



# WELCOME TO SPIN

Thank you for purchasing Spin! We sincerely hope that you'll enjoy making some beautiful music together.

Spin is an incredibly detailed simulation of several classic rotary speakers that we all know and love. Those 122s, 147s and RA-200s have a sound all their own and which is why so many musicians over the years have cherished the warmth and wonder they provide to their instrument...whether it be a classic tonewheel organ, guitar, vocals or anything you want to run through them. We've painstakingly simulated every single feature and circuit and more importantly, every single source of imperfection to give Spin its wonderful richness and complexity.

We've tried our best to stay as true to the original instrument as possible, while still giving you features and flexibility that many players have desired over the years.

And the best part is, we've kept the weight way down without affecting the sound. Spin weighs 140 pounds less than the original!

# SPIN FEATURES

- 4 rotary cabinet simulations (122, 147, RA-200 & high power custom) and 4x12 guitar amp cabinet
- 4 types of tube overdrive simulation (3 different classic tube models & high gain)
- Multiple microphone configurations including dynamic and condenser types
- Front stop and Memphis configurations
- 3 band output equalizer
- Reverb with pre & post configurations
- Completely adjustable speed and ramp times
- Microphone spread, distance, balance and placement controls
- MIDI controller mapping
- Low Memory/Disk usage, very low CPU usage

# SYSTEM REQUIREMENTS



## Windows

- Compatible with Windows 7 & Windows 10
- 32 bit and 64 bit
- VST 2 & VST3
- AAX for Pro Tools 11 & 12 (64-bit only)



## Mac

- Intel or Apple Silicon
- Compatible OS 10.9 - 11.x (Big Sur)
- 64 bit
- AU
- VST 2 & VST3
- AAX for Pro Tools 11 & 12

# INSTALLATION

## Windows

- Run the installer and follow the directions
- The installer will ask you for your VST-2 folder
- AAX, if selected, will be installed in your Avid PlugIns folder
- Spin User Guide and Read Me will be installed in the GG Audio\Spin folder in your Documents folder
- Presets are installed in: YourHomeDirectory\AppData\Roaming\GG Audio\Spin\Presets

## Mac

- Run the installer and follow the directions
- If selected, the VST and/or Audio Unit components will be installed in the proper /Library/Audio/Plug-Ins folders
- AAX, if selected, will be installed in your Avid PlugIns folder
- Spin User Guide and Read Me will be installed in the /Applications/GG Audio folder
- Presets are installed in: YourHomeDirectory/Library/Application Support/GG Audio/Spin/Presets

## DEMO MODE

Once installed, Spin runs in demo mode, allowing you to check out all of Spin's features and sound before deciding to purchase a license. There are no restrictions in demo mode, try it out all you want. We know musicians are hard working, underpaid, wonderful souls and deciding to purchase a new instrument takes time. Go for it.

After about 2 minutes, the audio signal will occasionally output some low volume crackling. That's the only restriction in demo mode. To purchase a license, go here: <https://gg-audio.com>.

## REGISTRATION

Click on the Registration button in the bottom right corner of Spins panel. Enter your name, email and license code **exactly** the way it's shown in the email (even if there are spelling errors...**exactly**) that you received after purchasing.

That's it. No weird copy protection. No dongle.

Go make music.

Spin



## Preset Menu

At the top center of Spin's screen is the preset menu. That's where you control everything concerning your presets.

The menu is arranged in a hierarchy with presets and folders. You'll see 10 of Spin's sample presets to give you a taste of the instrument. Below that are some folders arranged by music styles (Gospel, Jazz, Rock) with more presets in them.

The User folder is blank when you first install Spin, but it's a good place to save your presets, or feel free to put them in any of the style folders.

There's also a MIDI Programs folder which is also empty when you first install. Any presets you save in that folder will be accessible via MIDI Program Change events in your DAW. Because they are arranged alphabetically and could change as you add more presets to that folder, it might be a good idea to name those presets with a leading number (01-Great Lead, 02-Good Comp, etc), so they stay in order for the future. You can put up to 127 presets in that folder.

