Nuance Model VLT6 - 1 0 Gypsy Jazz Amplifier

The Gypsy Jazz Amplifier par excellence.
As Chosen by Angelo Debarre
This Amp can achieve the sound of Django's early electric days.

The aim when designing the Nuance VLT6-10 was to recreate the sound of the original small low power valve amplifiers, in particular, the Stimer M6 as used by **Django Reinhardt**, using a valve amplifier assisted by modern technology. The amplifier is housed in the same cabinet as its more powerful brother, the B18-10, and uses the same pre-amplifier. This allows a wider range of control than was available in the original but, of course, this range includes the characteristic sound of those early amplifiers. All of the controls are easily accessible on the top.

At home, the elegant and unique appearance of the amplifier will grace any living room or studio.

Features and Specification - Nuance VLT6-10

Amplifier The power amplifier can provide a nominal 6 Watts of power from a single EL84 (6BQ5) driven by an ECC83 (12AX7). The power supply uses carefully crafted electronics to place the valves in the same electrical environment as in the older amplifiers. This removes the weight of the smoothing choke and has the added advantage that a standby switch working at low voltage can also be provided. No dangerous high voltages are present in the pre-amplifier

Speaker The standard loudspeaker is a 10-inch Jensen Neo 10-100, chosen for its smooth response combined with high sensitivity and light weight. The power from the amplifier, combined with the sensitivity of the loudspeaker, particularly in the midrange, gives it a huge reserve of loudness with over 105 dB at full output and even more as it is pushed into overload.

Inputs The amplifier has two inputs. The high gain input “H” has the usual high input impedance of one megohm and is meant for guitar. The other, “L”, has a lower input impedance of 140 k ohms and half the sensitivity.

Controls The model VLT6-10 has three pointer style “chicken head” control knobs and a treble switch. Separate circuitry is used for each function, so that adjusting one control doesn't affect the others. The controls have been carefully chosen to combine range with usability. In many situations the neutral setting gives good results, but the full range of control is always available.

1. **Volume** A true gain control. The amplifier is designed so that with a guitar input, only the output stage can be overloaded and the preamplifier has the capacity to push it well into overload.
2. **Middle** This control, with zero at 2 o'clock allows a modest boost or a deeper cut to the mid range, centred roughly on A on the top string. Cutting the middle is equivalent to boosting both bass and treble. When playing rhythm, for example, one can turn down the middle and move the tilt control a little towards the bass. This will give a clear, bass heavy rhythm tone.
3. **Tilt** This control, again centred roughly at A on the top string is in its zero or flat position at 12 o'clock. Turning it clockwise increases treble while reducing bass; turning it anti-clockwise enhances the bass while reducing the treble. The control thus tilts the amplifier response in various degrees towards bass or treble.
4. **Treble Switch** This switch provides an extra fixed treble boost.

Power Supply The main power switch is located on the lower back panel of the amplifier. It is combined with a mains fuse holder and an IEC input socket for the power cable.

The standard amplifier is wired to accept the normal European power supply of nominally 230V. As an alternative, it can be supplied wired to accept 115V. Because the power input is via an IEC connector, different power sockets can be accommodated by choosing the appropriate power lead.

The amplifier requires a three core lead which includes a ground connection.

Standby Switch The standby switch, marked by a lightning bolt, is mounted on the right hand side of the control panel with the power LED below it. When the amplifier is in standby, with power on but no supply to the valve anodes, the power LED glows orange. When the switch is brought out of standby, the LED changes to green.

Normally, one would switch the amplifier to standby before turning on the power and then wait for thirty seconds for the valves to warm up before switching to play.

Safety The valve and power supply sections of the amplifier, which are located at the bottom of the case, contain high voltages which can kill if touched.

To make the amplifier safe, the whole of the lower part of the case is protected by a strong metal grille which is connected to ground at the power socket. With the grille in place, the delicate glass of the valves is protected from damage and the user is protected from contact with the high voltages and the hot output valve.

The amplifier must never be plugged in to mains power without the grille in place.

Transport For carrying between locations, the VLT6-10 is supplied with an adjustable webbing strap which attaches using strap locks for security.

In the studio or on a gig, it is convenient to remove the strap and carry the amplifier by lifting under the back rail.

Dimensions The dimensions of the VLT6-10 are:

Width	330mm
Height	385mm
Depth	147mm

Weight The weight is 7 kg

The VLT6-10 offers the player:

Unsurpassed sound quality
Superior electronic design
Superior aesthetic design

