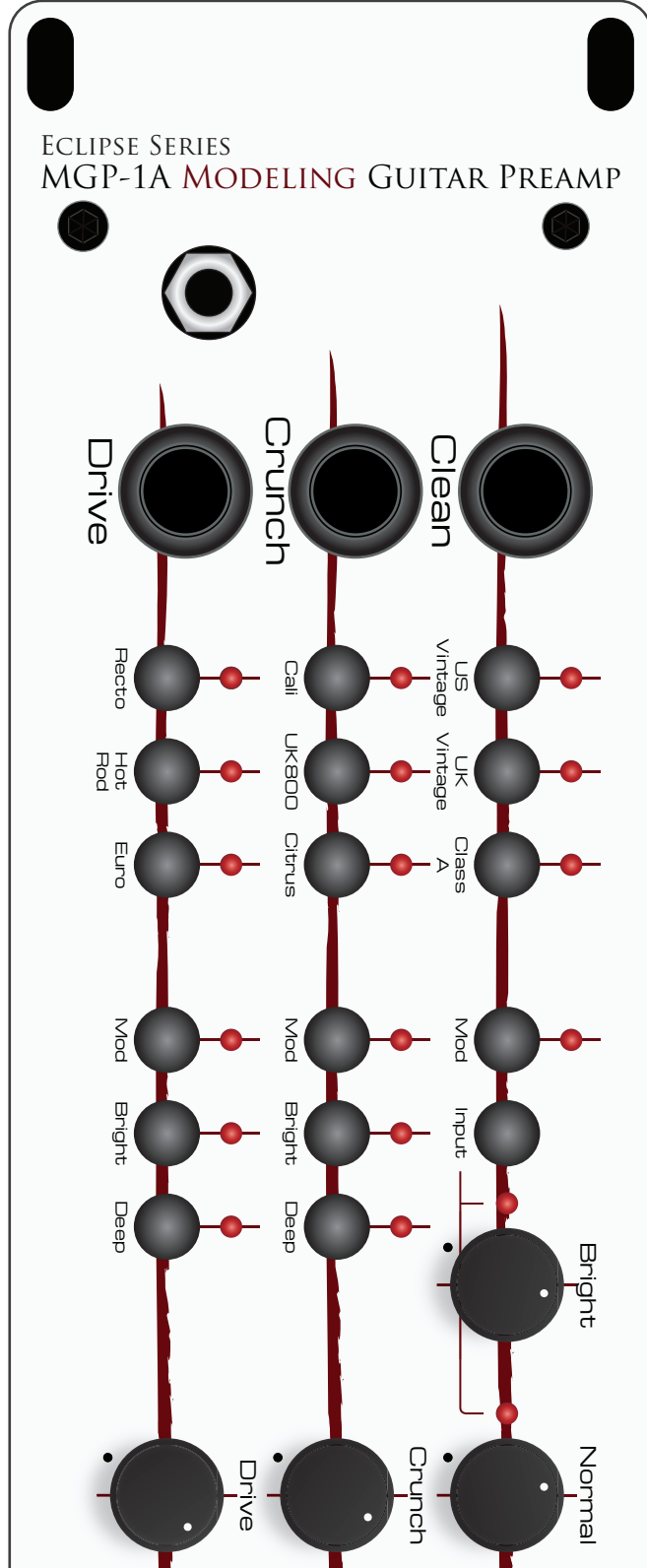




BLACK WIDOW
Audio Designs

ECLIPSE SERIES
MGP-1A MODELING GUITAR PREAMP
ADVANCED MODELING GUIDE

JANUARY 2016



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Introduction

Now that you have a handle on what each of the MGP-1A's controls do, there's two ways to approach the unit. One is just to play around and find the sounds that work for you. In this case, the modeling aspects don't matter as much as the end result.

Others may like to work by first dialing up a specific amplifier and going from there. This Advanced Modeling Guide will show you which amplifiers you can successfully model with the MGP-1A Modeling Guitar Preamplifier.

For some, it may be difficult to grasp why we included certain features like an Alt EQ or a Mod switch. Each feature was included to maximize the number of preamplifiers the MGP-1A can model. That's it.

Sometimes the difference between amplifiers is not as big as you might think, so small changes, such as a different tone stack, can get you the tone of a completely different make and model.

It's important to keep in mind that a guitar amplifier is a complete system consisting of a guitar, preamplifier, power amplifier, and speaker/cabinet (some may argue that the room is part of the system as well). For the most accurate modelled tones, these other components need to be taken into consideration. Changing just one of the system's elements can drastically change the tone of the overall system.

The Advanced Modeling Guide will take you alphabetically by manufacturer through the amplifiers the MGP-1A can model. We will show you the MGP-1A's switch settings to use, highlight power amplifier and speaker cabinets and provide tips that may help get you even closer. Note that the speaker recommendations are the ones the amplifier came with or was made to be used with. Usually amp heads were to be paired with a matching cabinet, but that doesn't mean you couldn't use other cabs. Try whatever sounds good.

You'll notice throughout the Advanced Modeling Guide the knobs don't always have position indicators. This is because when the MGP-1A's switches are set a certain way, the knobs will all behave nearly identical to the original amplifiers we are modeling, so it doesn't matter how you have them set. Just set them to sound good.

When they do have position indicators, it means that those settings will give you the most authentic tone of the originals. Many amplifiers use tone stacks which have only one or two controls, so our three-control EQ needs to be set a certain way to emulate the originals. This doesn't mean deviating from our settings will result in bad tone, just that the original model couldn't get the same tones with the controls set elsewhere. Feel free to experiment; there are no "wrong" settings.

This guide is by no means exhaustive. There are MANY different amplifier makes and models out there, many we've never even heard of, and many we will never get a chance to see, study or play through. The MGP-1A is not capable of modeling them all, but it will likely be capable of modeling some we don't know about.

And lastly, some settings may be duplicated under different amplifiers. This is OK. Sometimes the duplicate amplifier's preamplifier tones are identical, it's the power amplifier and speaker sections that make them a different amp.

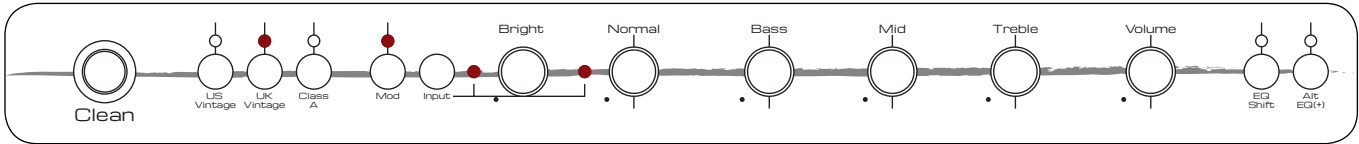
To use this guide, simply look up an amplifier and set the MGP-1A the way it is shown in the drawing below. If an LED appears red, it means that feature should be on. If the LED appears white with a black circle, turn that feature off. If an LED is white with a red circle, that means it is optional or used for an amp's special features.

If a knob has a position pointer that is solid red, it means that is how to set that specific control for authenticity. If a knob has a red outlined position pointer, it means to set the control there under certain conditions, which we will explain in the description.

* All product names used herein are trademarks of their respective owners, which are in no way associated or affiliated with Black Widow Audio Designs. These trademarks of other manufacturers are used solely to identify the products of those manufacturers as a means to compare the sonic performance characteristics and tones of the Black Widow Audio Designs MGP-1A. The MGP-1A and its features have been created by incredibly detailed analysis of the actual amplifiers from which they are inspired.

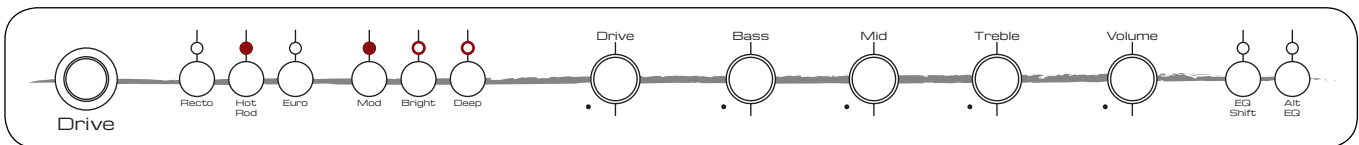
Ecstasy®

Ecstasy® "Plexi" Mode



Use the Bright and Normal knobs to simulate the Ecstasy's "Pre EQ" switch. Turn the Bright knob down and use the Normal gain control to simulate the "Normal Pre EQ". Turning Normal down and the Bright control up will simulate the "B2" setting. Using them together will get very close to the "B1" setting.

