



**File Name:** carol ann od2 manual.pdf

**Size:** 2210 KB

**Type:** PDF, ePub, eBook

**Category:** Book

**Uploaded:** 2 May 2019, 12:42 PM

**Rating:** 4.6/5 from 780 votes.

**Status:** AVAILABLE

Last checked: 17 Minutes ago!

**In order to read or download carol ann od2 manual ebook, you need to create a FREE account.**

[\*\*Download Now!\*\*](#)

eBook includes PDF, ePub and Kindle version

[☐ Register a free 1 month Trial Account.](#)

[☐ Download as many books as you like \(Personal use\)](#)

[☐ Cancel the membership at any time if not satisfied.](#)

[☐ Join Over 80000 Happy Readers](#)

### Book Descriptions:

We have made it easy for you to find a PDF Ebooks without any digging. And by having access to our ebooks online or by storing it on your computer, you have convenient answers with carol ann od2 manual . To get started finding carol ann od2 manual , you are right to find our website which has a comprehensive collection of manuals listed.

Our library is the biggest of these that have literally hundreds of thousands of different products represented.



## Book Descriptions:

### carol ann od2 manual

A CarolAnn amp is an investment in your tone. OD2 Series Amplifier pdf manual download. Scouts honour. I wouldn't be unhappy if someone surprised me with a. Two Rock, Bludo, Van Weelden, Germino, Quinn, all the name brands,. Apologies for the. We've expanded our product lines, but our commitment to beautiful cabinetry remains unchanged. CarolAnn OD2, Carvin Legacy. Cornford Carrera Valve Amp,. I'd like to hear from anyone. CarolAnn Satin. Thread starter Sp8ctre; Start. Specs are available for every guitar and body style. Tags owners manual carolann od2 Latest Search Queries ford windstar owner manual how to use a battery charger guide math 1330 teachers guide Anyone seen or come across a schematic for a CarolAnn. Great sounding sound samples on the site, just curious View users profile Send private message. All I wanted to do was chime in about how good your amps sounded.. It all started with the tube application manuals and went on from there.As a gigging guitarist myself, I understand the frustration of trying to find that "holy grail" amplifier. Specs The OD2 MK 2 Series of amplifiers offer a superb twin channel alltube amplifier design coupled with a hand crafted no compromise build quality.I am considering some high end 6L6 amps like the Carol Ann OD. Alan is one of those guys that likes to Black Goop parts of the circuit. Here is a sample of the Carol Ann Amplification OD2 100 watt head. Gain is about 50%. Avatar Premiere schneider electric electrical installation guide Contract in terms, Consumer report honda crv, Bir form 2305, Steam kettle service manual, Release of medical reports form. My od2 50 watt head. 6L6 power section And of course the drive Channel is that famous Bonamassa esque, ODS sound Excellent! Excellent This seller has not set a shipping cost for Russian Federation. Please contact them to ask about shipping. My od2 50 watt head.<http://ekinyalitim.com/depo/sayfaresim/bosch-sensixx-b5-automatic-manual.xml>

- carol ann od2 manual, 1.0, carol ann od2 manual.

6L6 power section And of course the drive Channel is that famous Bonamassa esque, ODS sound Items must be returned in original, as shipped condition with all original packaging.Please check the fields highlighted in red.Currency. Great sounding sound samples on the site, just curious as to what's going on inside the chassis. Well, I'm not looking for a schematic, but I'd probably buy one of those amps in a heartbeat if I ever win the lottery. I might call him to just tell him I like the clips, but that would just be wasting his time. Since you're in the same region perhaps you could relay my compliments in person. The clips do give me the feeling it would be a fun amp to play. When I first saw the web site I thought it was another Dumble clone, but as I said in my previous post, the thing that impresses me is that the lead tones seem to fall between the refined distortion of the Dumble and the wild distortion of the wreck. I do know he has seen the inside of a few wrecks. Great sounding sound samples on the site, just curious as to what's going on inside the chassis. The only schematic of the OD2 lives in my head.seriously !! Even though they sound the same, no two are ever exactly alike. Drilling back, it's based on my OD100, which was originally based on a HRM D type circuit with a built in efx loop with a few minor changes. An OD2 clean channel TS is pretty much based on the Skyliner. The feedback circuit is pretty much old school Marshall, but without the scratchy Presence pot. It runs a high plate voltage around 490V in most, not all, some are 500V, some are 475V, it depends on the customer and uses custom transformers with an OT that has slightly higher than normal anode impedance. The choke is a UK made Dagnall unit. I use a powder coated steel chassis and 22 gauge heavily insulated 600V stranded cable for most things.if for nothing it just disproves the whole aluminium chassis and solid core BS I read all the time.<http://galluccifaibano.com/userfiles/bosch-sensixx-b7-manual.xml>