You can create folders and move preset files anywhere you like, but for Spin to load them automatically into its menu, they must be stored in Spin/Presets folder hierarchy. All Spin's presets are stored on your hard drive in a specific location. All Spin preset files end with ".spn".

On Mac:

(yourHomeFolder)/Library/Application Support/GG Audio/Spin/Presets

On Windows:

(yourHomeFolder)/AppData/Roaming/GG Audio/Spin/Presets





When you've made any changes to a preset, you'll see the name of the preset marked with an asterisk \* to let you know that it's been modified. After you perform a Save, SaveAs or Rename, the asterisk will go away.

Something to be aware of: even just changing the speed of the rotary speaker will mark the preset modified with an asterisk. If you change the rotary's speed a lot this might not matter to you at all and you may not feel the need to resave the preset.

**Save:** Simply saves the state of all the drawbars, knobs & buttons to the current preset.

**Save As...:** Presents a dialogue box for you to name the new preset and save it in any folder you like.

**Rename current preset:** Does exactly what it says and renames the current preset on the disk **without** saving your current settings.

**Import preset:** If you have a Spin preset file somewhere other than the Spin/Presets folder (maybe a friend emailed it to you, or whatever), this will let you choose that file anywhere on your hard drive and then it will immediately ask you to name it and save it in the Spin/Presets folder for immediate use in Spin.

**Export Preset:** If you'd like to send a cool preset to a friend (or us), Export preset makes it easy to save a preset file (.spn) on your Desktop for emailing or archiving or whatever. Preset files that are created via Export are **not** added to the Preset Menu or browser.

## *Input*



**Volume** adjusts the gain of your input signal. Straight up is unity gain. Keep an eye on the VU meters to make sure you're not clipping.

**Mix** lets you blend the straight input signal with the output of Spin, 100% being all effect. This really should have been in the Output section, but we ran out of room.

## *Noise*



You can add some simulated amplifier noise & hum if you want to really sound like the real thing.

A real 122/147 cabinet makes a relay noise when you change the speed of the motor. It's not much, but adds to the realism if you're into that kinda thing.

## *Tube Overdrive*



The combination of the organ's preamp and a rotary enclosure's amplifier create a wonderful growl than many players love. If you like your organ to have a little (or a lot) of dirt or grunge for character, here's where you dial it in. And just like a classic organ, the expression pedal makes a difference.

**Drive** - The amount of saturation. Depending on what type (see below), it goes from a subtle warmth, to a nice grunge or all the way to screaming melt your face off.

**Type** - 4 different tube simulations to choose from for just the right amount of "character".

Types A, B, C are all simulations of the 40 watt amplifier in a 122/147, but each with a different tube set. Without going into all of the tube manufacturers, model numbers and countries of origin, just think of them as adding progressively more dirt. "Type A" being the cleanest & warmest, "Type B" with a little more edge, and "Type C" with even more. Depending on the song, (or how loud your guitar player is on that particular evening), you can always adjust for just the right sizzle and warmth. "HI-GAIN" simulates a 100 watt British guitar amp, so it's more heavily distorted and edgier.

## Reverb



Nothing like a little reverb to “really tie the room together”. (sorry, we’re big fans of The Dude)

But seriously,

**Amount** - Add a little or a lot to taste.

**Room Size** - Anywhere from a small bedroom to a large hall.

**Type** - This determines where the reverb is in the signal chain, specifically, pre or post cabinet. The most natural sound is for the reverb to come POST cabinet, but if you want to get a little creative (and for some of us, it’s just wrong), try putting the reverb PRE cabinet and you’ll get that reverb sound swirling around in the rotary speaker. Definitely not for everyone.

## *Output*



**Ambience** - Adds some room feel to the output. Not exactly a reverb, this simulates the energy of a live room.

**EQ** - Adjusts the lows, mids and high frequencies of the entire instrument.

**Volume** - The final output volume.

## *Horn Rotor & Bass Rotor*



Some players like their rotary speaker speeds a little slower or faster. Here's where you can make your adjustments to your liking.

