt. Dial in treble and bass to taste; avoid extremes. Experiment with reverb and tremolo for vintage vibe and texture. Use scene changes to jump between clean and crunch sounds live.
3. Best settings:

<b>Control</b>	<b>Suggested Starting Point</b>	<b>Notes</b>
Mode	Vibrato	Access reverb + tremolo



Control	Suggested Starting Point	Notes
Gain	4.5–5	Clean to mild breakup
Treble	5–6	Adjust to taste; reduce if harsh
Bass	3–4	Keep tight; too much bass can muddy tone
Reverb	2–3	Adds ambiance without overpowering
Tremolo Rate	2–3	Slow and musical
Tremolo Intensity	2–4	Subtle modulation enhances vibe
Master Volume	Adjust as needed	For stage volume or recording level

## PITCH

### Transpose

The **Transpose** function is a **pitch-shifting effect** that allows you to **digitally change the pitch of your guitar signal up or down in semitone increments** — effectively "retuning" your guitar without touching the tuning pegs.

This is especially useful for live performance, alternate tunings, and quick key changes without needing multiple guitars.

**Controls:** Pitch: Set: Pitch shift in semitones (e.g., -1 = one half-step down); Mix: Blend between dry and pitch-shifted signal (0–100%); Tracking: Select between Fast and Natural tracking modes. (Fast: Tight, responsive feel for quick note tracking. Natural: Smoother, more transparent tone; may feel slightly softer).

Works well for live tuning changes, e.g., switching from standard to Eb tuning in one tap. Tracks polyphonically — works with chords and fast runs, unlike early pitch shifters. Best results are heard with lower mix of dry signal for tuning-style use (e.g., Mix = 100%).

Tips for best use: a) Place Transpose early in the signal chain — before amp and overdrive blocks. b) For natural feel, set Tracking = Natural unless you're doing fast riffing. c) Use Scene or Preset switching to toggle between different tunings live. d) For dual-guitar tones (e.g., octave double), blend wet/dry with Mix < 100%.

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Scenario	Transpose Setting
Drop tuning (e.g., E to Eb)	Pitch: <b>-1</b>
Half-step up (e.g., E to F)	Pitch: <b>+1</b>
Full step down (E to D)	Pitch: <b>-2</b>
Nashville-style doubling (12-string effect)	Mix dry and +12 pitch
Baritone emulation	Pitch: <b>-5 to -7</b>

## Pitch Correction

Pitch Correction is a monophonic autopitch/tuning tool introduced with corOS 3.0.0 — ideal for fretless instruments or vocal control, not for polyphonic guitar use.

It differs from the Pitch Shifter (which shifts pitch in semitones) or Transpose (which handles polyphonic semitone tuning) — Pitch Correction is strictly monophonic and intended for single-note tracking.

Typical tuning tools include these controls: Speed or Attack — how fast the correction occurs; Tolerance or Sensitivity — how much the input can deviate before correction engages; Mix / Correction Amount — how much corrected signal is blended in. Reference Pitch / Scale/Key selection — to define target pitches.

**Use cases:** Fretless bass, upright bass, violin, or vocals where consistent pitch is desired. Useful in studio or live situations where tuning drift or subtle inaccuracy may happen. Not intended for guitar chords or polyphonic content — use the Transpose or Poly Octaver for those applications.

**Suggested usage tips:** Insert the Pitch Correction block early in your signal chain to keep it effective before delays or reverb.

Dial Speed (Attack) and Tolerance to avoid overcorrection, especially with dynamic playing or vocal vibrato.

Use Mix/Clean-wet balance—fully wet for consistent tracking, partial mix for a more natural tone.  
If working with guitar chords, avoid this block—stick to Transpose or Drop tuning instead.

## Boss OC-2 (Chief OC2)



Pedal controls: Oct 1: Volume of the signal one octave below your input; Oct 2: Volume of the signal two octaves below your input; Direct: Volume of the dry (unaffected) signal

Modeled after the legendary Boss OC-2 analog octave pedal. This is a classic, and it opens up everything from synthy sub-bass to vintage funk textures. Even today, the original pedal stands up, though there are plenty of options should you want an updated model. EHX themselves redesigned the pedal in the form of the POG2, while the compact Micro and Nano versions were arguably the runaway successes that the POG line had been driving towards.

**Sound Characteristics:** Warm and glitchy: Just like the original OC-2, the Chief OC2 isn't perfect—it glitches and farts out on chords or poor tracking, which is part of its charm. Works best on single notes, especially below the 12th fret. Thick, analog synth-like tone when Oct 1/2 are cranked. Stackable with fuzz, filters, compressors, and reverbs for deep textures.

### **Best use cases:**

Style/Genre	How to Use Chief OC2
<b>Funk / R&amp;B</b>	Oct 1: 80%, Direct: 40%, Oct 2: 0% → synth-like bass
<b>Synth Bass</b>	Oct 1: 100%, Oct 2: 50–80%, Direct: 0%
<b>Rock/Alt Leads</b>	Oct 1: 60%, Oct 2: 0%, Direct: 100% → thick lead lines

## Style/Genre    How to Use Chief OC2

**Ambient / Glitch**    Combine with delay/reverb/modulation after Chief OC2

**Lo-fi / Beats**        Oct 1 + Oct 2, fuzz before, lo-pass filter after

### Tips for Best Results:

- Play monophonically: The OC2 is monophonic. Chords will glitch and wobble in a messy way (which can be a feature or flaw).
- Keep signal clean before OC2: For best tracking, avoid placing dirt or modulation before the Chief OC2.
- Put distortion after: If you want more growl, stack a fuzz, overdrive, or amp block after the OC2.
- Use a compressor before or after to stabilize level and tracking.
- EQ carefully: Octave-down signals can muddy up a mix. Roll off lows or highs as needed with a simple EQ block.
- Use Scenes or Footswitches to toggle the effect in and out for riffs or solo parts.

## Digitech DOD Meatbox SubSynth (Subharmonic Synth)



### Pedal controls:

- **Sub Level(s):** Volume for generated sub-octaves (1 or more lower octaves).
- **Dry Level:** Blend of unaffected guitar/bass signal.

- **Filter/Crossover:** Cutoff frequency to limit tracking to low-mid range (to avoid unwanted artifacts).
- **Mix:** Overall wet/dry blend.
- **Tracking Mode:** Possibly tuning between "Fast" or "Natural" polyphonic tracking.

It emulates the Digitech/DOD Meatbox SubSynth, a subharmonic synthesizer often used to add deep low-end "thump" and growl to bass or guitar signals.

Purpose is to generate clean, tracking-controlled subharmonic tones for adding weight, especially on single notes or bass-style riffs.

This is the first true **subharmonic synthesizer** built into the Quad Cortex—bringing deep octaves and bass grown to guitar rigs without external pedals or DAW plugins. Combined with filters, compression, and effects, it opens new creative tonal territory beyond basic pitch shifting or OC2-style octavers.

**Best Use Cases & Sound Character:** Adds thickness and low-end weight: Great for bass-like synth tones or sub drop doubling. Functionally mono/low-range: Best for single-note parts below ~5th fret to avoid tracking noise. Fuzzy/glitchy artifacts on chords can be used creatively, but tracking is optimized for monophonic lines.

## Usage Tips & Block Placement:

### Optimal Signal Chain Placement

Place **Subharmonic Synth early** (before dirt or filters) to ensure clean tracking and prevent overdrive from confusing pitch detection.

### Suggested Workflow

1. **Input → EQ/low-pass filter:** To isolate low-mid frequencies (<300-500 Hz).
2. **Subharmonic Synth block:** Add sub-octaves.
3. **Compressor:** Smooth out dynamics and tracking inconsistencies.
4. **Optional amps (bass or guitar) or fuzz/mod blocks** for tone shaping.
5. **Cab/IR:** Use deep bass cabinets or synthfriendly cab sims.

### Scene Setup

Use scenes to toggle:

- **Scene A:** Dry guitar (no subbass).
- **Scene B:** Enabled Subharmonic Synth + filtered low end for heavy riffs.

## Example Settings for Different Styles

### Thickened Single-Note Guitar

- Sub Level: ~60%
- Dry Level: ~40%
- Low-pass Filter: ~300 Hz
- Compressor: Light, fast attack
- Amp: Bright American clean

### **Synthy Bass Layer from Guitar**

- Sub Level: 100%
- Dry: 0%
- Filter: 120–200 Hz cutoff
- Compressor: Heavy
- Bass amp or full-range cab

### **Ambient Drone**

- Sub Level: 80%
- Dry: 20%
- Long Reverb/Delay
- Filter lower than 200 Hz for warmth

### **What to Avoid**

- **Chords at high octaves:** Sub tracking may glitch—best used with single-note lines.
- **High gain before the block:** Dirty amps can confuse tracking.
- **Full-band sub use:** Limit to low frequencies to avoid unwanted artifacts or masking clarity.

# MODULATION

## Harmonic Tremolo

Added in CorOS 3.1.0, fulfilling long-standing feature requests from the QC user community.

