

RECABINET



Recabinet 3 User Manual

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Recabinet 3 Cabinet Simulator

Version 3.0.4

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Introduction

Thank you for purchasing or trying out Recabinet. Our goal with this product is to empower musicians and producers with the ability to get full, album-quality guitar and bass tone direct.

Important Safety Warning



One suggested use of Recabinet is with the line level output (alternately called FX Send) of tube amplifiers. You must connect the tube amp's speaker output to a speaker cabinet or load box, or you will damage your amp and risk electric shock!

DO NOT connect a speaker output to your audio interface!

DO NOT power up your tube amp without a speaker or load box connected!

DO NOT listen at excessive volumes!

Requirements - Mac

- Intel-based Mac (Intel Core 2 Duo or faster recommended)
- Mac OS X 10.6 or higher
- Computer Audio Interface
- A DAW host application capable of running VST, AU, or RTAS plugins.

Requirements - Windows

- Dual core or faster CPU from Intel or AMD
- Windows 7 recommended (Windows XP SP2 minimum, Windows Vista not supported.)
- Computer Audio Interface
- A DAW host application capable of running VST or RTAS plugins.

Installation - Mac

Check whether your DAW software is running in 32 or 64 bit mode, then download and run the matching Recabinet installer for your DAW's bit mode. Optionally, run the factory presets installer.

Installation - Windows


Check whether your DAW software is running in 32 or 64 bit mode, then download and run the matching Recabinet installer for your DAW's bit mode. Plugins may be located in a variety of different places on your hard drive, so choose the location that is right for your primary DAW.

Registration & Authorization

By default, Recabinet runs in demo mode. During demo mode, there are periodic gaps of silence in the plugin's audio output, and an annoying nag screen to remind you to register, every time you open the plugin's window. So to register, you can start by purchasing Recabinet 3 at <http://recabi.net> (if you haven't already.) Once you've made your purchase, it's fast to get your plugin authorized by generating a KeyFile via the Recabinet website.

If your DAW machine is offline, have an online machine available to complete the authorization on the Recabinet website, and a USB stick or other removable media handy to transfer the KeyFile to your DAW machine.

Authorize your Recabinet 3 plugin using the following steps:



The screenshot shows a web browser window titled "MEMBER LOGIN:". Below the title bar, the text reads "To login, please enter your details below:". There are two input fields: "Email address:" and "Password:". Below the password field is a blue hyperlink that says "Forgotten your password?". At the bottom of the form is a "Login" button.

- 1) Log in to the customer login area of the Recabinet website:
- 2) Enter the email address and receipt number associated with your purchase at the login screen:
- 3) Hit Generate KeyFile, and wait about 10 to 15 seconds. A download link will appear. Right click the link (or ctrl-click if you don't have a right mouse button) and save the linked file to disk.
- 4) In the Recabinet 3 plugin, click the "Import License Key..." button, and navigate to your recently downloaded Recabinet3KeyFile on your hard drive. Select this file and hit "Open" or "OK" in the file requestor. Close the open document in your DAW and re-open, or simply quit and relaunch your DAW.

Your copy of Recabinet 3 is now registered on your machine. Your Recabinet3KeyFile is for your personal use on any computer you own.

If you need any help with authorization, just email support@recabi.net.

Hooking Things Up

Recabinet is a speaker simulator - so everything else about your guitar sound - such as distortion or effects - must happen somewhere in the signal chain before or after Recabinet.