Signal caps are Mallory PVC, signal resistors are a combination of 1W Carbon films and 1W Dale Metal Film. The efx loop uses a NOS 5751. All other preamp tubes are Chinese and the power tubes are either JJ EL34s or TAD EL34BSTRs because they can handle the plate voltage. The chassis is mounted on the bottom of cab like a Marshall head because heat is a problem with top mounted chassis like the Dumbles. Ever felt your PT after a gig on those top mounted amps The relay switching is silent. I use Omron 12V low signal relays and a heavily regulated supply from a seperate Hammond transformer. This is a difficult amp to build given the amount of stuff in there and the size of the chassis. Lead dress and correct grounding is vital. Hope this helps somewhat. Thank you very much for the nice comments on the clips. Much appreciated. Kind regards, Alan Phillips CarolAnn Custom Amplifiers, LLC. First off Alan, the clips I heard were wonderful. Secondly, I have never built and sold anything that was ever close to anything that wasnt twenty or thirty years old. For the most part I just make guys Marshalls sound better. I do spend most of my time trying to find something new and original. Doing stupid shit like moving the tonestack in negative feedback loops or using fixed resistor networks to model the fender or marshall response and then passing them into a Bandaxal tone stack. I really dont think you should have even offered the info you did. I apologize for encouraging a thread about a production amp. I do respect your work. All I wanted to do was chime in about how good your amps sounded. Peace, Love, and Tone. Tomy Rest assured Even with this detailed info, no one can build such an amp. Theres more to it. Ciao Martin Rest assured Even with this detailed info, no one can build such an amp. Theres more to it. Ciao Martin. Im sure some folks could, but the information I supplied would be irrelevant to them as they they wouldnt have needed to ask in the first place.

Im not threatened by someone cloning an amp, unless they are purposely trying to hurt my business. I dont get much chance to frequent this forum these days and never have an issue sharing info that helps folks who want to better their knowledge base. As an apprentice I was taught to do just that. As a Journeyman, I have had many apprentices. My generation was the very last to learn about tube circuits as part of a standard curricula. If we dont help pass knowledge on, who the heck will The internet Theres some good info out there, but there is way too much misinformation to. The cyberworld has brought in a new breed of internet tube gurus that learn in a haphazard way from the internet and very often lack fundamental first principles. Another example of someone that obviously shares the same philosophy as me is Randall Aiken. He has some great articles on his website that every guy new to tube amps should read and learn along with some of his recommended reading. Its one thing to tweak blindly, but if you understand the cause and effect of what you are doing its way more fun and fulfilling. Alan. As one of those who was unlucky enough to be born after the tube theory was removed from standard curricula, I know what it is like to start with tube amps without basic knowledge. I have learned a lot through the internet and have always tested things that I thought were of interest to me to find out whether it was BS or not. Over the years I have been trying to learn more about the basics and the Aiken site is GREAT!! Right now Im reading the Radiotron Designers Handbook 4th edition which can be found here There is great info here. I hope you like it as much as I do. Jelle I have pages and pages of schematics, London power books, info from these forums, and I try to understand from the different techniques, why amps sound the way they do.

