

AVID ELEVEN RACK – EMULATED EQUIPMENT W/ PICS

'59 Tweed Lux—1959 Fender "Tweed" Deluxe

ZZ Top's Billy Gibbons to jazz/fusion legend Larry Carlton. With just a simple tone control, 50s-era Deluxe amps deliver crunchy clean sounds when used with single-coil pickups, and fat leads when driven with humbuckers. "Jumped," so you can feed both the Instrument and Mic inputs in parallel; zero the Instrument or Mic channel to un-jump the channels.



'59 Tweed Bass—1959 Fender Bassman

Holy grail of tone for pioneering country, rock, and blues guitarists of the '50s and '60s. "Jumped," so you can feed both the Bright and Normal inputs; zero either the Instrument or Mic channel volume to un-jump.



'64 Black Panel Lux Vibrato / Normal—'64 Fender Deluxe Reverb 20w tube combo

Small club amp; has been used to record countless #1 hits in Nashville. At low volumes it achieves a crisp, clean high-end with single-coil pickups. But push the amp past 7 with a humbucking pickup, and you've got an amazingly dynamic lead. Normal is a single gain version, Vibrato adds the additional gain stage like the original.



'66 AC Hi Boost—1966 VOX® AC30 Top Boost

Beatles, Tom Petty and The Heartbreakers, REM, Radiohead; U2's "Pride (In The Name of Love)" showcase the amp's distinctive high-end chime and glassiness. "Jumped" Normal and Brilliant channels. Tremolo and Cut (presence) are active on both channels. However, like the original, the Treble and Bass controls are only part of the Brilliant channel, and have no effect on the Normal channel.



'67 Black Duo—1967 Fender Twin Reverb blackface combo

Classic Fender clean sound - even at high volume levels. Bright switch. As you turn the Volume knob up, the Bright switch has less of an effect. Dial the Volume knob around 3 or 4 with the Bright switch on, and you'll get that ultra-clean snap that it's famous for.



'69 Plexiglas – 100W—1969 Marshall® 1959 100-Watt Super Lead

Eric Clapton / Pete Townsend. Has "lay down" transformers favored by Eddie Van Halen. "Jumped" both channels like Eric Johnson's setup.



'82 Lead 800 – 100W—1982 Marshall JCM800 2203 100- Watt head

Massive distorted rhythm sounds, cascaded preamp design, 4 EL34 tubes, master volume. Dave Navarro, Rage Against The Machine's Tom Morello



'85 M-2 Lead—1985 Mesa/Boogie® Mark IIc+ (Drive channel)

Dream Theater's John Petrucci, Metallica's James Hetfield set the EQ in a "V" curve to maintain a tight bass sound. We based our emulation on the Lead channel, with the Fat, Bright, and Gain Boost options on—and we even re-created the classic "V" EQ curve!



'89 SL-100 Drive / '89 SL-100 Crunch / '89 SL-100 Clean

1989 Soldano SLO-100 Super Lead Overdrive

Singing sustain and clear articulation. Warren Haynes' (The Allman Brothers) bright switch mod. Set to Normal, the amp is stock. With Mod engaged, the treble boost that would normally happen at lower gain settings is removed, leading to a rounder, thicker sound. The Mod circuit has progressively less effect as the gain is raised, and no effect when the preamp is set to 10.



'92 Treadplate Modern / '92 Treadplate Vintage - 1992 Mesa/Boogie Dual Rectifier

Treadplate Modern: Red channel using 6L6s, a silicon rectifier, and the Bold power setting for a tight, aggressive tone. Treadplate Vintage: Orange channel with 6L6s, a tube rectifier, and the Spongy power setting for a more fluid lead tone.



'64 Black Vib—1964 Fender Vibroverb combo amp

Somewhere between the crunch of smaller models in the line and the hall-filling clean tones of the larger models. Four Tremolo settings. Midrange control for more tonal versatility. Set it to ~7 to match the flat response of the original amp.



'65 Black Mini—1965 Fender Champ 6w combo

Sweet, gently driven tones and straight-ahead spank in droves. '60s-era 6-watt tube combo amp, with a single 8-inch speaker in an open-back configuration.



'65 Black SR—1965 blackface Fender Super Reverb combo

Chiming clean tones at comparatively high volumes. 40-watt combo amp featured an all-tube design, tremolo and spring reverb effects, and four 10-inch speakers in an open-back configuration. Legend among country pickers, blues players, and other guitarists who favor high-volume clean tones.



'65 J45—1965 Marshall JTM45 head

Originally based on the Fender Bassman. Warm, clean Fender Tweed-like sound, dirtier bluesy sound when cranked. Bridged input channels, each with volume setting which can be blended together using the Volume 1 and Volume 2 controls. Both have different tonalities—Channel 1 offers a fairly flat tonal response, while Channel 2 is somewhat darker-sounding.