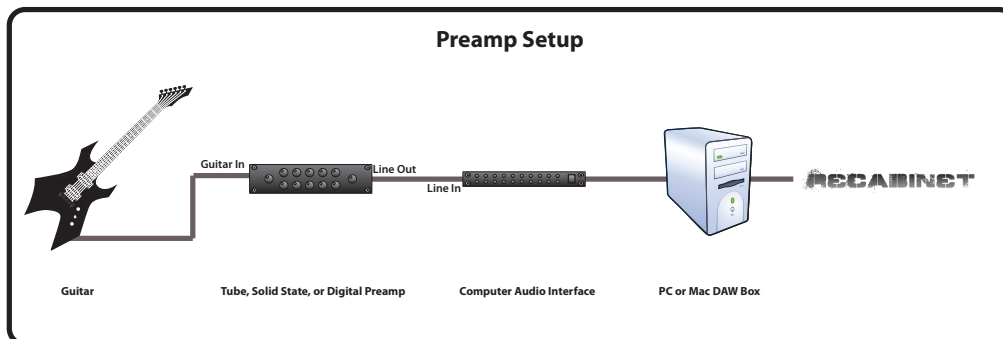
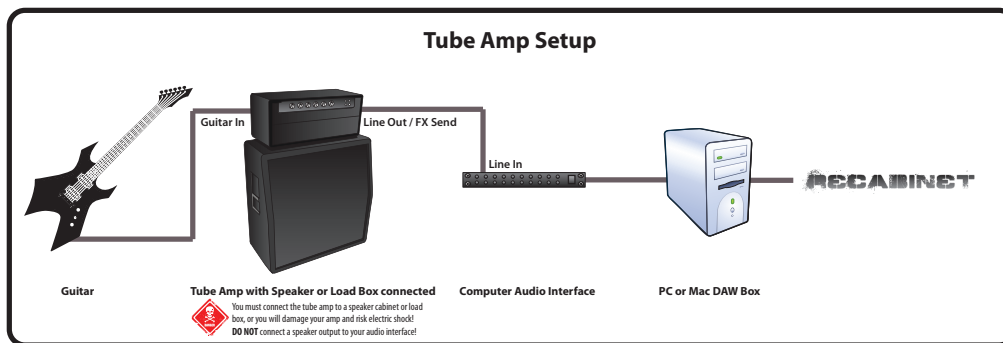
Generally, the best signal path is:

Guitar or Bass --> Wah (if any) --> Distortion and/or Preamp (analog or digital) --> Recabinet --> Effects (if any)

Recabinet sounds equally great with outboard amps/preamps, or with software preamps such as Line 6 Pod Farm, Peavey Revalver, and Native Instruments Guitar Rig. Just turn off the native cabinet simulation (if any) in your amp simulation software, and run Recabinet in the plugin instance next in the chain in your DAW. You will instantly gain access to more realistic array of sounds.

If you are using a tube amp head, make sure to utilize a dummy load box to prevent damage to your amp. Power tubes require a load to be connected either in the form of a real speaker cabinet, or a dummy load box properly rated for your amp. We highly recommend the THD Hot Plate, as well as the Weber line of load boxes. Solid state amps and rack tube preamps do not require a dummy load. Always be safe - if you are unsure, consult your amp manufacturer.

Only connect a line-level signal to your audio interface. If your amp doesn't have a line out or FX send, some load boxes and DI boxes will offer a line out that can be fed from a speaker input.



Using Recabinet

Recabinet 3 has been designed for ease of use and a quick workflow. Here's a quick rundown of the components of the user interface, and what they do:



First Launch

As you can see, the Recabinet 3 plugin loads with the exact same settings on both of its channels. This is sonically identical to muting one of the channels and turning the other one up louder, so to reap the full benefits of blending, it's important to use different settings on each channel. One of the advantages of blending in Recabinet 3 is that you never have to worry about phase issues as you would in real life - you can blend any settings together and your sound stays phase coherent the entire time.

Cabinet / Microphone Selection

Select the desired cabinet and mic settings using the Cabinet, Microphone, Mic Position, and Mic Distance menus. Increment/Decrement (+/-) buttons provide another way to change options quickly - particularly useful in hosts that don't always respond to menus during playback.

Kazrog Konsole™ EQ

The Kazrog Konsole EQ is meant to replicate the workflow of having two EQ strips from a vintage British console EQ at your disposal, for blending and adjusting the two virtual channels. Here's a quick rundown of the controls available in the Kazrog Konsole EQ...

Output Knob - Adjust the output level of the corresponding channel.

High Pass Filter - High pass filtering reduces the volume of low frequencies below the specified frequency in Hz. This allows high frequencies to “pass” above the selected frequency, so it’s important to learn to think in reverse when talking about pass filters in general. The selected frequency also receives a small boost in volume, so this filter can be thought of as a “low focus” as well as a “rumble filter.”

Low Pass Filter - Low pass filtering reduces the volume of high frequencies above the specified frequency in kHz. This allows low frequencies to “pass” above the selected frequency. Use this to tame unwanted or brittle high end, particularly useful for high gain (distorted) guitar tones. Generally improves the “smoothness” of the sound when set between 10-11 kHz. The filter’s curve is gentle, designed with guitar in mind, and won’t put a blanket over your sound.

Low Mid Frequency / Level - Adjustable low mid frequency cut or boost, with factoring set ideally for scooping low mids or boosting low end.

High Mid Frequency / Level - Adjustable upper mid to high end frequency cut or boost, with factoring set ideally for exciting, taming, or mid-focusing the sound.