A **single-block modulation effect** inspired by modern **harmonic tremolo** pedals like the **Harmonious Monk** and **CB Gravitas**. It provides a filtered tremolo effect, modulating two frequency bands separately before blending them back for rich rhythmic movement

Harmonic Tremolo includes:

- **Low-band and high-band filters (crossover frequencies)** to define where the tremolo splits the signal.
- **Depth and Rate** controls for modulation amount and speed.
- **Fade In/Out smoothing** to avoid abrupt volume transitions.
- **Waveform selection** (sine, triangle, square, etc.) for shaping the LFO

### **Sound Characteristics:**

- Creates **dynamic movement by modulating separate frequency bands** (e.g. lows versus highs) in opposing phases—delivering lush depth and motion.
- Excellent for adding subtle motion, rhythmic pulse, or atmosphere—richer than standard tremolo due to its frequency-sensitive behavior.
- **Mono only**, unlike stereo panning tremolo variants. Still highly effective in mono rigs

### **Best Use Cases:**

<b>Style / Application</b>	<b>How to Use Harmonic Tremolo</b>
Clean rhythm guitar	Slow sweep through high-band only for shimmer
Ambient or drone textures	Deep rate, wide depth, balanced between bands



Style / Application	How to Use Harmonic Tremolo
Blues / vintage tones	Subtle curve on low-band only for warmth
Indie / rhythmic sparkles	Sync rate to song tempo, create sway across bands

### Placement & Workflow Tips:

1. **Insert Harmonic Tremolo after gain and before spatial effects** (delay, reverb).
2. Use a **splitter** block if you want separate processing: one path wet tremolo, one path dry mix.
3. Use **stereo cab or mix** blocks if you want to place high- and low-bands into separate spatial lanes.
4. Employ **Fade In/Out** to reduce pops when switching presets or scenes.

### Example Settings:

#### Ambient Ballad Texture

- **Low crossover:** 200 Hz
- **High crossover:** 2 kHz
- **Rate:** 0.2 Hz (very slow)
- **Depth:** 40%
- **Waveform:** Triangle
- **Mix:** 100% wet

#### Funk/Swirly Clean Rhythm

- **Low crossover:** 100 Hz
- **High crossover:** 3 kHz
- **Rate:** 2/4 synced to tempo
- **Depth:** 60% high band, 20% low band
- **Waveform:** Square or saw
- **Mix:** 50% wet

#### Blues Vintage Warmth

- **Low crossover:** 400 Hz
- **High crossover:** 2.5 kHz
- **Rate:** 1.2 Hz

- **Depth:** 30% only high band
- **Waveform:** Sine
- **Mix:** 80% dry

### Why Harmonic Tremolo Stands Out:

- **Rich modulation effect:** Offers tone-sensitive tremolo with subtle phasing effects between low and high bands.
- **Highly flexible:** Make it feel vintage-chewy, ambient-swirly, or rhythmically punchy—even within a single block.
- **Essential new tool in CorOS 3.1.0**—filling a void users had previously patched around via splitters and manual LFO routing

## WAH

### Dunlop Crybaby from Hell (Crying Wah From Hell)



It's a **software emulation of the Dunlop Cry Baby "From Hell" Wah**, the signature wah associated with **Dimebag Darrell** of Pantera.

Added in **CorOS 3.1.0** as a new wah device, joining models like Crying Wah, Bad Horse, Vox Wah, and others.

Known for its **wide sweep, aggressive midrange, and high output**, designed to cut through in high-gain mixes. This wah is more powerful and versatile than a standard Cry Baby. The original hardware features an adjustable **Q, volume boost**, and **sweep range** — making it more customizable than most classic wahs.

### Controls:

**The Quad Cortex version is designed to emulate these core features:**

Parameter	Description
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Sweep Range	The frequency range covered by the wah sweep (heel to toe)
Q/Resonance	Controls how sharp or mellow the wah peak sounds (more Q = sharper wah)
Gain/Level	Boosts the overall signal, useful for solos
Wah Position	Can be controlled with an expression pedal or auto-assigned to a switch

### Sound & Character:

- Known for its **aggressive, mid-heavy, and articulate wah tone** — cuts through dense mixes with clarity and sustain.
- Compared to the standard Crying Wah, the "From Hell" version offers **more gain-friendly response** and a sharper, gritty midrange—ideal for heavy riffing and solos.
- Sensitive to input dynamics and pedals before it—reacts differently depending on boost or distortion context.

### Best Usage Scenarios:

Scenario	How to Use It Even Better
Heavy metal / Pantera-style rhythm	Use with high-gain amps; expression sweep timed with riff changes
Solo wah licks	Place after gain and before delay/reverb; expression sweep during solos
Live engagement	Assign wah to momentary expression pedal control for staccato articulation
Funky rhythm	Use partial sweep ranges for rhythmic funk patterns

### Ideal Signal Chain Placement:

- Input → Wah (Crying Wah From Hell)**
- Gain/overdrive pedal block (optional)**

3. → \*\*Amp to

### Tone Characteristics:

- **High output** with a gritty, growly tone
- Very **vocal-sounding** and expressive — especially effective for solos
- Designed to **pair well with distortion**, unlike traditional wahs that may get muddy under high gain
- Can be very **sharp or subtle**, depending on your sweep and Q settings

### Best Ways to Use It:

#### 1. Dimebag-Style Solos

- Pair with a high-gain amp or lead patch
- Use full heel-to-toe sweeps on sustained notes or bends
- Boost the level for extra solo punch

#### 2. Rhythmic Riff Accentuation

- Use it in rhythm playing for staccato, pulse-like articulation
- Use a momentary footswitch assignment to “stutter” the wah effect

#### 3. Partial Sweep Funk

- Set the wah mid-sweep (toe or heel) and leave it fixed
- Creates a cocked-wah tone used by players like Zakk Wylde

### Auto-Wah Substitute:

- Assign LFO or envelope modulation to control sweep (via MIDI or automation in scenes)
- Useful if you don't use an expression pedal

### Tips for Expression Pedal Use:

- Assign your expression pedal to control **Wah Position**
- Use **Momentary mode** if you want the wah to engage only while the pedal is moved
- Save **scenes** with the wah pre-set in toe/heel or bypassed

### Who Should Use It?

- **Metal** players looking for expressive lead tones
- **Funk and groove** players who love expressive filters
- Anyone who needs a **wah that cuts through distortion-heavy mixes**

# DELAY

## Lexicon PCM-70 (Circular Delay)



Introduced in **CorOS 3.0.0**, the **Circular Delay** is a **pattern-based delay** inspired by the **Lexicon PCM-70** rack effects unit .

Unlike a traditional delay, this block offers a fixed number of repeats that pan gradually across the stereo field, creating rhythmic, evolving patterns rather than uniform echoes .

## Key Controls & Parameters:

- **Tap Preset** (or Taps): Selects discrete repeat count (e.g. 2 to 6 taps). Each preset offers a defined pattern of echoes.
- **Feedback**: Controls the regeneration and diffusion of repeats—higher values create longer, evolving patterns.
- **Mix / Level**: Sets how loud the delayed echoes are relative to your dry signal.
- **Pan / Spread Behavior**: Delays pan or "circle" across the stereo field over time rather than ping-pong bouncing .

## Sound & Creative Character:

- Designed to produce **rhythmic, musical repeats**, ideal for looping patterns or ambient textures.
- Generates a **spatial glide**—echoes move gradually through the stereo field, giving a moving, fluid feel, not abrupt left-right bounce .
- Each Tap Preset defines a pattern: at zero feedback, you hear a single "chunk" of repeats, while higher feedback creates diffusion-like ambient trails .

## Best Use Cases:

### Scenario

### Settings Recommendation

Ambient soundscapes Tap = 3–6; Feedback moderate to high; Mix 60–80%

Clean rhythm float Tap = 2–3; Feedback low; Mix ~50%; use after clean amp block

Textured leads Tap = 3; Feedback ~30%; Mix ~70%; time synced to tempo

Patterned arpeggios Experiment Tap presets to match note spacing in riffs

## Placement Tips & Chain Recommendations:

- Place **Circular Delay in a post-effects slot**, ideally after amp + cab and before or after reverb, depending on desired texture.
- For **live clarity**, ensure you're outputting stereo (two outputs) if you want the pan effect to truly translate .
- To isolate effect trails from your dry signal for further processing, use a **splitter** → **Circular Delay** → **mixer** workflow .

## Quick Usage Tips:

- **Tap Preset** = number of repeats; experiment to match your riff or tempo.
- **Feedback** = diffusion or defined repeat count (0 = fixed chunk).
- **Mix** = determines balance between dry and echo.
- **Stereo panning movement** yields evolving spatial motion instead of rigid ping-pong.

## Plugin Graphic-9

- This is a **9-band graphic equalizer** block similar to an EQ pedal like the Boss GE-9.
- Introduced in **CorOS 3.0.0**, alongside other plugin-style utilities such as Plugin Doubler, Plugin Blend, Plugin Gate, and Plugin Graphic-9 .
- Officially tied in with plugin-style devices in Quad Cortex, but it stands on its own as an EQ block.

### Controls:

- **Nine frequency bands** (approx. frequencies like 62 Hz, 125 Hz, 250 Hz, 500 Hz, 1 kHz, 2 kHz, 4 kHz, 8 kHz, 16 kHz).
- Each band has a **slider to boost or cut** typically around  $\pm 12$  dB.
- A **Bypass toggle** to enable or disable the EQ block quickly.
- Possibly a **global Mix/Level** adjustment (depending on firmware version).

## Practical Uses & Best Practices

### Pre-Amp Placement (Tone Shaping Input)

- Placing the Graphic-9 **before the amp block** allows you to shape your guitar signal going into the amp:
  - Clean low end for high-gain amps.
  - Boost midrange to help your guitar cut through.
  - Tailor tone stacking behaviors of traditional tube-amp models.