I hope to one day use all the things Ive learned, both good and bad, and build my own amps, however, they will not be a clone of anything. I think with each new must have amp that comes out, the bar gets raised a little higher for the next guy and we all benefit from the great selection of amps and tones that are available to us. Must be the reason that I stay up until 3 a.m. every night trying to recreate sounds I hear in my head. Thanks for help with my learning process and the clips that will have me inspired to practice for weeks. I have pages and pages of schematics, London power books, info from these forums, and I try to understand from the different techniques, why amps sound the way they do. Thanks for help with my learning process and the clips that will have me inspired to

practice for weeks. No problem, pleasure to answer the questions. Its not bad to clone an amp design you really like in order to use it as a design baseline to take it in your own direction. Thats what every manufacturer has done from the 40s. It all started with the tube application manuals and went on from there. You know theres a lot to be learned from some of the techniques used in tube hifi and wireless to. Many of the socalled revolutionary circuits later patented by some amp Companies can be found hidden away in these earlier technologies. I realise that some guys are more about cloning exactly right down to the type of wire used in a particular amp. That is fine, but its it not what were talking about here. I see that like model making and can respect and understand why people do that. Its a fulfilling pasttime. However that is a craft, not a science. Ive lightened up a lot about this over the past couple of years. Just dont be tempted to make exact clones of current production amps to sell. Apart from being wrong, it can land you in legal high water. Alan. What guitar was used, and were these clips using your 100, 50, or 25. Also, what was the relative volume of the clips.

I just cant say enough good things about the clips. Theres a very organic quality to them. It might be the player, most of the Dumble clips I have heard have been more jazz oriented, and dont really give me an idea of what I might sound like with something Dumblish. These are the first clips where the playing style is more similar to mine. Love to hear your what a strat sounds like through your amps. The guitar used is a PRS David Grissom sig model. I beleive the cab used was an old 70s Marshall.though I personally prefer an oversize closed back 2x12 loaded with EVMs. The biggest misconception about Dtype amps is the instant connection people make with Robben Ford. Personally with the exception of the tone used on the song Brother, his tones to me are very weather channel and safe. When someone gets to play a decent Dtype amp it should take on their tone. I cant build an amp to sound like Robben Ford unless you are actually him or a playing clone of him. The amps are very flexible and I find it a shame that most clips you hear are aimed to try to emulate that one tone. Not sure if anyone has heard this clip that was recorded by a very good friend of mine called Matte Henderson. I would say Matte has mastered guitar technique to a point most could only dream about. This clip was actually a pickup demo, but he used his OD2 and it demonstrates what a high gain setting played well in to power tube OD sounds like. Notice the articulation of each note, even at blistering speeds. Its not a big blur of mush. Each note has definition. The cleans clips at the beginning are pretty damn cool to. All the more so because I cant stand that style of playing. If Im anything doubtful Im a blues player and most clips of these amps played by the hot pickers on this forum are fusion or lite jazz based. But having owned one of HADs reworked fenders I gotta tell you that theyll make blues tone. But theres another point. The guitar is hugely important.

I played a 52 reissue tele into a blues deville the other day and compared it to an American standard Strat. Both guitars on bridge pu. That business that youre talking about; the mud and the definition between the notes when overdriven, were like night and day between those two guitars with that amp. The tele stayed definable no matter what, the strat fell apart at high overdrive levels. Must have something to do with voltage output of the two pickups. Apples and oranges I know and it proves nothing except this the edengenaro clip indicates that your amp can make the full range from clean to way monster stack overdrive when played well with that guitar. Without sounding like crap. Thats a hell of an accomplishment. I wonder what that clip by Matte would sound like through a Plexi. Or a twin Different certainly. HADs contribution was the mix of the two channels. It does it all. Change the page I wish somebody would send geetarpicker Glen Kuykendal a really nice HRM to doodle with. Id like to hear his clips through the other beast. If you put the Federal Government in charge of the Sahara Desert, in five years time there would be a shortage of sand. You are here at the invitation and discretion of the owners. As such, rules and standards of conduct will be applied that help keep this forum functioning as the owners desire. These include, but are not limited to, removing content and even access to the forum. Please give yourself a refresher on the forum rules you agreed to follow when you signed up. For a better experience, please enable JavaScript in your

browser before proceeding. It may not display this or other websites correctly. You should upgrade or use an alternative browser. The various CarolAnn amps have always received a lot of praise from Cliff. Alan Phillips collaborates with Cliff to get the best possible models of his amps. It's worthwhile because the models convinced some AxeFx users to buy the real thing too.