Bypass Toggles - Next to each bandwidth of EQ is a bypass toggle button. When lit, signal is passing through an EQ band. When unlit, the respective EQ band is bypassed.

The Cabinets

1960

Based on a Marshall 1960AV 4x12 with Celestion Vintage 30 Speakers

The 1960 is a modern 4x12 cabinet, great for a diverse array of sounds from clean to crushing.

Angora

Based on a Line 6 Vetta 4x12 with Celestion Custom Speakers

The Angora is a modern 4x12 cabinet designed for versatility and open voicing.

Eagle

Based on an ENGL Pro 4x12 with Celestion Vintage 30 Speakers

The Eagle is a modern 4x12 cabinet ideal for high gain, heavy metal tones. And it looks cool.

Excel

Based on a Randall RS412XLT100 4x12 with Celestion Vintage 30 Speakers

The Excel is a modern 4x12 cabinet designed for high gain tones.

Green

Based on an original 1970s Marshall 4x12 with Celestion Greenback Speakers

The Green is based on a specific cabinet once owned by the legendary Warren DeMartini of RATT (currently owned by Grammy award winning producer JJ Blair.) The exact specifications and original model number are unknown, but it’s a 1970s Marshall loaded with Greenbacks and is great for 70s and 80s guitar tones, with a strong mid focus that’s incredible for lead guitars.

Igor

Based on a Krank Krankenstein 4x12 with Eminence Texas Heat Speakers

The Igor is a modern 4x12 designed with metal in mind, in an oversized enclosure for massive bass response.

Ogre

Based on a Bogner Uberkab 4x12 with Celestion Vintage 30 Speakers

The Ogre is a modern 4x12 with an incredibly open, smooth voicing. Great for rhythm, lead, or cleans, it's based on one of the best 4x12s in production today.

Oversize

Based on a Mesa Standard 4x12 with Celestion Vintage 30 Speakers

The Oversize is a modern 4x12 that is often hailed by metal guitarists as the ultimate 4x12 cabinet. With an extremely full frequency response, this cabinet deals out punishing lows and searing highs.

Sterling

Based on a Marshall Hand Wired 1960AHW 4x12 (late 1960s reissue) with Celestion G12H-30 Speakers

The Sterling is an excellent choice for classic rock guitar sounds, from Jimmy Page to Angus Young.

Tangerine

Based on an Orange PPC412-C with Celestion Vintage 30 Speakers

The Tangerine is one of the finest modern 4x12 cabinets in production today, with a half vintage, half modern feel.

Damien

Based on an Marshall 1936 2x12 with Celestion G12T75 Speakers

The Damien is a very fully voiced 2x12 capable of a wide range of sounds. Don't let its size fool you, it's got quite a bit of low end to it.

Genzie

Based on an Genz Benz G-Flex ported 2x12 with Genz Benz Custom Speakers

The Genzie is probably the ultimate 2x12 guitar cabinet for downtuned guitars. To create the model, we also captured its bass ports, to get the full experience of the sound.

Blackface

Based on an original Fender 1965 Super Reverb 4x10 with Jensen Speakers

Already a staple of blues and rock guitarists, particularly those armed with Fender Stratocaster guitars, the Fender 1965 Super Reverb became even more legendary than ever in the hands of the late, great Stevie Ray Vaughan.

Chordal

Based on an original Roland JC120 Combo with Roland Speakers

Known as the best amp in the world for clean tones, the JC120 is highly sought after. Made famous by Andy Summers of The Police, a well as James Hetfield and Kirk Hammett of Metallica. A big part of the secret to the sound is the cabinet and the speakers, which are faithfully recreated in Recabinet. Just through your favorite chorus in front (particularly a vintage Roland/Boss chorus) and you will experience a classic tone.

Dazed

Based on an original Supro Thunderbolt Combo with Jensen Speaker

Made famous by Jimmy Page, the Supro Thunderbolt is an obscure vintage combo with a decidedly big sound in a small box. Perfect for classic guitar tones, voiced especially well for classic rock and blues.

Top Boost

Based on an original Vox AC30 with Celestion Alnico Blue Speakers

The Vox AC30 is known for its bright, warm sound, and has been used on countless legendary recordings for decades. Popular during the '60s "British invasion," to this day the AC30 is widely used by all kinds of guitarists performing in a huge range of musical styles.

