
Subject: Re-Amping/Sans-amping a bass track
Posted by [Neil](#) on Tue, 23 May 2006 05:01:12 GMT

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I have a bass track that this band I'm recording is happy with the sound of, but I personally think sucks... OK, maybe I should say it a different way: "They like it, but I think they might like it even better if I could improve upon it :D
How's that for politically correct? lol

Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it, but here's my question: If I pick up a Bass Sansamp, I know the input isn't designed for line-level stuff, so if I run the signal out of a line-level out on my convertors, then through a mic pre that also has a line-level input and also an output level control (of which I have a few), can I just feed a very low level out of the preamp into the Sansamp input, or will I run into impedance issues with this method?

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Neil

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Tue, 23 May 2006 12:03:37 GMT

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sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350 used. Awesome! The tone is EVEN and LOW where the sansamp is neither.
<http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>

"Neil" <OIUOIU@OIU.com> wrote:

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Tue, 23 May 2006 12:04:03 GMT
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oh and the tone is worlds apart

"john" <no@no.com> wrote:

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [justcron](#) on Tue, 23 May 2006 18:01:22 GMT
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haha no it doesn't

And Neil... I dont think thats a good idear...

"john" <no@no.com> wrote in message news:4472fa19\$1@linux...

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Tue, 23 May 2006 18:10:47 GMT
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Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally infatuated me. You need to try them but I will never have a sans amp again. The tone to me is totally amateurish and not even at all plus low signal output. How sucky is that?

John

"justcron" <paris@hydrorecords.com> wrote:

>haha no it doesn't

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>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [justcron](#) on Tue, 23 May 2006 18:40:11 GMT
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No I hear ya John... I like a bunch of the different ones, I just dont personally think the sansamp 'sucks' but I respect your opinion. the only one that I've found that really does suck is the POD, but then some people like that too.

"john" <no@no.com> wrote in message news:44735027\$1@linux...

>
> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Tom Bruhl](#) on Tue, 23 May 2006 19:11:13 GMT
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This is a multi-part message in MIME format.

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Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Neil,
Sounds like the part already sounds blatty. You may have to
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a combination of a fat but clean DI track with Amplitude along side it.
Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:44729718\$1@linux...

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_001D_01C67E7B.21C00F70

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</HEAD>
<BODY bgColor=3D#ffffff>
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<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Neil" &lt;<A =
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com</A>&gt; wrote=20
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [cujo](#) on Wed, 24 May 2006 03:21:29 GMT
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I bet he spent a boatload on that Carvin too, I faced a band with a Carvin a few years ago, and all the bass player told me was how much he spent on it.

On the other hand, I just went to practice with a band I am doing a session for, and they had a Randall with a 15, I almost liked it better than my SVT, much more clear "note" and still plenty of low end.

"Cujo" <chris@nospamapplemanstudio.com> wrote:

>
>
>I wonder what my Germainuim could do to it.
>Wanna send me just the track?
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>
>"Tom Bruhl" <arpeggio@comcast.net> wrote:
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<A=20
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>>
>>

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [cujo](#) on Wed, 24 May 2006 03:25:18 GMT
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I use the Pod a lot. I only have 7 "High end" mic pre's and 3 other channels of "prosumer" so I use them for drums when tracking, and often use the pod to record a scratch. Then replace it. I hear the Brick is cool. I may need to try one

"justcron" <paris@hydrorecords.com> wrote:

>No I hear ya John... I like a bunch of the different ones, I just dont

>personally think the sansamp 'sucks' but I respect your opinion. the only

>one that I've found that really does suck is the POD, but then some people

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>"john" <no@no.com> wrote in message news:44735027\$1@linux...
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>>>>Neil
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>

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [justcron](#) on Wed, 24 May 2006 05:05:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

That proves any tool can be worth it.

The SansAmp doesn't suck for tone.. it just needs a little EQ :)

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:4473d21e\$1@linux...

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>

Subject: Re: Re-Amping/Sans-amping a bass track

Posted by [Ne](#) on Wed, 24 May 2006 12:56:19 GMT

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Not sure how much he spent on the head, but I'm tending to think there might be something wrong with it, or perhaps with his bass (active electronics), considering the type of distortion I'm dealing with on these tracks. FWIW I've recorded a Carvin bass head once before, albeit mic'ed through a cabinet, and I seem to recall it being a different model head, and it sounded great, so I don't think they necessarily all suck.

BTW thanks for your offer on trying to do something with the

tracks, but they're at 88.2k, so you couldn't do anything with it via Paris, and also there are a couple of edits here & there that I haven't finalized/rendered on two of the songs, both of which I'm referring to have full-song edits for timing purposes between one section & another, so it'd be a mess for you with all the various file pieces therein.

I'll figure it out, and if I come up with some amazing magic bullet that saves these tracks without having to re-record, I'll let you guys know for the sake of future reference.

