

Waves GTR Amp User Guide



TABLE OF CONTENTS

CHAPTER 1 – INTRODUCTION	3
1.1 WELCOME.....	3
1.2 PRODUCT OVERVIEW	3
1.3 COMPONENTS	4
1.4 WAVESYSTEM TOOLBAR.....	4
CHAPTER 2 – QUICKSTART GUIDE.....	5
CHAPTER 3 – CONTROLS AND INTERFACE.....	6
3.1 AMP TYPES	6
<i>Clean</i>	6
<i>Drive</i>	7
<i>High Gain</i>	8
<i>Neil Citron</i>	9
<i>Bass</i>	10
3.2 AMP CONTROLS	11
3.3 CABINETS AND MICROPHONES	12
<i>Cabinets</i>	12
<i>Bass Cabinets</i>	13
<i>Microphones</i>	13
3.4 CABINET AND MICROPHONE CONTROLS	14
3.5 AMP COMPONENTS.....	16
3.6 HD (High Definition) OPTION.....	18
APPENDIX	19

Chapter 1 – Introduction

1.1 Welcome

Thank you for choosing Waves! In order to get the most out of your new Waves plugin, please take a moment to read this user guide.

To install software and manage your licenses, you need to have a free Waves account. Sign up at www.waves.com. With a Waves account you can keep track of your products, renew your Waves Update Plan, participate in bonus programs, and keep up to date with important information.

We suggest that you become familiar with the Waves Support pages: www.waves.com/support. There are technical articles about installation, troubleshooting, specifications, and more. Plus, you'll find company contact information and Waves Support news.

1.2 Product Overview

Waves Amp is a primary component of GTR, which features an exceptional selection of virtual amplifiers, cabinets, and microphones. While GTR was designed to be used with electric guitar, it's also a powerful set of tools for processing and re-amping drum or vocal tracks.

Each amp has two main sections:

- **Amp Type** – With controls for amp selection and tone adjustment.
- **Cabinet & Mic** – With controls for cabinet selection, microphone selection, and microphone position.

1.3 Components

WaveShell technology enables us to split Waves processors into smaller plug-ins, which we call **components**. Having a choice of components for a particular processor gives you the flexibility to choose the configuration best suited to your material.

Waves GTR Amp includes Mono, Mono Dual Cabinet, Mono-to-Stereo, and Stereo configurations. The Mono Dual Cab, Mono-to-Stereo, and Stereo components can each accommodate one amplifier with two cabinets. In Mono-to-Stereo and Stereo configurations, the output of each cabinet can be panned independently.

1.4 WaveSystem Toolbar

Use the bar at the top of the plugin to save and load presets, compare settings, undo and redo steps, and resize the plugin. To learn more, click the icon at the upper-right corner of the window and open the WaveSystem Guide.

Chapter 2 – Quickstart Guide

- When you open the Waves Amp plug-in on a track insert, it's ready to go with the default Clean amp.
- Use the Drive control to crank up the gain for more intensity without changing your output volume.
- For a more distorted tone, choose an amp with more Drive from the Amp Type menu. Amps are sorted in an escalating gain order.
- Once you've selected your amplifier, open up a post-amp PedalBoard. Reverb, Vibrolo, Delay, EQ, and Compression all work well as post-amp effects.
- Here's an example of a possible full setup:
Stomp 6 Mono-to-Stereo PedalBoard with its default preset, followed by a Stereo Amp, followed by a Stomp 2 Stereo PedalBoard with Vibrolo and Spring Reverb Stomps.

Chapter 3 – Controls and Interface

3.1 Amp Types

Select the amp model using the Amp Types menu. Amps are sorted into groups by application or drive rating. Each group has a unique skin.

CLEAN amps are displayed with a golden panel and tweed skin.