'67 Plexiglas Variac—1967 Marshall Super Lead Plexi head (with Variac mod)

Pete Townsend, Eric Clapton, Angus Young, Eddie Van Halen "Brown" tone. The amp's two channels, which can be blended together using the two volume controls, offer different tones—Channel 1 has a fairly flat tonal response, while Channel 2 is somewhat darker-sounding.



'68 Plexiglas 50w—1968 Marshall Super Lead 50w head

Super Lead Plexi with more brightness / crunch... break up at lower levels than its 100-watt counterpart. We also "jumped" both channels for even more gain.



'69 Blue Line Bass—1969 Ampeg SVT 300w bass head

Pair it with the 8x10 Blue Line speaker to recreate that massive legendary sound. U-Lo and U-Hi controls are continuously variable, so you can use them to add low or high harmonics to your tone.



'97 RB-01b Red, Blue, and Green—Bogner Ecstasy 101B head

Red (lead), Blue (rhythm), and Green (clean) - discrete preamp circuit for each channel. Huge range of vintage amp tones. The Red channel excels at high-gain lead tones, Blue is suited to chunky rhythm playing, and Green focuses on clean tones.



DC Modern Overdrive— JCM800 w/ more bass & gain

Bright switch and a Fender-style Tremolo. Use a humbucker in the bridge position and you'll have a tone that can shred with the best of them.



DC Vintage Crunch—Tweed-era Fender Deluxe

More gain and a Bright switch. To make it even more versatile, we added the blackface-era tone stack and tremolo. Using single-coil pickups, you can achieve glassy clean sounds and punchy leads with ease.



DC Bass— '69 Ampeg SVT bass head

Scooped lower-midrange response to achieve more thundering lows with a tighter response than the original amp. And—unconventionally for a bass amp—ours offers a tremolo circuit



DC Modern 800—80s-era Marshall JCM800

High-gain tube head. Bright switch to provide additional tonal range



DC Modern Clean—60s-era Fender 85-watt tube combo

We tweaked our version to provide shimmering clean tones



DC Modern SOD—late-'80s 100-watt Soldano "super overdrive" tube head

It features a tight, extended low-end and high-gain capability—perfect for players of extended-range guitars.



DC Vintage Clean— '66 VOX AC30 Top Boost

Further refined to offer a range of tones—from super clean (it's actually cleaner than the original amp) to a slight amount of breakup.



DC Vintage OD—Marshall Plexi and VOX AC30 Top Boost combined



Effects, sound processors, and utilities

BBD Delay—Electro-Harmonix Deluxe Memory Man

U2's The Edge and Eric Johnson. Analog delay and colorful chorus/vibrato effects without requiring tape. Eerie and unusual pitch-shift and flying saucer effects. Switchable noise control to enhance realism. For pristine delay tones, set the control to "OFF." For realistic Feedback control behavior, leave the noise set to "ON." Up to 1.6 sec of delay time



Black Op Distortion—Pro Co Rat

2nd edition pedal. Distortion controls the amount of overdrive in the opamp; Filter attenuates the highs, and Volume controls the output gain. Works great as part of a cascading chain of gain. Set it to a moderate level and put it in front of a slightly distorted amp and listen for rich, distorted tones.



Black Wah—Thomas Organ CB-95 Cry Baby



C1 Chorus/Vibrato—Boss CE-1 Chorus Ensemble

Andy Summers (The Police) and Jeff "Skunk" Baxter (The Doobie Brothers). Emulates a vintage Boss CE-1 unit, capturing both the chorus and vibrato modes; can synchronize the modulation rate to an adjustable tempo.



Eleven SR (Stereo Reverb)—Avid Reverb One plug-in

Pristine, high-quality stereo reverb.

EP Tape Echo—Maestro Echoplex EP-3

2.4 seconds of delay time



Flanger—Avid custom flange effect

Elements of MXR, Electro Harmonix, and A/DA. Works great in front of, or after, the amp in the signal chain—no noise or limited frequency response of typical flangers.

Graphic EQ—Avid custom 5-band graphic EQ

5 bands of EQ—100 Hz, 370 Hz, 800 Hz, 2 kHz, and 3.25 kHz. Designed specifically for guitar players (though it works great on mics too). Positioned in front of the amp, it's a flexible and transparent tone shaper with none of the noise typically found in pedal units. It also works well positioned after the amplifier in the signal chain.

Green JRC Overdrive—Ibanez TS-808 Tube Screamer

Warm moderate overdrive to amps with clean settings. Pushes distorted amps to even higher levels of saturation by slamming the input of the amp with a high output setting on the pedal.



Gray Compressor—Ross Compressor

Ross Compressor and the MXR Dynacomp are surprisingly similar, though the Ross has a slightly warmer tone. The Sustain knob controls the amount of compression; Level knob controls the amount of post-compression gain. Great for clean country lead guitar tones or for further overdriving distorted amps.