Neil

"Cujo" <chris@nospamapplemanstudio.com> wrote:

>
>
>

>I bet he spent a boatload on that Carvin too, I faced a band with a Carvin
>a few years ago, and all the bass player told me was how much he spent on
>it.

>On the other hand, I just went to practice with a band I am doing a session
>for, and they had a Randall with a 15, I almost liked it better than my
SVT,
>much more clear "note" and still plenty of low end.

>
>

>"Cujo" <chris@nospamapplemanstudio.com> wrote:

>>
>>

>>I wonder what my Germainuim could do to it.
>>Wanna send me just the track?

>>
>>

>>"Tom Bruhl" <arpeggio@comcast.net> wrote:

>>>
>>>

>>>Neil,
>>>Sounds like the part already sounds blatty. You may have to
>>>rerecord as you suggested. I have great results using
>>>a combination of a fat but clean DI track with Amplitube along side it.
>>>Tom

>>>
>>>

>>> "Neil" <OIUOIU@OIU.com> wrote in message news:44729718\$1@linux...

>>>
>>> I have a bass track that this band I'm recording is happy with
>>> the sound of, but I personally think sucks... OK, maybe I
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>>> I choose Polesoft Lockspam to fight spam, and you?
>>> <http://www.polesoft.com/refer.html>
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>> charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV>Neil,</DIV>
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>>><BLOCKQUOTE=20

>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

>>> <DIV>"Neil" <<A =

>>>href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com> wrote=20

>>> in message <A=20

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Wed, 24 May 2006 15:30:56 GMT
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Hey John,

If I get one of these Ampeg doohickeys, can I put it in a rack between two other tube preamps and catch my studio on fire? I've got an old B15N here that can heat the whole studio in about 15 minutes.

;oD

"john" <no@no.com> wrote in message news:4472fa19\$1@linux...

>
> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350 used.
> Awesome! The tone is EVEN and LOW where the sansamp is neither.

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Wed, 24 May 2006 17:57:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

I just ordered one of these from MF. I want to A/B it against my *go to*
bass DI which is an Avalon 737. I'm gonna give it 45 days to infatuate me.

;o)

"john" <no@no.com> wrote in message news:44735027\$1@linux...
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [rick](#) on Wed, 24 May 2006 18:22:31 GMT
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as opposed the garden variety one???

On 24 May 2006 21:25:40 +1000, "John" <no@no.com> wrote:

>
> I promise you if you hear my Ampeg VST preamp you'll say the sansamp sucks
> for tone. I think I'm becoming a gear slut!

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>>>>>>>Neil

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [EK Sound](#) on Wed, 24 May 2006 18:41:35 GMT
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or burst into flames... which ever comes first! ;-)

David.

DJ wrote:

> I just ordered one of these from MF. I want to A/B it against my *go to*
> bass DI which is an Avalon 737. I'm gonna give it 45 days to infatuate me.

>

> ;o)

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> "john" <no@no.com> wrote in message news:44735027\$1@linux...
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> \$350
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>>>>used.
>>>>Awesome! The tone is EVEN and LOW where the sansamp is neither.
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Wed, 24 May 2006 19:56:47 GMT
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I don't now how much heat it puts out but fire is a possibility with all this stuff, kinda like the istanbul airport today (burned to hell).
John

DJ" <animix_spam-this-ahole_@animas.net> wrote:

>Hey John,

>

>If I get one of these Ampeg doohickeys, can I put it in a rack between two
>other tube preamps and catch my studio on fire? I've got an old B15N here
>that can heat the whole studio in about 15 minutes.

>

>;oD

>

>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...

>>

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Thu, 25 May 2006 11:00:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

DJ, Also add 3 to 6 db of compression post to get it right in the pocket.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>I just ordered one of these from MF. I want to A/B it against my *go to*

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Thu, 25 May 2006 11:03:50 GMT
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With the TD20 and the ampeg now i'm a certified slut. The TD20 presets are terrible but the presets from vepxpressionsltd.com make this thing exactly what I want. I have never had so much fun, except maybe in high school.....hehe.
John

rick <parnell68@hotmail.com> wrote:
>as opposed the garden variety one???
>
>On 24 May 2006 21:25:40 +1000, "John" <no@no.com> wrote:
>
>>
>>I promise you if you hear my Ampeg VST preamp you'll say the sansamp sucks
>>for tone. I think I'm becoming a gear slut!
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>>"justcron" <paris@hydrorecords.com> wrote:
>>>That proves any tool can be worth it.
>>>
>>>The SansAmp doesn't suck for tone.. it just needs a little EQ :)
>>>
>>>"Cujo" <chris@nospamapplemanstudio.com> wrote in message
>>>news:4473d21e\$1@linux...