Ecstasy® Red Channel



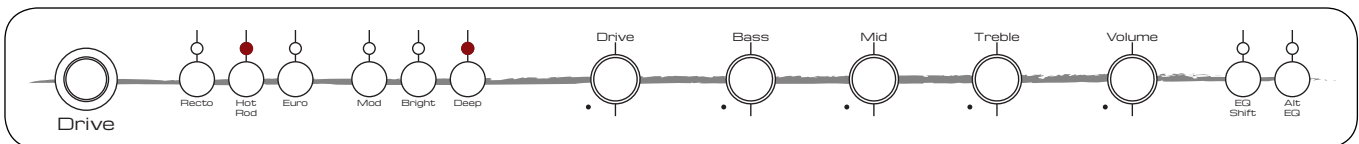
Here, we can use the Bright Switch to give us the tone of the "B2 Pre EQ" setting, or off for the "N Pre EQ". To model the tone in the "Boost off" setting, engage the Deep Switch, and drop the Drive knob 25% or so.

Power Tubes: EL-34 or 6L6, Push-Pull

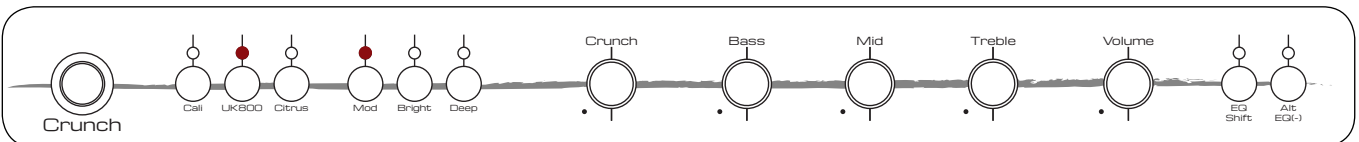
Speaker Cabinet: 4 x 12" V30

Fish Preamp

Fish Preamp Brown Channel

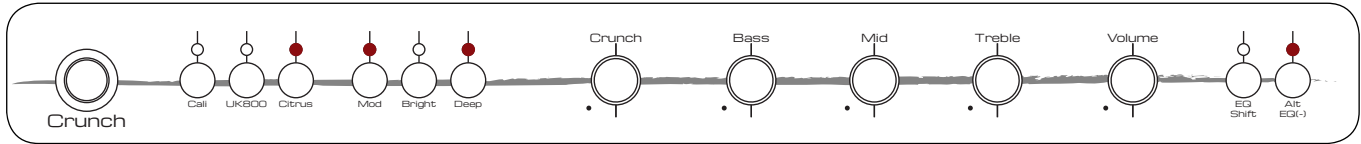


Fish Preamp Strato Channel



VH4

VH4 Channel 3

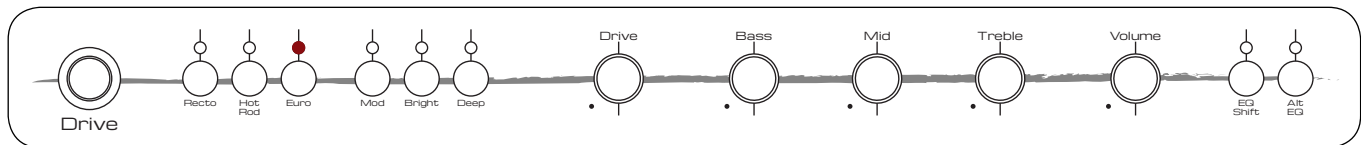


To emulate the VH4's legendary channel 3 engage both Deep and Alt EQ with Citrus and Mod.

Power Tubes: 6550, Push-Pull

Speaker Cabinet: 4 x 12" Celestion V30 or G12K100

VH4 Channel 4

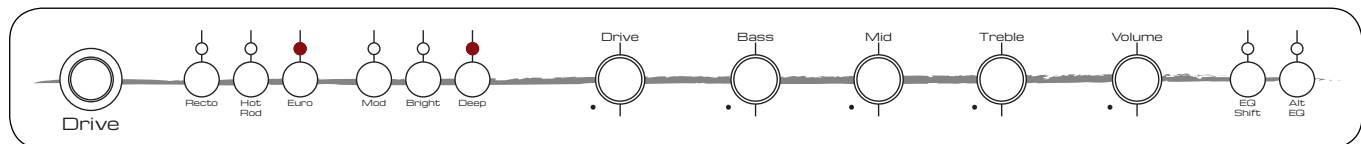


Power Tubes: 6550, Push-Pull

Speaker Cabinet: 4 x 12" Celestion V30 or G12K100

Herbert

Herbert Channel 3



Power Tubes: KT77, Push-Pull

Speaker Cabinet: 4 x 12" Celestion V30 or G12K100

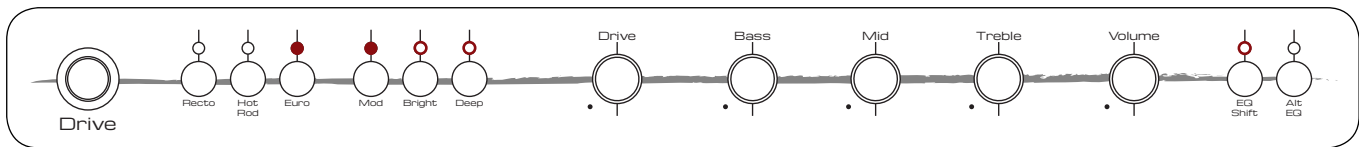
NOTE: The Diezel Herbert has a very cool Mid Cut control which scoops the low-mids for an incredibly aggressive tone. Sadly, we couldn't include this control.

However, during testing it was found that one could get very close by engaging Alt EQ and increasing the treble to around 7-8. Now use the Mid control as the Mid Cut.

A similar, cool sounding mid cut effect can be realized by using engaging the EQ Shift and Alt EQ together. This targets a different frequency than before and gives a really aggressive, growly tone.

Powerball

Powerball Channel 2 Hi Lead



The sounds of the ENGL Powerball are on tap here, complete with the voicing options. Use the Deep Switch as you would the “Lo Lead Bottom” and the EQ Shift as the “Open/Focused” Switch.

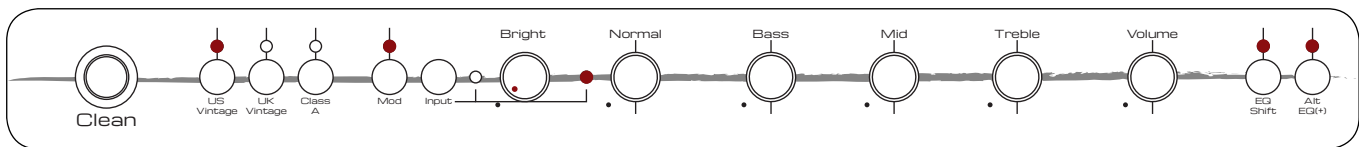
Power Tubes: 6L6GC, Push Pull
Speaker Cabinet: 4 x 12” Celestion V30

NOTE: The prototype MGP-1A’s base Euro model was the ENGL Fireball Ultra Channel. While the tone was different, we felt there was too much overlap to warrant keeping it. You will be able to get very close to the Fireball just by adjusting your settings with this model selected.

Epiphone®

Galaxie 10

Galaxie 10

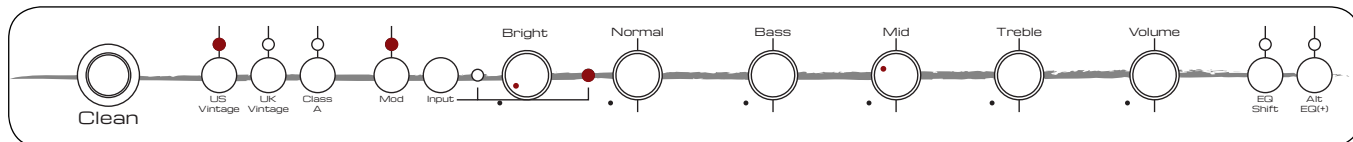


Use the Normal Control as Gain, with Bright all the way down.