**Slow Speed** - Adjusts the speed in slow or “chorale” mode.

**Fast Speed** - Adjusts the speed in fast or “tremolo” mode.

**Acceleration** - How fast the horn or bass rotor accelerate to fast mode from slow or stop.

**Deceleration** - How fast the horn or bass rotor decelerates from fast mode to slow or stop.

Note for RA200: The Bass Rotor section and Horn Slow are disabled (it has no bass rotors and it's slow horn speed is fixed).

Note for Direct & 4x12: The Horn and Bass Rotor sections are disabled (for obvious reasons).

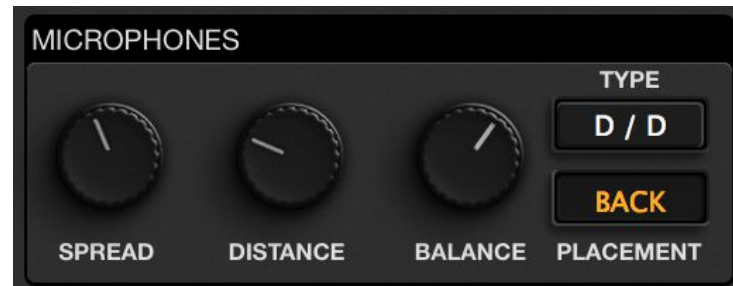
While every rotary speaker's rotor speeds are slightly different because of belt wear and other factors, we've found that the most realistic speed settings are with these knobs near straight up center.

	Minimum	Default	Maximum
Horn Slow	0.25 Hz	0.75 Hz	1.25 Hz
Horn Fast	3.0 Hz	6.75 Hz	10.5 Hz
Bass Slow	0.25 Hz	0.73 Hz	1.21 Hz
Bass Fast	3.0 Hz	6.4 Hz	9.8 Hz
Horn Acceleration	0.25 secs	1.2 secs	2.15 secs
Horn Deceleration	0.25 secs	1.5 secs	2.75 secs
Bass Acceleration	1.0 secs	6.0 secs	11.0 secs
Bass Deceleration	1.0 secs	4.5 secs	8.0 secs

When in RA-200 mode, the horn speeds are ranged like the real thing:

	Minimum	Default	Maximum
Horn Slow		fixed at 0.85 Hz	
Horn Fast	1.75 Hz	4.625 Hz	7.5 Hz

## Microphones



These controls affect how we hear the rotary speaker by moving the simulation's microphones. Spread and Distance both make a *huge* difference in the way we hear the rotary speaker. Make sure you play with them to find the sound you like.

**Spread** - How many degrees apart are the two microphones picking up the horn. From 0 for a mono simulation to 45 degrees for a somewhat standard micing technique, to 180 degrees for a very wide stereo spread. This adjustment only affects the horn. The bass rotor is miked from one microphone and is not affected by the Spread control. If you desire a mono output for any reason, turn this to 0.

**Distance** - How far away the microphones are placed from the rotary cabinet. The closer they are, the more intense the throbbing is. Further away softens it out.

**Balance** - Counterclockwise emphasizes the bass signal and clockwise increases the horn with straight up being an equal mix of both. Adjust to taste.

**Placement** - Controls whether the microphones are placed near the closed front or the open back of the rotary cabinet. The sound is a little mellower and woody-er from the front, and a bit brighter from the back.

**Type** - You can choose the type of microphone for the horn and bass rotors separately to further refine the tone of the instrument.

**D/D** (Dynamic on the horn, Dynamic on the bass) - A fairly standard live sound arrangement. Strong highs and punchy lows.

**C/D** (Condenser on the horn, Dynamic on the bass) - Less biting but extended highs.

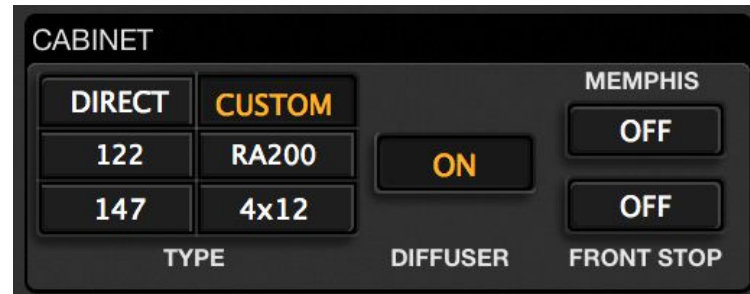
**D/C** (Dynamic on the horn, Condenser on the bass) - Extended low end response.

