Engl Savage 120

Plugin Manual

Developed by Brainworx in partnership with Engl Limited
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The Legend

One of the best-known Engl heads, the Savage 120 sets new standards in modern rock music with its unique sound. Fast response and attack plus punchy headroom & dynamics are the trademarks of this workhorse. 4 basic sounds plus lots of handy features make the Savage 120 the ideal choice at the heart of a modern rock rig.

The Amplifier provide 4 channels, Clean, Crunch 1, Crunch 2, Lead, 2 EQs, Sensitivity switch, Bright switch, Lead Boost, Contour switch, Rough/ Smooth switch plus Hi Balance control, 5 x ECC 83 preamp tubes.
Master Section: Presence A/B, Master A/B, Depth Boost, 120 watt (1 x ECC 83, 2 x 6550 power amp tubes).

Capable of both clean and gritty sounds, the Savage 120 has become a staple guitar amp to the Metal world, and is a particular favorite of Brainworx Owner Dirk Ulrich. It offers four channels of clean and overdriven tones, along with several shaping switches that allow in-depth customization of the character of your guitar sound. It is best known for sharp and punchy leads as well as deep and overdriven tones.

In line with their reputation as articulate hardware modelers, Brainworx recreated the hardware amp with component-level modeling, and added their flagship FX Rack which provides useful onboard effects like a noise gate, lo-fi delay, filtering, and internal power soak. Probably the most notable feature on the FX rack is the selection of speaker cabinet recording chains– a standard feature on all Brainworx amps that includes an array of impulse responses that were captured by using the amp with different combinations of boutique cabinets, microphones, and effects. Onboard are 100 IR´s (Impulse Response) with 5 different selected speaker cabinets for all kinds of sounds.

A word from the CEO

"I had a Savage 120 in my studio for roughly 10 years. During this time I produced a ton of bands, mainly rock, metal and punk acts. Some famous, some infamous.

The bands would come into the studio, setup their amps, and I would check the sound of their setups with them. Typically, I would demo them my Engl Savage 120, usually played through my main studio cabinet (the Mesa Boogie 4x12, which we have included in the Plugin as well), and 9 out of 10 times the band was blown away and decided to record with the Savage! I kid you not. One of the specialties of the Savage is the midrange, which really cuts through without being harsh at all. It reacts more dynamically than any other rock amp I have recorded with. I would say that this is one of the easiest amps to record with. If you have tried to record real tube amps with microphones, you know that some amps sound sweet in the room, but no matter what you do with your mics, preamps and EQs, the sound just doesn´t translate to your recording. With the Engl Savage 120 you put an SM57 or a Neumann Gefell in front of the cabinet, use any decent preamp, and you will only need EQ to tweak the sound to your taste; no 'correction' needed. It´s THE recording amp for the hard rocking musician for sure."

Dirk Ulrich
Founder/CEO, Brainworx

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Features

- Exacting emulation of the original legendary Engl Savage 120 Tube Guitar Amp the legend of Engl's product line.
- 4 Channels, Clean, Crunch 1, Crunch 2 and Lead assigned to two main channels .
- 3-Band EQ per channel.
- 4 Gain pots add a separate volume control for each channel.
- Rough/Smooth mode selector for the Crunch 2 and Lead Channels.
- FX Rack include host-syncable lo-fi delay, noise gate, tight and smooth filters, power soak, pre and power amp bypass.
- 105 High-End Recording Chains
- Scalable User Interface
- Recording Chain ON / OFF Parameter
- Recording Chain detailed Info

The main applications for this plugin are

- Achieve exceptional-sounding electric guitar tracks at any volume level, without the need for great-sounding rooms or expensive guitar mics.
- Record electric guitars directly into the DAW, and then mix, edit and process without ever leaving the DAW environment.
- Re-amp less-than-perfect DI guitar tracks previously recorded in other guitar-amp situations.
- Faithfully emulate highly sought-after electric guitar tones made famous by rock's greatest guitar players.
- Get intense amounts of distortion without the need to maintain a high output volume.
- Have a piece of rock and roll history right in your DAW that feels and responds like a physical amp.
- Playing live via a real power amp and speaker setup.
- Playing LIVE, plugged straight into a live console and / or an in-ear system.

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Amp

❶ Channels Selection

MAIN CHANNEL selector pushbutton; selects Main Channel 1 or 2 and, depending on the other channel selector pushbutton settings, activates the CLEAN, CRUNCH 1, CRUNCH 2 or LEAD channels.

