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## Rosen.digital.studio.guitar.impulses.oddsox 2021

Essentially what I'm hearing is just an impulse being generated by the string, and that, to me, is what an amp is really, it is what makes something sound good. You always want to have that kind of an impulse, and that's what you can get with the Rosen impulses and the way you use them. And I'm not saying that this is unique to Rosen. It's not, I guess it's just an opportunity that they've created, which is really amazing. If you get a chance, you could also plug these into the classic vintage studio emulations in a Digidesign Ion where you're not dealing with the bunch of limitations that are present in the digital emulations and actually just put these in on the voices that you have and just treat them just like you would treat a standalone cabinet, which is pretty amazing. So, how do we get from there to how do we decide which is the best cabinet? Well, at the same time, if you're using a miked cabinet, or you're doing a recording in a miked room, and you've got a little bit of a problem with not only the room, but the room environment itself, well, do you increase the microphone gain? Do you put more microphones in to make sure that you get a little bit more room? So the way to decide is when you step back from this a little bit, we have two basic factors. We have the actual physical sound pressure level of the guitar, where the signal is coming in, and we have the distance in which you're detecting it. Well, the digital impulse response doesn't know where you're actually seeing the signal coming from, and you're hearing the signal at a certain distance. The fact that you're playing in a box and you're hearing it from 20 feet away, the signal is going to be a little bit weaker than if you were to play in a real room setting, or you're going to be singing in a real room setting.



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This is a good technique for getting something into Logic, and because the Rosen impulses are so good sounding, once thats done, I can put the whole thing through my own guitar amp without thinking about it too much, and then I can work on the sound that way. Next, I plug the guitar directly into the Emulation Outboard in the studio, and set the Emulation Output Volume to a -5 and I stick the IPR ground jack next to it, which is plugged into the ground jack on the Impulses Outboard: So now, to get into the sound that Im going to be using for our project, we start off with the studio version of the impulses, and we extract the bass, the guitar, and the overdrive going on in the input. Im just going to mute the vocals for now so that theyre not competing for attention: And if I go back in the head, and I look at the mids section and the 12dB sections, the highs, the mids, and the lows, theyre all coming in at 0 dB, so this is just something that is really taking the center off the shoulders of the guitar. So now, because I have a headphone output jack on the Impulses, I would actually plug in a headphone, or plug an amp in to the headphone jack, so I can hear exactly what the effects are like. The levels are coming in at a -5 on the Emulation Outboard, and Im going to take the impact gain down to -5, and the input is at 1.0. I can hear that with my headphones, and I dont hear anything actually going into the Impulses. When youre working on something, especially in a live situation like that, you cant really hear things going into the impulses, you cant really hear what Im doing with the reverb, you cant really hear what the reverbs doing. If I go to my amp, I can hear what my amp is doing. 5ec8ef588b

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