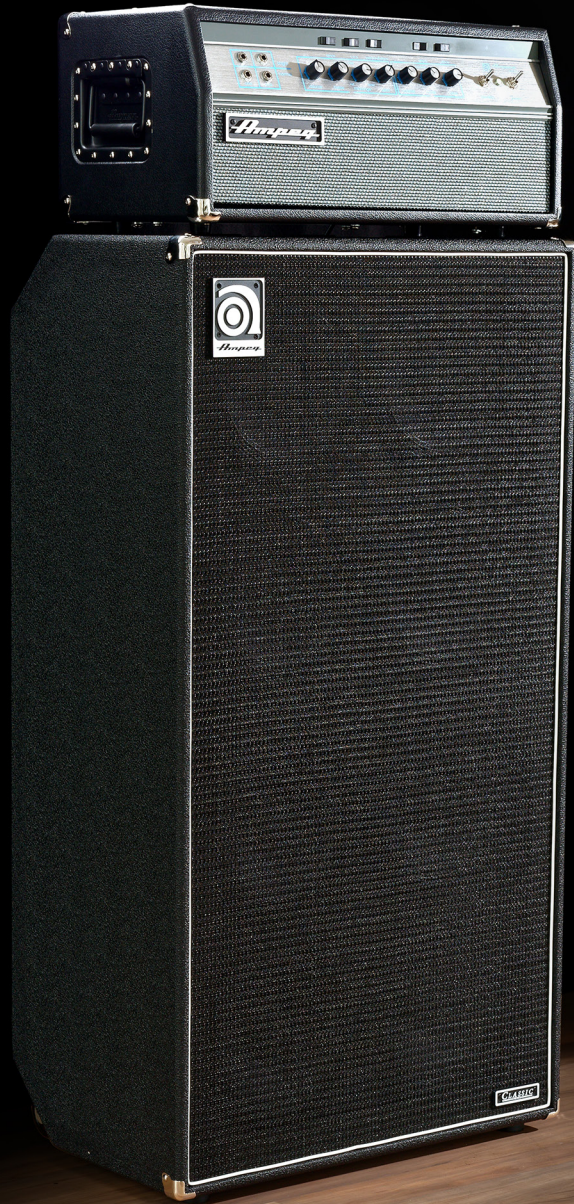# Ampeg SVT-VR

Plugin Manual

Developed by Brainworx in partnership with Ampeg Limited and Distributed by Plugin Alliance.

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.

The Ampeg SVT-VR Plugin is simplicity itself. With just a handful of easily identifiable gain and tone controls, it's easy to get a great tone ranging from super clean, to blooming to full on crunchy.

By working directly with Ampeg, Brainworx has produced an exacting plugin emulation of this amazing amp, adding to their growing collection of classic bass amps. The SVT-VR plugin faithfully provides the legendary fat, smooth and hearty sound that bassists and recording professionals have grown to depend on.

In the FX Rack view you can access a noise gate, 23 world-class Recording Chains and a power amp simulation including an onboard power soak.

Played through a real bass cabinet (via a standard studio power amp) this Plugin rocks like the real thing. This is certainly not your average amp sim.

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The main applications for this Plugin are

- Recording DI guitars, then editing and processing them in the DAW completely, using the internal amp simulation, the recording chains and the FX Rack.

- Recording hardware preamps through the power amp simulation and Recording Chains.

- Practicing at home with minimal latency, via your studio speakers, a home stereo system, headphones or a real 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 guitar tracks, previously recorded with other guitar-amp simulations.

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The Basics

You can use the amp section of this plugin exactly like you would operate the real SVT-VR tube amplifier.

Plug in your bass (via your computer audio interface in this case), select a Channel, adjust Gain, Tone and Volume... and Rock'n'Roll!
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 guitar amp plugin 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 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 guitar to the Hi-Z Input of an interface or connect a quality DI Box and Mic Preamp to a line input on your interface.

If you insert the Ampeg plugin into a track in your DAW, you have to decide whether you want to record processed bass amp sounds or whether you only want to record the dry DI bass signal, while monitoring the processed amp sound during tracking, of course.

