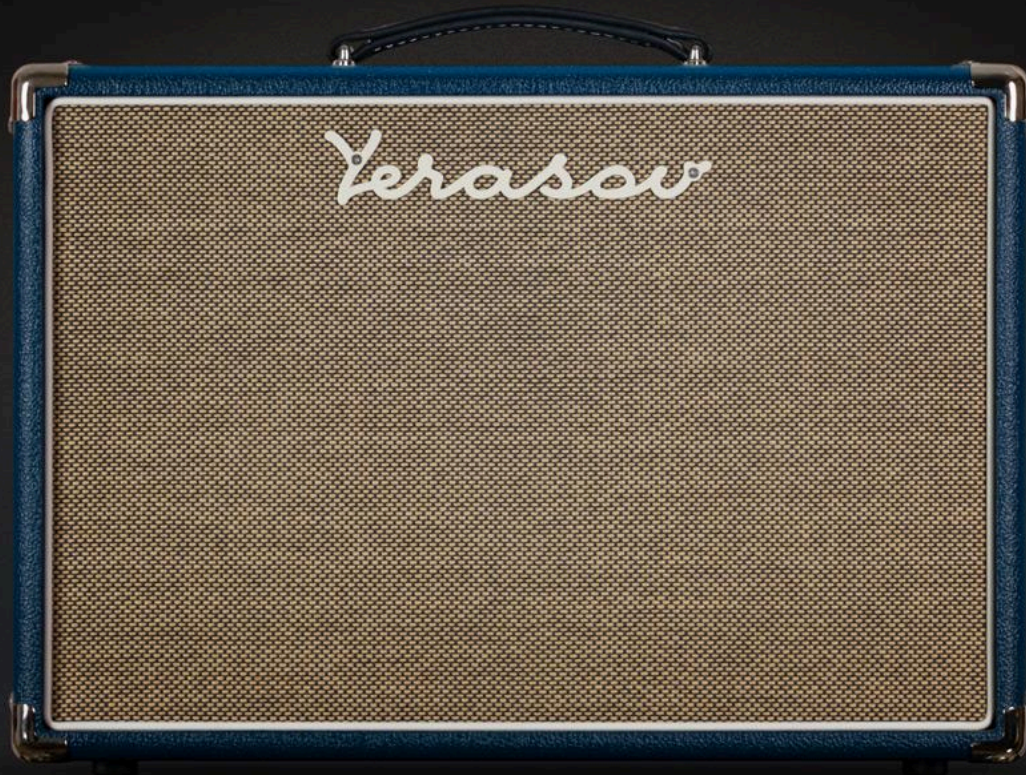


HD



YERASOV BLUESPACE G IR PACK



Bluespace G IR Pack

The **Bluespace G IR Pack** is a collection of impulse responses recorded from the [Yerasov Bluespace Cab G](#) guitar cab. That cabinet was specifically designed to be used with the Bluespace H amp. The Bluespace Cab G has an open-back design, a fixed mesh and a 12-inch Celestion Greenback speaker. The cab performs great both with clean and distorted tones. The unmistakable Greenback sound is a staple of classic rock, but the Bluespace Cab G injects its own unique character into it. Our goal with this pack was to capture the cab's sonic signature with maximum precision.

The pack contains IR mixes produced by Shift Line (20 mono and 20 stereo ones) which provide the closest representation of the cab's character to our ears. Additionally, it has individual IRs recorded with various mics, allowing you to mix and match them however you prefer. All IRs in the pack are phase-aligned (Minimum Phase).

About the Project

[YERASOV](#) is one of Russia's leading music equipment manufacturers. Started in 1988 in the city of Penza, it carefully preserves the legacy of its founder. As for Shift Line, recording impulse responses from guitar and bass cabs has been one of our focus areas for the past several years. We're particularly interested in cabs which aren't widely represented on the IR market.

Yerasov cabinets have a unique sonic character and are equipped with speakers from the world's leading manufacturers (such as Jensen or Celestion). We couldn't pass up the chance to create some IR packs from Yerasov cabs.

As a result, we're happy to present the Yerasov Bluespace G IR Pack by Shift Line!

Key Features

With the Bluespace G IR Pack, you can freely mix any impulse responses of the same format (i.e. the same length and sample rate). Since all IRs are phase-aligned, you don't have to worry about the typical phase-related problems (such as unwanted comb filtering or loss of low frequencies) while doing so.

Initially, we recorded a large variety of responses from various distances. We then selected the closest ones to the actual cab's sound to make up this IR pack.

The impulses have been prepared in a way that ensures the most uniform perceived loudness (LKFS by the ITU-R BS.1770 standard). The loudness is -35 LUFS for mono responses and -32 LUFS for stereo ones; minor deviations are possible. We don't recommend normalizing the files to 0 dB, as it can lead to significant differences in perceived loudness among the impulse responses.

Stereo impulse responses were recorded using various studio techniques for stereoizing a mono signal. The pack also contains "raw" stereo responses recorded by individual mics; you can mix those yourself however you like.

The pack includes files of different lengths. This is not just because hardware impulse players are geared towards specific lengths, but also because shorter impulses have less room reverb data baked in.

"The longer the better" doesn't really work for impulse responses. It is all subjective: some prefer more "spacious" impulses, while others might use the driest-sounding ones and add early reverb reflections as needed. *The only objective factor is that short impulses (20 ms) always have less precision in the low frequencies than longer ones. However, high precision isn't always necessary or desirable.*

Impulse responses aren't exact copies of physical cabs, and the Bluespace G IR Pack was merely created to make recording/performing easier for guitarists.