• **OFF position:** Main Channel 1 (CLEAN or CRUNCH 1).
• **ON position (pushed in):** Main Channel 2 (CRUNCH 2 or LEAD).

❷ Presence A

Controls the high.

❸ Presence B

Control B for high end response of the power amp stage.

❹ Master A

Master volume A for power amp output.

❺ Master B

Master volume B for power amp output.

❻ Depth Boost A

Boosts the bottom end at 80Hz by 6 dB in the power amp; this pushbutton is assigned to the PRESENCE A control.

❼ Depth Boost B

Boosts the bottom end at 80Hz by + 6 dB in the power amp; this switch is assigned to the PRESENCE B control.

❽ Presence Mode

Switches between PRESENCE A and PRESENCE B; the active PRESENCE control is .
identified by the illuminated LED, next to the respective control:

• **PRESENCE A and DEPTH BOOST:** red LED.
• **PRESENCE B and DEPTH BOOST:** green LED.

❾ Master Mode

Switches between MASTER A and MASTER B; the active MASTER control is identified by an LED next to the respective control:

• **MASTER A:** red LED.
• **MASTER B:** green LED.

Main Channel 1

❶ Input Sensitivity

Input sensitivity for Main Channel 1 (CLEAN und CRUNCH 1).

❷ Bright

Alters the EQ by boosting the upper treble range; effect decreases at higher GAIN settings.

❸ Gain

Input sensitivity control for the CLEAN and CRUNCH 1 (Light Crunch) channel.

❹ Preshape

Two different filtering characteristics can be preset:
- **OFF position:** reduces bottom end and boosts midrange.
- **ON position (pushed in):** boosts bass and treble, cuts midrange in the 300 to 1200 Hz range.

❺ Crunch 1 Gain

Additional sensitivity control feature for the CRUNCH 1 mode; allows you to increase and decrease the signal level for the CRUNCH 1 (Light Crunch) and balance its Gain in relation to Main Channel 1's GAIN setting.

❻ Bass

Bottom-end voicing control for Main Channel 1.

❼ Middle

Mid-range voicing control for Main Channel 1.

❽ Treble

Upper range voicing control for Main Channel 1.

❶ Contour

EQ alteration in Main Channel 1 voicing section; voicing control features respond differently when the contour feature is active; affects two midrange frequencies:

• **OFF position:** boosts lower midrange (around 500 Hz).

• **ON position (pushed in):** boosts upper midrange (from 1200 Hz upwards) and cuts lower midrange.

❷ Clean Volume

Volume control for the CLEAN channel.

❸ Crunch Volume

Volume control for the CRUNCH 1 channel.

❹ Mode

Channel selector pushbutton for the CLEAN and CRUNCH 1 modes:

• **OFF position:** the CLEAN channel is active when the CHANNEL pushbutton is in the OFF position (Main Channel/1).

• **ON position (pushed in):** the CRUNCH 1 channel is active when the CHANNEL pushbutton is in the OFF position (Main Channel/1). An LED located next to the respective channel's volume control illuminates when the channel is activated:

• **Clean channel:** green LED

• **Crunch 1 channel:** yellow LED.

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Main Channel 2

❶ Gain

Input sensitivity control for the CRUNCH 2 (Heavy Crunch) and the Lead channels; it determines the amount of overdrive in the Heavy Crunch channel.

❷ Lead Boost

Boosts the degree of distortion in the Lead channel, with primary emphasis on the bottom end.

❸ Lead Gain

Controls the amount of distortion in the LEAD mode; the GAIN and LEAD GAIN controls are used to define the relationship between the heavy Crunch and Lead signals.

❹ Contour

EQ alteration in Main Channel 2's voicing section; voicing control features respond differently when the contour feature is active; affects two midrange frequencies:

- **OFF position:** boosts lower midrange (around 500 Hz).
- **ON position (pushed in):** boosts upper midrange (from 1200 Hz upwards) and cuts lower midrange.

❺ Bass

Bottom end voicing control for Main Channel 2.

❻ Middle

Mid-range voicing control for Main Channel 2.

❼ Treble

Upper range voicing control for Main Channel 2.

❽ Hi Balance

Treble balance control, operable in the SMOOTH mode only.

This control allows you to boost or cut the high end in conjunction the amount of treble determined by the TREBLE setting.

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❶ Overdrive Type

Switches between two completely unique overdrive characteristics:

- **ROUGH:** emphasis on high and low ends.

