Ok, first things first. **Disclaimer:** We are now official EICH dealers. You are free to believe or not whatever you read here. The people that know me will have no doubt that I speak what I truly believe, and in fact, it was hearing those amps and the advice of a friend what led me to approach Thomas Eich and ask him to become dealer. I am always passionate about the things I like and I have been like that for all my life (while I have only been involved in a music store for less than one month now). I also like to be honest and that is why I’m telling you upfront about my dealership.

So, having said that, there is an easy solution. Check one by yourself. It will cost you only a few minutes. Plus, if you happen to be in Spain, you can check for yourself on April the 2nd in Madrid by attending the BOL DAY (**bassday.es**).

Ok, now let’s go to what’s important: the review.

Before going into detail, I must say that this amp has positive surprises in each feature. You really feel that the designer is a bass player who has experienced the same needs as the rest of us and I guess has also listened to many fellow bass players. You notice that everything is done in the way that is more convenient for the bass player, and not “as it has always been done”. You’ll discover that throughout the review.

**Phase 1: Unboxing.**

The amp is pretty small, considering all the power and features that it packs, and weights a ridiculous 5.3 pounds (2.4 Kg), so the box is not too bulky.

Once you open it, first surprise is that it comes with a very complete pack of accessories (the only thing missing is a Speakon cable). As you can see in the photos it comes with the typical:
• Power Cable
• Manual
• Rack ears for the amp

And it adds some gifts:

• High-quality 3,5mm jack cable to connect your MP3 player or any other music source
• A Lanyard for your badge (especially handy when you play at the Bernabeu Stadium) 😊
• Protective mat to avoid scratching the amp

Of course, the amp is also included, and by the way, just holding it you notice the robust construction. Another thing that you notice immediately is that there are two chrome circles below the amp. These are used to secure the amp magnetically to EICH cabinets, avoiding that it falls down due to the speaker vibration. This may seem strange but I have seen a GK MB having exactly that accident in the middle of a gig (btw, the GK continued sounding as a champ!).
Phase 2: Connecting and back panel review.

I bet you think this is straightforward. Well, let me then tell you that you’re wrong!

On the leftmost side there is one of the easiest parts: The Voltage Selector. The amp works with 110V or 230V. The advantage is not so much that you can use the amp almost everywhere in the world (not many will have that need), but I find it useful if you relocate or if one day you want to buy or sell one on eBay for instance.

Oh, ok, I hear you. Let’s get to the interesting parts now. First in our list is the outputs area of the back panel. This beast contains two power amps capable of delivering 500 Watts RMS each (detailed specs below). That’s not really new. My Genz Benz Shuttle Max 12.0 for instance had two power amps too. But this one adds some unexpected features, and ones that are very smartly designed and very useful.

My experience when I first got the Genz Benz was “why aren’t all manufacturers doing this?” Two power amps are a brilliant and convenient solution! You can use just one cabinet as usual, but in case you decide to use two you can mix impedances, no problem! You can use for instance one 4-Ohm cabinet on one amp and one 8-Ohm cabinet on the other amp.

Then the T1000 goes one step beyond and provides separate volume controls for the two amps so that you can adjust how much of your sound should come from each of the cabinets.

But that’s not all; each power amp can go as low as 2 Ohms! That means we could use 4 4-Ohm cabinets connected to this amp!! To the best of my knowledge I do not know of any other Class D amp that can go this low (2 Ohm). Well, I know the Mesa Subway D-800, but as the official Mesa specs show the same power at either 4 or 2 Ohm, and there is a specific switch for going to 2 Ohm, I’m guessing there is some tricky circuit there to transform the impedance.

Of course, the two power amps can be bridged to deliver those amazing 1000 Watts into 4 Ohms. And of course, the amp can be used without connecting any cabinets.

Not finished with the features yet! One of the two power amps of the T1000 comes with a switch that activates a "sub" filter so that you can connect a subwoofer there. Just imagine what could be the sound of this beast with 2 4-Ohm cabinets on power amp A, and a subwoofer on power amp B.

I guess that setting should not be recommended in places with plasterboard walls ;-) .
Next area: "Rehearsal". This guy has thought about everything! The T1000 has the typical “aux in” and “headphone out” connections, but it adds an interesting feature: The return connection from the effect loop can be used as another aux input with a 1/4" jack connector. This can be useful for instance for connecting a drum machine. One interesting detail about the aux inputs is that their level (and the effect level) is controlled with a potentiometer on the front panel (more later).