Power Tubes: 5881/6L6, Single-ended.
Speaker Cabinet: 1 x 10” Tube 10.

Bandmaster™

Bandmaster™ "Blonde" Normal Channel

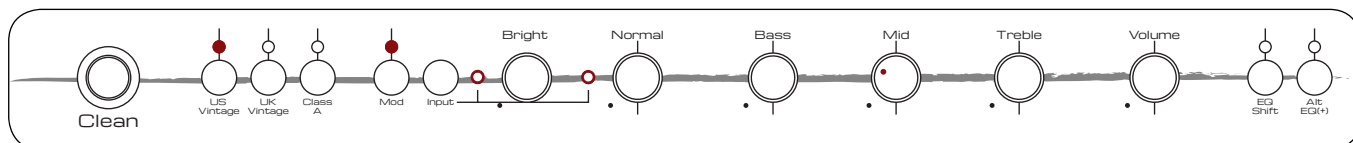


Use the Normal Control as Gain, with Bright all the way down. These amps never had a Mid control, so set the Mid control just over 25% for authenticity.

Power Tubes: 5881/6L6, Push Pull

Speaker Cabinet: 2 x 12" Jensen C12Q or Oxford 12M6

Bandmaster™ "Blackface", "Silverface" Normal Channel



The "Blackface" and "Silverface" Bandmasters had a "Bright" switch. To simulate the "Bright" switch on, choose the Bright Input and turn the Normal control all the way up. Do the opposite for the "Bright" switch off. These amps never had a Mid control, so set just over 25% for authenticity.

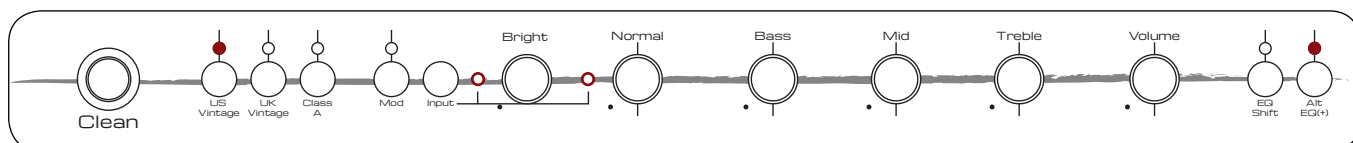
Power Section: 6L6GC, Push Pull

Speaker Cabinet: 2 x 12" Jensen C12Q or Oxford 12M6

NOTE: Aside from the bright switch, there is no difference in the preamp section between the Bandmaster models. The biggest change was the "Blackface" and "Silverface" models began using a 12AT7 in the phase splitter, where the older "Blonde" models used a 7025. A major difference between the Black and Silverface models is the Silverface has less gain from the splitter and uses "mixed bias" for the power tubes.

Bassman®

Bassman® 5F6-A



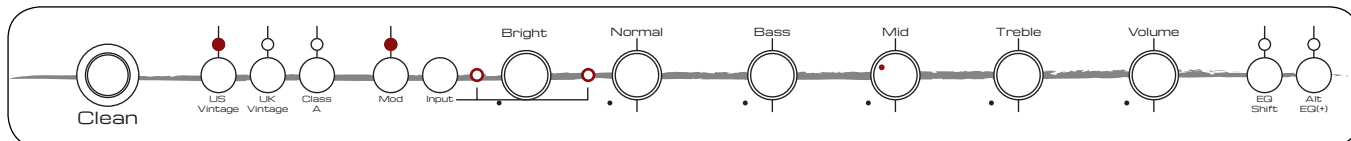
The classic Bassman has Bright and Normal Channels so use the Input Switch to simulate plugging into these channels.

Power Tubes: 5881, Push Pull

Speaker Cabinet: 4 x 10" Jensen P10Q

Bassman® (cont)

Bassman® "Blackface" and "Silverface" Normal Channel

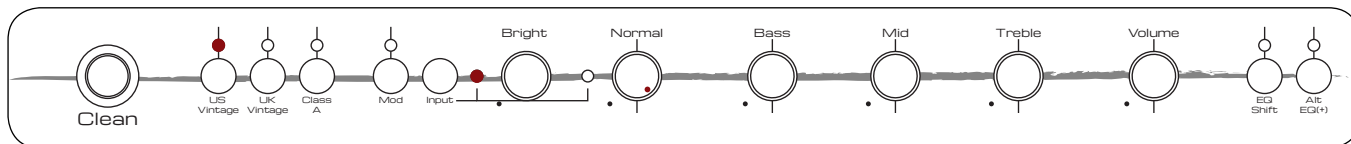


These Bassman amps have the same preamplifier sections as the Bandmasters from this era, complete with the bright switch and lack of a Mid control. The phase splitter changes to a 12AT7 and we again see the same changes to gain in the splitter as before. The Bassman models get a high frequency roll off in the power section, so they are voiced a little darker.

Power Tubes: 6L6GC, Push Pull

Speaker Cabinet: 2 x 12" Jensen C12N, Oxford 12T6, or Utah Ceramic 12

Bassman® 20

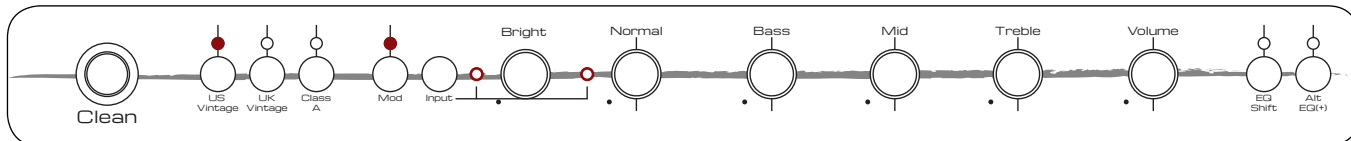


This little Bassman only had one channel, and was voiced slightly brighter. Set the Normal control to maximum.

Power Tubes: 6V6GT, Push Pull

Speaker Cabinet: 1 x 15"

'59' Bassman® Reissue

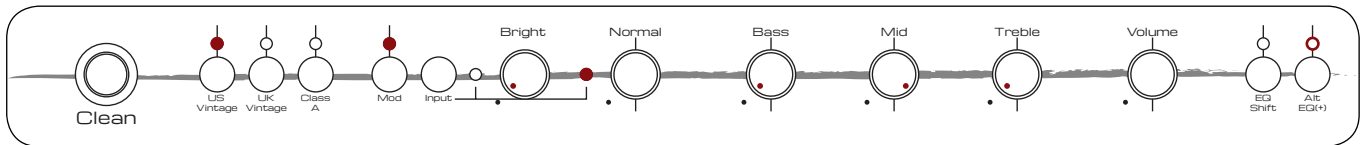


Power Tubes: 6L6GC Push Pull

Speaker Cabinet: 4 x 10" Jensen P10R

Champ

Champ 5E1

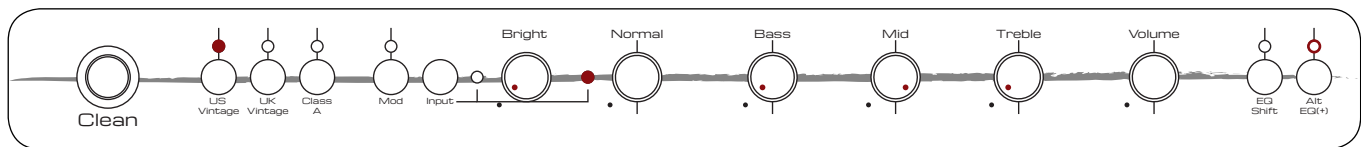


Without tone controls of any kind, the Champ is about as simple as it gets. To emulate this tone, set Bass and Treble at '0' and Mid at '10'. If you don't have access to a 6" driver or IR, turn Alt EQ on and use a single 10" or 12" driver.