- Ideal for tightening up captures or amp models that feel muddy or overly bright.
- Community example:

“Throw a Jewel Compressor in front. At the end you want a Graphic 9 EQ and try these settings: 65 Hz  $-3$  dB, 125 Hz  $+1$  dB, 500 Hz  $-2$  dB, 1 kHz  $+2$  dB, 4 kHz  $+3$  dB, 8 kHz  $-1$  dB” – great starting point for clean, detailed guitar tone.

### Post-Amp Placement (Tone Polishing)

- Use the Graphic-9 **after your amp + cab** to sculpt the final tone:
  - Reduce unpleasant resonances.
  - Emphasize definition in mid-band.
  - Add air or sparkle at high frequencies.
- Useful to “polish” captures that may sound harsh or dull out of the box.

### Recommended Settings by Scenario:

#### Use Case

#### Suggested EQ Adjustments

Clean, bright guitar tone Cut 60–100 Hz slightly, boost 1 kHz  $+2$  dB, 4 kHz  $+3$  dB

Tight high-gain rhythm Cut 125 Hz  $-3$  dB, boost 500 Hz  $+1$  dB, 2 kHz  $+2$  dB

Solo boost in mix Slight 4 k boost, reduce lows to clean up bottom end

Reduce harsh top-end Reduce 8 k–16 k bands around  $-2$  to  $-4$  dB

### Why Graphic-9 Is Useful:

- Provides **visual and intuitive control** over predefined frequency bands—ideal for rapid adjustment.
- More precise than basic tone controls; simpler than parametric EQ in many cases.
- Works well in both **live and studio contexts** for dialing in tone quickly.

### Workflow Tips:

1. **Experiment feathered cuts before boosts**—sometimes cutting unwanted frequencies yields smoother tone.
2. **Use different placements:** try Graphic-9 **before amp** to change drive character, or **after cab** to tame harshness.
3. **Scene-based switching:** create switching EQ profiles for different songs or sections (e.g., brighter solo vs. darker rhythm).

4. Use **CPU usage view** to ensure the EQ doesn't push DSP too hard—Graphic-9 is generally light, but stacking many effects may tax the system .

## UTILITY

### Plugin Gate

Introduced in CorOS 3.0.0 alongside other "Plugin" versions of popular utility effects .It's a noise gate modeled after the gating behavior found in Neural DSP plugins, offering the same controls and response you'd get in those plugins. Supports sidechain triggering, allowing direct input-based activation while placed later in your signal chain for cleaner noise suppression .

#### **Controls & Features:**

<b>Parameter</b>	<b>Description</b>
Threshold	Level below which audio is muted
Attack / Release	How quickly gate opens/closes
Hold / Hysteresis	Controls gate closing timing
Sidechain Input (S/C)	Can trigger gate from input signal while gating later in chain
Bypass	Easy on/off switching in presets or scenes

#### **Why Use Plugin Gate?**

- Cleaner tone control: Suppresses hiss or hum generated by high-gain amps or fuzz pedals.
- Flexible placement: Place the gate after amp/distortion blocks and use sidechain so it's triggered by the pre-gain signal—ideal for eliminating amp hiss while preserving sustain

## Best Use Cases:

- High-Gain Rhythm & Lead Tones:
  - Place *Plugin Gate (S/C)* after amp + distortion to mute noise between riffs.
  - Sidechain from input for intelligent gating.
- Clean Playing:
  - Use standard *Plugin Gate* early in chain to reduce pickup noise or fret buzz.
- Live Scene Switching:
  - Assign different gate states or bypass in different scenes (e.g. off during cleans, on during rhythm).

## Workflow Tips

1. Enable sidechain if you want the gate later in chain but triggered by your input dynamics.
2. Adjust threshold & release carefully:
  - Too tight = cuts sustain or staccato notes.
  - Too loose = insufficient noise suppression.
3. Use only one gate:
  - Avoid combining an Input-block gate with Plugin Gate to prevent conflicting cutoff behavior

## Configuration Examples

### High-Gain Metal Rhythm Setup

- Chain: Input → Amp/Capture → Plugin Gate (S/C) → Cab → Delay/Reverb
- Settings:
  - Threshold: just above noise floor
  - Release: short to avoid noise gap
  - Sidechain: Input

### Clean or Ambient Tone

- Chain: Input → Plugin Gate → Compressor → Clean Amp → Effects
- Settings:
  - Threshold: subtle, to clean fret noise
  - Release: longer to preserve thoughtfully played dynamics

## Doubler

Designed to create a slightly offset, stereo duplicate of your original signal—ideal for adding width, richness, or subtle thickness.

Conceptually similar to classic DAW doubling, delay-based stereo widening, or natural studio double-tracking.

### **Best Ways to Use It:**

#### 1. Rhythm Guitar Thickening

- *Why:* Adds subtle width and body to mono rhythm parts without compression artifacts.
- *How:* Mix ~30–40% wet, short delay (~15–25 ms), mild detune if available. Pan wet signal opposite of dry (e.g. dry center, wet slightly left/right).

#### 2. Lead or Solo Doubling

- *Why:* Enhances sustain and clarity for solo lines.
- *How:* Low wet blend (~20–30%) with short delay for subtle depth. Keep dry center for core presence.

#### 3. Ambient or Drone Textures

- *Why:* Create expansive soundscapes.
- *How:* Increase wet level (up to 100%), use longer delay (25–40 ms), add detune or modulation for motion, follow with reverb or delay.

#### 4. Stereo Imaging

- *Why:* For wider mix placement in stereo rigs.
- *How:* Dry and wet panned hard left/right (or both sides), creating stereo separation from a mono source.

### **Workflow Tips**

1. Position early—before heavy modulation or reverb—for best clarity in delay tracking.
2. Use Scenes to toggle doubling on/off for different sections (e.g. chorus vs. verse).
3. Experiment wet mix—too much can lead to phase cancellation in mono.
4. Avoid long delay on fast-picked passages—it can muddy the attack if the delay offset is too high.

## **Plugin Doubler**

A utility-style block introduced in CorOS 3.0.0, packaged as a “Plugin” tool similar to Plugin Gate and Graphic-9.

Designed to emulate studio doubling—creating a slightly delayed, detuned, or stereo-spread variation of your original signal to add depth, width, and presence.

Think of it as a digital double-tracking tool built into your Quad Cortex.

### **Why You’d Use Plugin Doubler**

- Thicken rhythm tracks without compressive artifacts or heavy chorus effects
- Widen solo or lead lines subtly for sustain and clarity
- Create ambient soundscapes, especially when combined with reverb and delays
- Simulate multi-take layering for vocals or guitar without overdubbing

### **Best Ways to Use Plugin Doubler**

#### Rhythm Guitar Enhancement

- Dry ~60%, Wet ~30–40%
- Delay ~15–25 ms, no or minimal detune
- Pan doubled signal subtly left or right for width

#### Lead/Single-Line Augmentation

- Dry ~70%, Wet ~20–30%, wet with shorter delay
- Adds sustain and dimension while preserving core tone

#### Ambient/Droning Textures

- Use higher wet mix (60–100%)
- Longer delay times (25–40 ms) and modest detune
- Follow with reverb and delay to wash out doubling artifacts

#### Stereo Imaging in Live Rigs

- Pan dry and wet signals opposite for stage stereo width from one guitar

## **Scene and Control Tips**

- Use Scenes to toggle doubling on/off for different song sections (e.g., off for verses, on for choruses)
- If supported, assign expression pedal or footswitch to toggle Wet level or bypass
- Avoid long delay offsets on fast-picked lines, which may cause smear or comb filter effects

## **Plugin Blend**

One of the new “Plugin-style” utility blocks added in CorOS 3.0.0, alongside Plugin Gate, Plugin Doubler, Plugin Graphic-9, etc. .

Emulates the blend/mix control behavior found in Neural DSP plugins—allowing you to shape how wet and dry signals mix.

It’s especially useful when you want consistent mixing across effects or parallel signal paths, with control that matches plugin behavior exactly.

**Key feature:** Sidechain support—Plugin Blend can be used as a target for sidechain-triggered devices like Plugin Gate, Compressor, or Env Filter. This means you can blend in processing after gating or dynamics elsewhere

### **Best Use Cases:**

#### **Parallel FX Mixing**

#### **Use Plugin Blend to:**

1. Split your signal path: one dry, one through an effect (like distortion, modulation, reverb).
2. Blend them with controlability—defining how much of each is in the mix.

Perfect for combining a dry guitar tone with spatial effects or filtered modulation without affecting the original clean signal.

#### **Sidechain Routing**

You can place a compression or gate later in the chain but have Plugin Blend act as the mixing/summing point that still respects the clean input. Useful for:

- Smoother dynamics
- Reducing noise but keeping natural sustain

#### **Plugin-like Mix Behavior**

If you've created tones using DSP plugins in DAWs, Plugin Blend mirrors their mix behavior—maintaining familiar balance and tonal behavior across QC and plugin setups.

### **Usage Tips**

- **Split the signal early** if you want clean doubling or FX paths.
- **Use scenes** to adjust dry/wet blending mid-song (e.g., heavier wet during chorus).
- **Avoid placing it after final amp/cab** unless blending processed signal into a summed output.
- **Don't duplicate blending**—if using Plugin Blend, avoid using parallel mixer and EQ blocks unless required.

## Transparent Blend

A **utility mixing block** that lets you blend a raw signal (e.g., DI input or a point earlier in your chain) with the current processed output.

Unlike **Plugin Blend** (which blends plugin-processed signal and includes fixed EQ/compression), **Transparent Blend** offers a **phase-coherent mix** of two signal paths—from **any selectable source** to the current chain output.

Ideal for blending your **clean guitar tone** with the processed tone or using side-chain routing for compound signal configurations.