Orange Phaser—MXR Phase 90

Eddie Van Halen, Andy Summers (The Police), Steve Vai, Matt Bellamy (Muse), and Tom Morello (Rage Against the Machine). Turn down the speed for a lush, sweeping tone. Crank up the knob for a fast rotary speaker-like effect, or experiment by inserting Orange Phaser into different places in your signal chain.



Roto Speaker—Avid custom rotary speaker effect

Insert before your amp, just like using a foot pedal, or place it after your amp and turn off cabinet simulation in Eleven Rack to get a faithful rotary speaker cabinet emulation. Balance controls the level between the upper and lower rotors.

Shine Wah—VOX V846 wah



Spring Reverb—blackface-era Fender Spring Reverb units

In addition to the mix control on the original amps, there are extra Decay and Tone controls. Decay adjusts the length of the reverb tail, while Tone balances between treble and bass. Original Fender reverb sound by setting the Decay and Tone knobs to the middle position.



Tri Knob Fuzz—Electro-Harmonix Big Muff Pi

Jimi Hendrix. True-Z input automatically sets the input impedance to the correct value, resulting in an extremely accurate emulation.



Vibe Phaser—Univox Uni-Vibe

Distinctive phase-shift, sweeping effect. Jimi Hendrix, Robin Trower, David Gilmour. Tempo-lock function enables you to synchronize the speed to the tempo of your Pro Tools session. Chorus and vibrato modes.



DC Distortion—Avid custom distortion effect

Includes controls to adjust the amount of distortion (clipping level), boost treble and/or bass frequencies, and control the final output volume.

Dyn Delay—Avid AIR Dynamic Delay plug-in

Can be synchronized to your Rig or Session tempo to create time-based delay effects, and offers an envelope follower that enables you to modulate various parameters, based on the amplitude envelope of the incoming signal.

Dyn III Compressor—Avid Dynamics III Compressor plug-in

Like an outboard compressor you'd use in recording situations. Controls include threshold, attack, release, as well as the gain, compression ratio, and knee sharpness.

Multi-Chorus—Avid AIR Multi-Chorus plug-in

Stack multiple layers of chorusing to create a thick, swirling sound. The effect includes controls to set the rate, width, depth, pre-delay, number of voices, and more, plus sync control to your Rig or Pro Tools Session tempo.

Para EQ—Avid custom parametric EQ

With the Low and High bands, you can switch between four EQ types—Shelf, Peak, Low-Pass (high band), High-Pass (low band), and Notch.

White Boost—Xotic RC Booster

Provides guitarists with 20 dB of gain boost without coloring the tone, plus a built-in EQ to help shape it. It's great for driving the preamp section of any amp model into a gentle (or not so gentle) overdrive; plus EQ.



Speaker cabinets

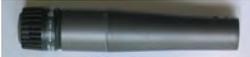
8x10 Blue Line—**Ampeg SVT 8x10** with "towel bar"
4x12 Classic 30—**'06 Marshall 1960AV 4x12"** with Celestion Vintage 30s
4x12 Green 25W—**'68 Marshall 1960A** with Celestion G12H "Greenbacks"
4x12 65W—**Marshall 4x12** with original issue Celestion G12-65 speakers
4x12 Green 20W—**Marshall 4x12** with Celestion Heritage G12M speakers
4x10 Tweed Bass—**'59 Fender Bassman 4x10"** with Jensen P10Qs
4x10 Black SR—**Fender Super Reverb 4x10** with CTS Alnico speakers
2x12 Black Duo—**'67 Fender Black Face Twin Reverb 2x12"** with Jensen C12Ns
2x12 B30—**Bogner 2x12** with Celestion Vintage 30 speakers
2x12 Silver Cone—**Roland JC-120 2x12**
2x12 AC Blue—**'66 VOX AC30 2x12"** with Celestion Alnico Blues
1x15 Open Back—**Ampeg Reverberocket 1x15** with Jensen C15N speaker
1x12 Black Lux—**'64 Fender Black Face Deluxe Reverb 1x12"** with Jensen P12N
1x12 Tweed Lux—**'59 Fender Tweed Deluxe 1x12"** with Jensen P12Q
1x8 Custom—**Fender Champ combo amp speaker**

Microphones

Dyn 7—Shure® SM7 dynamic mic



Dyn 57—Shure SM57 Unidyne III dynamic mic



Dyn 409—Sennheiser® MD 409 dynamic mic



Dyn 421—Sennheiser MD 421 dynamic mic



Cond 67—Neumann® U67 condenser mic



Cond 87—Neumann U87 condenser mic



Ribbon 121—Royer® 121 ribbon mic



Dyn 12—AKG® D112 large diaphragm dynamic mic



Dyn 20—Electro-Voice RE20 dynamic cardioid mic