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 or Treble 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 plugins 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 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 Channel & Normal/Bright Selection

To select the SVT-VR channel you would like to use, in either bright or normal mode, click on one of the four jacks. Use the two jacks in the lower row to select either channel one or two in Normal mode and use the two jacks in the upper row to select either channel one or two in Bright mode.

2 Volume (Channel One)

Use this control to adjust the output level of channel one.

3 Treble (Channel One)

Use this to adjust the high frequency level of channel one. 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 Midrange (Channel One)

Use this to adjust the midrange frequency level of channel one. This provides up to 20 dB of boost, or 20 dB of cut at the selected frequency.

5 Bass (Channel One)

Use this to adjust the low frequency level of channel one. 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.

6 Ultra-Hi (Channel One)

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

7 1-2-3 (Channel One)

This switch selects the frequency that will be affected by the midrange control. The available frequencies are 220 Hz (left side of the switch engaged), 800 Hz (switch in the center position), or 3 kHz (right side of the switch engaged).

8 Bass-Cut/Off/Ultra-Lo (Channel One)

Engaging the left side of this switch decreases the low frequency output of channel one. Engaging the right side of this switch enhances the low frequency output of channel one. The switch is inactive in the center position.

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1 Volume (Channel Two)

Use this control to adjust the output level of channel two.

2 Treble (Channel Two)

Use this to adjust the high frequency level of channel two. 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.

3 Bass (Channel Two)

Use this to adjust the low frequency level of channel two. 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.

4 Ultra-Hi (Channel Two)

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

5 Ultra-Lo (Channel Two)

TThis switch, when engaged [right side down], enhances the low frequency output of channel two.

6 Power Switch

Use this switch to engage or bypass the Plugin.

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FX Rack

Noise Gate

1 Closed LED

When lit this LED indicates that the Noise Gate is CLOSED. This means the THRESHOLD setting is higher than the incoming bass signal and the noise gate dims the output signal of the amplifier by the amount adjusted with the RANGE control (e.g. 15dB in the picture above).

2 Noise Gate On/Off

Enable or disable the Noise Gate completely. Switch up ('on') means the Noise Gate is activated.

3 Threshold

The Noise Gate will dim the output signal of the amplifier as soon as the input signal (your bass signal) falls below a certain level. This level is called Threshold. Adjust the Threshold so the noise of the overdriven amp will be reduced, but make sure you don´t cut fading notes or chords.

4 Range

The output level of your amplifier will be reduced or muted when the input signal is lower than the Threshold setting. You may dim the output level only by a few decibels (dB), or completely mute the output in pauses by setting the RANGE to its maximum.

Amp Filters

1 Tight Filter

With the TIGHT filter you can cut LOW frequencies of either the DI bass signal (PRE) or the processed amp output (POST).

Pre: If your pickups produce an unintentional rumbling bass sound you can filter the low end before the DI sound even hits the amplifier.

Post: If you want to cut some of the low end of your amplifier setting (maybe even only temporary) you can use this studio quality high pass filter to reduce the bass.

Off: When set to OFF the TIGHT filter is in bypass mode.

2 Smooth Filter

With the SMOOTH filter you can cut HIGH frequencies of either the DI bass signal (PRE) or the processed amp output (POST).

Pre: If your pickups catch a lot of hiss or noise you can filter the high end before the DI sound even hits the amplifier.

Post: If you want to cut some of the high end of your amplifier setting (maybe even only temporary) you can use this studio quality low pass filter to reduce treble.

Off: When set to OFF the SMOOTH filter is in bypass mode.

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Input Gain

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 Plugins before entering the Ampeg amp Plugin 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.

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Rec Chains

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

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 Plugin amp settings. Imagine a selection of 26 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! Recallable, reliable, flexible and fast.

And if for any reason you should not like any of the Recording Chains the Plugin offers, you may use the very last setting (labeled CABINET BYPASS) 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.

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1 Horn On/Off

The Ampeg SVT-3PRO's matching 8x10 speaker cabinet included a piezo horn which contributed that classic attack tone. We've created a separate impulse response for the horn and added this on/off switch so the sound of the horn can not only be added to the impulse responses of the 8x10 cabinet, but any of the provided cabinets whether the original had the horn or not.

2 + / - 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.