"Transparent Blend is the raw DI signal straight from the input. Plugin Blend includes compression and EQ."

"Transparent Blend allows mixing the guitar signal raw as it enters QC with processed signal at any point in the chain."

### Top Use-Cases & Workflows

#### 1. Retaining Clean Tone Alongside Processed Output

- **Blend your DI input** with amp captures or effects for chimey, crystalline tone layered over processed signal.
- Excellent for **pop clean tones** (like Dann Huff, Michael Thompson) by giving fingerpick sparkle to overdriven layers.

#### 2. Smart Parallel Routing & Signal Summing

- Use to **insert clean signal from one row into another**—e.g., inject Input2 into row3 without using a splitter.
- Ideal for combining different input sources or capturing dual guitars with minimal routing overhead .

#### 3. Sidechain-Driven Dynamic Mixing

- Trigger a side-chain gate or compressor (e.g. Plugin Gate or Opto Comp), then blend in the input or clean signal downstream to retain dynamics while silencing noise or sustain.
- Because Transparent Blend is side-chain target compatible, you can integrate clean/unprocessed versions of your tone in complex chains



## Placement & Setup Tips

- Position **Transparent Blend near the end** of a row to merge clean and processed signals.
- In multi-row setups, create row X for processed tone and row Y with the clean input; then blend row Y into row X with Transparent Blend.
- Watch for **phase cancellation** when blending two nearly identical signals—use subtle gain adjustment or phase inversion if combining the same input at 50% mix can drop volume

## Workflow Examples

### A. Bright Clean + Distorted Tone

- Row1 → Amp/Capture (distorted rhythm)
- Row3 → Transparent Blend (Source = Input 1)
- Blend = 30–40% → adds clean sparkle atop saturation

### B. Combining Two Inputs

- Row2: Guitar 1 with effects
- Row4: Transparent Blend (Source = Row2 output)
- Blend into Row3 path to switch seamlessly between guitars

### C. Sidechain Silent Sustain Control

- Row1: Amp + Cab
- Row2: Plugin Gate (sidechain = Input)
- Row4: Transparent Blend (Source = Input 1)
- Blend clean input only when gate opens, suppressing unwanted hiss

## **CREDITS**

I would like to thank Mark Christianson for his help in drafting this document.



# Quad Cortex



## UNOFFICIAL DEVICE LIST

### ADDENDUM

(CorOS 3.1.0)

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by Marco Formosa (Addendum 1)





## INTRODUCTION

First of all i would like to state that i don't work for Neural DSP. This guide was put together by me for personal convenience only. That's why i called it "Unofficial". Actually the absence of an official guide that include detailed information about all the devices contained in the Quad Cortex prompted me to write one. I'm convinced that this type of information is essential to be able to use a machine like this at its best. This applies to both the novice and the professional. With an innumerable amount of tools available, in fact, you can find yourself blown away, especially if you don't know well all their characteristics. Initially i started writing this document a bit for fun but then i got carried away and kept adding stuff. I will certainly continue to update it as new firmware versions come out and i invite all users of the community to freely participate in its future drafting. Some users have suggested me to enter a Paypal account for those wishing to donate to thank me for the time i spent. Honestly, at first i hadn't even thought about this because it makes me happy just to be able to help all the users of this wonderful machine. However, i still leave my Paypal account here for anyone who wants to buy me a beer! I want to clarify also, that this document is a collection of information i got from manuals, articles, reviews, etc, that i found on the net. My work consisted in putting together all the pieces. In the making of this, i tried to get only not copyrighted material 'cause it's not my intention to use the work of people who own the intellectual property of those information. Anyway it could also be possible that I inadvertently got some copyrighted texts. If you find copyrighted stuff in my work, please let me know and i'll immediately remove it. I have decided to leave this document free for everyone 'cause i'm not interested in making money with it. Just this: if you intend to use this document outside the facebook groups named "Neural Dsp - Quad Cortex - User Group Original" and "Neural Dsp Quad Cortex official Usergroup" (which are at the moment the only communities for which i have decided to make this work available), please let me know. I'll be happy to share it.

Marco

For anyone who wants to make a small donation, this is my PayPal profile:  
**[babascion@gmail.com](mailto:babascion@gmail.com)**



<div><u>GUITAR AMPS</u></div>	
01- US DLX 64 Vintage (Fender Deluxe Reverb '64 Vintage)	
02- US DLX 65 Reissue (Fender Deluxe Reverb '65 Reissue)	
<div><u>PITCH</u></div>	
01- Transpose	
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04- Subharmonic Synth (Digitech DOD Meatbox SubSynth)	

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<u>UTILITY</u>	
01- Plugin Gate	
02- Doubler	
03- Plugin Doubler	
04- Plugin Blend	
05- Transparent Blend	



## PLUGINS

01- Archetype: Plini X



02- Archetype: Gojira X



03- Soldano SLO-100 X



04- Fortin Nameless Suite X



<p><b><u>PLUGIN DEVICES</u></b></p>	
<p>01- Archetype: Plini X</p>	<p>Compressor: Plini Comp  Pitch: Plini Octaver  Guitar overdrive: Plini Drive  Delay: Plini Pre Delay (M)  Guitar amps: Plini Clean  Guitar amps: Plini Crunch  Guitar amps: Plini Lead  Guitar cabinets: Plini Cab (M) &amp; (ST)  Modulation: Plini Chorus  Delay: Plini Delay (ST)  Reverb: Plini Reverb</p>
<p>02- Archetype: Gojira X</p>	<p>Pitch: Gojira WOW  Pitch: Gojira OCT  Guitar overdrive: Gojira OD  Guitar overdrive: Gojira DRT  Modulation: Gojira PHSR  Modulation: Gojira CHR  Guitar amps: Gojira CLN  Guitar amps: Gojira RST  Guitar amps: Gojira HOT  Guitar cabinets: Gojira Cab 1 (M) &amp; (ST)  Guitar cabinets: Gojira Cab 2 (M) &amp; (ST)  Guitar cabinets: Gojira Cab 3 (M) &amp; (ST)  Delay: Gojira DLY (ST)  Reverb: Gojira REV  Reverb: Gojira REV Shimmer</p>
<p>03- Soldano SLO-100 X</p>	<p>Compressor: SLO-100 Compressor  Guitar overdrive: SLO-100 Overdrive-1  Guitar overdrive: SLO-100 Overdrive-2  Modulation: SLO-100 Chorus  Guitar amps: Soldano SLO-100  Guitar cabinets: SLO-100 Cab (M) &amp; (ST)  Delay: SLO-100 Delay  Reverb: SLO-100 Reverb</p>
<p>04- Fortin Nameless Suite X</p>	<p>Utility: Nameless Zuul  Guitar overdrive: Nameless Hexdrive  Guitar overdrive: Nameless Grind  Guitar amps: Fortin Nameless  Guitar cabinets: Nameless Cab (M) &amp; (S)  Delay: Nameless Delay  Reverb: Nameless Reverb</p>

# GUITAR AMPS

## Fender Deluxe Reverb '64 Vintage (US DLX 64 Vintage)



Models:

- Vibrato channel

Cab: Use a **Fender-style 1×12 or 2×10 IR** with a Jensen C12N or Oxford-style speaker model for best authenticity: Fender Deluxe 1x12 Eminence GA-SC64. Fender Deluxe "Blackface" with Jensen C12K drivers. Fender Deluxe "Tweed" with WGS G12Q. Zilla Mini Modern with Celestion G12H150 Redback drivers. Zilla Open with Celestion Alnico Gold. Fender Cab with Celestion A-Type 12".

Amp controls: Volume, Treble, Bass, Reverb, Vibrato (tremolo), Output.

Power tubes: 6V6GT

Played by: Eric Clapton, Mike Campbell, Ryan Adams, John Mayer, Richie Kotzen, Pete Townshend, Neil Young.

1. This model aims to faithfully recreate the tone of the Classic 1964 Deluxe Reverb circuit: clean tones with punchy mids and smooth breakup when pushed. The Deluxe Reverb's 12-inch speaker and 22-watt output power mean extra headroom and clarity, so it will retain definition a little better as volume rises.
2. **Gain staging:** This model behaves well with input levels consistent with typical quality pickups. Some users report needing to adjust levels between amps (e.g. Twin vs. Deluxe) because the Quad Cortex versions differ in loudness behavior compared to their real counterparts.(fuzzy lows).
3. **Tone tweaking:** Try pairing it with matching cab captures or IRs, and mix in reverb/delay to taste—many users have dialed in impressive vintage tones with it.
4. **Boost pedal (optional):** Add a **TS-style overdrive** (e.g., "808 Overdrive" block) in front with: **Gain:** ~2–3, **Tone:** 5, **Level:** 7–8. This will tighten low end and push it into creamy breakup like SRV or Clapton.
5. **Use dynamic playing:** This amp model rewards touch-sensitive playing. Back off your picking and you get sparkle. Dig in and it breaks up naturally.
6. **Use scenes:** Create 3 scenes: **Scene A (Clean)** – Volume 4.5, reverb on, trem off; **Scene B (Crunch)** – Volume 6+, boost engaged; **Scene C (Atmospheric)** – Add slap delay, reverb ~5.
7. **Best Way to Use the US DLX 64 Vintage on Quad Cortex:** Use gain ~5, bass low, and reverb moderately; Pair with Jensen-style IRs; Add a light boost for classic breakup; Best for clean-to-bluesy tones, ideal pedal platform; Scene switching makes it super flexible for live/studio.