Then there is a “line out” connection that can be used to send the bass signal to a mixing desk or recording equipment (I’ll discuss later the balanced DI on the front panel). Even more interesting is that the level of this signal will be enough for feeding an external power amp (just in case you find the 1000 Watts not enough). The level of this signal is controlled by the Master volume.

Finally, there is a “Tuner out” output. And all that in less than 10“!

**Phase 3: Sound and front panel review.**

The front panel of the T1000 is divided in 3 sections: An input section, an EQ section and an output section.

On the lower left side of the input section we find a 1/4" jack to connect our bass guitar. By it, on the right, there is a switch to reduce the level of the input signal in -10 dB. I must say that the T1000 preamp works nicely with a very wide range of input signals. I have tested the T1000 with an active Marco Bass Guitars TFL5 (with Glockenlang preamp) and with an active Skjold Offset’92 with Skjold preamp and despite both basses having a quite strong output I did not need to activate the -10 dB reduction. I also had the opportunity to test it with a passive fretless stick that has a very low output and the T1000 worked also very well without introducing any noise when the Gain was almost all
the way up. That gives a good idea of how flexible the preamp design is. To help adjusting the input to the optimal level, on top of the input jack the T1000 has a "clip" led and the "Gain" control of the preamp. The led will light when some of the components of the preamp saturates. It should be ok if it lights only a bit from time to time when there is a really high peak because when the clip led starts lighting up, you have a 6 dB headroom before the amp starts distorting. However, if it lights more frequently you should lower the input signal using the gain knob, or the -10 dB switch.

An important detail, that maybe some are not aware of, is that the preamp includes the EQ section and the compressor. This means that when you adjust any of those controls, for instance by increasing EQ (most noticeably on lows), it is possible that such adjustment makes the preamp saturate, and you'll need to compensate it by lowering the gain control.

The last component on the input section is the compressor, which is located on the lower right side of this section. This is a very interesting feature because compressing the bass signal is quite usual and useful. The compressor on the T1000 is built with high-end components similar to those used in studio-grade compressors. However, a full control of all parameters adds complexity for the user and is not really convenient in this case. Therefore, the T1000 has adopted a design that combines ease of use with efficacy. In the first place, the compressor is designed to act mainly on the low frequencies. This is a sensible decision for the bass guitar.

It has an automatic gain circuit that sets the overall signal level, as we would do manually using the gain or "make-up" control in a studio compressor. This means that when we turn up the compressor knob, the compression increases, but the level of the signal does not. In fact a logical but not always obvious characteristic of a compressor like this one (targeted at lows and with automatic gain control) is that the auditory level will seem to slightly decrease as the compressor knob is turned up. The reason is that the compression process has an effect on the balance between the low and high frequencies, which in turn produces the effect of perceiving the output as having lower level. We must therefore use the gain knob to set the desired level.

In my opinion, an absolutely necessary feature in a compressor for bass guitars is the ability to select the attack speed. The T1000 has solved this with a simple and effective solution: an "attack time" switch that allows you to choose between short and long attack times. A fast attack is perfect for homogenizing arpeggios and for playing fretless because in those cases the bass signal does not start with a strong peak. On the other hand, when you play rock or funk (especially with slap) there is a peak of the signal at the beginning and you don’t want the compressor to compress it because that would make the bass sound less natural. Piece of advice from my own experience: compressors that do not have this control can do well for one style, but are not flexible for all styles so be careful choosing them if you need such flexibility.

The last element in the input section is the "taste" knob. This is an extremely powerful control that can generate an amazing range of sounds. I recommend taking it easy with this one because it can really change a lot the sound so it needs a bit of time to get your mind used to what it does. But once you play with it enough it becomes natural and you are able to predict what you need to dial in it to get the sound in your mind. I have been experimenting with it for one week and it works for me now. This control is somehow similar to MarkBass VLE (Vintage Loudspeaker Emulator) but it goes far beyond. The VLE is essentially a variable high-frequency filter. The more you turn this control up the larger the range of high frequencies that are attenuated.
Eich’s Taste control can get the same effect and more. In its center position (which as the rest of the knobs in the T1000, is easy to notice because it has a center detent) it respects the natural sound of the T1000. As the control is turned up towards the “rich” position the sound becomes fatter and more “vintage”. When it is turned down towards the “dry” position the sound gets more Hi-Fi and adds more aggressive mids and more bite.