Power Tubes: 6V6GT, Single-ended

Speaker Cabinet: 1 x 6"

Champ 5F1

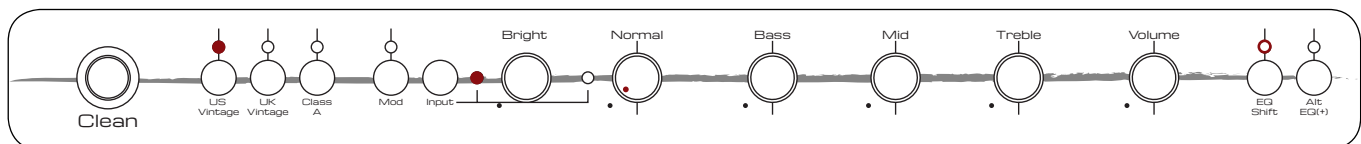


If you don't have access to a 8" driver or IR, turn Alt EQ on and use a single 10" or 12" driver model.

Power Tubes: 6V6GT, Single-ended

Speaker Cabinet: 1 x 6"

Champ 12 Overdrive 'Off'



This Champ model has a lot more going on with it's full EQ and an "Overdrive" Channel. Turning EQ Shift on will simulate the Champ 12's "Mid Boost" function.

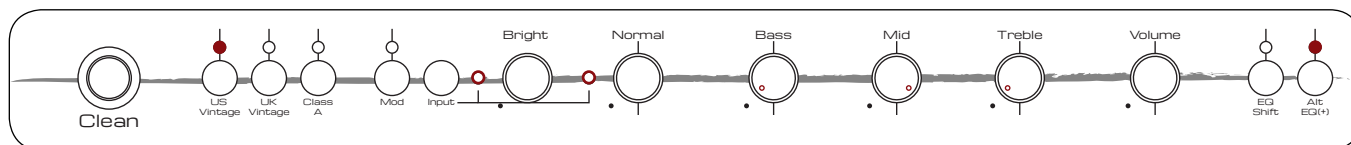
NOTE: The MGP-1A can't model the Overdrive channel, but a reasonable approximation will be from Cali, Mod off, with the Bright Switch turned on. Use the EQ Shift for the "Mid Boost" again here too.

Power Tubes: 6V6GT, Single-ended

Speaker Cabinet: 1 x 12" Fender Blue Label

Deluxe

Early "Tweed" Era Deluxe



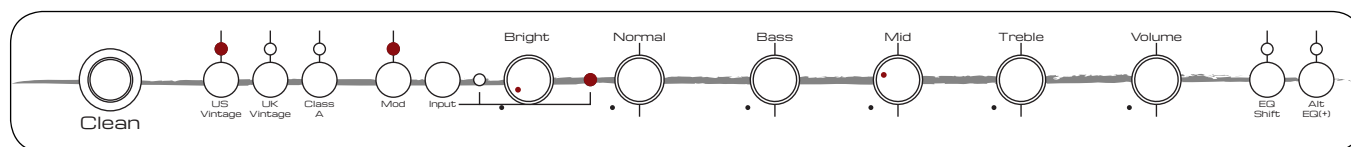
We can nail the tone of the early "Tweed" Era Deluxe amp with the MGP-1A but it will involve some really weird settings.

These amplifiers used a single knob tone control which provides a treble boost and cut. To emulate this, we need to use multiple knobs to do the same thing. With the MGP-1A's controls set how they are above, we are simulating the "Tone" control set flat. If we want to simulate the treble boost, we turn the treble knob up. Settings from '0 - 3' will cover the authentic boost portion of the Deluxe's "Tone" control.

For the treble cut, return the MGP-1A's Treble control to '0', and set the Bass control to about 2 or so. Now, dropping the Mid control from '10' will act as the cut portion. The drawback is that this will also cut the volume, so you may need to adjust it as well. However, there are some really good tones here so it's worth the effort.

Power Tubes: 6V6GT, Push Pull
Speaker Cabinet: 1 x 12" Jensen P12R

Deluxe Normal Channel

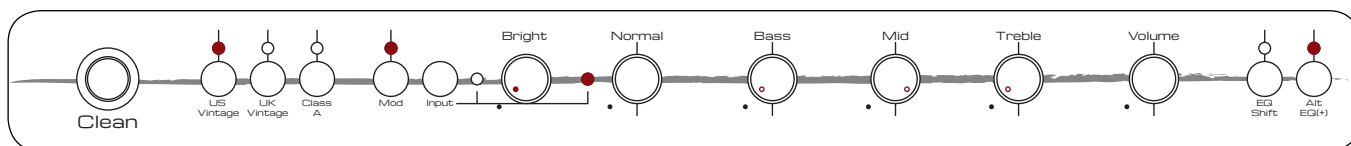


You can get a similar tone to the Vibrato channel's (without vibrato) by using the Bright Input instead, but it's only ballpark.

Power Tubes: 6V6GT, Push Pull
Speaker Cabinet: 1 x 12" Oxford 12K5-6

Harvard

Harvard

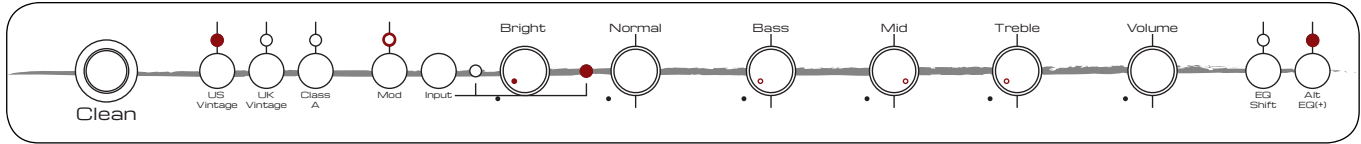


Nailing the tone of the Fender Harvard requires the same technique as the "Tweed" Deluxe above, using all 3 tone controls to simulate the single "Tone" knob.

Power Tubes: 6V6GT, Single-ended
Speaker Cabinet: 1 x 12" Oxford 12K5-6

Princeton®

Princeton® 5F2 and 5F2-A



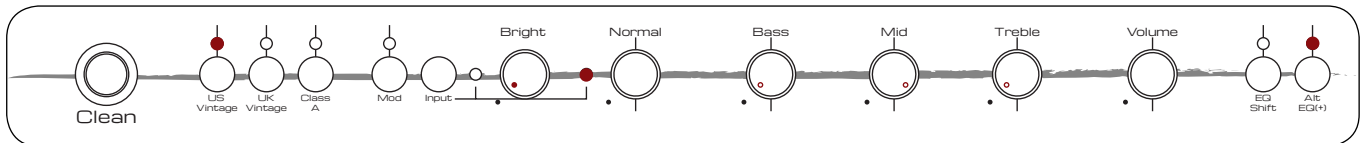
Funny how these single “Tone” control amplifiers have come all in a row. Use the same technique as the “Tweed” Deluxe.

To get the tone of the 5F2, use the settings above with Mod off. To get the 5F2-A tone, turn it Mod on.

Power Tubes: 6V6GT, Single-ended

Speaker Cabinet: 1 x 8” Jensen P8T, Oxford 8EV, or Cleveland 8”

“Brownface” Princeton®

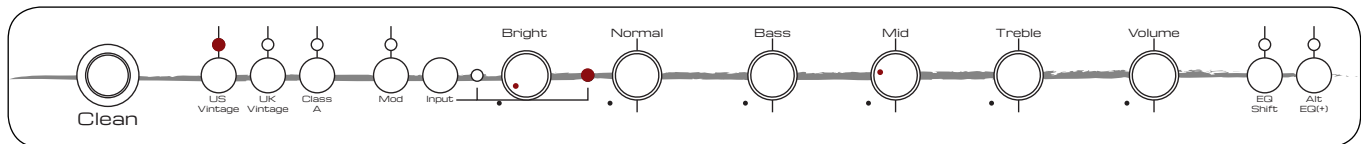


The “Brownface” Princeton has the same preamplifier as the 5F2-A but switches to a push pull power amplifier design and a 10” speaker.

Power Tubes: 6V6GT, Push Pull

Speaker Cabinet: 1 x 10” Jensen C10R or Oxford 10J4

“Blackface” Princeton®



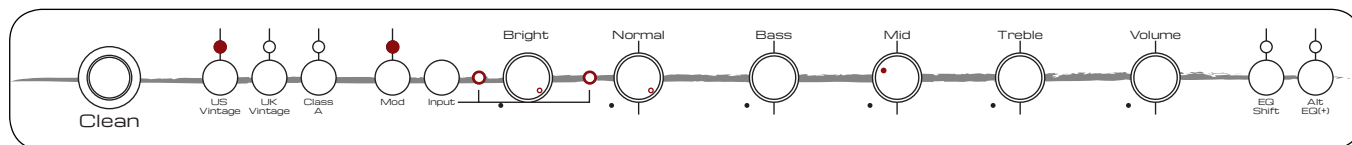
The “Blackface” Princeton uses the same preamp as the “Brownface” model with the “Tone” control swapped for a 2 band “Classic Fender” tone stack. Just turn Alt EQ off, set Mid to 2-3 and use the Bass and Treble controls how you wish.

