## USING THE AMPs

Our philosophy is that as far as it is possible, using the plug-in should be exactly like using the real amplifier. Easy and straightforward. Consequently, the sound is adjusted with a number of knobs on the front panel of the plug-in, the same knobs as on the real amplifier. All relevant knobs on the amplifier are simulated, as is their functionality. Not to mention their sumptuous original looks.


In order to get the most accurate sound from the plug-in, the signal from your guitar should go through a line box or a preamp before it goes into the SONIC CORE card.

As with physical amps, you can use all your favorite stomp boxes and pedals with the plug-in, unless they are so powerful you risk burning your preamp. There are two aspects in which the plug-ins differ from the original amplifiers. We have added a Distance knob and normalized the volume output, as specified below. Both are major improvements that make the plug-ins more useful and practical. The Distance knob was added because we did not only simulate the sound of the amp and speakers, but also the way of working in a studio. The knob simulates the position of the microphone in front of the speaker cabinet. Just like in a studio, you can move the mike from near to far field and back - continuously. No pre-set positions, you just tweak the knob from minimum to maximum to adjust the mike. This gives you all the flexibility of a full-scale studio set-up:

- If the Distance knob is set at minimum, the microphone is positioned off-axis in near field. This gives a slight roll-off of the high frequencies.
- With the Distance knob set in the middle (12 o'clock), the microphone is positioned in near field straight in front of the speaker driver. This setting gives the most "uncolored" sound, with lots of high frequencies.
- When the Distance knob is set at its maximum, the microphone is positioned in the far field, about three meters away from the cabinet.

The volume knob on a real amplifier goes from "very quiet" to "really loud and distorted", which isn't very practical on a computer recording system. In order to solve this, we have normalized the volume controls so that the output volume is nearly the same for all volume settings. But the distortion behaves exactly like it does on the real amplifier!

NTRODUCTION JM


The Marshall JCM800 amplifier is the classic rock n' roll work horse, an all-round great amp that has set the industry standard for decades.

Marshall is the true sound of rock n' roll. With imagination and persistence, you can make DynatubeTM JM suit other styles of music. But why bother with that, when you can focus on finding your own perfectly distorted rock guitar sound?

An added advantage the plug-in has over the actual amplifier is that you can get greater distortion at lower volumes. This will not only put a smile on your face without causing tinnitus, it will also keep your neighbors happy. Or happier, at least.

DESCRIPTION


This plug-in is based on a Marshall JCM800 2203 amplifier connected to a 1960A 4x12" closed back speaker cabinet. This is the most widely used amplifier in rock history. It can be heard on thousands of hit recordings from all over the globe. It embodies the Marshall sound, with plenty of distortion just a knob-tweak away. The plug-in simulates the amplifier from the high sensitivity input. The included microphone model allows full studio-like flexibility, as it can be moved continuously between near and far field positions in front of the speakers.

Dynatube$^{TM}$ JM is the essence of simplicity. It only has six knobs, but it's the six knobs you need. It doesn't have any innovative features or effect loops. The Master Volume knob makes it possible to control the amount of distortion in the poweramp separately from the amount of distortion in the preamp. Thanks to this, it can go from crazy screaming preamp shred, to warm, speakers-close-to-breaking poweramp distortion. Or a combination of both, for the really bold.

The Presence knob is used to control the amount of treble in the power amp. Turn it up to get a high frequency boost. The Bass, Middle and Treble knobs are the tone control of the amplifier.

The Master Volume controls the amount of power amplifier distortion. The Pre Amp Volume mainly controls the amount of preamplifier distortion, but since a high output from the preamplifier makes the power stage tubes distort, it also affects poweramp distortion.

SPECIFICATION

The plug-in is based on a Marshall JCM800 2203. The poweramp of this amplifier has four EL34 tubes and one ECC 83 tube, while the preamp has two ECC 83 tubes. The speaker cabinet is a 4 x 12", closed back.

| | |
|---|---|
| Technology : | Patented physical modelling technology. |
| Sampling Rate : | 44.1kHz & 48kHz (internal oversampling) |
| Resolution : | 32 bit audio paths externally, 64 bit floating point internal audio paths |
| Inputs/Outputs : | 1 Input/1 Output. Possiblility to bypass amplifier and/or speaker simulation for maximum flexibility. |
| MIDI : | Possibility to control all knobs via MIDI. |
| Latency : | Sample by sample |

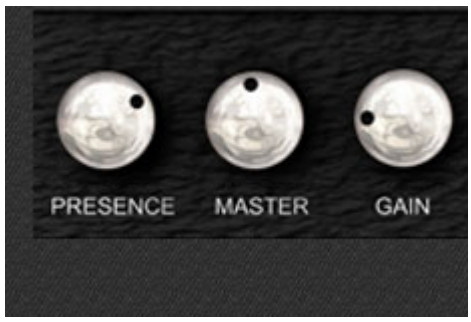
INTRODUCTION MB


The Mesa/Boogie is the fierce, sonic bulldozer, giving the awesome and uncompromising roaring sound of metal - quite literally.