- **Direct** Full-frequency, transparent tone
- **Clean** Based on a 1959 tweed Fender® Bassman®.
- **Warm** Based on a boutique amp from Paul Reed Smith's private collection.
- **Punchy** Based on a 100W Marshall® head
- **Sweet** Based on a 1968 Gibson® Skylark

DRIVE amps are displayed with a blue panel and gold threaded cloth skin.



- **Cream** Based on a 1966 Ampeg® Gemini II
- **Edgy** Based on a 1980 Vox® AC-30 TB-2
- **Drive** Based on a 1964 blackface Fender® Super Reverb®
- **Overdrive** Based on a 1980 Marshall® JMP
- **Scream** Based on a custom amp from Paul Reed Smith's private collection

HIGH GAIN amps are displayed with a red wine panel and treadmill skin.



- **Crunch** Based on a custom Garcia™ from Paul Reed Smith's personal collection
- **Crush** Based on a modified Marshall® MK2 50W stack head
- **Scorch** Based on a boutique amp from Paul Reed Smith's private collection
- **Inferno** A virtual model with super-high distortion and extremely fast cleanup
- **Monster** Based on a Marshall® 100W head
- **Hot** Based on a Koch® Combo
- **Modern** Based on a Mesa® Dual Rectifier® Solo head
- **Shredder** Based on a Marshall® JMP1 preamp
- **Supernatural** Based on a boutique amp from Paul Reed Smith's private collection

NEIL CITRON amps are displayed with a purple velvet skin.



- **Legatron Clean** Based on a customized Carvin® Legacy
- **Legatron Crunch** Based on a customized Carvin® Legacy
- **Thermitron Clean** Based on an Ibanez® TN120 Thermion
- **Thermitron Crunch** Based on an Ibanez® TN120 Thermion
- **Plexitron Lite** Based on a modified 60s 100W Marshall® Plexi
- **Plexitron Crunch** Based on a modified 60s 100W Marshall® Plexi

BASS amps are displayed with a silver panel and grill skin.



- **Directube** Based on a Countryman® DI into a V72 preamp
- **Activator** Based on a Sadowsky® preamp
- **SolidState** Based on a Hartke® 3500
- **Mo'Town** Based on a fliptop Ampeg® B15-N tube amplifier
- **SuperTube** Based on the Ampeg® SVT
- **Thunder** Based on a David Eden® World Tour 800
- **OverBass** Based on a Mesa/Boogie® 400+

3.2 Amp Controls

All Amps feature Drive, Bass, Mid, Treble, and Presence controls, whose response curves are tailored to complement the specific amp type.



DRIVE controls the drive level range of +12dB to -12dBfs, with a default of 0dB.

Range: 0 to 10

Default: 5

BASS controls low frequency equalization cut/boost.

Range: -5 to +5

Default: 0

MID controls midrange frequency equalization cut/boost.

Range: -5 to +5

Default: 0

TREBLE controls high frequency equalization cut/boost.

Range: -5 to +5

Default: 0

PRESENCE controls high frequency equalization cut/boost.

Range: 0 to 10

Default: 0

DIRECT when Bass Amp types are selected the Presence control is replaced by the Direct control, which controls the amount of direct mixed with the processed signal.

Range: 0 to 10

Default: 0



AMP controls Amp activation/bypass. When set to Bypass, input is routed directly to the cabinet and mic.

Range: On/Bypass

Default: On

TYPE controls Amp selection.

Range: Direct to OverBass

Default: Clean

3.3 Cabinets and Microphones

Cabinets and microphones are selected by using the appropriate menu selector.

Toggle through them by clicking on the text bar, or click on the arrow to the right of the text bar to display a drop-down list.

Each cabinet offers a choice of 6 microphones, which may be positioned either on or off axis.

Please note: "No Cabinet" uses neither a cabinet nor microphone, and is the default choice for the Direct Amp.



CABINETS

Select from 22 speaker cabinets.