Power Tubes: 6V6GT, Push Pull

Speaker Cabinet: 1 x 10” Jensen C10R or Oxford 10J4

Showman®

Showman® "Blackface" and "Silverface"



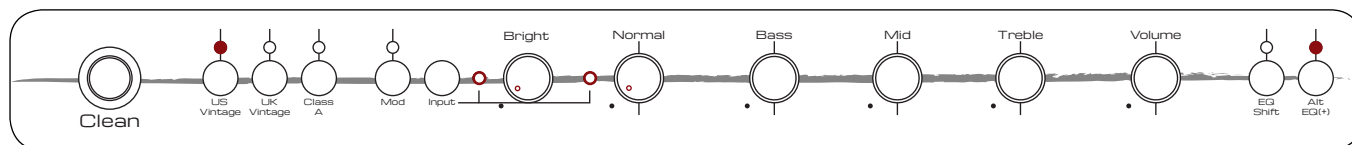
Both channels of the "Blackface" and "Silverface" Showmans have "Bright" switches, so we use the Input switch for this and the active input's gain control as our "Volume" control, with the inactive control set to maximum. This amp's Normal channel has a fixed Mid, where the Vibrato channel's is variable, so keep this in mind if you are going for authenticity.

Power Tubes: 6L6GC, Push Pull

Speaker Cabinet: 1 x 12" JBL D-120F or 1 x 15" JBL D-130F

Twin

Late "Tweed" Era Twin

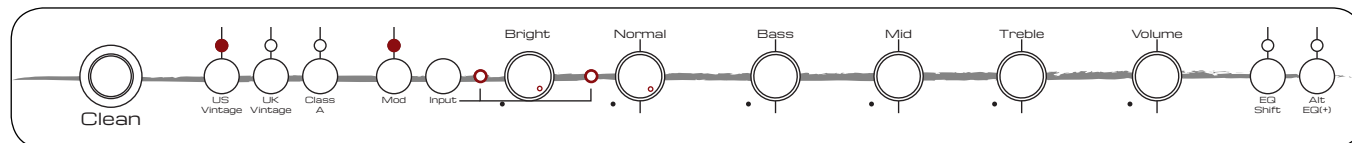


The late "Tweed" Era Twins were dual input amplifiers, so there's no 'wrong' setting of the Input Switch and Bright and Normal gain controls. This amp also has a full "Vintage Fender" 3 band tone stack, so those controls don't need any special attention for accuracy either.

Power Tubes: 5881, Push Pull

Speaker Cabinet: 2 x 12" Jensen P12N

Twin "Blackface" and "Silverface" Normal Channel

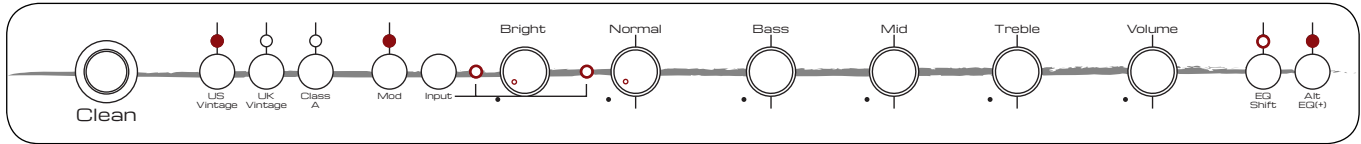


Power Tubes: 6L6GC, Push Pull

Speaker Cabinet: 2 x 12" Oxford 12T6 or Utah 12"

DEA Series MKV

DEA 70, DEA 100



These Dutch amps were copies of the first Marshalls (which were copies of the Fender Bassman). The difference here being a 12AX7 in V1 as opposed to a 12AY7, EL34 power tubes and a solid state bridge rectifier.

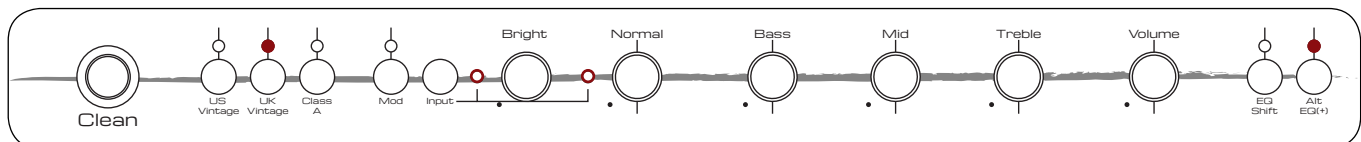
The DEA 100 was nearly identical to the DEA 70 but had a modified tone stack in addition to the second pair of EL34s. Turn on EQ Shift for the tone of the DEA 100.

Power Tubes: EL34, Push Pull
Speaker Cabinet: 4 x 12" Celestion G12M

Marshall®

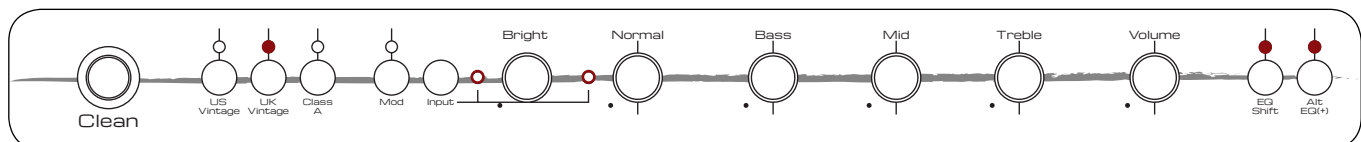
JTM45

JTM45 (Model 1961)



Power Tubes: EL34, Push Pull
Speaker Cabinet: 4 x 12" Celestion AlNiCo G12

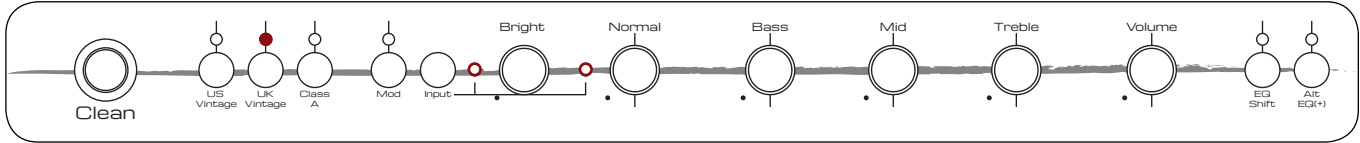
"Bluesbreaker" (Model 1962)



Power Tubes: KT66, Push Pull
Speaker Cabinet: 2 x 12" Celestion AlNiCo G12, or 4 x 10" Celestion AlNiCo G10

JMP Series

1959 JMP Super Lead

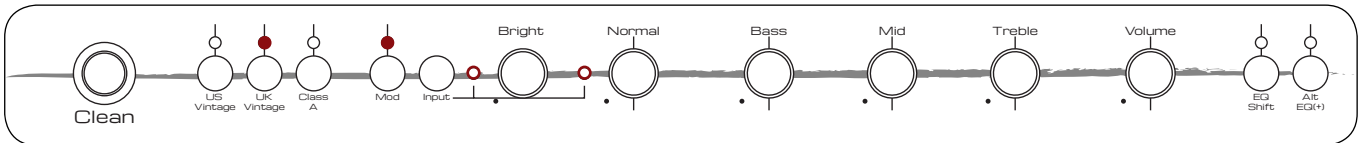


These amplifiers are very similar to the late JTM-45 amps but have a modified tone stack. Versions depending on era and region came equipped with KT66, EL34 or 6550 output tubes.