This really isn't the most versatile amplifier on the market, as it produces the typically distorted high-gain sound of hard core metal. It's mean and powerful, and will suit you perfectly if you're the kind of person who has barbed wire for breakfast.

If you like the sound of Mesa/Boogie, you like your music loud. In order to satisfy any and all expectations on an unbeatable loudness, Dynatube™ MB includes a simulation of the typical Mesa/Boogie Recto Standard speaker cabinet.

DESCRIPTION




The Dual Rectifier is all about high-gain. While the original amplifier has a close to ridiculous amount of controls and knobs and whatnot, we have chosen to stick to the characteristics. We only model the most high-gain of the three channels, which has three modes ranging from the kind of hard that shellshocks the neighbors, to earthquake-like mayhem. After all, loudness is what you want when you buy Mesa, and Raw/Vintage/Modern is all you need.

And while we too like insane distortion, we have made sure to retain the excellent dynamics of the amplifier. You can even get clean sounds out of it, if that's what you really want.

The Bass, Mid and Treble knobs are the tone controls of the amplifier. The Gain knob basically corresponds to what is sometimes called Preamp Volume on some other amps. It also has a Master knob, which controls the volume going into the poweramp.

The Presence knob is interesting. In the Raw and Vintage modes, it controls the amount of treble in the poweramp. In the Modern mode, however, it controls the treble in the preamp, while the poweramp blurts out huge amounts of treble!
The first-rate microphone model included in the Dynatube™ MB allows full studio-like flexibility. With the Distance knob, it can be moved continuously between near and far field positions in front of the speakers. Moving the microphone has a lot of effect on the sound when it comes to the Mesa plug-in. The sound of the Mesa speaker stack is very directional. This means that as you change the position of the microphone with the Distance knob of the plug-in, the difference in sound will be amazing, especially in positions close to the speaker. All this is very characteristic of this Mesa stack, and thus faithfully modeled and simulated.

SPECIFICATION

The plug-in is based on the most high-gain channel of a Mesa/Boogie Three Channel Dual Rectifier. The amplifier has four 12AX7 tubes in the preamp, and one 12AX7 and four 6L6 tubes in the poweramp. The simulation includes a model of the Recto Standard slant closed back 4 x 12" Mesa/Boogie speaker cabinet, the natural choice of speaker for this amplifier.


On the actual amplifier, you can switch between using either two 5U4 tubes or Silicon Diodes. We're into tubes, so the simulated Dual Rectifier has the Rectifier select switch set to the "Tube" mode. We think it sounds better that way.

| | |
|---|---|
| Technology : | Patented physical modelling technology. |
| Sampling Rate : | 44.1kHz & 48kHz (internal oversampling) |
| Resolution : | 32 bit audio paths externally, 64 bit floating point internal audio paths. |
| Inputs/Outputs : | 1 Input/1 Output. Possiblility to bypass amplifier and/or speaker simulation for maximum flexibility. |
| MIDI : | Possibility to control all knobs via MIDI. |
| Latency : | Sample by sample. |

## INTRODUCTION FT


The Dynatube™ FT plug-in is modeled on the Twin Reverb, the most versatile amplifier in music history. It's been used in genres as diverse as blues, soul, jazz, and country music.
The sound of the Fender Twin Reverb is legendary. Clear and clean are two words that spring to mind, but it is also thick, warm and punchy. It's a classic amp, with the classic Fender sound.

What's also legendary is the ground-shakingly loud volumes you must use to get the original amplifier to give distortion.

Because we like our customers and care about their health, we normalized the volume output so that it's more or less the same for all volume settings. Our way, you get the same distortion, but without having to risk getting evicted. In addition, the distortion in our plug-in sounds great even for the dirtier, bluesier guitar sounds, just like the amplifier does. This is something most other digital simulations have failed to capture.

## DESCRIPTION

The plug-in is every bit as versatile as the original amp. It can produce anything from the clearest country-style sound for your steel guitar to a dirty, bluesy guitar noise. It works for both funky, rhythmical comps and bassy, mellow chords. It's got a famously warm sound with a shimmering treble and a massive bass.