>>>>
>>>>
>>>> I use the Pod a lot. I only have 7 "High end" mic pre's and 3 other

>>>> channels
>>>> of "prosumer" so I use them for drums when tracking, and often use the
>>pod
>>>> to record a scratch. Then replace it. I hear the Brick is cool. I may
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Thu, 25 May 2006 13:12:46 GMT
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So now I've got to buy one of those compressor thingies?

"John" <no@no.com> wrote in message news:44758e35\$1@linux...

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> DJ, Also add 3 to 6 db of compression post to get it right in the pocket.
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> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
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TC <tc@spammetodeathyoubastards.org> wrote:

>John,

>

>Do you have any experience with the Avalon U5 DI for recording bass? Just wondering

>how it compares to the Ampeg.

>

>Cheers,

>

>TC

Subject: Re: Re-Amping/Sans-amping a bass track

Posted by TC on Fri, 26 May 2006 17:29:38 GMT

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Great, thanks for the info.

Cheers,

TC

John wrote:

> I don't but the reviews like the Avalon a lot.

> <http://www.bgra.net/2004/review.php?id=106&type=preamp>

>

> quoting "I can't imitate an SVT with the avalon, but I can get a gorgeous rich bass sound that reflects what my fingers are doing much much better.

> It sounds deep without mud, authoritative and articulate. I play more or

> less old school fingerstyle, with flatwounds and a little bit of mute. An

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Sat, 27 May 2006 04:11:36 GMT
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Hi John,

The Ampeg preamp came in today. It's got some nice (and startlingly obvious) tone shaping possibilities that are very specific to bass. One question.....when I crank the master knob, you'd think I would hear a difference in output volume, but nothing is happening. Could be that I've got a defective unit.. I'm running the balanced output direct to a Paris A/D converter. Cranking the volume knob completely clockwise gets me to around -10dB on the Paris meter.

It sounds nice, but to be quite honest, I'm using a stock PBass (passive pickups) and A/B'ing it with an Avalon 737 and a Presonus ADL 600 and those two preamps are kicking it's ass most seriously in every way. The ADL is an absolute monster as a bass DI, even though it doesn't have an EQ. Every nuance of the finger touching the string, touching the fret, pulling off the fret is so friggin articulated with this preamp that it's absolutely sick. This preamp actually picks up my thought patterns, converts them to audio and I hear them through the Paris converters as I'm deciding where to fret next.

Anyway, like I said, maybe I've got a defective Ampeg.

Cheers,

Deej

"John" <no@no.com> wrote in message news:44758e35\$1@linux...

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Aaron Allen](#) on Sat, 27 May 2006 05:38:32 GMT
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Deej.. it's typical for the master to only run the amp / amp output.. since you're into the DI out this is probably a normal operating procedure. That keeps the player from jacking gain on the soundman in a live situation when playing volume war with the gtr player. There are some exceptions (SWR model 400 is one) that don't stick to this ruling, but I bet the Ampeg is on the 'standard'.

Try hitting a DI from the *to the amp* output and I bet the master works.

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I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Sat, 27 May 2006 05:44:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

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Neil

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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Sat, 27 May 2006 07:23:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

Keep us posted on the Portico. I've been lusting after one of those, but tonight I took the plunge, stuck some rubber feet on the module below it so I wouldn't scratch it and actually inserted the ADL 600 in the top of my rack where it can't get scratched top or bottom and it will be stable riding the rubber feet on top of the other module without using rack screws. Morgan has been kind enough to allow me to demo it for a while and now I'm getting blown away by it more and more each day.. Using this exhalted top rack position means three things.....

1. It needs (and gets) plenty of ventilation (this is a slant rack so the top of any module in this rack is angled downward, nothing covers the top of the module and therefore it has lots of air above it for ventilation..
2. I'm now gonna be patching it into my bay.
3. I'm gonna figure out a way to pay for it.

It ain't cheap, but I'm finding it so useful that I think it's going to be it's worth every penny. This thing sounds big and expensive, like my Great River MP2-MH sounds big and expensive, though obviously in two different ways.

Damned impressive piece of work.

;o)

"Neil" <OIUOIU@OI.com> wrote in message news:4477f007\$1@linux...

>

> Well, FWIW, I ended up picking up a SansampBass & ran the
> signal out through my reamp box (it's the one made by Radial),
> and did both... Sansamp-ed the track, then reamped it as
> well... it's MUCH, much better, though still not what I'd
> consider "killer", it'll definitely work, though. The Sansamp
> gave it some presence & wooliness that it was lacking, and the
> reamped track gave it presence and better articulation/clarity,
> using a Mesa head on the cleanest setting, and running it
> through a guitar cab with some really tight speakers, then
> micing it with a TLM-103 through a Neve Portico I also recently
> snagged. I think it'll all work out fine with a blend of those
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Sat, 27 May 2006 11:13:24 GMT
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DJ,