Power Tubes: KT66, EL34 or 6550, Push Pull

Speaker Cabinet: 4 x 12" Celestion AlNiCo G12 or Greenback

"Plexi" (Model 1987)



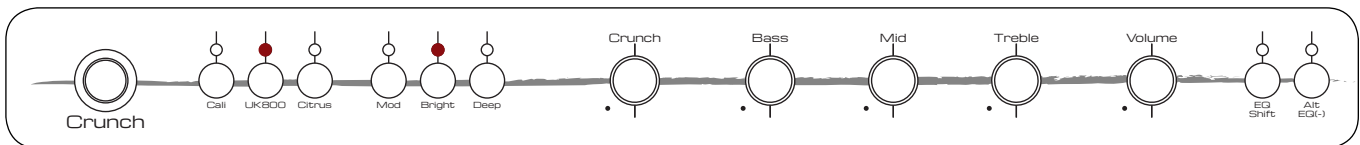
The "Plexi" is voiced brighter than the late JTM-45's with more gain and the Super Lead tone stack. These amps also switched to the classic Celestion Greenback.

Power Tubes: EL34, Push Pull

Speaker Cabinet: 4 x 12" Celestion Greenback

JCM800

JCM800 (Model 2203/2204) Hi Input



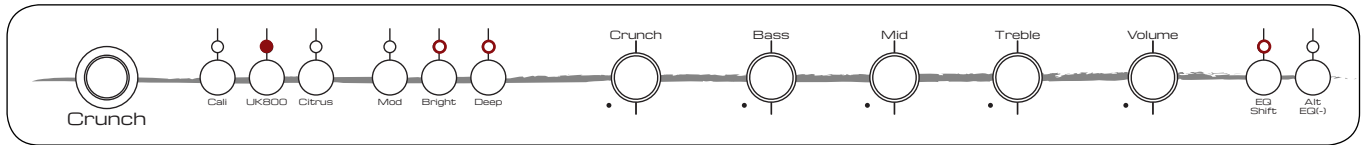
The JCM800 is arguably the first 'real' Marshall as it is only based on Marshall circuitry. This amp used EL-34 power tubes, but models shipped to the USA had 6550s. 2204 is a 50W version, the 2203 is 100W.

Power Tubes: EL34 or 6550, Push Pull

Speaker Cabinet: 4 x 12" Celestion G12T-75 (1960x), V30 (1960xV), G12-80 or G12H-100 (1982x)

JCM800 (Cont.)

JCM800 Mods



The JCM800 is also arguably the most modified amplifier in history. Most of these modifications are aimed at making the amplifier less bright.

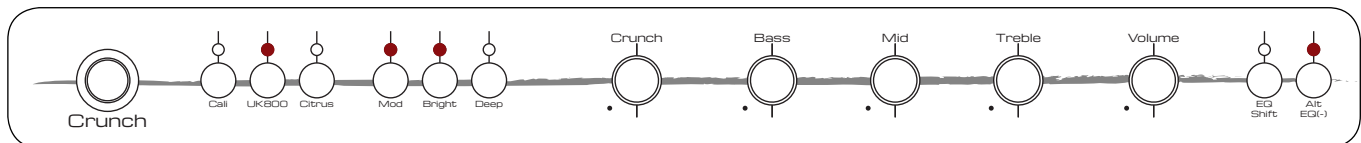
One of the most common mods was to remove the bright capacitor which you can do by simply turning the Bright Switch off. Another common mod was to increase the low end amplification ability of the first tube. We felt this method sounds flabby, so we modified the mod to target the low mids which is great in this model and helps us model a later Marshall amp's tone.

A very common mod that was performed to these amplifiers is to modify the tonestack so the treble control gets into the mids more. Use the EQ Shift for the same effect.

Power Tubes: EL34 or 6550, Push Pull

Speaker Cabinet: 4 x 12" Celestion G12T-75 (1960), V30 (1960V), G12-80 or G12H-100 (1982x)

JCM800 (Model 2205) Boost Channel



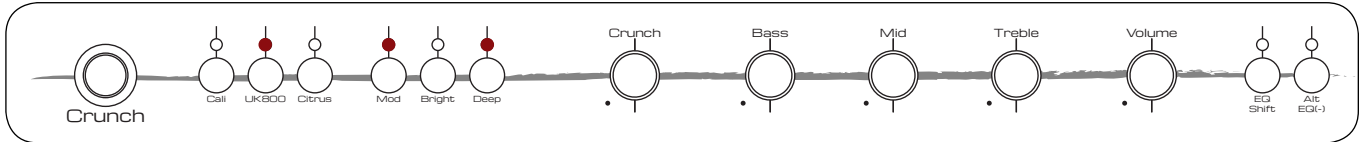
This amp has much more distortion than the classic JCM800 circuit, but it does so with clipping diodes. Many love the gain, but hate the tone and remove the diodes. We instead emulate this with tube gain, which gives a much more natural and smooth tone, while retaining the "Marshall sound". The tone stack used in this amp has an isolated midrange control, which makes the bass and mids a bit stronger and less interactive, perfectly complimenting the higher gain.

Power Tubes: EL34, Push Pull

Speaker Cabinet: 4 x 12" Celestion G12T-75 (1960x), V30 (1960xV), G12-80 or G12H-100 (1982x)

JCM900

JCM900 (Model 2100)

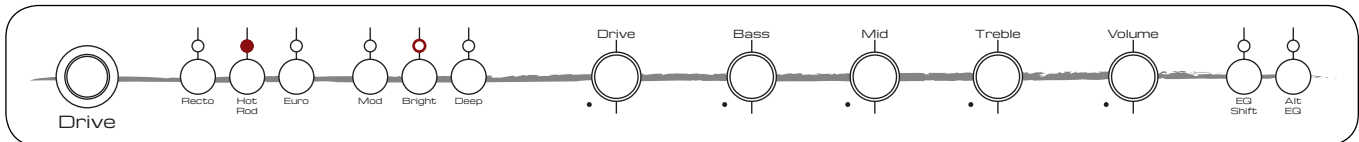


Marshall's model diversity really exploded during the JCM800/900 era, with a heavy reliance on solid state and opamp circuitry. Early JCM900 4100 amps were heavily based on opamps, but the JCM900 2100 was more along the lines of the JCM800 2205. This amp still has much of that Marshall character, but is a voiced with deeper mids.

Power Tubes: EL34, Push Pull

Speaker Cabinet: 4 x 12" Celestion G12T-75 (1960x) or V30 (1960Vx)

JCM900 SL-X (2100SLX)



The JCM900 SL-X had two gain controls (Preamp Volume and Sensitivity). This allows the SL-X the ability to reproduce clean, overdrive or heavy distortion tones all from a single channel. This MGP-1A model is primarily concerned with emulating the SL-X's heavier tones; Try the UK800 model for crunch and clean tones.

The SL-X is capable of a spectrum of heavier tones, depending on the settings of the two controls. The MGP-1A only has one Drive control, however, it is possible to accurately simulate this behavior. Here's how.

To simulate the sound where the Preamp Volume is turned up beyond 8 or so, turn the MGP-1A's Bright off and use the Drive knob as you would the Sensitivity knob.

To simulate the Sensitivity control turned up beyond 8 (18) or so, turn Bright on and use the Drive knob as you would the Preamp Volume.

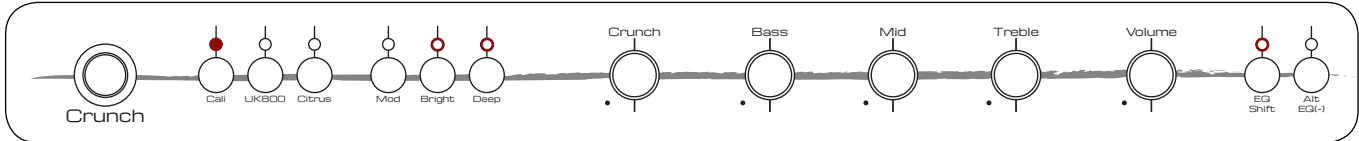
Intermediate settings are a bit trickier and will require some help from the EQ.

Power Tubes: 5881 or EL34, Push Pull

Speaker Cabinet: 4 x 12" Celestion V30 or Celestion G12T-75

Mark Series

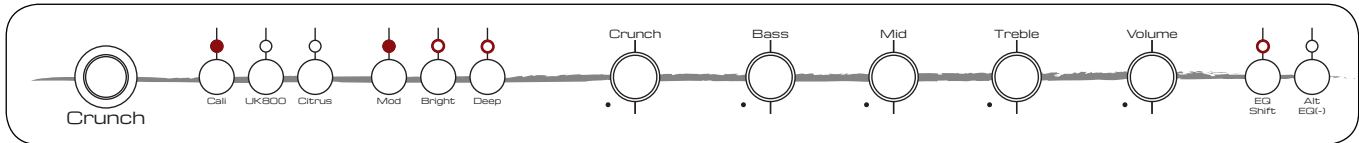
Mark IV (Rhythm 1 Channel)



Use the Bright Switch to model the Mark IV’s “Pull Bright”, the Deep Switch to model the “Mid Shift”, and the EQ Shift to model the “Treble Shift”.