The EQ section features a 4-band equalizer (“Lo”, “LoMid”, “HiMid” and “Hi”) and two switches (“Bass Boost” and “High Boost”). On the one hand, I must highlight that I found the equalization controls to be especially good because (1) every adjustment you do is clearly heard (I have played through many amps in which it was hard to notice what the equalization controls were doing); and (2) sounds “nice” in all positions. One thing I use to do when testing an equalizer is to dial some extreme settings. For instance, I tried setting both Lo and Hi to the maximum and LoMid and HiMid at minimum, and then the opposite. In both cases I got tones that “inspired” me and I found myself playing for a while with those settings.

The two switches are also very useful because they allow us to quickly dial a starting “character” for our tone, which is then easier to fine tune with the 4 EQ controls. I particularly liked the “High Boost” switch because it gives the tone a sort of “air” and clarity. The effect is similar to what you get by putting new strings on your bass. The “Bass Boost” was also nice and did not make my tone muddy.

The final section on the front panel, on the right side, includes the “Master” volume; an illuminated (like other switches in the T1000) “mute” switch; the balanced DI output, which has the typical switches to select whether you want to send the signal with (post) or without (pre) equalization and to lift the ground in order to eliminate noises. There is also a knob to control the level of the effects connected to the effect loop and the auxiliary inputs (aux in and line in).
We also find a 1/4” stereo jack connector for an optional control pedal, which can be used to activate/deactivate the compressor and the mute circuit. Finally, there is a recessed on/off switch. When the amp is on, both this switch and the EICH logo are illuminated.

So, that’s all folks (you can’t complain that it was too simple!!!)

In summary, this is a well thought amp from the point of view of gigging bassists, with power to spare, extreme flexibility of configurations (remember that you could use 4 4-Ohm cabinets!), lots of useful features, and levels of quality of construction and sound that can only be described as spectacular. By the way, I used it for more than 3 hours at insane volume levels and there was no sound of fans when I did not play. Moreover, it was really cold during the whole test. I had a BBE Sonic Maximizer switched on (connected to the GenzBenz which I used as a reference and for A/B-ing some features of the T1000) and the BBE was way hotter than the T1000.

With respect to the quality of manufacturing and components and the philosophy that has driven Thomas Eich to create this new company after the TecAmp fiasco, that would deserve a whole new article. Suffice for now to quote Thomas’ words when he told me that "I’m always taking care of all human rights and of saving resources. That’s why I produce everything here in Germany. I want to build the best products and not the cheapest. Our housings, the printing, mounting, PCB’s testing, quality control, etc. ... everything is done locally and I have total control of any processes. I think that’s the way you should do it." I couldn’t agree more.

Same applies to the sound. I would need much more space than the one available here to describe it properly, so we’re preparing a detailed video review that will go over the main points in this article, but will also allow us to go in depth in the tones this mighty little amp can produce. Stay tuned for it if you are interested in hearing how all these features and capabilities translate into gorgeous bass tones.

I hope you liked the review and found it useful!!!

**SPECIFICATIONS**

<table>
<thead>
<tr>
<th>Power</th>
<th>1x700 Watts @ 8 Ohms / 1x1000 Watts @ 4 Ohms / 2x350 Watts @ 4 Ohms / 2x500 Watts @ 2 Ohms</th>
</tr>
</thead>
<tbody>
<tr>
<td>EQ Controls</td>
<td>Bass, Low Mid, High Mid, High</td>
</tr>
<tr>
<td>Other Controls</td>
<td>Gain, Master Volume, Adjustable compressor, Taste control, Line/Effect Mix</td>
</tr>
<tr>
<td>Switches</td>
<td>-10dB pad, Compressor Attack, Bass Boost, High Boost, Mute</td>
</tr>
<tr>
<td>DI</td>
<td>Front Balanced DI Output with Pre/Post EQ Selector and Grid Lift Switch, Rear Line out</td>
</tr>
<tr>
<td>Speaker Connections</td>
<td>Dual Speakon Out for channels A and B. Single Speakon for bridge mode</td>
</tr>
<tr>
<td>Weight</td>
<td>5.4 lbs. / 2.4 Kgs.</td>
</tr>
<tr>
<td>Dimensions</td>
<td>27 x 8 x 25 cm</td>
</tr>
</tbody>
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