**C/C** (Condenser on the horn, Condenser on the bass) - Extended low end and smoother, extended highs...more studio-like.

We can't stress enough what a huge difference the Spread and Distance controls have on the sounds of the rotary. For live in-concert recordings, engineers typically place the mics very close to the rotary cabinet and therefore the strobing is intensified, especially at fast speed. For studio recordings, mics are placed a little further back to smooth out the intensity.



## Cabinet



**Type** - “**DIRECT**” turns off the cabinet simulation entirely. The output signal is taken AFTER the Tube Overdrive circuit but before the Cabinet and as such is a mono signal.

**122** simulates a vintage 122 cabinet with all its warmth and character.

**147** simulates a vintage 147 cabinet with all its warmth and character. Very similar to a 122 with just a slightly different tone thanks to the unbalanced input circuitry

**CUSTOM** simulates a customized rotary cabinet with high output drivers and amplifier. These are the ones the big boys go on tour with. While similar to the classic 122/147 sound, you’ll notice that it’s a little smoother and has slightly extended low and high end.

**RA200** simulates a rare guitar amplifier that was made infamous by David Gilmour. It has 3 treble speakers rotating vertically in the top half of the cabinet and 4 12” speakers in the bottom. It’s not the first thing you think of when you say rotary speaker, but it’s interesting and has a sound all it’s own.

**4x12** simulates a guitar amplifier cabinet with 4-12” speakers (note: there is no rotary effect with this type).

**Diffuser** - Classic rotary speakers have a diffuser at the mouth of the horn which smooths out the sound and makes it less directional. Turning off (removing) the diffuser makes it more directional along with harsher high end. Some 70’s players removed the diffuser to cut through a wall of guitars better. Hey, we’ve all been there.

**Front Stop** - Forces the horn and bass rotor to face front when coming to a stop. Another feature that’s not possible with a standard rotary cabinet, but much desired by some players.

**Memphis** - Disconnects the bass rotor from spinning and forces it to face front.

## *UI / Help Menu*



Right-click (or Ctl/Cmd-click) anywhere on the UI that's not a control and the UI/Help Menu will magically appear, allowing you to customize Spin's user interface more to your liking.

**Zoom** - Adjusts the window's size from 70% to 200% for those tired eyes of yours.

**Finish** - It's your choice between Cherry, Mahogany, Walnut or Blonde.

**Knobs:** 3 rotary knob choices, whatever suits your fancy.

**Brightness:** 2 steps brighter and darker because, why not?

And you'll never guess what this menu options does...

**Show User Guide**

Choose whatever finish you'd look better onstage with..



Cherry



Mahogany

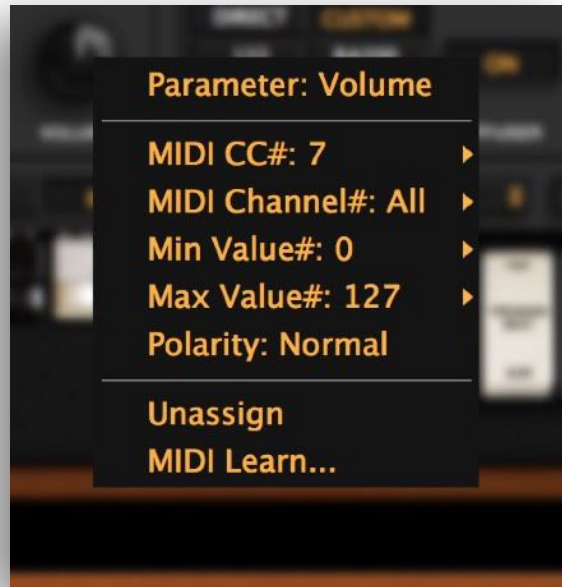


Walnut



Blonde

## *Parameter Menu*



At any time, you can access a popup menu to set several parameter settings and the way they respond to MIDI Continuous Controller messages. Right-click, or Cmd/Ctl-Click on any knob, drawbar or button, and you'll see something like this.