And he's isn't shy to state his opinions either. And did you know how he tests each of his amps before shipping them to the buyer. He plays them in his band at a gig. So what's the OD2 The OD2 is a 50 watts, single input amp with 6L6 tubes. But while the OD2's sound is indeed warm, dark and thick like a Dumble, its tonal characteristics aren't. It's more like a modded Marshall, leaning towards the bluesy side. All CarolAnn amps have an exceptional smooth and creamy tone. The OD2 has a Clean channel ch.A and Overdrive ch.B channel. Fractal Audio provides a model of the Overdrive channel. That channel is described on CarolAnn's website as follows "The Overdrive Channel is simply incredible with a harmonic balance that gives the amplifier a three dimensional feel, rarely experienced with any standard design. The amount of overdrive is variable from slight crunch to all out sweetly compressed high gain tone. Note separation and response remain true throughout the full range of gain settings." The OD2 has Bass, Middle, Treble and Presence controls, Master controls, PreGain and Drive. PreGain model Input Drive sets the overall input gain for the amp both channels, and Drive model Overdrive sets the gain on the Overdrive channel. Cliff "Input Drive increases the gain amount as you rotate the knob clockwise. As the gain increases the tone is shifted from a treble and upper mid emphasis, which produces an up front sparkling tone, to a lower mid and bass emphasis, which produces a thick meaty tone. Overdrive increases the gain amount as you rotate the knob clockwise but with no alteration of the tonal balance. Different combinations of Input Drive and Overdrive settings will have a dramatic effect on the response of the amplifier and the personality of your instrument. The OD2 is a Master Volume amp. This means that the amp's distortion is created in particular by the preamp tubes, not the power amp.

The Master Volume, which works in the power amp section, is still very important to the tone and feel. You have to decide for yourself what setting in the model works for you best. The default setting is a good point to start of course. The OD2 also has a Bright switch, which affects both channels, and a Shift switch, which changes the range and action of the Bass, Middle and Treble controls on the clean channel only. The OD2 model is rather dark at default settings. Damn sight better than sound clips for auditioning to guys that havent got the ability to get to a Dealer. Clearly it doesnt give you the full experience of the full amp, but is a good tonal taster. I repaired a Soldano SLO for him one day and when he came over my house to pick it up we just decided it would be a good idea to put a CA model in there. Having the actual builder involved kind of closes the loop fully. Im happy to endorse that model because I put a lot of hours testing it and putting together a ton of technical information, fourier analysis graphs, frequency response graphs, schematics etc that would make validation of a mathematical model much easier. In reality even though the power amp and the preamp are modeled the preamp got the most effort. As I said in another thread, I tuned that by putting the axe in to the actual power amp of an OD2 and running that side by side with a full OD2. The final tweaks were made like that using parametric eq blocks that were hard coded in to the model. You could call that the icing on the cake and basically put the same level of tuning into the model as I do with a actual OD2. The real world speakers of choice are EVM12L in a 1x12 rear ported and 2x12 with Celestion Classic Lead 80s. I found the 12L emulation did a pretty good job. Some of the others sounded so artificial with that model. You'll find UltraRes Classic Lead 80 IRs in Cab Packs 4, 14 and 17. He plays them in his band at a gig.

We need more brains like Cliffs and Allans adaptable and farsighted knowing where we came from I take note of the cab tips! This series is much appreciated. Alan is killing it from what I can hear. WOW! I played it for about 2 hours straight. It is amazing how well it cleans up with rolling back the guitar volume. Now to create a patch and start using it live. By continuing to use this site, you are

consenting to our use of cookies. For a better experience, please enable JavaScript in your browser before proceeding. It may not display this or other websites correctly. You should upgrade or use an alternative browser. It seems that I cant switch from channel A to C, I have to go to B 1st, then C. And the Lead Master only seems to work on the C channel. Is ther a users manual availableI think the Tuc2 was the first amp with the lead master but Im not sure if your amp has the same controls. That covers it pretty well. I thought things were getting quiet, but it seems I was only getting around 10% of my emails. I have a lot to get through, so if youve sent an email in the past week to 10 days and I havent got back to you its because my server decided that you were spam. Ive recovered what I think are all the messages and will work through them as time allows. Not sure if he still has. Alternatively some dealers like the amp house let you try an amp for a few day. First let me say that it looks and sounds great, even after only 5 minutes of play time. It is serial number 1111xx. Can you tell me how old it is and if there are any updates it needs. Also, is there an owners manual available for the amp. If not, I may have some questions. One question is about the effects loop. The knob is active even with no effects plugged in, almost like a master volume. Is that normal Also, it is loaded with 6L6s. Do you have a preference for tube brands if I go to 6v6s Please let me know, and thanks very much.I dont like 6V6s in that model anywhere near as much as 6L6s.