- **4 x 12" Standard** Based on a Marshall® 1960a
- **4 x 12" Vintage** Based on Marshall® 1960ax with Celestion® G12 Greenbacks

- **4 x 12" Britt** Based on an Orange® PPC412 with Celestion® Vintage30s
- **4 x 12" Inferno** Based on a virtual cabinet
- **2 x 12" ClosedBack** Based on a Marshall® 1936 cabinet with Celestion® G12 Greenbacks
- **2 x 12" OpenBack** Based on a Vox® AC-30 Celestion® Alnico Blue
- **4 x 10" OpenBack** Based on a Fender® Super Reverb® Blackface 1968 with CTS alnico magnet speakers
- **12" OpenBack** Based on a Mesa/Boogie® Mark IV with an Electro-Voice® speaker
- **15" ClosedBack** Based on a 1960's Fender® Showman cabinet
- **Acme 12" Custom** Based on a custom cabinet by Ted Jensen of Sterling Sound
- **Acme 2 x 10" Cabinet** Based on a 1962 Vox® cabinet
- **Acme 8" OpenBack** Based on a 1968 Gibson® Skylark
- **Acme 4 x 12" Cab** Based on a 1970's Hiwatt® cabinet
- **Acme 12" OpenBack** Based on a mid '60s Ampeg Gemini cabinet
- **Acme 2 x 10" OpenBack** Based on a 1965 Fender® Vibrolux® Reverb Blackface cabinet
- **Acme Case Speaker** Based on a late '60s Silvertone® case with built-in speaker

BASS CABINETS

- **Bass 8 x 10" Pro** Based on an Ampeg® SVT810AV
- **Bass 6 x 10"** Based on an Ampeg® SVT610HL
- **Bass 15"** Based on a late '60s Fender® Bassman®
- **Bass 15" Fliptop** Based on an Ampeg® B15N
- **Bass E15 15" + (4 x 10")** Based on David Eden® cabinets
- **Bass M1516** 10" + 15" + (2 x 6") Based on a Mesa/Boogie® 1516

MICROPHONES

Select from different microphones, recorded in different positions.

- **Dyn 409** Based on a Sennheiser® Echolette 409 (dynamic)
- **Dyn 421** Based on a Sennheiser® MD-421 II (dynamic)
- **Dyn 57** Based on a Shure® SM57 (dynamic)
- **Ribb 84** Based on a AEA® R84 (ribbon)
- **Ribb 44** Based on a RCA® 44 (ribbon)

- **Dyn RE20** Based on a Electro-Voice® RE20 (dynamic)
- **Cond VM1** Based on a Brauner VM1® (condenser)

Bass Mics

- **Coil 88** Based on a Beyer® M88 (dynamic moving coil)
- **Dyn** Based on a RE20 Electro Voice® RE20 (dynamic)
- **Dyn 57** Based on a Shure® SM57 (dynamic)
- **Cond 87** Based on a Neumann® U87 (condenser)
- **Cond GR** Based on a Manley® Gold Reference (condenser)
- **Ribb 122** Based on a Royer® 122 (ribbon)

3.4 Cabinet and Microphone Controls



VOL controls Cab/Mic volume.

Range: 0 to 10

Default: 5

PHASE controls Cab/Mic polarity (DualCabinet only).

Range: Up/Down (Up = natural phase, Down = inverted phase)

Default: Up

PAN controls cabinet positions within the stereo field. (Mono-to-Stereo and Stereo amps only).

Range: -100 to +100

Default: 0

DELAY controls the amount of delay applied to the cabinet's output.

Range: 0 – 100

Default: 0



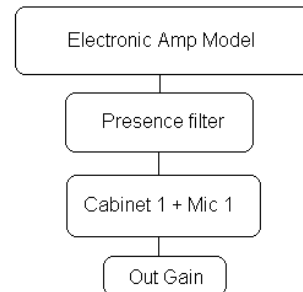
MASTER VOLUME controls overall output gain. Output meter includes red light clip indicator.