- **SMOOTH:** emphasis on midrange, suppresses the gritty upper frequencies; red LED above the switch denotes the SMOOTH mode is active; this feature affects both channels, CRUNCH 2 and LEAD.

❷ Crunch Volume

Volume control for the CRUNCH 2 channel.

❸ Lead Volume

Volume control for the LEAD channel.

❹ Mode

Channel pushbutton for the CRUNCH 2 and LEAD modes:

- **OFF position:** CRUNCH 2 channel is active, when the CHANNEL pushbutton is in the ON position (Main Channel 2).

- **ON position (pushed in):** LEAD channel is active, when the CHANNEL pushbutton is in the ON position (Main Channel 2).

FX Rack

Noise Gate

❺ Closed

When lit this LED indicates that the Noise Gate is CLOSED. This means the THRESHOLD setting is higher than the incoming signal and the noise gate dims the output signal of the amplifier by the amount adjusted with the RANGE control (e.g. 50dB in the picture above).

❻ Noise Gate on/off

ON/OFF switch. Enable or disable the Noise Gate completely. Switch up ('ON') means the Noise Gate is activated.

❼ Threshold

Continuous knob, -120db to 0db. The Noise Gate will dim the output signal of the amplifier as soon as the input signal (your guitar signal) falls below a certain level. This level is called THRESHOLD. Adjust the THRESOLD so the noise of the overdriven amp will be reduced, but make sure you don´t cut fading notes or chords.

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❶ Range

Continuous knob, 0db to 100db. The output level of your amplifier will be reduced or muted when the input signal is lower than the THRESHOLD setting. You may dim the output level only by a few decibels (dB), or completely mute the output in pauses by setting the RANGE to its maximum.

Amp Filters

❷ Tight Filter

Discrete 3 steps: "PRE", "POST", and "OFF". With the TIGHT filter you can cut LOW frequencies of either the DI guitar signal (PRE) or the processed amp output (POST).

- **PRE:** If your pickups produce an unintentional rumbling bass sound you can filter the low end before the DI sound even hits the amplifier.
- **POST:** If you want to cut some of the low end of your amplifier setting (maybe even only temporary) you can use this studio quality high pass filter to reduce the bass.
- **OFF:** When set to OFF the TIGHT filter is in bypass mode.

❸ Tight Frequency

With the TIGHT filter you can cut LOW frequencies of either the DI guitar signal (PRE) or the processed amp output (POST).

❹ Smooth Filter

Discrete 3 steps: "PRE", "POST", and "OFF". With the SMOOTH filter you can cut HIGH frequencies of either the DI guitar signal (PRE) or the processed amp output (POST).

- **PRE:** If your pickups catch a lot of hiss or noise you can filter the high end before the DI sound even hits the amplifier.
- **POST:** If you want to cut some of the high end of your amplifier setting (maybe even only temporary) you can use this studio quality low pass filter.
- **OFF:** When set to OFF the SMOOTH filter is in bypass mode.

❺ Smooth Frequency

With the SMOOTH filter you can cut high frequencies of either the DI guitar signal (PRE) or the processed amp output (POST).

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Delay

We closely modelled a vintage delay stomp box to capture the true essence of retro delay effects. Limited frequency bandwidth and ever decreasing high frequencies on repeats add authenticity to the sound. We also included more contemporary features like a mix parameter & DAW controlled bpm / tempo sync. We realise you will use your favourite selection of external effects, such as Chorus, Flangers, Reverbs and even other Delays to achieve your signature guitar tone but an instantly accessible delay is extremely useful when surfing and creating patches. For example, testing a new lead patch without hearing at least a touch of delay wouldn't sound realistic for many players, so we added this effect for your convenience; plus we love vintage style echo!

❶ Delay On/Off

Use this parameter to activate or deactivate the delay and all of its parameters with this switch.

- **Switch up:** Delay is activated.
- **Switch down:** Delay is bypassed / off.

❷ Tap*

Use this parameter with your mouse to click with the groove of the song and the delay will adjust to your tapping automatically. This is a nice and easy way to set delays to musically pleasing times, especially if there is no fixed tempo in the song.

❸ Time

Alternatively you may just dial in a delay time based on milliseconds using the TIME knob. Use this parameter to adjust the delay time between 15ms and 1000ms.

❹ x2*

Use this button to redouble the current Delay time.

❺ /2*

Use this button to half the current Delay time.

x2 & /2 Buttons

Both buttons can be pressed repeatedly as long as the maximum delay time of 1000 ms is not exceeded.