## Fender Deluxe Reverb '65 Reissue (US DLX 65 Reissue)



\*\* In **CorOS 3.1.0**, Neural DSP completely replaced the previous **US DLX Normal** and **US DLX Vibrato** amp models with a unified **US DLX 65 Reissue** device.

**Merged Model:** The new **US DLX 65 Reissue** consolidates both previous variants:

- **“Normal” channel** from the original becomes **Mode = Normal**
- **“Vibrato” channel** becomes **Mode = Vibrato**

You can switch between both channels **within a single amp block**, using the **MODE** parameter.

**Legacy Versioning Supported:** The Quad Cortex now supports device versioning, allowing users to **switch between the updated version and legacy models** if desired.

**Improved Sound and Modeling:** According to community feedback, this update also brings **refined tone, smoother dynamics**, and reduced harshness compared to the older split models—similar to how other updated models (like SLO X, Nameless X) offer enhanced realism.

Cab: Fender 4x10 (C10R, C10Q, P10R). [Fender Bassman Tweed with Jensen P10R](#). [Fender Bassman with Jensen P10Q](#). [Fender Tremolux with Oxford Alnico](#).

Amp controls:

<b>Mode</b>	Selects between <b>Normal</b> and <b>Vibrato</b> channel (new in CorOS 3.1.0)
<b>Gain / Volume</b>	Preamp gain – turn it up for more natural breakup
<b>Treble</b>	Controls high frequencies; adds brightness
<b>Bass</b>	Controls low-end response
<b>Reverb</b>	Built-in spring reverb level (available only in <b>Vibrato</b> mode)
<b>Tremolo Rate</b>	Speed of the amp’s built-in tremolo (a.k.a. vibrato)
<b>Tremolo Intensity</b>	Depth of the tremolo modulation (only in <b>Vibrato</b> mode)
<b>Master</b>	Master output level (not present on the original amp, but added digitally)

Power tubes: 6V6GT

Played by: John Mayer, Robber Ford, Mike Campbell, Ryan Adams, Andy Summers, Mark Knopfler, Vince Gill.

1. Best way to use this amp: **Perfect clean tone:** Use lower gain, moderate treble, and reverb for sparkling Fender cleans. **Natural breakup:** Increase gain past 5, or use a light overdrive pedal/boost to push into creamy saturation. **Pedal friendly:** Works great with classic overdrives (Tube Screamer style), delays, and modulation. **Scene switching:** Set up clean and overdriven scenes to switch mid-song. **Dynamic playing:** Touch sensitivity means softer picking sounds cleaner; dig in for grit.
2. The ‘65 Deluxe Reverb is an iconic, versatile amp for clean to mild breakup tones. Use Vibrato mode on the Quad Cortex to access reverb and tremolo. Keep gain moderate to preserve clarity; use pedals for more dirt. Dial in treble and bass to taste; avoid extremes. Experiment with reverb and tremolo for vintage vibe and texture. Use scene changes to jump between clean and crunch sounds live.
3. Best settings:

<b>Control</b>	<b>Suggested Starting Point</b>	<b>Notes</b>
Mode	Vibrato	Access reverb + tremolo

Control	Suggested Starting Point	Notes
Gain	4.5–5	Clean to mild breakup
Treble	5–6	Adjust to taste; reduce if harsh
Bass	3–4	Keep tight; too much bass can muddy tone
Reverb	2–3	Adds ambiance without overpowering
Tremolo Rate	2–3	Slow and musical
Tremolo Intensity	2–4	Subtle modulation enhances vibe
Master Volume	Adjust as needed	For stage volume or recording level

## PITCH

### Transpose

The **Transpose** function is a **pitch-shifting effect** that allows you to **digitally change the pitch of your guitar signal up or down in semitone increments** — effectively "retuning" your guitar without touching the tuning pegs.

This is especially useful for live performance, alternate tunings, and quick key changes without needing multiple guitars.

**Controls:** Pitch: Set: Pitch shift in semitones (e.g., -1 = one half-step down); Mix: Blend between dry and pitch-shifted signal (0–100%); Tracking: Select between Fast and Natural tracking modes. (Fast: Tight, responsive feel for quick note tracking. Natural: Smoother, more transparent tone; may feel slightly softer).



Works well for live tuning changes, e.g., switching from standard to Eb tuning in one tap. Tracks polyphonically — works with chords and fast runs, unlike early pitch shifters. Best results are heard with lower mix of dry signal for tuning-style use (e.g., Mix = 100%).

Tips for best use: a) Place Transpose early in the signal chain — before amp and overdrive blocks. b) For natural feel, set Tracking = Natural unless you're doing fast riffing. c) Use Scene or Preset switching to toggle between different tunings live. d) For dual-guitar tones (e.g., octave double), blend wet/dry with Mix < 100%.

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Scenario	Transpose Setting
Drop tuning (e.g., E to Eb)	Pitch: <b>-1</b>
Half-step up (e.g., E to F)	Pitch: <b>+1</b>
Full step down (E to D)	Pitch: <b>-2</b>
Nashville-style doubling (12-string effect)	Mix dry and +12 pitch
Baritone emulation	Pitch: <b>-5 to -7</b>

## Pitch Correction

Pitch Correction is a monophonic autopitch/tuning tool introduced with corOS 3.0.0 — ideal for fretless instruments or vocal control, not for polyphonic guitar use.

It differs from the Pitch Shifter (which shifts pitch in semitones) or Transpose (which handles polyphonic semitone tuning) — Pitch Correction is strictly monophonic and intended for single-note tracking.

Typical tuning tools include these controls: Speed or Attack — how fast the correction occurs; Tolerance or Sensitivity — how much the input can deviate before correction engages; Mix / Correction Amount — how much corrected signal is blended in. Reference Pitch / Scale/Key selection — to define target pitches.

**Use cases:** Fretless bass, upright bass, violin, or vocals where consistent pitch is desired. Useful in studio or live situations where tuning drift or subtle inaccuracy may happen. Not intended for guitar chords or polyphonic content — use the Transpose or Poly Octaver for those applications.

**Suggested usage tips:** Insert the Pitch Correction block early in your signal chain to keep it effective before delays or reverb.

Dial Speed (Attack) and Tolerance to avoid overcorrection, especially with dynamic playing or vocal vibrato.



Use Mix/Clean-wet balance—fully wet for consistent tracking, partial mix for a more natural tone.  
If working with guitar chords, avoid this block—stick to Transpose or Drop tuning instead.

## Boss OC-2 (Chief OC2)



Pedal controls: Oct 1: Volume of the signal one octave below your input; Oct 2: Volume of the signal two octaves below your input; Direct: Volume of the dry (unaffected) signal

Modeled after the legendary Boss OC-2 analog octave pedal. This is a classic, and it opens up everything from synthy sub-bass to vintage funk textures. Even today, the original pedal stands up, though there are plenty of options should you want an updated model. EHX themselves redesigned the pedal in the form of the POG2, while the compact Micro and Nano versions were arguably the runaway successes that the POG line had been driving towards.

**Sound Characteristics:** Warm and glitchy: Just like the original OC-2, the Chief OC2 isn't perfect—it glitches and farts out on chords or poor tracking, which is part of its charm. Works best on single notes, especially below the 12th fret. Thick, analog synth-like tone when Oct 1/2 are cranked. Stackable with fuzz, filters, compressors, and reverbs for deep textures.

### **Best use cases:**

Style/Genre	How to Use Chief OC2
<b>Funk / R&amp;B</b>	Oct 1: 80%, Direct: 40%, Oct 2: 0% → synth-like bass
<b>Synth Bass</b>	Oct 1: 100%, Oct 2: 50–80%, Direct: 0%
<b>Rock/Alt Leads</b>	Oct 1: 60%, Oct 2: 0%, Direct: 100% → thick lead lines

## Style/Genre    How to Use Chief OC2

**Ambient / Glitch**    Combine with delay/reverb/modulation after Chief OC2

**Lo-fi / Beats**        Oct 1 + Oct 2, fuzz before, lo-pass filter after

### Tips for Best Results:

- Play monophonically: The OC2 is monophonic. Chords will glitch and wobble in a messy way (which can be a feature or flaw).
- Keep signal clean before OC2: For best tracking, avoid placing dirt or modulation before the Chief OC2.
- Put distortion after: If you want more growl, stack a fuzz, overdrive, or amp block after the OC2.
- Use a compressor before or after to stabilize level and tracking.
- EQ carefully: Octave-down signals can muddy up a mix. Roll off lows or highs as needed with a simple EQ block.
- Use Scenes or Footswitches to toggle the effect in and out for riffs or solo parts.

## Digitech DOD Meatbox SubSynth (Subharmonic Synth)



### Pedal controls:

- **Sub Level(s):** Volume for generated sub-octaves (1 or more lower octaves).
- **Dry Level:** Blend of unaffected guitar/bass signal.

- **Filter/Crossover:** Cutoff frequency to limit tracking to low-mid range (to avoid unwanted artifacts).
- **Mix:** Overall wet/dry blend.
- **Tracking Mode:** Possibly tuning between "Fast" or "Natural" polyphonic tracking.

It emulates the Digitech/DOD Meatbox SubSynth, a subharmonic synthesizer often used to add deep low-end "thump" and growl to bass or guitar signals.

Purpose is to generate clean, tracking-controlled subharmonic tones for adding weight, especially on single notes or bass-style riffs.

This is the first true **subharmonic synthesizer** built into the Quad Cortex—bringing deep octaves and bass grown to guitar rigs without external pedals or DAW plugins. Combined with filters, compression, and effects, it opens new creative tonal territory beyond basic pitch shifting or OC2-style octavers.