The SVPCL page 7 of the manual has a schematic and the Transformer Balanced Line Out is PRE Master and so Master has no effect. The two PreAmp outs are Post Master though. Also I'm running an Ibanez attack bass with ACTIVE electronics so that helps I'm sure. I also read that there is a chip replacement for more gain. E

ven with the active electronics I'm right on the edge of having enough gain but the tone is totally where I want it. Now I'm not saying the \$2000 preamps won't sound better but that's a whole nother price range and the Sansamp is a lower priced unit too, but for me this box totally gets me the sound I need for rock and roll and jazz. I'll investigate the chip mode to get more output. I also don't remember if I set the Paris Patchbay to -10db or +4. I'm betting I have it on -10db. I'm using the Preouts though and I'll try the Balanced Out next. For me there is no comparison with a sansamp though. For me the sansamp is very uneven in response, very low on output and really bad tone compared to the SVPCL.

John

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

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>tonight I took the plunge, stuck some rubber feet on the module below it
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [John \[1\]](#) on Sat, 27 May 2006 11:14:01 GMT
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>>> >> >> >> >>>How's that for politically correct? lol
>>> >> >> >> >>>
>>> >> >> >> >>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing
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>>> >> >> >> >>>but here's my question: If I pick up a Bass Sansamp, I know
>>the
>>> >> >> >> >>>input isn't designed for line-level stuff, so if I run the
>>> >> >> >> >>>signal out of a line-level out on my convertors, then through
>>> a
>>> >> >> >> >>>mic pre that also has a line-level input and also an output
>>> >> >> >> >>>level control (of which I have a few), can I just feed a
>>> very
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>>> I
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>>> >> >> >> >>>
>>> >> >> >> >>>Reamping's no problem - I can easily rig that up, so if this
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>>> >> >> >> >>>for another choice, would a Sansamp box work in this instance?
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>>> >> >> >> >>>Problem is "Farty distortion", BTW. It may take a re-tracking
>>> >> >> >> >>>with a better input chain than the bass player's Carvin head
>>> >> >> >> >>>line-out jack, but I want to at least investigate other
>>> options
>>> >> >> >> >>>first. Worst bass sound I ever permitted to go to track...
>>> >>>
>>> >> >> >> >>>that for an achievement? lol Totally my fault, though
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the Carvin head imparted, and we've now got a completely useable metal bass track. If the guy's up to re-doing these parts, I'd still like to seem him do that, just for the sake of trying to get it to a higher level of quality. Once I played the re-amped-sansamped tracks for a couple of the guys last night, their opinion of the original track changed dramatically... It went from "yeah that's cool, we like that sound, no don't change it" to: "Yeah, I see what you're saying" when I pointed out that even though this was better, I felt we could get better still if we re-did them through something other than the line-out on that particular bass head.

Anyway, as far as gain goes, there was plenty, and in fact I had the level on the Sansamp set at maybe an "8" out of "10" to avoid clipping the inputs - but then I was running out of a line-level signal & dropping it down to instrument level through the reamp box, so again, I'm sure that makes a difference, too. So, I found it to be a pretty useful little tool for this purpose, and my local Guitar Center drone gave me a pretty good deal on it (\$160, plus an a/c adaptor for another five bucks), so that doesn't hurt, either. Is it better than your Ampeg thingy? I doubt it, just on principle LOL but for what I needed on these tracks, it seems to have worked.

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>>>> ADL
>>>> is
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>>>> Every
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>>>> >> > fret is so friggin articulated with this preamp that it's absolutely
>>>> sick.
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>>>> >> >
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>>>> >> >
>>>> >> > Cheers,
>>>> >> >
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>>>> >> > "John" <no@no.com> wrote in message news:44758e35\$1@linux...
>>>> >> >>
>>>> >> >> DJ, Also add 3 to 6 db of compression post to get it right in
>the
>>>> >> >> pocket.
>>>> >> >>
>>>> >> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>> >> >> >I just ordered one of these from MF. I want to A/B it against
>my
>>> *go
>>>> >to*
>>>> >> >> >bass DI which is an Avalon 737. I'm gonna give it 45 days to
>>>infatuate
>>>> >> > me.
>>>> >> >> >
>>>> >> >> >;o)
>>>> >> >> >
>>>> >> >> >"john" <no@no.com> wrote in message news:44735027\$1@linux...
>>>> >> >> >>
>>>> >> >> >> Ymmv but my sansamp was crap tonewise and this Ampeg preamp
>has
>>>> >> >> >> totally
>>>> >> >> >infatuated
>>>> >> >> >> me. You need to try them but I will never have a sans amp
again.
>>>> >The
>>>> >> >> >tone
>>>> >> >> >> to me is totally amateurish and not even at all plus low signal
>>>> >> >> >> output.
>>>> >> >> >> How sucky is that?
>>>> >> >> >> John
>>>> >> >> >>
>>>> >> >> >> "justcron" <paris@hydrorecords.com> wrote:
>>>> >> >> >> >haha no it doesn't
>>>> >> >> >> >
>>>> >> >> >> >> >And Neil... I dont think thats a good idear...