* Note: Custom control, not automatable

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❶ Host BPM

Click on the BPM number in the GUI and a pull-down menu opens up. Now you can select musical values like half notes, quarters, triplets, etc. All values will be based upon the tempo that is being displayed in the BPM window. The tempo will be synced with the tempo of your audio session automatically.

❷ Mix

Use this parameter to control the amount of dry (unprocessed) vs. wet (processed) signal. The MIX parameter blend in as much delay signal with the dry amplifier sound as desired. For unobtrusive delays we recommend settings around 10%, heavier effect sounds may require settings of 50% or more.

❸ Feedback

This controls the number of repeats. While a setting of 99% will result in an almost infinite delay loop, a typical setting for a rock lead sound may be around 25%.

❹ Lo-Fi

Use this parameter to add creative destruction to your delay signal. With the LO-FI knob you control the amount of internal distortion, the resampling quality, etc. The higher you go the worse the quality gets from a pure technical stand point... but the more interesting it may sound for many guitar sounds and styles.

Recording Chain

Brainworx Advanced IR Technology
Simply select a speaker and a complete studio setup by browsing through the REC CHAINS pull-down menu.

In the past two decades Brainworx owner Dirk Ulrich has produced and recorded with members of DREAM THEATER, TOTO, MICHAEL JACKSON, and with many more famous and infamous acts. The Brainworx Studio in Germany (www.brainworx- studio.de) is equipped with one of only nine NEVE VXS 72 consoles ever made, and it also hosts some of the best outboard EQs and mic pre-amps available.

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Using this impressive setup Dirk has produced a huge variety of customized 'Recording Chains' for the Engl Savage 120 amplifier, which you can apply to your Plugin amp settings. Imagine a selection of 100 perfectly mic'd and EQ-ed cabinets that you can select and use instantly with a single mouse click!

We carefully placed up to 12 microphones on each cabinet used. These mics were then fed to individual channels on the vintage Neve VXS console. This configuration gave us fine control over the mix of the various microphones used and the ability to apply Neve filters and EQs. The final mix was routed to Pro Tools for recording.

An innovative new approach was also used to capture various pre-amps and EQ chains. A parallel chain was created that was split to three different hardware preamps and EQs. These parallel chains were also routed to their own discrete channels on the Neve VXS console and then sent to Pro Tools for capture. This routing allowed us to record each chain individually or blend them for interesting combinations.

The external gear we used:

1. Chain: The legendary German Telefunken V76 Preamp connected to the Massenburg GML 8200 EQ
2. Chain: AMEK 9098 channel strip
3. Chain: SSL 4000 E Series with Black EQ

Many amp simulations give you some captured impulses of a selection of cabinets and microphones, then they leave it up to you to EQ and further process these incomplete setups by mixing different microphone setups, adjusting phase and EQ, and so on. But this really is not an easy job; it takes years of experience to get it right.

Now all you have to do is select the Recording Chain that sounds best for your amp channel and setting, adjust the Tone Stack and Gain and you're good to go. Recallable, reliable, flexible and fast.

And if for any reason you should not like any of the Recording Chains the Plugin offers, you may use the RC Off Button and use your own mic'd cabinet or external IR software. This setting will also give you the sound of a tube amp wired straight into a console, which also may be a nice effects sound.

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❶ RC Info

The RC Info feature showing you exactly what kind of setup was used to produce the Recording Chain you selected.

❷ RC Off

This button lets you bypass the entire Recording Chain section. Use then your own mic´d cabinet or external IR loader.

❸ + / - Switches (Plus / Minus)

Browse through the REC CHAINS by either using the pull-down menu of the REC CHAIN text box (see above) or just click through the settings using the '+' and '-' symbols.

❹ Auto & Bar selection

If you are trying to find the best sounding REC CHAIN for your song it can be a hassle to have to play a few chords, grab the mouse to select the next REC CHAIN, play a few notes again, grabbing the mouse again, etc.

For this reason the Savage 120 offers you AUTO mode: Just select a pattern (1 Bar, 2 Bars or 4 Bars) and the plugin will activate the available

REC CHAINS automation, following the actual tempo setting of your DAW. You can now play uninterrupted and simply listen to the sound of the various REC CHAINS as the plugin switches through all of them every single bar, every two bars or every four bars, depending on your setting. As soon as you hear the speaker setup you like best just stop AUTO mode by clicking the AUTO button again and manually select the desired REC CHAIN. Afterwards just fine-tweak the TONE Section and GAIN and there you are.