**Best Use Cases & Sound Character:** Adds thickness and low-end weight: Great for bass-like synth tones or sub drop doubling. Functionally mono/low-range: Best for single-note parts below ~5th fret to avoid tracking noise. Fuzzy/glitchy artifacts on chords can be used creatively, but tracking is optimized for monophonic lines.

## Usage Tips & Block Placement:

### Optimal Signal Chain Placement

Place **Subharmonic Synth early** (before dirt or filters) to ensure clean tracking and prevent overdrive from confusing pitch detection.

### Suggested Workflow

1. **Input → EQ/low-pass filter:** To isolate low-mid frequencies (<300-500 Hz).
2. **Subharmonic Synth block:** Add sub-octaves.
3. **Compressor:** Smooth out dynamics and tracking inconsistencies.
4. **Optional amps (bass or guitar) or fuzz/mod blocks** for tone shaping.
5. **Cab/IR:** Use deep bass cabinets or synthfriendly cab sims.

### Scene Setup

Use scenes to toggle:

- **Scene A:** Dry guitar (no subbass).
- **Scene B:** Enabled Subharmonic Synth + filtered low end for heavy riffs.

## Example Settings for Different Styles

### Thickened Single-Note Guitar

- Sub Level: ~60%
- Dry Level: ~40%
- Low-pass Filter: ~300 Hz
- Compressor: Light, fast attack
- Amp: Bright American clean

### **Synthy Bass Layer from Guitar**

- Sub Level: 100%
- Dry: 0%
- Filter: 120–200 Hz cutoff
- Compressor: Heavy
- Bass amp or full-range cab

### **Ambient Drone**

- Sub Level: 80%
- Dry: 20%
- Long Reverb/Delay
- Filter lower than 200 Hz for warmth

### **What to Avoid**

- **Chords at high octaves:** Sub tracking may glitch—best used with single-note lines.
- **High gain before the block:** Dirty amps can confuse tracking.
- **Full-band sub use:** Limit to low frequencies to avoid unwanted artifacts or masking clarity.

# MODULATION

## Harmonic Tremolo

Added in CorOS 3.1.0, fulfilling long-standing feature requests from the QC user community.

A **single-block modulation effect** inspired by modern **harmonic tremolo** pedals like the **Harmonious Monk** and **CB Gravitas**. It provides a filtered tremolo effect, modulating two frequency bands separately before blending them back for rich rhythmic movement

Harmonic Tremolo includes:

- **Low-band and high-band filters (crossover frequencies)** to define where the tremolo splits the signal.
- **Depth and Rate** controls for modulation amount and speed.
- **Fade In/Out smoothing** to avoid abrupt volume transitions.
- **Waveform selection** (sine, triangle, square, etc.) for shaping the LFO

### **Sound Characteristics:**

- Creates **dynamic movement by modulating separate frequency bands** (e.g. lows versus highs) in opposing phases—delivering lush depth and motion.
- Excellent for adding subtle motion, rhythmic pulse, or atmosphere—richer than standard tremolo due to its frequency-sensitive behavior.
- **Mono only**, unlike stereo panning tremolo variants. Still highly effective in mono rigs

### **Best Use Cases:**

Style / Application	How to Use Harmonic Tremolo
Clean rhythm guitar	Slow sweep through high-band only for shimmer
Ambient or drone textures	Deep rate, wide depth, balanced between bands

Style / Application	How to Use Harmonic Tremolo
Blues / vintage tones	Subtle curve on low-band only for warmth
Indie / rhythmic sparkles	Sync rate to song tempo, create sway across bands

### Placement & Workflow Tips:

1. **Insert Harmonic Tremolo after gain and before spatial effects** (delay, reverb).
2. Use a **splitter** block if you want separate processing: one path wet tremolo, one path dry mix.
3. Use **stereo cab or mix** blocks if you want to place high- and low-bands into separate spatial lanes.
4. Employ **Fade In/Out** to reduce pops when switching presets or scenes.

### Example Settings:

#### Ambient Ballad Texture

- **Low crossover:** 200 Hz
- **High crossover:** 2 kHz
- **Rate:** 0.2 Hz (very slow)
- **Depth:** 40%
- **Waveform:** Triangle
- **Mix:** 100% wet

#### Funk/Swirly Clean Rhythm

- **Low crossover:** 100 Hz
- **High crossover:** 3 kHz
- **Rate:** 2/4 synced to tempo
- **Depth:** 60% high band, 20% low band
- **Waveform:** Square or saw
- **Mix:** 50% wet

#### Blues Vintage Warmth

- **Low crossover:** 400 Hz
- **High crossover:** 2.5 kHz
- **Rate:** 1.2 Hz

- **Depth:** 30% only high band
- **Waveform:** Sine
- **Mix:** 80% dry

### Why Harmonic Tremolo Stands Out:

- **Rich modulation effect:** Offers tone-sensitive tremolo with subtle phasing effects between low and high bands.
- **Highly flexible:** Make it feel vintage-chewy, ambient-swirly, or rhythmically punchy—even within a single block.
- **Essential new tool in CorOS 3.1.0**—filling a void users had previously patched around via splitters and manual LFO routing

## WAH

### Dunlop Crybaby from Hell (Crying Wah From Hell)





It's a **software emulation of the Dunlop Cry Baby "From Hell" Wah**, the signature wah associated with **Dimebag Darrell** of Pantera.

Added in **CorOS 3.1.0** as a new wah device, joining models like Crying Wah, Bad Horse, Vox Wah, and others.

Known for its **wide sweep, aggressive midrange, and high output**, designed to cut through in high-gain mixes. This wah is more powerful and versatile than a standard Cry Baby. The original hardware features an adjustable **Q, volume boost**, and **sweep range** — making it more customizable than most classic wahs.

### Controls:

**The Quad Cortex version is designed to emulate these core features:**

Parameter	Description
-----------	-------------

Sweep Range	The frequency range covered by the wah sweep (heel to toe)
Q/Resonance	Controls how sharp or mellow the wah peak sounds (more Q = sharper wah)
Gain/Level	Boosts the overall signal, useful for solos
Wah Position	Can be controlled with an expression pedal or auto-assigned to a switch

### Sound & Character:

- Known for its **aggressive, mid-heavy, and articulate wah tone** — cuts through dense mixes with clarity and sustain.
- Compared to the standard Crying Wah, the "From Hell" version offers **more gain-friendly response** and a sharper, gritty midrange—ideal for heavy riffing and solos.
- Sensitive to input dynamics and pedals before it—reacts differently depending on boost or distortion context.

### Best Usage Scenarios:

Scenario	How to Use It Even Better
Heavy metal / Pantera-style rhythm	Use with high-gain amps; expression sweep timed with riff changes
Solo wah licks	Place after gain and before delay/reverb; expression sweep during solos
Live engagement	Assign wah to momentary expression pedal control for staccato articulation
Funky rhythm	Use partial sweep ranges for rhythmic funk patterns

### Ideal Signal Chain Placement:

- Input → Wah (Crying Wah From Hell)**
- Gain/overdrive pedal** block (optional)

3. → \*\*Amp to

### Tone Characteristics:

- **High output** with a gritty, growly tone
- Very **vocal-sounding** and expressive — especially effective for solos
- Designed to **pair well with distortion**, unlike traditional wahs that may get muddy under high gain
- Can be very **sharp or subtle**, depending on your sweep and Q settings

### Best Ways to Use It:

#### 1. Dimebag-Style Solos

- Pair with a high-gain amp or lead patch
- Use full heel-to-toe sweeps on sustained notes or bends
- Boost the level for extra solo punch

#### 2. Rhythmic Riff Accentuation

- Use it in rhythm playing for staccato, pulse-like articulation
- Use a momentary footswitch assignment to “stutter” the wah effect

#### 3. Partial Sweep Funk

- Set the wah mid-sweep (toe or heel) and leave it fixed
- Creates a cocked-wah tone used by players like Zakk Wylde

### Auto-Wah Substitute:

- Assign LFO or envelope modulation to control sweep (via MIDI or automation in scenes)
- Useful if you don't use an expression pedal

### Tips for Expression Pedal Use:

- Assign your expression pedal to control **Wah Position**
- Use **Momentary mode** if you want the wah to engage only while the pedal is moved
- Save **scenes** with the wah pre-set in toe/heel or bypassed

### Who Should Use It?

- **Metal** players looking for expressive lead tones
- **Funk and groove** players who love expressive filters
- Anyone who needs a **wah that cuts through distortion-heavy mixes**

# DELAY

## Lexicon PCM-70 (Circular Delay)



Introduced in **CorOS 3.0.0**, the **Circular Delay** is a **pattern-based delay** inspired by the **Lexicon PCM-70** rack effects unit .

Unlike a traditional delay, this block offers a fixed number of repeats that pan gradually across the stereo field, creating rhythmic, evolving patterns rather than uniform echoes .

## Key Controls & Parameters:

- **Tap Preset** (or Taps): Selects discrete repeat count (e.g. 2 to 6 taps). Each preset offers a defined pattern of echoes.
- **Feedback**: Controls the regeneration and diffusion of repeats—higher values create longer, evolving patterns.
- **Mix / Level**: Sets how loud the delayed echoes are relative to your dry signal.
- **Pan / Spread Behavior**: Delays pan or "circle" across the stereo field over time rather than ping-pong bouncing .

