



Ampeg SVT-VR Classic

Plug-in Manual



Developed by Brainworx in partnership with Ampeg Limited and
Distributed by Universal Audio.



BRAINWORX



Introduction

The Ampeg SVT has been pounding bass player's chests and audience's booties for four decades. The classic tone of the SVT has made it the standard by which all bass amps are judged.

By working directly with Ampeg, Brainworx has produced an exacting plug-in emulation of this amazing amp, adding to their growing collection of classic bass amps for Universal Audio's UAD platform. The SVT-VR plug-in with Unison preamp technology faithfully provides the legendary fat, smooth and hearty sound that bassists and recording professionals have grown to depend on.

The Ampeg SVT-VR Classic plug-in produces the same authentic tone as the full version but with only the essential features. A single, complete channel is included with both ultra hi and lo settings. The SVT-R Classic provides everything you need to get the perfect bass tone.

Played through a real bass cabinet (via a standard studio power amp) this plug-in rocks like the real thing. This is certainly not your average amp sim. original SVT-VR Classic amp through a marriage of component-level modeling and Universal Audio's Unison technology for Apollo interfaces; plugging in to the Hi-Z input of your Apollo will deliver the same sound as plugging into that of the hardware amp! Along with Apollo's near-zero latency tracking, this startlingly realistic simulation of the SVT-VR Classic will make you swear you're playing through a physical guitar amp.



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The main applications for this plug-in are

- Recording DI bass into the SVT-VR Classic using Apollo's Hi-Z input with Unison technology, then editing and processing them in the DAW completely.
- Practicing at home with minimal latency (in Apollo's Console, for example), via your studio speakers, a home stereo system, headphones or a real bass guitar amp and cabinet.
- Playing live via a real power amp and speaker setup.
- Playing LIVE, plugged straight into a live console and / or an in-ear system.
- Re-Amp less than perfect DI bass guitar tracks, previously recorded with other bass amp simulations.

Unison Technology



The Ampeg plug-in was developed with the Apollo series interfaces in mind and made compatible with Unison preamp technology. Of course the SVT-VR Classic will work with any UAD-2 device, but to experience ultra-low latency along with important impedance, gain 'sweet spots', and circuit behaviors of the real amp, you need an Apollo interface. In order to do this, you should insert the SVT-VR Classic in the preamp insert position of Apollo's Console application. This will greatly enhance your experience, making the tone and behavior of your sound an exacting replication of a physical bass amp.



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The Basics

You can use the amp section of this plug-in exactly like you would operate the real Ampeg SVT-VR Classic tube amplifier. Plug in your bass guitar (via your computer audio interface in this case), adjust Gain, Tone and Volume... and Rock'n'Roll!

The Ampeg plug-in was developed with the Apollo series interfaces in mind. Of course the SVT-VR Classic will work with any UAD-2 device, but to experience the ultra-low latency (desirable for playing in real-time) you need an Apollo interface.

A good producer's trick is to use a real bass amp (a small combo, for example) for real-time monitoring in the control room during tracking while recording only the DI bass signal. Then use the Ampeg plug-in when you play back the recorded tracks together with the rest of your music. You will need to split the dry bass signal so it can be recorded in the computer and routed to the real bass guitar amplifier input at the same time. To play and record dry DI bass tracks with the lowest latency and the highest quality possible, connect your bass to the Hi-Z Input of the Apollo interface or connect a quality DI Box and Mic Preamp to a line input of your Apollo Series interface.

If you insert the SVT-VR Classic plug-in in the Console software mixer (to use the plug-in with the lowest possible latency) you have to decide whether you want to record processed bass guitar amp sounds (click the Insert Effects switch to Rec in the Apollo console) or whether you only want to record the dry DI bass signal, while monitoring the processed amp sound during tracking, of course (click the Insert Effects switch to MON in the Apollo console).

The advantage of only monitoring the processed sound is that you can alter the settings of your amp and FX completely during mixdown. If you find out later that less or more Gain would sound better for your song you can still make that happen.

The advantage of recording pre-processed bass tracks might be that you will need fewer plug-ins during mixdown, as your bass tracks will be ready to be mixed. All you can do then is EQ and compress the recorded bass tracks, or add effects, just like you would with traditional bass guitar amp recordings. Once you know 'your sound' you may even save some time by recording processed bass tracks and using them without further tweaking or fiddling around... your band mates or your producer may even appreciate this. ;-)



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Amp

1 Input Selector Bright/Normal

2 separate inputs, normal or high-end enhanced (bright). The bright jack enhances the high frequencies of the input signal.

2 Volume

Use this control to adjust the output level.

3 Treble

Use this to adjust the high frequency level. This provides up to 12 dB of boost, or 12 dB of cut at 4 kHz. The high frequency output is flat at the center position.

4 Bass

Use this to adjust the low frequency level. This provides up to 12 dB of boost, or 12 dB of cut at 40 Hz. The low frequency output is flat at the center position.

