

USING THE FT

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!

INTRODUCTION

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.

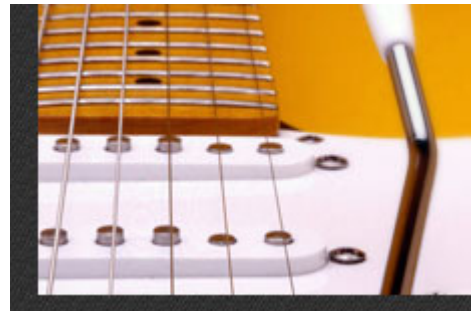


What's also legendary is the ground-shakingly loud volumes you must use to get the original amplifier to give distortion.

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. 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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