## Sound & Creative Character:

- Designed to produce **rhythmic, musical repeats**, ideal for looping patterns or ambient textures.
- Generates a **spatial glide**—echoes move gradually through the stereo field, giving a moving, fluid feel, not abrupt left-right bounce .
- Each Tap Preset defines a pattern: at zero feedback, you hear a single "chunk" of repeats, while higher feedback creates diffusion-like ambient trails .

## Best Use Cases:

### Scenario

### Settings Recommendation

Ambient soundscapes Tap = 3–6; Feedback moderate to high; Mix 60–80%

Clean rhythm float Tap = 2–3; Feedback low; Mix ~50%; use after clean amp block

Textured leads Tap = 3; Feedback ~30%; Mix ~70%; time synced to tempo

Patterned arpeggios Experiment Tap presets to match note spacing in riffs

## Placement Tips & Chain Recommendations:

- Place **Circular Delay in a post-effects slot**, ideally after amp + cab and before or after reverb, depending on desired texture.
- For **live clarity**, ensure you're outputting stereo (two outputs) if you want the pan effect to truly translate .
- To isolate effect trails from your dry signal for further processing, use a **splitter** → **Circular Delay** → **mixer** workflow .

## Quick Usage Tips:

- **Tap Preset** = number of repeats; experiment to match your riff or tempo.
- **Feedback** = diffusion or defined repeat count (0 = fixed chunk).
- **Mix** = determines balance between dry and echo.
- **Stereo panning movement** yields evolving spatial motion instead of rigid ping-pong.

## Plugin Graphic-9

- This is a **9-band graphic equalizer** block similar to an EQ pedal like the Boss GE-9.
- Introduced in **CorOS 3.0.0**, alongside other plugin-style utilities such as Plugin Doubler, Plugin Blend, Plugin Gate, and Plugin Graphic-9 .
- Officially tied in with plugin-style devices in Quad Cortex, but it stands on its own as an EQ block.

### Controls:

- **Nine frequency bands** (approx. frequencies like 62 Hz, 125 Hz, 250 Hz, 500 Hz, 1 kHz, 2 kHz, 4 kHz, 8 kHz, 16 kHz).
- Each band has a **slider to boost or cut** typically around  $\pm 12$  dB.
- A **Bypass toggle** to enable or disable the EQ block quickly.
- Possibly a **global Mix/Level** adjustment (depending on firmware version).

## Practical Uses & Best Practices

### Pre-Amp Placement (Tone Shaping Input)

- Placing the Graphic-9 **before the amp block** allows you to shape your guitar signal going into the amp:
  - Clean low end for high-gain amps.
  - Boost midrange to help your guitar cut through.
  - Tailor tone stacking behaviors of traditional tube-amp models.

- Ideal for tightening up captures or amp models that feel muddy or overly bright.
- Community example:

“Throw a Jewel Compressor in front. At the end you want a Graphic 9 EQ and try these settings: 65 Hz  $-3$  dB, 125 Hz  $+1$  dB, 500 Hz  $-2$  dB, 1 kHz  $+2$  dB, 4 kHz  $+3$  dB, 8 kHz  $-1$  dB” – great starting point for clean, detailed guitar tone.

### Post-Amp Placement (Tone Polishing)

- Use the Graphic-9 **after your amp + cab** to sculpt the final tone:
  - Reduce unpleasant resonances.
  - Emphasize definition in mid-band.
  - Add air or sparkle at high frequencies.
- Useful to “polish” captures that may sound harsh or dull out of the box.

### Recommended Settings by Scenario:

#### Use Case

#### Suggested EQ Adjustments

Clean, bright guitar tone Cut 60–100 Hz slightly, boost 1 kHz  $+2$  dB, 4 kHz  $+3$  dB

Tight high-gain rhythm Cut 125 Hz  $-3$  dB, boost 500 Hz  $+1$  dB, 2 kHz  $+2$  dB

Solo boost in mix Slight 4 k boost, reduce lows to clean up bottom end

Reduce harsh top-end Reduce 8 k–16 k bands around  $-2$  to  $-4$  dB

### Why Graphic-9 Is Useful:

- Provides **visual and intuitive control** over predefined frequency bands—ideal for rapid adjustment.
- More precise than basic tone controls; simpler than parametric EQ in many cases.
- Works well in both **live and studio contexts** for dialing in tone quickly.

### Workflow Tips:

1. **Experiment feathered cuts before boosts**—sometimes cutting unwanted frequencies yields smoother tone.
2. **Use different placements:** try Graphic-9 **before amp** to change drive character, or **after cab** to tame harshness.
3. **Scene-based switching:** create switching EQ profiles for different songs or sections (e.g., brighter solo vs. darker rhythm).

4. Use **CPU usage view** to ensure the EQ doesn't push DSP too hard—Graphic-9 is generally light, but stacking many effects may tax the system .

## UTILITY

### Plugin Gate

Introduced in CorOS 3.0.0 alongside other "Plugin" versions of popular utility effects .It's a noise gate modeled after the gating behavior found in Neural DSP plugins, offering the same controls and response you'd get in those plugins. Supports sidechain triggering, allowing direct input-based activation while placed later in your signal chain for cleaner noise suppression .

#### **Controls & Features:**

<b>Parameter</b>	<b>Description</b>
Threshold	Level below which audio is muted
Attack / Release	How quickly gate opens/closes
Hold / Hysteresis	Controls gate closing timing
Sidechain Input (S/C)	Can trigger gate from input signal while gating later in chain
Bypass	Easy on/off switching in presets or scenes

#### **Why Use Plugin Gate?**

- Cleaner tone control: Suppresses hiss or hum generated by high-gain amps or fuzz pedals.
- Flexible placement: Place the gate after amp/distortion blocks and use sidechain so it's triggered by the pre-gain signal—ideal for eliminating amp hiss while preserving sustain



## Best Use Cases:

- High-Gain Rhythm & Lead Tones:
  - Place *Plugin Gate (S/C)* after amp + distortion to mute noise between riffs.
  - Sidechain from input for intelligent gating.
- Clean Playing:
  - Use standard *Plugin Gate* early in chain to reduce pickup noise or fret buzz.
- Live Scene Switching:
  - Assign different gate states or bypass in different scenes (e.g. off during cleans, on during rhythm).

## Workflow Tips

1. Enable sidechain if you want the gate later in chain but triggered by your input dynamics.
2. Adjust threshold & release carefully:
  - Too tight = cuts sustain or staccato notes.
  - Too loose = insufficient noise suppression.
3. Use only one gate:
  - Avoid combining an Input-block gate with Plugin Gate to prevent conflicting cutoff behavior

## Configuration Examples

### High-Gain Metal Rhythm Setup

- Chain: Input → Amp/Capture → Plugin Gate (S/C) → Cab → Delay/Reverb
- Settings:
  - Threshold: just above noise floor
  - Release: short to avoid noise gap
  - Sidechain: Input

### Clean or Ambient Tone

- Chain: Input → Plugin Gate → Compressor → Clean Amp → Effects
- Settings:
  - Threshold: subtle, to clean fret noise
  - Release: longer to preserve thoughtfully played dynamics

## Doubler

Designed to create a slightly offset, stereo duplicate of your original signal—ideal for adding width, richness, or subtle thickness.

Conceptually similar to classic DAW doubling, delay-based stereo widening, or natural studio double-tracking.

### **Best Ways to Use It:**

#### 1. Rhythm Guitar Thickening

- *Why:* Adds subtle width and body to mono rhythm parts without compression artifacts.
- *How:* Mix ~30–40% wet, short delay (~15–25 ms), mild detune if available. Pan wet signal opposite of dry (e.g. dry center, wet slightly left/right).

#### 2. Lead or Solo Doubling

- *Why:* Enhances sustain and clarity for solo lines.
- *How:* Low wet blend (~20–30%) with short delay for subtle depth. Keep dry center for core presence.

#### 3. Ambient or Drone Textures

- *Why:* Create expansive soundscapes.
- *How:* Increase wet level (up to 100%), use longer delay (25–40 ms), add detune or modulation for motion, follow with reverb or delay.

#### 4. Stereo Imaging

- *Why:* For wider mix placement in stereo rigs.
- *How:* Dry and wet panned hard left/right (or both sides), creating stereo separation from a mono source.

### **Workflow Tips**

1. Position early—before heavy modulation or reverb—for best clarity in delay tracking.
2. Use Scenes to toggle doubling on/off for different sections (e.g. chorus vs. verse).
3. Experiment wet mix—too much can lead to phase cancellation in mono.
4. Avoid long delay on fast-picked passages—it can muddy the attack if the delay offset is too high.

## **Plugin Doubler**

A utility-style block introduced in CorOS 3.0.0, packaged as a “Plugin” tool similar to Plugin Gate and Graphic-9.

Designed to emulate studio doubling—creating a slightly delayed, detuned, or stereo-spread variation of your original signal to add depth, width, and presence.

Think of it as a digital double-tracking tool built into your Quad Cortex.

### **Why You’d Use Plugin Doubler**

- Thicken rhythm tracks without compressive artifacts or heavy chorus effects
- Widen solo or lead lines subtly for sustain and clarity
- Create ambient soundscapes, especially when combined with reverb and delays
- Simulate multi-take layering for vocals or guitar without overdubbing

### **Best Ways to Use Plugin Doubler**

#### Rhythm Guitar Enhancement

- Dry ~60%, Wet ~30–40%
- Delay ~15–25 ms, no or minimal detune
- Pan doubled signal subtly left or right for width

#### Lead/Single-Line Augmentation

- Dry ~70%, Wet ~20–30%, wet with shorter delay
- Adds sustain and dimension while preserving core tone

#### Ambient/Droning Textures

- Use higher wet mix (60–100%)
- Longer delay times (25–40 ms) and modest detune
- Follow with reverb and delay to wash out doubling artifacts

#### Stereo Imaging in Live Rigs

- Pan dry and wet signals opposite for stage stereo width from one guitar

## **Scene and Control Tips**

- Use Scenes to toggle doubling on/off for different song sections (e.g., off for verses, on for choruses)
- If supported, assign expression pedal or footswitch to toggle Wet level or bypass
- Avoid long delay offsets on fast-picked lines, which may cause smear or comb filter effects

## **Plugin Blend**

One of the new “Plugin-style” utility blocks added in CorOS 3.0.0, alongside Plugin Gate, Plugin Doubler, Plugin Graphic-9, etc. .