>>>> >> >> >> >
>>>> >> >> >> >"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
>>>> >> >> >> >>
>>>> >> >> >> >> sans-amp sucks. i sold mine on ebay and bought the Ampeg
>>>SVPCL
>>>> >for
>>>> >> >> >\$350
>>>> >> >> >>
>>>> >> >> >> >> used.
>>>> >> >> >> >> Awesome! The tone is EVEN and LOW where the sansamp is
>>>neither.
>>>> >> >> >> >>
>>>> > <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
>>>> >> >> >> >>
>>>> >> >> >> >>
>>>> >> >> >> >>
>>>> >> >> >> >> "Neil" <OIUOIU@OIU.com> wrote:
>>>> >> >> >> >>
>>>> >> >> >> >>>I have a bass track that this band I'm recording is happy
>>with
>>>> >> >> >> >>>the sound of, but I personally think sucks... OK, maybe
I
>>>> >> >> >> >>>should say it a different way: "They like it, but I think
>>they
>>>> >> >> >> >>>might like it even better if I could improve upon it :D
>>>> >> >> >> >>>How's that for politically correct? lol
>>>> >> >> >> >>>
>>>> >> >> >> >>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing
>>>> it,
>>>> >> >> >> >>>but here's my question: If I pick up a Bass Sansamp, I know
>>>the
>>>> >> >> >> >>>input isn't designed for line-level stuff, so if I run the
>>>> >> >> >> >>>signal out of a line-level out on my convertors, then through
>>>> a
>>>> >> >> >> >>>mic pre that also has a line-level input and also an output
>>>> >> >> >> >>>level control (of which I have a few), can I just feed a
>very
>>>> >> >> >> >>>low level out of the preamp into the Sansamp input, or will
>>I
>>>> >> >> >> >>>run into impedance issues with this method?
>>>> >> >> >> >>>
>>>> >> >> >> >>>Reamping's no problem - I can easily rig that up, so if
this
>>>> >> >> >> >>>other option doesn't work, I can always fall back on that,
>>but
>>>> >> >> >> >>>for another choice, would a Sansamp box work in this instance?
>>>> >> >> >> >>>
>>>> >> >> >> >>>Problem is "Farty distortion", BTW. It may take a re-tracking

;o)

"John" <no@no.com> wrote in message news:44783479@linux...

>

> I guess I'm not really a true slut. :-(

>

>

> "John" <no@no.com> wrote:

>>

>>DJ,

>>

>>The SVPCL page 7 of the manual has a schematic and the Transformer
Balanced

>>Line Out is PRE Master and so Master has no effect. The two PreAmp outs

>>are Post Master though. Also I'm running an Ibanez attack bass with
ACTIVE

>>electronics so that helps I'm sure. I also read that there is a chip
replacement

>>for more gain. E

>>

>>ven with the active electronics I'm right on the edge of having enough
gain

>>but the tone is totally where I want it. Now I'm not saying the \$2000
preamps

>>won't sound better but that's a whole nother price range and the Sansamp

>>is a lower priced unit too, but for me this box totally gets me the sound

>>I need for rock and roll and jazz. I'll investigate the chip mode to get

>>more output. I also don't remember if I set the Paris Patchbay to -10db

>>or +4. I'm betting I have it on -10db. I'm using the Preouts though
and

>>I'll try the Balanced Out next. For me there is no comparison with a
sansamp

>>though. For me the sansamp is very uneven in response, very low on
output

>>and really bad tone compared to the SVPCL.

>>

>>John

>>

>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>>>Keep us posted on the Portico. I've been lusting after one of those, but

>>>tonight I took the plunge, stuck some rubber feet on the module below it

>>>so

>>>I wouldn't scratch it and actually inserted the ADL 600 in the top of my

>>>rack where it can't get scratched top or bottom and it will be stable
riding

>>>the rubber feet on top of the other module without using rack screws.

Morgan

>>>has been kind enough to allow me to demo it for a while and now I'm

getting

> >>blown away by it more and more each day.. Using this exhalted top rack
> >>position means three things.....

> >>

> >>1. It needs (and gets) plenty of ventilation (this is a slant rack so
the

> >>top of any module in this rack is angled downward, nothing covers the
top

> >of

> >>the module and therefore it has lots of air above it for ventilation..

> >>2. I'm now gonna be patching it into my bay.

> >>3. I'm gonna figure out a way to pay for it.

> >>

> >>It ain't cheap, but I'm finding it so useful that I think it's going to

> >be

> >>it's worth every penny. This thing sounds big and expensive, like my
Great

> >>River MP2-MH sounds big and expensive, though obviously in two different

> >>ways.

> >>

> >>Damned impressive piece of work.

