

Aguilar Amplification Owners TH500 EQ Settings

(contributed by Rob Shoemaker, unless otherwise noted)

Showman



Motown



Duck Dunn



Reggae



Jaco



Carl Smith



George Porter, Jr.



Rory Elmes



kjung:

Gain: 9:00

Drive... Off

Bass: 12:00 - 1:00

Mid level: 12:00

Mid Freq: 8:00 (150Hz) - 1:00 (500Hz) - 5:00 (1KHz)

Treble: 1:00

Experiment with Mid Freq to fine tune.

Experiment with cranking Gain. More Gain adds warmth and give long before you will hear actual distortion/overdrive.

Experiment cranking Drive to noon or beyond and bringing up the Gain (more midrange warmth and subtle overdrive, with a tighter low end and a more relaxed top end).

kjung:

Gain: 12:00 (or higher)

Drive: 1:00

Mid Level: 12:00

Mid Freq: 12:00

Bass: 1:00

Treble: 12:00

Midrange... start flat, if you need more of that Ampeg brightness, possible boost

Mid Level to 1:00 and Mid Freq around 4:00 to hit that 800Hz brightness.

Treble... .start flat, dial back to bring up the ratio of upper midrange versus treble.

Varies with cabs, but that setting gets you a grindy, bright, aggressive sort of tone in general, without it sounding 'fuzz' or 'distorted' in the sense of an overdrive pedal.

LowBSix:

Gain: 9:00
Drive: 9:30
Mid Level: up to 1:00
Mid Freq: either 8:00 or 2:30
Bass: 12:15
Treble: 12:00

My general settings quick punch no tweet-geeky high end sizzle.
If it's "too wide", turn the bass down and the drive close to 10:00.
You'll have an organic bottom end.

Big String:

Gain: Noon
Drive: 11:30
Mid Level: 12:00
Mid Freq: 12:00
Bass: 1:30
Treble: 12:30

Eublet:

Gain: 9:00
Drive: 3:00
Mid Level: 9:00
Mid Freq: 1:00
Bass: 2:00
Treble:: 2:00

Eublet:

Gain: 10:00 (keeps it cleaner sounding, even with drive off)
Drive: Off
Mid: 11:00
Mid Freq: 1:00
Bass: 1:00
Treble: 1:00

This is for folks who like things brighter or more modern.

From this starting point just using Bass/Treble and Mid Frequency to get your tone. Leave the Mid level alone. A slight Mid cut is enough to really affect the voicing of head by moving the frequency point up or down, and then balance treble/bass to compensate.

Extremely powerful and very musical sounding EQ unlike many heads.

DMR:

Gain: 9:00
Drive:9:00
Mid Level: 1:00
Mid Freq: 3:00
Bass: 1:00
Treble: 1:00

Experiment with Mid Freq from 8:00 to 5:00

kjung:

The drive knob is mostly a tone control. When it is off, it is off. As you dial it up, it cuts the deep bass and upper treble (the 'old school knob), and eventually adds a secondary gain stage for an aggressive, grindy tone. However, it interacts with the gain control, so if the gain is very low, the drive does very little.

The gain control should be treated like the gain/volume control on a tube pre amp. It also is just as much a 'tone' control as an input gain setting.

The more you crank it, the more 'grunt and grit' is in your tone.

Again, the drive control will change the nature of that grunt and grit.

The EQ is cut and boost, with noon on bass, mid level, and treble being 'neutral' at noon.

DMR: First rehearsal

Gain: 9:00 to 10:00

Drive: Off to 9:00

Mid Level: 1:00 to 2:00

Mid Freq: 9:00 to 4:00

Bass: 12:00 to 1:00

Treble: 2:30

Experiment with Mid Freq from 8:00 to 5:00

Pimmsley:

Lo-fi vintage sound setting with my pair of DB112NT's and J bass.

No pad

Gain: 10:00

Drive: 12:00

Mid Level: 10:00 - 11:00

Mid Freq: 12:00

Bass: 12:30 - 1:00

Treble: 11:00 - 12:00

*But the trick that pulls it all together is only using the neck pickup on my jazz bass @ 3/4 - 4/5ths vol and rolling off the tone completely.
The loading and resonance effects on the single neck pickup takes it into the Jamerson/dub/lo-fi/flats like zone when using rounds.
My SCPB with GHS P flats and tone rolled back to 1/3 and mini foam mute at the bridge is almost identical.*