3 Auto & Bar Selection

If you are trying to find the best sounding REC CHAIN for your actual song it can be tiring having to play a few chords, then grabbing the mouse to select the next REC CHAIN, playing a few notes again, grabbing the mouse again, etc.

For this reason the Ampeg amp plugin offers you the AUTO mode
Just select a pattern (1 Bar, 2 Bars or 4 Bars) and the Plugin will activate the available REC CHAINS automation, following the actual tempo setting of your DAW. You can now play uninterrupted and simply listen to the sound of the various REC CHAINS as the Plugin switches through all of them every single bar, every two bars or every four bars, depending on your setting.

As soon as you hear the speaker setup you like best just stop AUTO mode by clicking the AUTO button again and manually select the desired REC CHAIN. Afterwards, just fine-tweak the TONE STACK and GAIN and there you are.

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Top Toolbar

❶ Undo / Redo

You can undo and redo changes you made to the controls of the SVT-VR 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.

❷ Settings (A/B/C/D)

The Ampeg amp Plugin offers four internal settings (A/B/C/D) that will be stored with every preset. So, one preset can contain up to 4 amp and effects settings. The settings can be automated (!) in most DAW hosts. This way it´s possible to switch from a clean picked sound to a grungy slapped sound, for example.

❸ 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 with less Tube Gain, 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.
• Reduce the Tube Gain. Done.

Now you can switch between A & B to hear the different flavors of tone you have created.
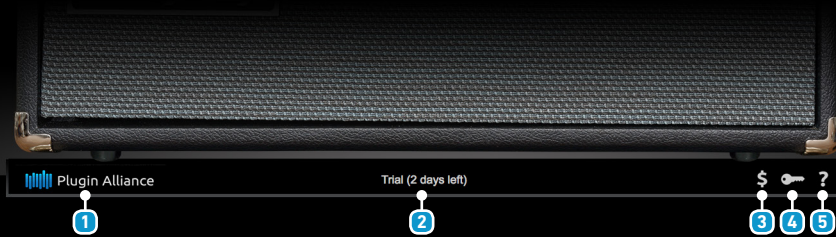
❹ FX Rack

Toggle between FX Rack and Standard view.

❺ About

Information about the development of the plugin.

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Bottom Toolbar

1 PA Logo

Clicking the Plugin Alliance logo takes you to the Plugin Alliance website via your web browser, that´s if your computer is online.

2 License Type

The toolbar displays information about the type of license you're running: Trial licenses will be displayed along with the number of days until expiration; there is no note for full licenses as these are unlimited.

3 $ (Icon)

If you are using a demo / trial version of our products, you can always click this icon to open a browser that redirects you to the respective product page in the Plugin Alliance store. This is where you can easily purchase a product without having to look it up on our website.

4 Key (Icon)

Clicking on the key icon brings up the activation dialog, allowing you to manually reauthorize a device in the event of a license upgrade or addition. You can also use this feature to activate additional computers or USB ash drives.

5 ? (Icon)

Clicking the ? icon opens up a context menu that links to the product manual PDF, as well as other helpful links, e.g. to check for product updates online. You must have a PDF reader installed on your computer to be able to read the manual.

System Requirements & FAQ (Links)

For latest System Requirements & Supported Platforms
https://www.plugin-alliance.com/en/systemrequirements.html
Particular details for your product
https://www.plugin-alliance.com/en/products.html
Installation, Activation, Authorisation and FAQ´s
https://www.plugin-alliance.com/en/support.html

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Factory Presets

We have made a lot of presets for the SVT-VR 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.

Creating your own Sounds & Presets

When you start to create your own sounds the most important elements
to adjust are the DRIVE, TONE SECTION and the REC CHAINS.

Dial in as much GAIN or Distortion as you like.
Play through as many REC CHAINS as you like and pick the one that sounds
closest to what you are looking for without altering the TONE SECTION.
NOW start tweaking the TONE SECTION to fine-tune your amp settings.

Experiment, be creative. We are confident that the numerous presets and
huge selection of REC CHAINS will offer you many possible combinations
that will sound great on a big variety of musical styles and genres.
Combine the Ampeg amp with other Plugins (dynamics, effects, room
simulation), and you will be able to create countless world-class produc-
tion-ready bass sounds in the box.

Enjoy.

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