

# STEREO AMPS PACK - VOL. 1

QUAD CORTEX // READ-ME

## INCLUDED PRESETS AND CAPTURES

The Quad Cortex captures and presets will have been delivered to you via the Cortex Cloud app. You can find them in the 'Shared with me' section of your Quad Cortex (make sure you are logged into your account).

This pack includes a preset loaded with amp captures of several amps as well as 2 preset templates. You can use either of these presets in both Scene and Stomp mode, and they cover a ton of sonic territory. These 2 templates are to be used with the stereo amp pairs:

- **WT ST TMLTE A** - This preset template places all the wet FX in front of the stereo amp blocks
- **WT ST TMLTE B** - This preset template places all the wet FX after the stereo amp blocks

We are including the 2 and 3 captures (clean and 'edge of breakup') of each amp from the full amp packs to offer varying degrees of gain to use as 'pedal platforms'. If you are interested in the full gain spectrum of the amp we have full amp packs available for all of these.

Below are our suggested combos but we would also like to encourage you to go nuts and try whatever combos you want!

## INCLUDED AMP CAPTURES

'02 Korg AC30/6 TB - **2002 VOX AC30/6 TOP BOOST**

Match Chief - **MATCHLESS CHIEFTAIN**

BNSN CHMR - **BENSON CHIMERA**

'94 Match C30 - **1994 MATCHLESS S/C 30**

Match Club 35 - **MATCHLESS CLUBMAN**

'67 DLX Verb - **1967 FENDER DELUXE REVERB**

'64 AC30 - **1964 VOX AC30**

We've captured these amps using a Royer 121 and Earthworks SR25 through a stereo Neve 1073 preamp.

**Here are our suggested amp pairings:**

1. '02 Vox AC30/6 Top Boost and Matchless Chieftain (AC30/6 & CHIEF)
2. '64 Vox AC30 and '67 Fender Deluxe Reverb (64 AC30 & 67 DLX)
3. '94 Matchless C-30 and Matchless Clubman (94 C30 & CLUB)
4. '94 Matchless C-30 and Benson Chimera (94 C30 & CHMR)

## **CAPTURE POLARITY GUIDE**

Polarity can be a tricky thing. Many people assume that two different amplifiers are either 'in phase' or 'out of phase', but phase is actually a 360 degree measurement, so flipping phase 180 degrees may not completely solve all phase issues. When an amp is out of phase completely, you lose an enormous amount of volume, and it gets very thin. You can replicate that by using two of the same captures and changing polarity of one of them. That will give you a good idea of what truly being out of phase sounds like.

In other instances where amps are neither in nor out of phase, you will notice there seems to be extra width in your set up when amps are panned hard left/right. That can be a good indication that you need to adjust polarity on one of the amps. But the extra width can also be used as a feature, not a bug. Up to you! Regardless, we have tested each capture against the others for your reference so you can quickly see how they work together. You will see these classified one of three ways:

1. In phase with \_\_\_\_\_
2. Out of phase with \_\_\_\_\_

### 3. Partially out of phase with \_\_\_\_\_

Those that are in phase will require nothing on your part. Those that are out of phase will require you (or FOH, just ask them nicely - it's their job!!) to flip polarity on one of the sides of your signal for the best experience. As mentioned though, if you prefer the width you can leave it. Those that are partially out of phase will not be 100% in or out of phase no matter what you do, and you will just need to decide which you prefer. In some instances you may want to choose the situation that has more bass as that will be the more full and more 'in phase' option. With these, it really is only an issue if you have to sum to mono. Our polarity guide is below...

#### **AC30/6 TB**

- Partially out of phase with the 64 AC30
- Partially out of phase with the 67 DLX Verb
- In phase with the 94 Match C30
- Out of phase with the BNSN CHMR
- Out of phase with the Match Chief
- In phase with the Match Club 35

#### **Match Club 35**

- Partially out of phase with the 67 DLX Verb
- In phase with the 64 AC30
- In phase with the AC30/6 TB
- Out of phase with the Match Chief
- Partially out of phase with the BNSN CHMR
- In phase with the 94 Match C30

#### **Match Chief**

- In phase with the 67 DLX Verb
- Out of phase with the Match Club 35
- In phase with the BNSN CHMR
- Partially out of phase with the 94 Match C30
- Out of phase with the 64 AC30
- Out of phase with the AC30/6 TB

### **BNSN CHMR**

- In phase with the 67 DLX Verb
- Partially out of phase with the Match Club 35
- Out of phase with the 94 Match C30
- Out of phase with the 64 AC30
- Out of phase with the AC30/6 TB
- In phase with the Match Chief

### **94 Match C30**

- Partially out of phase with the 67 DLX Verb
- In phase with the Match Club 35
- In phase with the 64 AC30
- In phase with the AC30/6 TB
- Partially out of phase with the Match Chief
- Out of phase with the BNSN CHMR

### **67 DLX Verb**

- Partially out of phase with the 64 AC30
- Partially out of phase with the 94 Match C30
- Partially out of phase with the AC30/6 TB
- In phase with the BNSN CHMR
- In phase with the Match Chief
- Partially out of phase with the Match Club 35

### **64 AC30**

- Partially out of phase with the 67 DLX Verb
- In phase with the Match Club 35
- In phase with the 94 Match C30
- Out of phase with the BNSN CHMR
- Out of phase with the Match Chief
- Partially out of phase with the AC30/6 TB

If you would like to check phase between two of the captures on your end, here is what you need to do:

1. Load the two captures you would like to check into one of the included stereo template presets.
2. Select the point on the signal chain where the split signal comes back together after the amp captures
3. On this block, you can pan the amp signals around, and you can flip phase. Pan both sides straight up the middle (by default they will be panned hard L/R). When they are both panned center, you will be able to hear whether the signals are in phase or out. You can then turn phase 'on' or 'off' to correct any phase issues.