



RedSeven

DUALITY 100

TESTED BY ART THOMPSON

IT'S A SAFE bet that Italian products are going to have style, so it was hardly surprising to open the box containing the Duality 100 and lift out a chunky tube-powered head sporting laser-cut metal panels, white pointer-style knobs and black/red cosmetics. This powerful brute hosts four EL34 power amp tubes, six preamp valves and — the “Duality” moniker notwithstanding — three channels: Clean, Vintage and Modern, with a selectable lead boost for the latter two channels and a bypassable series effects loop. These functions are selected via front-panel buttons, the included five-button D100F foot switch, or by MIDI, which also allows for saving presets as well as loop and master-volume settings.

Tested with a Gibson Historic '59 Les Paul and a Reverend Gristlemaster T-style guitar — and run through different Celestion-equipped cabinets (RedSeven recommends V30 or Greenback speakers) — the Duality 100 proved itself a flexible amp with a lot of sounds. RedSeven describes the Clean channel as sounding somewhere between “an old '50s Fender and a late-'60s Marshall,” and that’s a fair description, as it has a sparkling richness and sounds equally good with single-coils or humbuckers. There’s a

dedicated set of gain, volume and EQ controls (bass, middle and treble), a global presence knob on the back panel, and a three-position bright switch with settings for normal, B1 (emphasizes frequencies above 4kHz) and B2 (boosts the mids starting at around 1kHz). Put it all together and there’s enough tone-shaping functions to dial-in sounds seven ways to Sunday.

That said, I found it easy to get great sounds from the Duality 100’s Clean channel, from dead clean tones to dirtier textures with more grind and compression as the gain is turned past halfway. It’s a lot like playing an old single-channel head or combo, where the tones bloom organically in relation to loudness levels, and it’s all about subtle tweaks to the tone stack to bring everything into focus. Of course, the Duality 100 offers tons of volume potential, but it’s cool that RedSeven gave so much attention to the amp’s clean side.

Much the same can be said for the Vintage channel, which has a distinctly old-Marshall vibe when gained-up a bit, and is loaded with great crunch and lead tones that respond beautifully to picking attack and guitar-volume settings. The company says it had early AC/DC and Van Halen in mind when

SPECIFICATIONS

Duality 100

CONTACT redseven-amplification.com

PRICE \$3,072 street

CHANNELS

Three
CONTROLS Clean gain, bass, middle, treble, clean volume. Bright switch (B1, B2, normal).

Vintage and modern gain controls, bass, middle, treble, Vintage and Modern volume controls. Bright switch (Vintage), bright switch (Modern). Push buttons for vintage, modern, lead, loop FX

REAR PANEL Send and return jacks, master 1 and master 2 controls, presence, line-out jack w/level control. Speaker jacks: 2x4Ω (or 2x8Ω), 2x8Ω (or 2x16Ω), 1x16Ω. MIDI in and thru jacks, MIDI store switch, foot switch jack (D100F switcher included). Power on/off and standby switches

TUBES Six preamp tubes (four 12AX7 and two 12AU7s), and four EL34 output tubes

POWER 100 watts

WEIGHT 47 lbs.

BUILT Italy

KUDOS Great assortment of clean and overdriven tones. MIDI capable

CONCERNS Bolts that secure the steel chassis to the cabinet were loose upon arrival

voicing this channel, and it sure sounds that way by the fire-breathing tones it churns out. You could do an entire gig with the Vintage channel alone, as it has plenty of gain and attitude and sustain for days. You hardly have to fuss with the EQ or three-way bright switch to get badass tones. It's also fun to toggle the lead switch on and instantly be boosted to a higher-gain, late-'80s type response with great touch sensitivity and dynamic feel.

The mid control is particularly useful on the Vintage channel, as it lets you sweep from more scooped tones to boosted-mid textures, making it super easy to get just the right midrange response. Note that the Vintage and Modern channels have their own three-position bright switches and share a common set of tone controls. Both also feature separate gain and volume controls, as well as dual master-volume knobs on the back for independently adjusting their output levels. Vintage and Modern are different channels, however, and the EQ voicing for each is



different as well. You can feel it immediately when activating Modern, as it has more gain, more saturation and a tighter feel — more than enough for thick, super-saturated solos. I don't know if a gain boost is even required here, but the lead boost pours on even more distortion to take things to a ridiculous level. Suffice to say it's there if you need it.

Overall, the RedSeven Duality 100 is a very capable amp, one armed with great sounds that can cover just about any style you throw at it. For my money, the Vintage channel is really where this amp lives, particularly if you're after killer old-school Marshall tones, but I think that just about anybody could find plenty to like here. 🎸

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one pickup at a time



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