OwnHammer

Impulse Response Libraries

Multi-Cabinet Collections

Marsh-UK

Information Manual

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INTRODUCTION TO MULTI-CABINET COLLECTION LIBRARIES

The OwnHammer Multi-Cabinet Collection libraries provide the crème de la crème of cabinet and speaker options for popular and sought after manufacturers of both. Speaker choice is determined by what is ideal and often popularly used for a given enclosure, and the kinds of amps and music styles associated with them. The best power amp, DA/AD converter, cables, and microphone preamp for recording electric guitar are in the chain, and microphone selection and placement can cover all manner of source tones, even with just a single cabinet and speaker. The inherent techniques and overall sampling methodology allows for much diversity in this regard, and the readymade mixes give a fantastic starting point for experts and beginners alike.

ABOUT THIS LIBRARY

112 MAR-CX

The 112 MAR-CX is based on a Marshall 1974cx 1x12 cabinet.
The FANE speaker option is based on a 1977 15-ohm Fane 122142 "Hiwatt purple back".
The M20 speaker option is based on a 1966 15-ohm Celestion T1221 75-Hz cone "pre-Rola" 20-watt G12M.

212 MAR-66

The 212 MAR-CX is based on a Marshall 1966B 2x12 cabinet.
The H30 speaker option is based on a 1977 15-ohm Celestion T1281 55-Hz cone "black back" G12H.
The M25 speaker option is based on a 1977 16-ohm Celestion T2633 55-Hz cone "black back" G12M.

410 MAR-65

The 410 MAR-65 is based on a Marshall 1965B 4x10 cabinet.
The GB10 speaker option is based on a 2014 8-ohm Celestion T5646B G10 Greenback.
The L35 speaker option is based on a 1987 8-ohm Celestion T3554 G10L-35.

412 MAR-60

The 412 MAR-60 is based on a modern production Marshall 1960B 4x12 cabinet.
The LYN-BK speaker option is based on a 2013 8-ohm Celestion T5797A G12-50GL “Lynchback”.
The V30 speaker option is based on a 1999 16-ohm Celestion T3904 Vintage 30.

412 MAR-CB

The 412 MAR-CB is based on a 1970’s Marshall “checkerboard” 1960B 4x12 cabinet.
The M25A speaker option is based on a 1971 16-ohm Celestion T1221 75-Hz cone "pre-Rola" 25-watt G12M.
The M25B speaker option is based on a 1971 16-ohm Celestion T1221 75-Hz cone "pre-Rola" 25-watt G12M.

412 MAR-TV

The 412 MAR-TV is based on a Marshall 1960TV 4x12 cabinet.
The H30 speaker option is based on a 1969 15-ohm Celestion T1281 55-Hz cone "pre-Rola" G12H.
The M25 speaker option is based on a 2003 16-ohm Celestion T1221 75-Hz cone 25-watt G12M.

THE POWER AMP

This library's captures were driven by a mostly neutral tube power amplifier. While the overall frequency response is largely even like that of a solid state reference amplifier, the common tube amp deviation traits are present that both liven and thicken up the sound slightly. As such they are ideal as-is with accurate modeling platforms and tube amps sent to dummy load + line out devices. For platforms that need the little extra scoop of modestly configured guitar tube amp driven files, this is quickly and easily accomplished by implementing the following simple post processing adjustment:

SOUNDING LIKE A GUITAR TUBE AMP

With the files contained in this library there is a very quick, simple step that can be taken to duplicate the sound of a guitar tube power amp with the Presence and Depth set to 0, similar what is offered in other OwnHammer speaker cabinet impulse response libraries.

To replicate this sound, following the cabinet IR loader add an EQ with a parametric bell curve set to -3 dB at 400 Hz. Adjust the Q/bandwidth to roughly where the edges of the curve start to make the initial cut around 100 Hz on the low side and 2 kHz on the high side. If necessary, adjust the Q/bandwidth to taste from here to best suit your sound source and tonal preference.

THE MICS AND MIC MIXES

In this library, the speaker cabinet was sampled with multiple microphones and capture types. For microphones with position numbers 00 through 10, these positions represent movement across the face of the speaker from brighter and closer to center (00) to darker and further out on the cap or cone (10). These numbers do not represent any specific unit of measure and are just sequential arbitrary definitions.

Below are explanations of the mic models and pre-made mix types:

MIXES

OH mixes are based on multi-mic configurations crafted by OwnHammer owner and operator Kevin Rowe.

SP mixes are based on multi-mic configurations crafted by Scott Peterson.

All mixes use the OwnHammer "Phase Out" mixing methodology. This process employs intentional slight time and phase imperfections that result in a more pleasing touch, feel, and frequency response than perfectly aligned mics in multi-mic impulse response mixes. This very specific inherent alignment brings life, complexity, and character to the midrange, and gels the overall frequency response in a very organic and non-clinical fashion reminiscent of live mic'ing.

MID

Based on a mid field placed AEA R92 ribbon microphone.

R121

Based on a Royer R121 ribbon microphone.

REAR

Based on a vintage Neumann KM84 condenser microphone.

ROOM

Based on a vintage Neumann KM84 condenser microphone.

SM57

Based on a modern production Shure SM57 dynamic microphone.

U70

Based on a Microtech Gefell UMT70S condenser microphone.

WAVE AUDIO FORMAT FILES

The Wav folder contains files in .wav format for use in any convolution reverb loader, be it DAW hosts or external hardware devices. These files are formatted in 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz sample rates in mono and stereo (dual mono) channel options for greater compatibility potential.

For information concerning loading of these files into the host of your choice beyond what is included in this user manual and additional text files in the directory structure, please refer to their website or documentation.

FILE DECAY TAIL AND MINIMUM PHASE TRANSFORMATION

This library contains various configurations of decay (reverb) tail truncation level and minimum phase transformation. These elements can change the sound as well as the compatibility with various platforms or ease of use when mixing IR files.

WAV-200MS

Files in the Wav-200ms folder have had the decay tail truncated to 200 milliseconds. This shorter truncation level may assist in loading platforms that are bound by sample length ceilings. If you use the full 500 millisecond files and your IR loader throws an error stating that you are attempting to use files that exceed the sample length (note, not the sample rate) limitations, use these files. In addition to this scenario, and the 200 millisecond files could potentially help with CPU usage on less powerful systems or where track and instance counts are high.

WAV-500MS

Files in the Wav-500ms folder exhibit the full, uninhibited decay tail. These files will contain all of the reflective information of sound moving around inside the cabinet, and inside the room. In some instances, minimum phase transformed files in this folder may be slightly more quiet in volume level than those in the 200ms directory, however this is just a side effect of the involved math, and is not a quality factor, just output level. This phenomenon is dependent upon the data inside each unique IR, and is not consistent.

ADDITIONAL PLATFORMS

For additional convenience files with the appropriate sample rate, channel count, and time alignment standard are included for popular external hardware systems. These files are no different from those in the Wav directory structure, save for changing the naming convention to better accommodate front panel displays with limited character lengths. In these cases and in these subdirectories, additional text files are included for extended information.