Power Tubes: 6L6GC or EL34, Push Pull
Speaker Cabinet: 1 x 12” MC90 or EVM12L Openback

Mark IV (Rhythm 2 Channel)

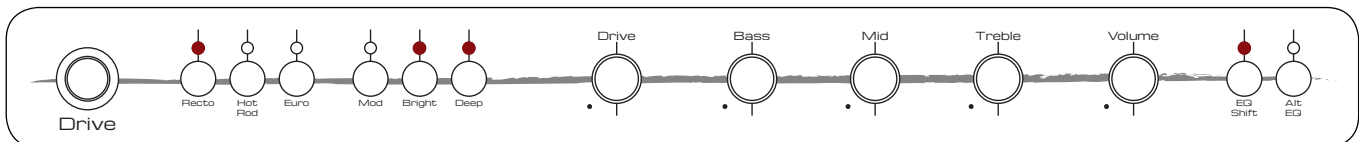


Engaging the Mod Switch conjures the tone of the Mark IV’s Rhythm 2 Channel. There’s a lot of gain here, enough to actually get some great metal tones. You still have the Bright Switch, the Deep Switch (“Mid Shift”) and the EQ Shift (“Treble Shift”) for a ton of tone shaping abilities.

Power Tubes: 6L6GC or EL34, Push Pull
Speaker Cabinet: 1 x 12” MC90 or EVM12L Openback, 4 x 12” MC90 or EVM12L

Rectifier® Series

Early 2-Channel Dual Rectifier® (Red Channel)

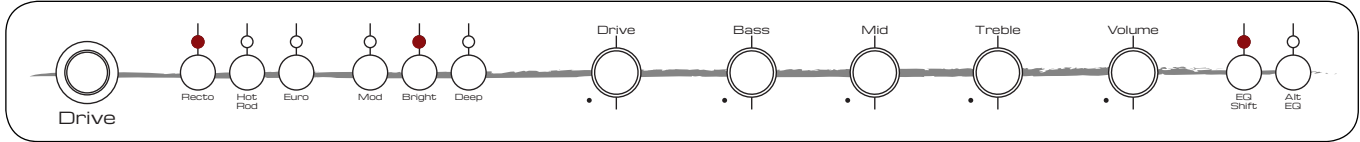


The Red Channel of the early Dual Rectifier was nearly identical to a Soldano SLO-100 with the exception of a slightly lower treble curve on the tone stack.

Power Tubes: 6L6GC or EL34, Push Pull
Speaker Cabinet: 4 x 12” Celestion V30

Rectifier® Series

Late 2-Channel Dual Rectifier® (Red Channel)



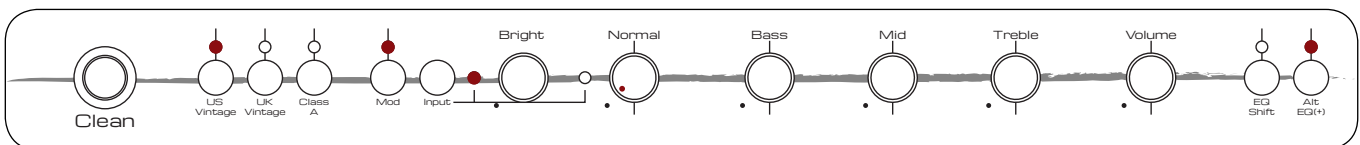
The later 2-channel Dual Rectifier circuits were voiced slightly brighter than the earlier models, which gives them a meaner, more aggressive tone which still sounds chunky enough for heavy rhythms.

Power Tubes: 6L6GC or EL34, Push Pull
Speaker Cabinet: 4 x 12" Celestion V30

NOTE: The majority of the 2-channel Rectifier Series amps including the Single and Triple Rectifiers can be modelled with this setting. The main difference between the Single, Dual and Triple Rectifiers is in the number of power tubes and the rectifier combinations. The Single Rectifier has a single pair of 6L6GC or EL34 power tubes, the Dual Rectifier has two pairs, and the Triple Rectifier has...yep, you guessed it, three pairs.

AD Series

AD-15

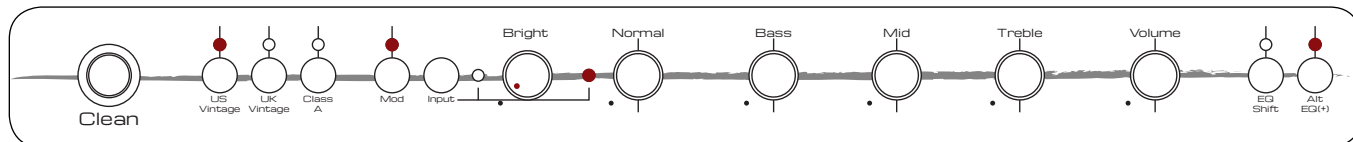


These modern (relatively) Orange combos can be described as a little bit Fender, little bit Vox. This amp is voiced brighter than it's big brother, the AD-30.

Power Tubes: Cathode Biased EL-84, Push Pull
Speaker Cabinet: 1 x 12" Celestion V30

AD Series (cont.)

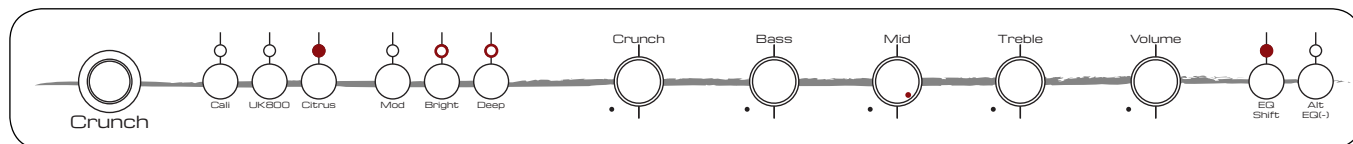
AD-30



Power Tubes: Cathode Biased EL-84, Push Pull
Speaker Cabinet: 2 x 12" Celestion V30

Graphic Series

GRO50, GRO100 ("Pics Only")



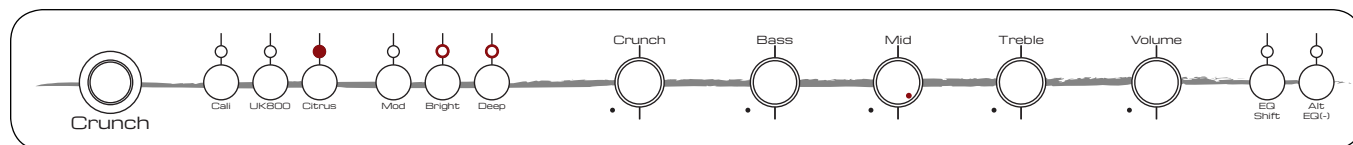
These vintage Orange amps represent the classic Orange tone. They are unique in a couple of ways. One is the "F.A.C. Control" which functions as a switch-able bass roll off, and the other is the unique James tone stack which is very flexible 2-knob EQ circuit.

The James stack never had a midrange control, so set it at maximum for the authentic James response.

To simulate the F.A.C. Control, use the Bright and Deep switches in combination. In our model with the Deep switch on, the Bright switch off is the equivalent of the F.A.C. set at 2 and the Bright switch on is the equivalent of the F.A.C. set to 4. With the Deep switch off, you can simulate the tone of the F.A.C. at 3 with the Bright switch off and 5 with the Bright switch on.