**MIDI CC#** - Any number from 1-119. (0 and 120-127 are not available)

**MIDI Channel** - Any channel from 1-16 or All.

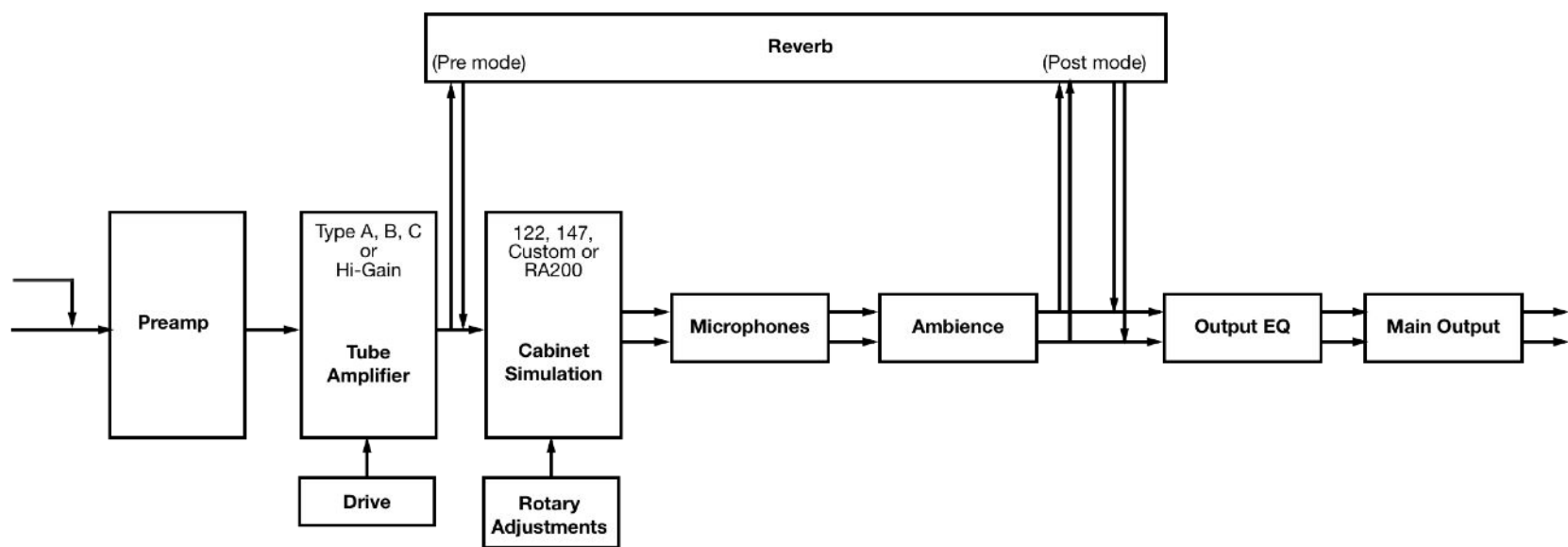
**Min & Max Value** - Depending on your controller, you may need to adjust these to make best use of the range of your controller.

**Polarity** - Some controllers work better reversed.

**Unassign** - Does what it says

**MIDI Learn...** - Spin will wait for a controller message and then assign that controller to this parameter.

## Spin Diagram



## *Final Thoughts*

That's pretty much it. If you have any questions or comments, feel free to send us an email to: [support@gg-audio.com](mailto:support@gg-audio.com) and we'll get back to you as soon as we can.

Thanks again. Now, go make music!

## *Special Thanks*

A massive **thank you** to all the beta testers who contributed their time, thoughts and artistry to help make Spin a joy to use and make music with.

And more thanks for the artists that contributed to the presets included in Spin:

David A., Chris B., Victor E., Antal N., Jay O. & Jonathan T..