Pack Structure

The Shift Line IR mixes (20 mono and 20 stereo versions) were created by mixing and processing individual IRs recorded from the Bluespace G guitar cabinet. To our ears, those mixes are the closest representation of the cab's sound. Additionally, the pack includes individual IRs which were recorded by various mics and can be mixed however you prefer.

The available formats are split into folders as follows:

- **The 96k folder** includes 96k@24bit WAV files. These are the max resolution versions (HD).
- **The 48k folder** includes 48k@24bit WAV files (the current industry standard).
- **The 44k folder** includes 44.1k@16bit WAV files. This is the classic CD quality format. *We recommend using those if your impulse player doesn't support the 48k or 96k formats.*

Each of the folders above has 4 subfolders for different impulse lengths:

- **The 500 folder** includes impulses with a length of 500 ms. Those are the most precise and “spacious” versions.
- **The 250 folder** includes impulses with a length of 250 ms. Such impulses have high precision and medium “space”.
- **The 125 folder** includes impulses with a length of 125 ms. Those are highly precise but have the minimum amount of “space”.
- **The 20 folder** includes impulses with a length of 20 ms. Such impulses lack precision but offer the “driest” sound possible.

The files can be used with the following hardware IR players: Shift Line [CabZone X](#), [Twin MkIIIS](#) (mono) and [Yerasov IRon Cab](#) (mono/stereo).

Once again, high precision doesn't necessarily mean the best sound. Each of the lengths provided in the pack can produce great results, so try them all and see what works best for you.

Each length folder has two subfolders:

- **The Mics folder** contains impulses recorded with individual mics. It has 82 mono files and 41 stereo files in the Mono and Stereo folders.
- **The Mixes folder** contains IR mixes produced by Shift Line (the Mono and Stereo folders have 20 files each).

File Details

All files in the pack follow the same naming convention. IR mixes have names like SL_Bluespace_G_mixXX (mono) or SL_Bluespace_G_mixXX_ST (stereo), where XX is the mix's number while _ST always means there are two channels. Individual impulse files are called Bluespace_G_YY_ZZ, where YY is the name of the mic and ZZ is the mic's position or version. Stereo versions of those also have the _ST postfix.

Mics used for recording (YY)

1. **906** – Sennheiser e906 dynamic mic.
2. **L19** – Lomo 19A19 tube condenser mic.
3. **ME45** – GoodFly MK-45 electret condenser mic.
4. **MRP** – Recording Tools MRP-01 ribbon mic.
5. **NT2A** – Rode NT2-A condenser mic.
6. **O12** – Oktava MK-012 condenser mic stereo pair.
7. **P57** – Shure PG57 dynamic mic.
8. **S57** – Shure SM57 dynamic mic.

Mono recording positions (ZZ)

- **CA** (Cap Angle): The mic is directed towards the speaker cap at an angle.
- **Cab** (Cabinet): A balanced mix of all mic positions. This provides the most complete general impression of the “cab-mic” interaction.
- **CE** (Cap Edge): The mic is set at a 90-degree angle to the cab and is directed at the cap edge.
- **CN** (Cone / Mid-Cone): The mic is directed at the middle of the speaker cone (perpendicular to the cabinet).
- **CNA** (Cone Angle): The mic is directed at the middle of the speaker cone (perpendicular to the cone).
- **CNE** (Cone Edge): The mic is directed at the edge of the speaker cone (perpendicular to the cabinet).
- **CNEA** (Cone Edge Angle): The mic is directed at the edge of the speaker cone (perpendicular to the cone).
- **CNT** (Center / On-Axis): The mic faces the geometric center of the speaker.
- **Far** (Far Mic On-Axis): The mic is set 1 meter away from the cab.
- **Rear** (Rear Mic On-Axis): The mic is set 0.5 meters away from the back of the cabinet.
- **80A** (Figure-of-8 On-Axis): The mic is directed at the geometric center of the speaker at a 90-degree angle. This is a classic Mid/Side recording technique. *The file represents the Side part of the stereo image and is only available for the NT2A and MRP mics. For the Mid part, use the CNT file.*

Stereo recording positions (ZZ_ST)

- **Cab_ST** (Cabinet + Room): A balanced mix of several mic positions and room reflections. This provides a realistic impression of the cab being placed in a room (the stereo field is narrow).
- **RoomA_ST, RoomB_ST, RoomC_ST** (Room Mics): Various mic positions for capturing room reflections. RoomB_ST has the widest stereo image among these.

Only available for the 012 stereo pair:

- **BN_A, BN_B** (Binaural Stereo): Binaural placement of the stereo mic pair. The mics are attached to an artificial "listener's head".
- **CE_XY** (Cap Edge X/Y Stereo): The mics are placed in an X/Y pattern at the speaker cap edge level.
- **CN_XY** (Cone X/Y Stereo): The mics are placed in an X/Y pattern at the speaker cone center level.
- **CNE_XY** (Cone Edge X/Y Stereo): The mics are placed in an X/Y pattern at the speaker cone edge level.
- **CNT_XY** (On-Axis X/Y Stereo): The mics are placed in an X/Y pattern at the geometric center of the speaker.
- **OAS_A, OAS_B** (On-Axis X/Y Stereo Far): The mics are placed 0.5 meters and 1 meter away from the cab in an X/Y pattern at the geometric center of the speaker.
- **Room_XY** (Room X/Y Stereo) : Three variants of the mics being placed in an X/Y pattern 2 meters away from the cabinet.