

USING THE JM

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 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 Dynatube™ 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™ 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. 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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