Power Tubes: EL-34, Push Pull
Speaker Cabinet: 2 x 12" or 4 x 12" oversized cabinet with Celestion Greenbacks

OR80, OR120 ("Pics and Text")

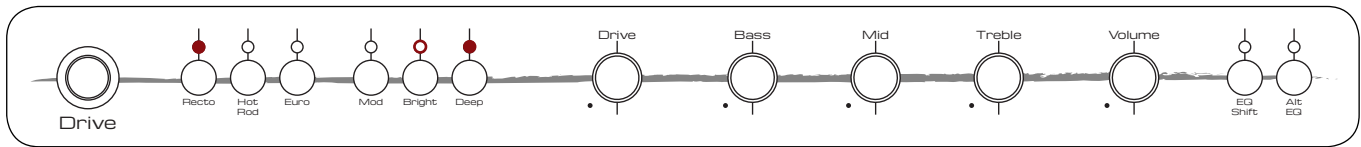


This model is nearly the same as the GRO series above, but with more gain to the power section and different EQ voicing. Turn EQ Shift off and drive the power section a bit harder if you have a power amp or power amp simulator.

Power Tubes: EL34, Push Pull
Speaker Cabinet: 2 x 12" or 4 x 12" oversized cabinet with Celestion Greenbacks

X-88R

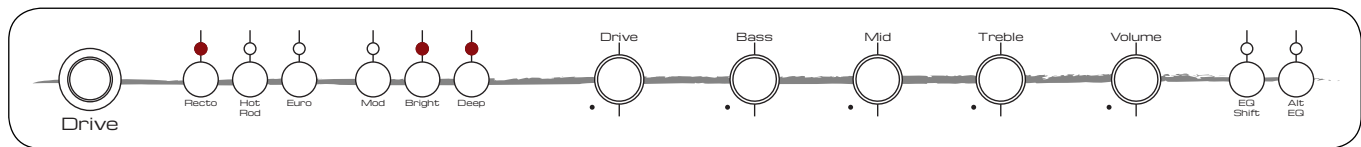
X-88R Preamp Red Channel



The X-88R is a 3-channel rackmount preamp. The Red Channel is the classic Soldano Lead, from which the a majority of popular amplifiers from the '90s are based. Use the Bright Switch for the X-88R's "Bright" switch.

Super Lead Overdrive

SLO-100 Overdrive Channel

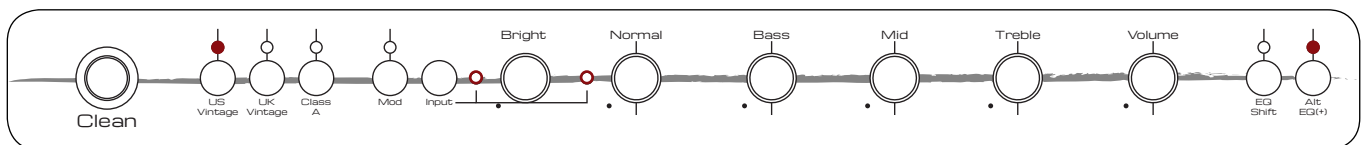


Power Tubes: 6L6GC, Push Pull
Speaker Cabinet: 4 x 12" Eminence V1216

NOTE: Many of the Soldano amplifiers use the same circuit, so those tones are available as well. For instance, the X-99 Preamp, Decatone and Hot Rod 50/100 amps use the X-88R setting with the Bright switch off.

Mig Series

Mig 50

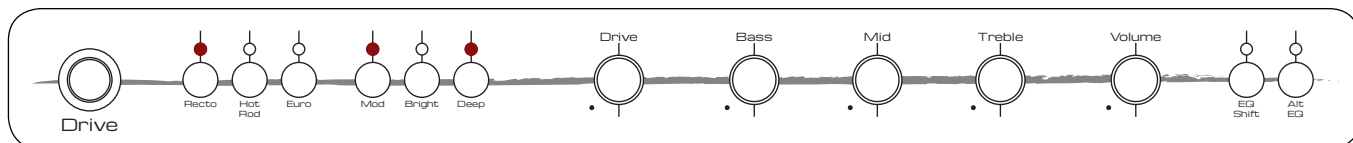


The Mig 50 is a near copy of the early dual-input Marshall designs but with 5881/6L6 tubes.

Power Tubes: 5881/6L6, Push Pull
Speaker Cabinet: 2 x 12" Eminence

Nitro

Nitro Overdrive Channel



NOTE: These amps come with either EL34 or KT88 power tubes.

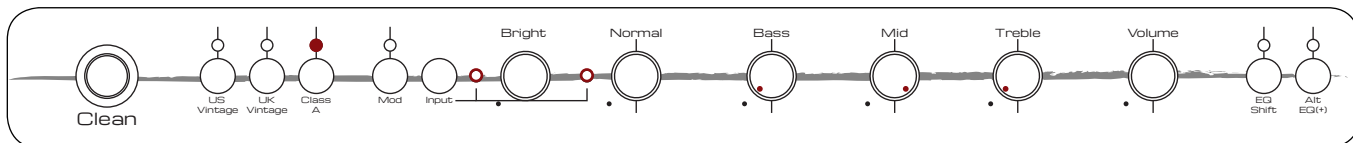
Power Tubes: EL34 or KT88, Push Pull

Speaker Cabinet: 4 x 12" Celestion G12M Heritage or Creamback

NOTE: Many of the Splawn amplifiers use similar circuitry so expect to be able to approximate some of their tones as well with this model.

AC-30

AC-30



This is based on the original model without the top boost modification. These triple input amplifiers (Brilliant, Normal and Vibrato) didn't have a tone stack, so for the most authentic tone, set the Bass and Treble to '0' and Mid to '10'.

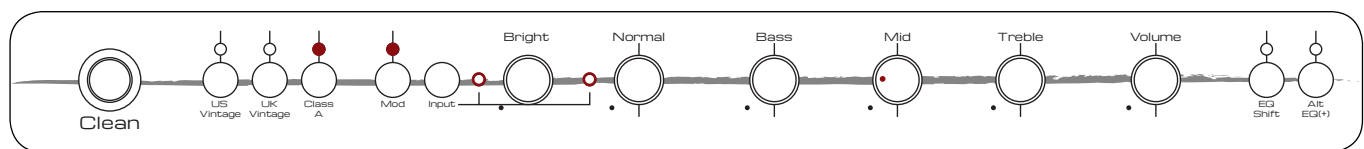
NOTE: The very first AC-30's used 2 x EL34s but were quickly switched to 4 x EL-84 power tubes. To get the tone of the first AC-30's, don't be afraid to use EL34s, without feedback, of course.

Power Tubes: Cathode Biased EL84, Push Pull

Speaker Cabinet: 2 x 12" Celestion G12 AINiCo "Silver Bell"

AC-30 (cont.)

AC-30 Top Boost



This is based on the AC-30 Top Boost. The tone stack was a 2 control model which has a very unique response. We've added a midrange control but the authentic tone comes from the Mid set at '2-3'.

NOTE: Reissue models come with Celestion Alnico Blue speakers.

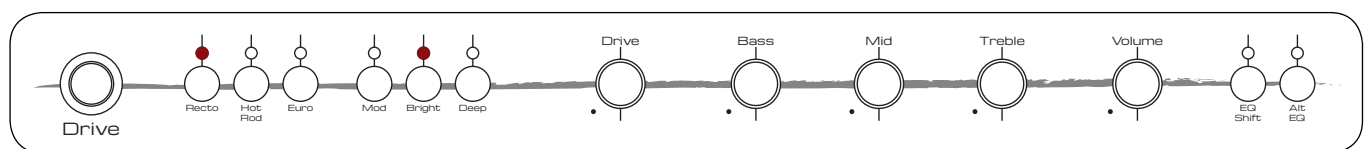
Power Tubes: Cathode Biased EL84, Push Pull

Speaker Cabinet: 2 x 12" Celestion G12 AlNiCo "Silver Bell" or AlNiCo Blue

NOTE: You can get some of the AC-120 tones (with the "Harmonic Equalization" and Distortion off) by using the AC-30 Top Boost Model with Alt EQ engaged. The original used EL34 power tubes and 2 x 12" MacKenzie drivers.

T Series

T-50, T-100 Overdrive Channel



This amplifier wasn't a copy of the SLO-100, it was designed by Soldano himself. The tone is close to the SLO but with a bit less low end.

Power Tubes: 6L6, Push Pull

Speaker Cabinet: 1 x 12" Celestion G12T-75 (Combo) or 4 x 12" G12T-75

ECLIPSE SERIES

MGP-1A **MODELING** GUITAR PREAMP

ADVANCED MODELING GUIDE

JANUARY 2016



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