> >>

> >>;o)

> >>

> >>

> >>

> >>"Neil" <OIUOIU@OI.com> wrote in message news:4477f007\$1@linux...

> >>>

> >>> Well, FWIW, I ended up picking up a SansampBass & ran the
> >>> signal out through my reamp box (it's the one made by Radial),
> >>> and did both... Sansamp-ed the track, then reamped it as
> >>> well... it's MUCH, much better, though still not what I'd
> >>> consider "killer", it'll definitely work, though. The Sansamp
> >>> gave it some presence & wooliness that it was lacking, and the
> >>> reamped track gave it presence and better articulation/clarity,
> >>> using a Mesa head on the cleanest setting, and running it
> >>> through a guitar cab with some really tight speakers, then
> >>> micing it with a TLM-103 through a Neve Portico I also recently
> >>> snagged. I think it'll all work out fine with a blend of those
> >>> two tracks.

> >>>

> >>> Also tried the new Portico on a soft vocal track with a Claytor
> >>> Special (the Royer-modded MXL)... jury's still out on that,
> >>> though - took me about two seconds to yank it & put the mic
> >>> back through the Chandler TG2 - the Chandler kicked it's ass.
> >>> Was not really impressed with the Portico for that application.
> >>> Hard vox tomorrow - we'll see how it does up against the ISA
> >>> 428, which is what we've been using for the harder-edged stuff

> >>> on this project.
> >>>
> >>> Neil
> >>>
> >>>
> >>>
> >>>
> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>> >OK then.. thanks. I'll probably RTFM tonight. This thing has some
very
> >>> >interesting tone shaping properties. I'm liking what it's doing but
> it
> >>> >really needs to be used with either active pickups or, if used with
> >>passive
> >>> >pickups, to be output to another device with additional gain staging
> >>(like
> >>> a
> >>> >compressor as John suggested) in order to achieve optimal recording
> >>levels.
> >>> >When I first opened it up, I though "o'gawd.....another tweakhead
> box.
> >>> >It's gonna' take me forever to dial in anything usable". Wrong. It's
> >very
> >>> >easy to snag your basic sound and then contour it to taste. I've got
> >a
> >>> >Demeter "H" series opto preamp that is starting to look like it's
gonna
> >>> end
> >>> >up being the Ampeg's bitch. What I have achieved so far with this is
> >a
> >>very
> >>> >coloured sound, but so is my B15-N and I like that color just fine.
> >>> >
> >>> >;o)
> >>> >
> >>> >"Aaron Allen" <nospam@not_here.dude> wrote in message
> >>> >news:4477e4ca\$1@linux...
> >>> >> Deej.. it's typical for the master to only run the amp / amp
output..
> >>> >since
> >>> >> you're into the DI out this is probably a normal operating
procedure.
> >>> That
> >>> >> keeps the player from jacking gain on the soundman in a live
situation
> >>> >when
> >>> >> playing volume war with the gtr player. There are some exceptions
> (SWR

> >>> >model
> >>> >> 400 is one) that don't stick to this ruling, but I bet the Ampeg is
> >on
> >>> the
> >>> >> 'standard'.
> >>> >> Try hitting a DI from the *to the amp* output and I bet the master
> >>works.
> >>> >>
> >>> >> AA
> >>> >>
> >>> >>
> >>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >>> >> news:4477d24d@linux...
> >>> >> > Hi John,
> >>> >> >
> >>> >> > The Ampeg preamp came in today. It's got some nice (and
> >>> >> > startlingly
> >>> >> > obvious)
> >>> >> > tone shaping possibilities that are very specific to bass. One
> >>> >> > question.....when I crank the master knob, you'd think I
> >>> >> > would
> >>> >> > hear
> >>> >> > a difference in output volume, but nothing is happening. Could be
> >>> >> > that
> >>> >> > I've
> >>> >> > got a defective unit.. I'm running the balanced output direct to
> >>> >> > a
> >>> >> > Paris
> >>> >> > A/D
> >>> >> > converter. Cranking the volume knob completely clockwise gets me
> >>> >> > to
> >>> >> > around -10dB on the Paris meter.
> >>> >> > It sounds nice, but to be quite honest, I'm using a stock PBass
> >>> >> > (passive
> >>> >> > pickups) and A/B'ing it with an Avalon 737 and a Presonus ADL 600
> >>> >> > and
> >>> >> > those
> >>> >> > two preamps are kicking it's ass most seriously in every way. The
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> >>> >> > the
> >>> >> > fret is so friggin articulated with this preamp that it's

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> >>> >> >> >
> >>> >> >> >;o)
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> has
> >>> >> >> >> totally
> >>> >> >> >infatuated
> >>> >> >> >> me. You need to try them but I will never have a sans amp
again.
> >>> >The
> >>> >> >> >tone
> >>> >> >> >> to me is totally amateurish and not even at all plus low
signal
> >>> >> >> >> output.