Tweed

Based on an original 1953 Fender Deluxe 1x12 with Jensen Speaker

The Fender Deluxe Tweed amps are legendary for their simplicity and warm tone. This amp is perfect for that "big small" sound made legendary by players such as Jimmy Page, Eric Johnson, Mike Campbell, and more.

Zodiac

Based on a Selmer Zodiac Twin 30 with Celestion G12 T75 Speakers

The Selmer Zodiac Twin 30 in "croc skin" tolex, sold between 1963 and 1965, is a rare secret weapon in the studio. This amazing amp is the underrated reptilian mutant cousin of the Vox AC30, and offers a much wider tonal range and feature set. It's highly rumored to have been the amp used on The Animals' "House Of The Rising Sun," and can also be seen in some studio pictures of The Beatles.

Manatee

Based on an Ampeg SVT810AV with Ampeg Speakers

This is the speaker enclosure people mean when they say SVT speaker cabinet. The ultimate in massive bass response, made famous by virtually every great bass player you can think of.

Motown

Based on an original 1960s Ampeg Portaflex B15N with Ampeg Speaker

The Ampeg Portaflex B15N is a legendary bass amp from the 60s, used by James Jamerson among other notable players. It is considered by many collectors to be the best bass amplifier of all time.

The Microphones

i5

Based on an Audix i5 Dynamic Microphone

The Audix i5 is a modern cardioid dynamic microphone, intended primarily for snare drum and guitar speaker cabinet applications. It has a sound similar to the industry standard Shure SM57, with a more scooped mid-range and aggressive top end response, as well as beefier low end.

U87

Based on a Neumann U87 Condenser Microphone

Arguably the best known and most widely used studio microphone in the world (for good reason), the easy-to-recognize U87 is a classic! A distinctive design and legendary Neumann sound make this mic a must-have for pro studios. The U87 is known for its unique frequency and transient response characteristics which deliver a smooth natural sound with a variety of source material.

121

Based on a Royer R-121 Ribbon Microphone

The Royer R-121 is a radically redesigned ribbon microphone and Royer's flagship product. Like most ribbons, the Royer R-121's pattern is figure 8, its sensitivity is roughly equal to a good dynamic mic, and it exhibits a warm, natural tone.

Reference

Based on an Earthworks M30 Reference Condenser Microphone

The Earthworks M30 is one of the finest reference-grade microphones in the world, and represents an extremely flat response.

409

Based on a Sennheiser MD409 Dynamic Microphone

The Sennheiser MD409 is a vintage dynamic microphone, known for its warm response. Popular for blues and rock guitar tone, famously seen used on a variety of sound sources (including vocals) in Pink Floyd's "Live At Pompeii" film, it is no longer in production, and is sought after in the vintage market.

421

Based on a Sennheiser MD421 Dynamic Microphone

The Sennheiser MD421 is one of the best-known mics in the world. Walk into any drum booth in any major studio and you'll most likely see MD 421s on the toms. The MD421 is very popular with radio announcers because it has an extended bass presence. It's also great on guitar and bass cabinets, often paired up with a brighter mic such as a Shure SM57 on guitar recordings.

545

Based on a Shure Unidyne III 545SD Dynamic Microphone

The predecessor of the modern SM57, the 545 shares the same enclosure design with slightly different internals. The 545 is known for its pronounced, yet smooth top end, and tempered low end response.

57

Based on a Shure SM57 Dynamic Microphone

Shure's SM57 has become the most popular guitar cabinet mic of all time. The SM57's outstanding performance, legendary reliability, and diversity of application make this "workhorse" the choice of performers, producers, and sound engineers worldwide.

Preset Management

Recabinet supports two methods of loading and saving presets. The Load/Save buttons at the top center of the plugin window are used for loading and saving Recabinet format presets (.kr3 files), which can be used with the Recabinet plugin inside any DAW host app. This is how the factory presets have been included, and it's also the best way to exchange presets with other Recabinet users. The other method of loading and saving presets is to use the built-in preset management functionality in your DAW. Recabinet 3 fully supports DAW-baed preset management, and will also properly save and recall its settings along with your DAW sessions.

Troubleshooting

Problem: Latent playback (a significant delay between playing your guitar and hearing the sound back)

Solution: Adjust your samples per buffer to a lower setting, such as 128.

Problem: Crackling noise during audio playback or mixdown

Solution: Check your CPU usage and ensure you're not encountering overloads. Adjust samples per buffer higher. Always adjust in powers of 2 (64, 128, 256, 512, 1024, or 2048.) No other buffer settings are supported. Also ensure that you've disabled any CPU power management technology such as SpeedStep on your machine.