Its optimized for those and the master volume lower with 6L6,s sounds better than than 6V6 to me. The HS2 was designed around 6v6s and sounds way better. The HS2 will also run 6L6s but sounds nowhere near as nice as an OD2r or OD3r running 6l6s. Hopefully that answers both your question and also the confusion some people have with the OD2r and HS2. The knob is active even with no effects plugged in, almost like a master volume. Is that normalUnity gain is around 1100 viewed looking at the rear of the amp but people run them in various places. experiment to see what works for you! Unity gain is around 1100 viewed looking at the rear of the amp but people run them in various places. experiment to see what works for you!Our failure rate across all the amps is very very low, but how come when there is a problem its always a player that that bought a used amp from a previous owner that apparently played the amp at whisper volume for about 30 mins every full moon in his smoke free studio! I suspect there was more fiddling and mass tube changing going on more than there was actual playing. Folks please understand its not a kit. If I get a an amp in thats 1 year old and a high quality Belton tube socket is worn out then it tells a story. They are not designed for this level of tube changing. I do my best to help everyone,but if you a problem please make sure it is the amp and not something else in your rig. Just because a noise comes from the amp doesnt mean it was generated in the amp, quite often its simply doing its job and amplifying an external issue. So of course I cant replicate the issue and you end up losing your amps for weeks as Im trying to make it fault. No one wins. Minor rant over But to illustrate what I hope is a more positive part of your work day I want to thank you for our conversation a couple of weeks ago. We spoke regarding my Triptik and how I couldnt get the bias voltage low enough.

As I remember we discussed a simple change in resistor value on the bias pot. You got out a shred of paper and calculated that I was actually running my power tubes too cool. Needless to say the amp is singing now. Simple problem no problem really, simple solution, one even happier camper. Thanks again. I often hesitate to call so I rely on email since you can time shift your response to when you are less busy. But I know that email is only so reliable. Real time conversation; there is no substitute. Regards Matt Our failure rate across all the amps is very very low, but how come when there is a problem its always a player that that bought a used amp from a previous owner that apparently played the amp at whisper volume for about 30 mins every full moon in his smoke free studio! I suspect there was more fiddling and mass tube changing going on more than there was actual playing. No one wins. Minor rant over Our failure rate across all the amps is very very low, but how come when there is a problem its always a player that that bought a used amp from a previous owner that apparently played the amp at whisper volume for about 30 mins every full moon in his smoke free studio! I suspect there was more fiddling and mass tube changing going on more than

there was actual playing. No one wins. Minor rant over Ten at least you'd know that if they followed some course of action before sending the amp back to you, that the problem would really more than likely be the amp, and not a bad cable, pedal or something else in the signal chain prior to the amp's input. Just a thought. But to illustrate what I hope is a more positive part of your work day I want to thank you for our conversation a couple of weeks ago. Regards Matt

There are a few out there that run lower plates and given all the info that is available on the higher voltage amps then you had what appeared to be a genuine concern. Easily resolved and yes an example where a quick call can be the best action.