> >
>

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Neil](#) on Sat, 27 May 2006 15:27:06 GMT
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"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>Keep us posted on the Portico. I've been lusting after one of
>those

I will... I may play around with it some more today before the band gets here, if I have time after running my usual spate of Saturday errands. One of the things slotted for this afternoon is some harmony tracks on one song that the singer's not sure about intervals & such, so I'm going to have to guide him through those & in preparation I may throw down some scratch harmonies (although they won't be very "scratch", they'll have to be pretty much right on) for him to reference... If I do have time, I'll use the Portico for these to see how it comes across with a different mic - it sure didn't compliment the Claytor-67, that's for sure.

This project is turning out to be a challenge in terms of vocal tone, because the guy wants a thick sort of character to his voice, but he rejects the thicker/warmer-sounding signal chains... when we were auditioning mics & pres, the warmest/thickest-sounding combinations utilized either the Claytor-67 or my modded M-147 with the k-67 capsule through either the Avalon 737 or the Chandler TG2... both mics have a lot of warmth, for sure, but the modded-147 has more high end & air, and the Chandler pre has more of than than does the Avalon. IMO the Kiwi through either of those pres worked really well for his voice... it was pretty thick, with less "air" than those two mics, but the combination he went for was a TLM-103 through the ISA 428 for the harder-edged stuff (he did like the Claytor/Chandler combo for the softer parts, so that's what we've been using there). Now, the -103 through the 428 - that's a pretty clean combination with very little coloration, and the reason he liked that is that it emphasized the breakup/rasp in his voice, but it is NOT what I'd consider a really thick-sounding signal chain. I'm also running the hard-edged takes through a Distressor in "British Mode" on it's way to track.

So I figured we'll be doubling a lot, in order to thicken things up, and he actually doubles his parts really well... in fact,

he takes quite a bit of time & is willing to do a bazillion re-takes if necessary in order to get his main track sounding right, but once that's done, he can usually double it REALLY tightly & on-pitch in one take with maybe a couple of punches at the most.

Here's the interesting part... the guy wants his voice to sound like Jonathan Davis (of Korn), specifically he's looking for something like the chorus parts of their song "Coming Undone"... note that he tells me this AFTER we've done the majority of the vocals on two of the three songs, and some of the vox on the 3rd song, and are wrapping up for one evening's worth of work. Keep in mind we've discussed the vocal tone he wants quite at length, and this is the first time he mentions a specific example. So I ask him do they have a CD of it, and one of the guys has it on his iPod, so I listen to it, and yeah, it's got a nice thickness to it, but it also has a really nice bit of high-end air....hmmmm... sounds like one or two of the signal chains this guy rejected earlier. lol
It's also doubled & tripled & has a metric buttload of processing on it, but apart from that, I think we would've nailed it on this guys voice with the Avalon & either the Clayton-67 or the Modded-147.

So I get online & try to find out who produced and/or engineered it, and the engineer was Frank Filipetti, so I google his name together with Korn & "mic" & "vocal" & "preamp" - all the usual stuff - and I find an interview where he said for lead vox they usually use a Sanken CU-44x; shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression.

So with several non-tube LDC's to choose from here (although every voice is different, and I think one of my tube mics would've gotten this particular guy closer), and with a tube preamp that also has EQ going to track (the 737), and with a VERY versatile compressor in the Distressor, I think there's a pretty good chance that after some dicking around with various settings, we could've gotten this guy right in the ballpark going to track - despite not having the exact same signal chain, having some similar elements therein can often get you close - if he had just mentioned this specific Korn track or specific vocal tone earlier. ARRRGH! Now it's going to be a matter of having to try to get there with plugin's.

Neil

Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Deej \[1\]](#) on Sat, 27 May 2006 16:06:02 GMT
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You just need to go out and buy this stuff immediately and quit dickin' with workarounds man. What's wrong with you dude????

;oP

Seriously though, thanksfor the rundown on what you're doing and trying to accomplish. Your following comment.....

:he tells me this AFTER we've done the majority of the
> vocals on two of the three songs, and some of the vox on the
> 3rd song, and are wrapping up for one evening's worth of work.
> Keep in mind we've discussed the vocal tone he wants quite at
> length, and this is the first time he mentions a specific
> example.

.....is soooo typical of some of the stuff I've experienced lately.

Good luck and keep us posted.

;o)

"Neil" <OIUIO@OIU.com> wrote in message news:44786fca\$1@linux...

>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
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Subject: Re: Re-Amping/Sans-amping a bass track
Posted by [Tom Bruhl](#) on Sat, 27 May 2006 16:17:18 GMT
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This is a multi-part message in MIME format.

-----=_NextPart_000_004E_01C68187.7F4CDE70
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Neil,
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So I get online & try to find out who produced and/or engineered it, and the engineer was Frank Filipetti, so I google his name together with Korn & "mic" & "vocal" & "preamp" - all the usual stuff - and I find an interview where he said for lead vox they usually use a Sanken CU-44x; shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression.

