

## USING THE AG

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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 bass 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!

## INTRODUCTION

Dynatube AG is quite different from the SW, much more complex, but what it lacks in simplicity, it makes up for in flexibility. It's modeled on an Ampeg V-4BH, a great bass amplifier for anyone who likes the deep, fat sound of tubes.

The V-4BH is a classic, a standard amp in the industry. Finding just the right sound of this beauty requires quite a lot of expertise, but once you've mastered it, it will do anything you want! It can be used for everything from a fat slap bass tone to a smooth reaggae low end, or a distorted punk rock bass sound. So feel free to go a little crazy!



## DESCRIPTION

When it comes to tone-shaping, the AG offers a wide range of options, thanks to its many controls. Sound-wise, it can produce anything from a bright "the - artist - formerly - known - as - whatever"-sound to a fat, fingered vintage soul sound. It's an all-rounder, full of crunchy distortion.



One prominent feature of the V-4BH is the semi-parametric mid, which opens up for great possibilities in adjusting the mid by tweaking the two knobs Frequency and Midrange. Frequency is a switch with five pre-set frequencies, the amount of which is controlled using Midrange. This mid control really sets this amp apart from the competition, and is thus fully modeled in the plug-in.

But adjusting the mid is far from the only way to achieve sound variation with the AG. The amount of distortion is controlled separately in the preamp and the poweramp, via the Gain and Master knobs. Ultra High and Ultra Lo are two-way switches that allows for boosting high and low frequencies, respectively. Bass and Treble do exactly what the names imply. Included on the control panel of the AG is also the Boost/Flat switch, which adds high treble to the poweramp. On the original V-4BH, this switch is positioned on the rear panel.

Like the other Dynatube products, the AG has a Distance knob which adjusts the position of the simulated microphone continuously from near to far field.

The speaker set-up we opted to simulate together with the AG is a powerful Ampeg 8x10", a fast, responsive cabinet, almost full-range, but not very forgiving of minor (or major) mistakes, as what you play is what you hear. This combination of head and speaker produces a sound with the typical Ampeg edge, which basically means more treble.

Bass amps produce very different sounds depending on which speaker cabinet they are combined with. If you're the lucky owner of other Dynatube products, we urge you

to play around with different combinations of amp and speaker. Try for example using the AG head with the Marshall 4x12" cabinet simulation included in Dynatube JM.

## SPECIFICATION

Dynatube AG is modeled on an Ampeg V-4BH bass guitar amplifier with two 12AX7 tubes in the preamp, and two 12AU7 and six 6L6 tubes in the poweramp. The plug-in also includes a simulated Ampeg SVT 4x10" speaker cabinet, the sound of which was captured with a Sennheiser MD421 microphone.



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

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