Ten at least you'd know that if they followed some course of action before sending the amp back to you, that the problem would really more than likely be the amp, and not a bad cable, pedal or something else in the signal chain prior to the amp's input. Just a thought. It's not that these amps belonged to home players in particular, who actually knows, it was more the fact they are advertised as low hours smoke free home studio never gigged, stroked daily with a mink glove blah blah blah. Lol. Could have done 1000 gigs. Who knows. Yeah the FAQ is a great idea but it's difficult to change the mentality of call me first before doing any sort of fault finding. One guy once sent his entire rig for me to fault find. I didn't offer. lol. I'm changing the policy now and will be charging shipping if a problem turns out to be a clear pilot error. I want everyone who buys an amp to have a great experience. Buying used is a way to save a little money but it's a gamble unless you can verify the amp and the seller. At least 80% of my support calls are from people who just bought a used amp. It's not just my company I know others who have the same issues. It's not that these amps belonged to home players in particular, who actually knows, it was more the fact they are advertised as low hours smoke free home studio never gigged, stroked daily with a mink glove blah blah blah. Lol. Could have done 1000 gigs. Who knows. Yeah the FAQ is a great idea but it's difficult to change the mentality of call me first before doing any sort of fault finding. It's not just my company I know others who have the same issues. However, I loved the amp so much I started looking for other, mostly used, versions of Carol Ann amps in your line. But once you announced your new Tucana 3 amp, I'm actually now waiting for the release. This speaker is the first time I've recommended something I've not actually tried myself based on a number of reports from players and Dealers whose ears I trust.

Using a less efficient speaker is a great way of taming a raging amp. It's better than using an attenuator if you just need a little attenuation and it's truly the only way of not affecting the amp's response to a load. I'm curious about how well it sounds with the OD2. I'm curious about how well it sounds with the OD2. However, I loved the amp so much I started looking for other, mostly used, versions of Carol Ann amps in your line. But once you announced your new Tucana 3 amp, I'm actually now waiting for the release. What if you got one of those, you may be left wondering what all the fuss is about. Then the guy who buys it thinks my entire line sucks because some dimwit probably got gas and just dumped it ASAP. I've had to do way more for guys that have bought used than guys that bought new. I'm paranoid that people get to hear the amps as they are meant to be. I once intercepted an amp that Steve Snider bought used that I suspected because of interactions I'd had with the guy who owned it that it could be a problem. and the previous owner had changed the tube type and attempted a number of hack mods he got from amp garage or somewhere. I brought it back to stock free of charge because I simply didn't want Steve to get it like that. My buddy buys used amps all the time and you should see some of the things I've had to repair. Some people have no scruples. Glad you are looking at the Tucana 3. While these are really nice tubes for OD2r and OD3r models they are not suitable for OD2 or OD3 models where the plate voltage is over 470V, which is 95% of them. The amp I have here was a 100w that I'm converting to a 50w and it had been fitted with these tubes recently. One had blown and the other 3 have next to no life left in them. This is a 485V amp.

I think Ill start with the 65 watt creamback and if I find myself gigging it at highish volumes I may try a EV12L Also, and I apologise for all the questions Alan do you know if the JB100 was used on Joes lead sound in the intro of stop or just on the solo at 3:25. I love his solo tone but the intro sounds amazing too. Thanks in advanceIntro, Rhythm, 2nd Lead, Outro. Its featured heavily on that album. I havent been this pleased with the tones of one amp in a while. Here are some clips.How are you doing It is Mark. The guy with the Carvin cap that always hung out at Tone Merchants. How are you doing It is Mark. The guy with the Carvin cap that always hung out at Tone Merchants. Yup, thats me. Im doing well, I sold my half of the bus.Ive had a couple CAs and the mids were too soft and they both lacked punch. Ive had a couple CAs and the mids were too soft and they both lacked punch.How are you doing It is Mark. The guy with the Carvin cap that always hung out at Tone Merchants. They let you into Tone Merchants with a Carvin hat on. They gotta increase their security. This is Rig Talk and your idea of high gain is going to be different than most guys around here. Most guys here use more gain than that on their acoustic guitars. That amp sounds great. This is Rig Talk and your idea of high gain is going to be different than most guys around here. That amp sounds great. What is the difference between this and the od2 That guy builds nice stuff. The OD2 is a channel switcher with a extremely usable and beautiful sounding clean channel. The Od channel is thick and rich. I own both models and am in tonal nirvana How are you doing It is Mark. The guy with the Carvin cap that always hung out at Tone Merchants. They gotta increase their security. Yes, Rob gave me shit the first time I walked in. I am still waiting for a Tone Merchants cap. Hopefully Fusion bear will bring his rig, so guys can check out some of Alans different amps.