And since you'll probably want to bring your audience to tears with a heartstring-pulling groupie-friendly ballad at some point, we have included an authentic tremolo simulation. Or vibrato, as it is called in Fender lingo. You turn on the vibrato section by turning on the vibrato switch. Use speed to control the speed of the vibrato, and intensity to control the amount of vibrato effect.

The amplifier does not have a Master Volume control, so the Volume knob controls both the preamplifier and the power amplifier distortion. If you want a high frequency boost, you can turn on the Bright switch, but this only works for low to moderate volume settings.

The Treble, Middle and Bass knobs are the tone controls of the amplifier, but they also affect the amount of distortion. (If you, for example, have too much distortion in the bass frequencies, try to turn the Bass knob down.)

This plug-in is based on a 1966 Fender Twin Reverb combo. The speaker is a 2x12" open back cabinet with Oxford drivers. The plug-in simulates the second channel, i.e. the vibrato channel, from the high impedance input. The fully simulated studio set-up includes a modelled microphone, which can be moved continuously between near and far field in front of the speakers.

Because we did not want to compromise on the quality of any little detail in the amplifier, the reverb is not included in the simulation. Unfortunately, achieving the perfectly authentic spring reverb sound simply takes too much CPU power to be technically possible at this point.

SPECIFICATION

The original Twin Reverb the plug-in is based on has one 12AT7 and four 6L6 GC tubes in the poweramp, and two 7025 tubes in the preamp. The vibrato has one additional 12AX7 tube and one opto-isolator.The amplifier is a combo, and the built-in open back speaker has 2 x 12" Oxford drivers.


Please note that the reverb section is not simulated in the plug-in.

| | |
|---|---|
| Technology : | Patented physical modelling technology. |
| Sampling Rate : | 44.1kHz & 48kHz (internal oversampling) |
| Resolution : | 32 bit audio paths externally, 64 bit floating point internal audio paths |
| Inputs/Outputs : | 1 Input/1 Output. Possiblility to bypass amplifier and/or speaker simulation for maximum flexibility. |
| MIDI : | Possibility to control all knobs via MIDI |
| Latency : | Sample by sample |

## INTRODUCTION VX


This plug-in is based on the AC30, one of the icons of amplifier history. This Vox is a quirky gem, a rarity producing both the legendary sound of the "British Invasion" pop of the 60's, as well as some truly interesting, characteristic guitar sounds - to say the least.

The Dynatube™ VX is modelled on is a very early, and exceptionally good-sounding, 6-input/3-channel AC30. The three channels give a very versatile and adaptable sound, which is both focused and at the same time has the full Vox spectrum.

The Dynatube™ VX gives you ample opportunity to vary and tweak the little details until you reach guitar nirvana - a unique sound of your own. It's the plug-in you should get if you have dreams of stardom in the guitar-based pop/rock genre.

## DESCRIPTION


The Vox AC30 is quite a unique amp that produces a very pleasant guitar sound with plenty of character. The warm yet intense poweramp distortion gives an edge to your guitar sound that makes it shine through in mixes, without drowning out other instruments.

The three channels can be blended to your liking, to create your very own sound. It also has a built-in vibrato effect with an amazing space sound. We simulated every aspect of this baby. Get your own Dynatube™ VX today and start experimenting!

The plug-in is based on a Vox AC30/6 Treble combo. The old, worn out speaker drivers of the amp has been replaced with brand new top-notch Celestion Blue 2 x 12" ones. The cabinet is half open back, and as with the other amplifiers of this product line, the plug-in includes a microphone simulation. By tweaking the Distance knob (see Usage Info for explanation), you can move the microphone continuously between near and far field positions in front of the speakers.

SPECIFICATION

The plug-in is based on a Vox AC30/6 Treble amplifier that has one ECC82 and four EL 84 tubes in the poweramp, and three ECC83 in the preamp. In addition, there are two 12AX7 tubes in the tremolo/vibrato. The speaker has brand new top-notch Celestion Blue 2 x 12" drivers.

| | |
|---|---|
| Technology : | Patented physical modelling technology. |
| Sampling Rate : | 44.1kHz & 48kHz (internal oversampling) |
| Resolution : | 32 bit audio paths externally, 64 bit floating point internal audio paths. |
| Inputs/Outputs : | 1Input/1Output. Possiblility to bypass amplifier and/or speaker simulation for maximum flexibility |
| MIDI : | Possibility to control all knobs via MIDI. |
| Latency : | Sample by sample. |