So with several non-tube LDC's to choose from here (although every voice is different, and I think one of my tube mics would've gotten this particular guy closer), and with a tube preamp that also has EQ going to track (the 737), and with a VERY versatile compressor in the Distressor, I think there's a pretty good chance that after some dicking around with various settings, we could've gotten this guy right in the ballpark going to track - despite not having the exact same signal chain, having some similar elements therein can often get you close - if he had just mentioned this specific Korn track or specific vocal tone earlier. ARRRGH! Now it's going to be a matter of having to try to get there with plugin's.

Neil

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

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<DIV>Try the Sansamp...</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
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"DJ"=
<<A=
=
href="mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=
wrote:

>Keep us posted on the Portico. I've been lusting =
after one=
of
>those

I will... I may play around with it some more =
today=
before the
band gets here, if have time after running my usual =
spate=
of
Saturday errands. One of the things slotted for this =
afternoon
is=
some harmony tracks one one song that the singer's not sure
about =
intervals=
& such, so I'm going to have to guide him
through those & ; =
in=
preparation I may throw down some scratch
harmonies (although they =
won't be=
very "scratch", they'll have
to be pretty much right on) for him to =

reference... If I do
have time, I'll use the Portico for these to =
see how=
it comes
across with a different mic - it sure didn't compliment=
the
Claytor-67, that's for sure.

This project is turning out =
to be a=
challenge in terms of vocal
tone, because the guy wants a thick =
sort of=
character to his
voice, but he rejects the thicker/warmer-sounding=
signal
chains... when we were auditioning mics & pres,=
the
warmest/thickest-sounding combinations utilized either=
the
Claytor-67 or my modded M-147 with the k-67 capsule =

through either the Avalon 737 or the Chandler TG2... both mics have a lot of warmth, for sure, but the modded-147 has more high end & air, and the Chandler pre has more of than than does the Avalon. IMO the Kiwi through either of those pres worked really well for his voice... it was pretty thick, with less "air" than those two mics, but the combination he went for was a TLM-103 through the ISA 428 for the harder-edged stuff (he did like the Claytor/Chandler combo for the softer parts, so that's what we've been using there). Now, the -103 through the 428 - that's a pretty clean combination with very little coloration, and the reason he liked that is that it emphasized the breakup/rasp in his voice, but it is NOT what I'd consider a really thick-sounding signal chain. I'm also running hard-edged takes through a Distressor in "British Mode" on it's way to track. So I figured we'll be doubling a lot, in order to thicken things up, and he actually doubles his parts really well... in fact, he takes quite a bit of time & is willing to do a bazillion re-takes if necessary in order to get his main track sounding right, but once that's done, he can usually double it REALLY tightly & on-pitch in one take with maybe a couple of punches at the most. Here's the interesting part... the guy wants his voice to sound like Jonathan Davis (of Korn), specifically he's looking for something like the chorus parts of their song "Coming Undone"... note that he tells me this AFTER we've done the majority of the vocals on two of the three songs, and some of the vox on the 3rd song, and are wrapping up for one evening's worth of work. Keep in mind we've discussed the vocal tone he wants quite at length, and this is the

first time he mentions a specific example. So I ask him do they have a CD of it, and one of the guys has it on his iPod, so I listen to it, yeah, it's got a nice thickness to it, but it also has a really nice bit of high-end air....hmmmmm... sounds like one or two of the signal chains this guy rejected earlier. lol It's also doubled & tripled & has a metric buttload of processing on it, but apart from that, I think we would've nailed it on this guys voice with the Avalon & either the Clayton-67 or the Modded-147. So I get online & try to find out who produced and/or engineered it, and the engineer was Frank Filippetti, so I google his name together with Korn & "mic" & "vocal" & "preamp" - all the usual stuff - and I find an interview where he said for lead vox they usually use a Sanken CU-44x shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression. So with several non-tube LDC's to choose from here (although every voice is different, and I think one of my tube mics would've gotten this particular guy closer), and with a tube preamp that also has EQ going to track (the 737), and with a VERY versatile compressor in the Distressor, I think there's a pretty good chance after some dicking around with various settings, we could've gotten this guy right in the ballpark going to track - despite not having the exact same signal chain, having some similar elements therein can often get you close - if he had just mentioned this specific Korn track or specific vocal tone earlier. ARRRGH! Now it's going to be a matter of having to try to get there with plugin's. Neil

- > it did, very evenly. Regarding interpreting the dynamics, I didn't get
 - > much of that feedback at all.
 - > I always played the sansamp on full blend and full output and could never
 - > get a solid -10db even with active electronics. Maybe I DID have a bad
 - one.
 - > Just one bad capacitor could have hosed it up.
 - >
 - >
-