5 Ultra-Hi

This switch, when engaged [right side down], enhances the amount of high frequency output. The amount of boost is dependent on the setting of the volume control.

6 Ultra-Lo

This switch, when engaged [right side down], enhances the low frequency output.

7 Power Switch

Use this switch to engage or bypass the plug-in.



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FX Rack

1 Input Gain

If you want to drive the input of the Ampeg preamp harder or softer you may adjust the input gain to your liking. Some single coil pickups from older or vintage basses may deliver low level output that can be compensated with the Input Gain.

The opposite goes for a lot of heavy metal style humbuckers. If you have recorded the DI signal too hot or if you are using other plug-ins before entering the Ampeg amp plug-in you may want to dim the input signal.

With most standard bass guitars you can and should leave the Input Gain at 0 (zero) though.

2 Internal Power Soak

In the real world, power soaks are being used to reduce the volume of a bass power amp. This way you can crank up a (tube) power amp to drive it until it starts clipping, and still record at a volume which will protect your hearing and keep the neighbors friendly.

A clipping tube power amp adds distortion and harmonics to the bass amp signal. A fully cranked up tube amp tamed in volume with a power soak will sound different than the same amp with the master volume turned down.

We have modeled the behavior of the Ampeg power amp, so you may experiment with different settings of the Master Volume of the amp and the internal Power Soak. We recommend a setting of roughly -10dB for most scenarios.

3 Rec Chains

Simply select a speaker and a complete studio setup by browsing through the Rec Chains pull-down menu!

01 8x10 563

Cabinet: Ampeg SVT 810E 800W 8x Eminence Speakers

Microphone: Neumann CMV 563

02 4x10 + 1x15 563 + BLUE

Cabinet: SVT 410HLF 500W 4x Custom Designed Speakers + SVT 15E



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200W 1x15 Custom Designed Speakers

Microphone: Neumann - CMV 563 + Blue Designs - Blueberry

03 EMPTY PLAY REAL CAB

Use your own mic'd cabinet or external IR software. This setting will also give you the sound of a tube amp wired straight into a console, which also may be a nice effects sound.

In the past two decades Brainworx owner Dirk Ulrich has produced and recorded with members of Dream Theater, Toto, Michael Jackson, and with many more famous and infamous acts. The Brainworx Studio in Germany (www.brainworx-studio.de) is equipped with one of only nine NEVE VXS 72 consoles ever made, and it also hosts some of the finest outboard EQs and mic pre-amps available.

Using this impressive setup Dirk has produced a huge variety of customized 'Recording Chains' for the Ampegs amplifiers, which you can apply to your plug-in amp settings. Imagine a selection of 2 perfectly mic'd and EQ-ed cabinets that you can select and use instantly with a single mouse click!

Many bass guitar amp simulations give you some captured impulses of a selection of cabinets and microphones, then they leave it up to you to EQ and further process these incomplete setups by mixing different microphone setups, adjusting phase and EQ, and so on. But this really is not an easy job; it takes years of experience to get it right.

Now all you have to do is select the Recording Chain that sounds best for your amp channel and setting, adjust the Tone Stack and Gain and you're good to go! Recalable, reliable, flexible and fast.

And if for any reason you should not like any of the Recording Chains the plug-in offers, you may use the very last setting (labeled empty play real cab) and use your own mic'd cabinet. This setting will give you the sound of a tube amp wired straight into a console, which also may be a nice effects sound.

1 + / - Switches (Plus / Minus)

Browse through the Rec Chains by either using the pull-down menu of the Rec Chain text box (see above) or just click through the settings using the + and - symbols.



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Top Toolbar

1 Undo / Redo

You can undo and redo changes you made to the controls of the SVT-VR Classic plugin at any time. The Undo / Redo will work for as many as 32 steps. This makes experimenting and tweaking knobs easy. If you don't like what you did... just undo it.

2 Settings (A/B/C/D)

The SVT-VR Classic amp plugin offers four internal settings (A/B/C/D) which will be stored with every preset. So, one preset can contain up to four amp and effects settings.

You may use similar amp settings with more or less delay, different delay times, etc., to quickly switch between different sounds, or you can switch from clean to crunch to lead within one setup / preset.

The Settings can be automated in your DAW. This way it's possible to switch from a dry rhythm sound to a lead sound with tons of delay, for example.

3 Copy / Paste

To set up variations of similar sounds you don't have to dial in all the parameters several times. Let's say you like your setting A and want to use the same sound, just without delay, as setting B.

- Simply press Copy while you are in setting A.
- Switch to setting B by pressing 'B' in the settings section.
- Press Paste, now setting B is identical to setting A.
- Bypass the Delay.

Now you can switch between A & B and play the same sound with or without delay.

4 FX Rack

Toggle between FX Rack and Standard view.

5 About

Information about the development of the plugin.





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Factory Presets

We have made a lot of presets for the SVT-VR Classic plugin, many of them have been made to work perfectly with your bass. These presets are only intended to give you an easy start and to demo some of the tones you can get out of the plugin.



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Plug in, Rock out! - www.brainworx-music.de