Range: 0 to 10

Default: 5

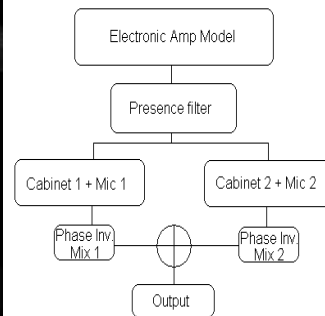
3.5 Amp Components

Mono Amp



The Mono Amp is the least CPU-intensive of the Amp components. It inputs and outputs a Mono signal, running the output through a single Amp module and then into a single cabinet/microphone filter.

Mono DualCab

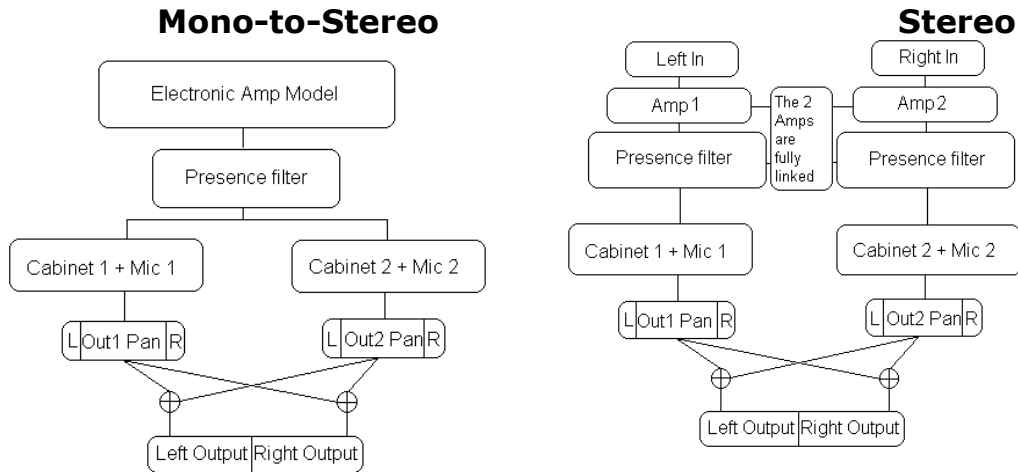


The Mono DualCab amp is similar to the Mono amp in that it inputs and outputs a Mono signal. The DualCab configuration lets you play the Amp's sound through two separate cabinets. This allows for combinations such as loading the same cabinet with different microphones or using two different cabinets with the same mic.

The outputs of the two sources are then mixed together to a single output. Each cabinet has a phase switch and a volume control.

Please note: Selecting the same cabinet and microphone for both cabinets will result in a normal Mono single cabinet sound. In this case, inverting the phase of one of the two cabinets will result in a silent output.

Mono-to-Stereo and Stereo



The Mono-to-Stereo and Stereo Amps share the same controls and graphic user interface, but their input and processing specifications are different.

Mono-to-Stereo is very similar to the Mono DualCab component, but outputs a Stereo signal. Rather than adding each cabinet's output to a single path you can pan them to create a Stereo image from the Mono input.

The Stereo Amp component is actually a dual-Mono configuration which takes a Stereo input and outputs Stereo. The Left input goes through the Amp type to cabinet 1 and the Right input goes to cabinet 2. The Pan control can be used to limit the Stereo image width, collapse the Stereo input to a Mono output, or swap the channel outputs by hard panning them in opposite directions.

3.6 HD (High Definition) Option



The HD Option control is located at the top right of the plug-in's toolbar. It is off by default.

When running GTR at 44.1 or 48kHz, you have the option of doubling the internal amplifier sampling rate. HD offers fewer aliasing artifacts, and is especially useful for High Gain models.

Please note: Engaging the HD option will increase your CPU load.

When running at HD sample rates 88.2 or 96kHz the HD option is not available.

Important Note for Pro Tools TDM Users

The HD option as described above applies only to the GTR Amp RTAS plug-in. Under TDM, the GTR Amp with HD is offered as a separate mono-only plug-in.

Appendix

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