Emulates the blend/mix control behavior found in Neural DSP plugins—allowing you to shape how wet and dry signals mix.

It’s especially useful when you want consistent mixing across effects or parallel signal paths, with control that matches plugin behavior exactly.

**Key feature:** Sidechain support—Plugin Blend can be used as a target for sidechain-triggered devices like Plugin Gate, Compressor, or Env Filter. This means you can blend in processing after gating or dynamics elsewhere

### **Best Use Cases:**

#### **Parallel FX Mixing**

#### **Use Plugin Blend to:**

1. Split your signal path: one dry, one through an effect (like distortion, modulation, reverb).
2. Blend them with controlability—defining how much of each is in the mix.

Perfect for combining a dry guitar tone with spatial effects or filtered modulation without affecting the original clean signal.

#### **Sidechain Routing**

You can place a compression or gate later in the chain but have Plugin Blend act as the mixing/summing point that still respects the clean input. Useful for:

- Smoother dynamics
- Reducing noise but keeping natural sustain

#### **Plugin-like Mix Behavior**

If you've created tones using DSP plugins in DAWs, Plugin Blend mirrors their mix behavior—maintaining familiar balance and tonal behavior across QC and plugin setups.

### **Usage Tips**

- **Split the signal early** if you want clean doubling or FX paths.
- **Use scenes** to adjust dry/wet blending mid-song (e.g., heavier wet during chorus).
- **Avoid placing it after final amp/cab** unless blending processed signal into a summed output.
- **Don't duplicate blending**—if using Plugin Blend, avoid using parallel mixer and EQ blocks unless required.

## Transparent Blend

A **utility mixing block** that lets you blend a raw signal (e.g., DI input or a point earlier in your chain) with the current processed output.

Unlike **Plugin Blend** (which blends plugin-processed signal and includes fixed EQ/compression), **Transparent Blend** offers a **phase-coherent mix** of two signal paths—from **any selectable source** to the current chain output.

Ideal for blending your **clean guitar tone** with the processed tone or using side-chain routing for compound signal configurations.

"Transparent Blend is the raw DI signal straight from the input. Plugin Blend includes compression and EQ."

"Transparent Blend allows mixing the guitar signal raw as it enters QC with processed signal at any point in the chain."

### Top Use-Cases & Workflows

#### 1. Retaining Clean Tone Alongside Processed Output

- **Blend your DI input** with amp captures or effects for chimey, crystalline tone layered over processed signal.
- Excellent for **pop clean tones** (like Dann Huff, Michael Thompson) by giving fingerpick sparkle to overdriven layers.

#### 2. Smart Parallel Routing & Signal Summing

- Use to **insert clean signal from one row into another**—e.g., inject Input2 into row3 without using a splitter.
- Ideal for combining different input sources or capturing dual guitars with minimal routing overhead .

#### 3. Sidechain-Driven Dynamic Mixing

- Trigger a side-chain gate or compressor (e.g. Plugin Gate or Opto Comp), then blend in the input or clean signal downstream to retain dynamics while silencing noise or sustain.
- Because Transparent Blend is side-chain target compatible, you can integrate clean/unprocessed versions of your tone in complex chains

## Placement & Setup Tips

- Position **Transparent Blend near the end** of a row to merge clean and processed signals.
- In multi-row setups, create row X for processed tone and row Y with the clean input; then blend row Y into row X with Transparent Blend.
- Watch for **phase cancellation** when blending two nearly identical signals—use subtle gain adjustment or phase inversion if combining the same input at 50% mix can drop volume

## Workflow Examples

### A. Bright Clean + Distorted Tone

- Row1 → Amp/Capture (distorted rhythm)
- Row3 → Transparent Blend (Source = Input 1)
- Blend = 30–40% → adds clean sparkle atop saturation

### B. Combining Two Inputs

- Row2: Guitar 1 with effects
- Row4: Transparent Blend (Source = Row2 output)
- Blend into Row3 path to switch seamlessly between guitars

### C. Sidechain Silent Sustain Control

- Row1: Amp + Cab
- Row2: Plugin Gate (sidechain = Input)
- Row4: Transparent Blend (Source = Input 1)
- Blend clean input only when gate opens, suppressing unwanted hiss

## **CREDITS**

I would like to thank Mark Christianson for his help in drafting this document.



# Quad Cortex



## UNOFFICIAL DEVICE LIST

### ADDENDUM

(CorOS 3.2.0)

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by Marco Formosa (Addendum 2)



## INTRODUCTION

First of all i would like to state that i don't work for Neural DSP. This guide was put together by me for personal convenience only. That's why i called it "Unofficial". Actually the absence of an official guide that include detailed information about all the devices contained in the Quad Cortex prompted me to write one. I'm convinced that this type of information is essential to be able to use a machine like this at its best. This applies to both the novice and the professional. With an innumerable amount of tools available, in fact, you can find yourself blown away, especially if you don't know well all their characteristics. Initially i started writing this document a bit for fun but then i got carried away and kept adding stuff. I will certainly continue to update it as new firmware versions come out and i invite all users of the community to freely participate in its future drafting. Some users have suggested me to enter a Paypal account for those wishing to donate to thank me for the time i spent. Honestly, at first i hadn't even thought about this because it makes me happy just to be able to help all the users of this wonderful machine. However, i still leave my Paypal account here for anyone who wants to buy me a beer! I want to clarify also, that this document is a collection of information i got from manuals, articles, reviews, etc, that i found on the net. My work consisted in putting together all the pieces. In the making of this, i tried to get only not copyrighted material 'cause it's not my intention to use the work of people who own the intellectual property of those information. Anyway it could also be possible that I inadvertently got some copyrighted texts. If you find copyrighted stuff in my work, please let me know and i'll immediately remove it. I have decided to leave this document free for everyone 'cause i'm not interested in making money with it. Just this: if you intend to use this document outside the facebook groups named "Neural Dsp - Quad Cortex - User Group Original" and "Neural Dsp Quad Cortex official Usergroup" (which are at the moment the only communities for which i have decided to make this work available), please let me know. I'll be happy to share it.

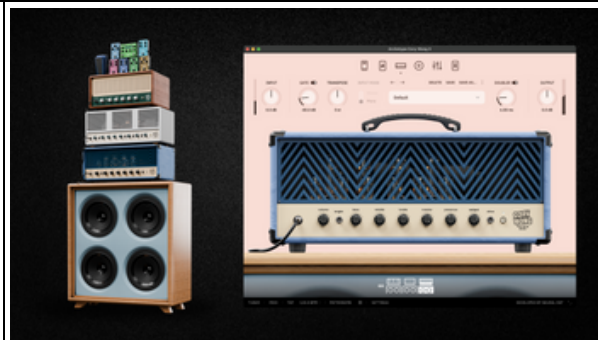
Marco

For anyone who wants to make a small donation, this is my PayPal profile:  
**[babascion@gmail.com](mailto:babascion@gmail.com)**



## PLUGINS

05- Archetype: Wong X



06- Archetype: Nolly X



07- Parallax X



<div><u>PLUGIN DEVICES</u></div>	
05- Archetype: Wong X	<p>Wah: Cory Wong Wah Filter: Cory Wong The Postal Service Compressor: Cory Wong The 4th Position Compressor Guitar overdrive: Cory Wong The Tuber Guitar overdrive: Cory Wong The Big Rig Overdrive Guitar amps: Cory Wong D.I. Funk Console Guitar amps: Cory Wong The Clean Machine Guitar amps: Cory Wong The Amp Snob Guitar cabinets: Cory Wong Cab 1 (M) &amp; (ST) Guitar cabinets: Cory Wong Cab 2 (M) &amp; (ST) Guitar cabinets: Cory Wong Cab 3 (M) &amp; (ST) Modulation: Cory Wong The 80s Delay: Cory Wong Delay-y-y Reverb: Cory Wong The Wash Reverb: Cory Wong The Wash Shimmer</p>
06- Archetype: Nolly X	<p>Compressor: Nolly Compressor Guitar overdrive: Nolly Overdrive-1 Delay: Nolly Delay-1 (M) Guitar overdrive: Nolly Overdrive-2 Guitar amps: Nolly Clean Guitar amps: Nolly Crunch Guitar amps: Nolly Rhythm Guitar amps: Nolly Lead Guitar cabinets: Nolly Cab 1 (M) &amp; (ST) Guitar cabinets: Nolly Cab 2 (M) &amp; (ST) Guitar cabinets: Nolly Cab 3 (M) &amp; (ST) Guitar cabinets: Nolly Cab 4 (M) &amp; (ST) EQ: Nolly Graphic-9 Delay: Nolly Delay-2 Reverb: Nolly Reverb</p>
07- Parallax X	<p>Bass amps: Parallax Bass cabinets: Parallax Cab (M) &amp; (ST)</p>

## **CREDITS**

I would like to thank Mark Christianson for his help in drafting this document.