❺ Input Gain

If you want to drive the input of the Engl preamp harder or softer you may adjust the input gain to your liking. Some single coil pickups from older or vintage guitars may deliver low level output that can be compensated with the INPUT GAIN.

The opposite goes for a lot of heavy metal style humbuckers. If you have recorded the DI signal too hot or if you are using other plugins before entering the Engl amp plugin you may want to dim the input signal.

With most standard guitars you can and should leave the INPUT GAIN at 0 (zero) though.

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❶ Power Soak

Controls the output volume.

In the real world power soaks are being used to reduce the volume of a guitar power amp. This way you can crank up a (tube) guitar power amp to drive it until it starts clipping, and still record at a volume which will protect your hearing and keep the neighbors friendly. A clipping tube power amp adds distortion and harmonics to the guitar amp signal and is something most guitar players love. A fully cranked up tube guitar amp tamed in volume with a power soak will sound different than the same amp with the master volume turned down.

We have modeled the behavior of the Engl tube power amp, so you may experiment with different settings of the Master of the amp and the internal POWER SOAK. We recommend a setting of roughly -10dB for most scenarios.

❷ Bypass Pre Amp

BYPASS the pre amp section.

With the Bypass Pre switch you can switch off the Engl preamp completely, which may be wanted if you record your own hardware (tube or solid state) guitar pre- amp with the Savage 120. In this case you may still use the internal Power Amp and speaker / REC CHAINS simulation and will be able to achieve amazing results recording your guitar sounds without using an external Power Amp and speaker.

Switch up: Preamp is bypassed (off), Switch down: Preamp is active (on).

❸ Bypass Power Amp

If you want to use only the distortion of the Engl preamp you may switch the power amp simulation off. This may sound cool if you use the Savage 120 plugin to distort other signals than a guitar. For a realistic guitar recording we recommend leaving the power amp on, as it is an integral part of the overall sound of the amp.

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American 4x12

Mesa Boogie Rectifier® 4fb 280W 4x12 Vintage 30

The STANDARD Rectifier® 4x12 is the "oversized" 4x12, providing thundering low-end punch and resonance which is perfectly tuned with the smooth, tailored midrange and articulate, clear high-end. This is the most popular 4x12 cabinet and an icon in heavy music.

Engl XXL 4x12

Engl XXL PRO Straight E 412 XXL 240W - 4x12 Celestion Vintage 30

The new dimension of power for the new generation of guitarists, ultra fat bottom end, lots of headroom, tight midrange and shining treble. Slanted baffle board.

Engl PRO 4x12

Engl E412VGB PRO Cabinet Straight - 4x12 Celestion Vintage 30

Warm harmonic midrange, tight bass and silken treble. Very nice for lead sounds.

Engl Vintage 4x12

Cabinet: Engl E412 Vintage 240W 4x12 Vintage 30

The Engl Straight E412VS 4x12 Guitar Speaker Cabinet 240W offers demanding performers warm harmonic midrange with tight bass and silken treble.

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EnglISH 4x12

Cabinet: Marshall® 1960TV Lead 100W 4x12 Greenback G12M-25

The 1960TV is loaded with Celestion® G12M-25 Greenback speakers, which are more forgiving than the 75 Watt Celestions used in the 1960A™; the 25 Watt Greenbacks have a warmer, more saturated sound. This 100 Watt mono cabinet is 65mm taller than a 1960A and 1960B™, which results in a lower mid-range resonant response.

To re-create the classic looks and tones of yesteryear, Marshall offers the 1960TV cabinet. The 1960TV houses four Marshall/Celestion designed re-issue 25-watt Greenback speakers and is finished with the mid- to late-'60s style EC fret cloth and the smoother levant covering. The Marshall 1960TV stands an impressive 4 inches taller than a standard 4 x 12" - hence the ,TV' in its name which is an acronym for ,Tall, Vintage'.

ORANGE 4x12

Orange® PPC 212 closed-back 120W - 2x12 Celestion Vintage 30 speakers

The 120W Orange Amplifiers PPC212-C guitar speaker cabinet is crafted using 13-ply high-density 18mm birch plywood throughout like every Power Projection Cabinet (PPC). Orange speaker enclosures, like Orange amplifiers, are built to last with manufacturing techniques that assure extremely rugged construction. Orange's unique ,skid' design feet help to acoustically couple these cabinets to the stage to provide a tighter bass response and full range definition. All Orange Amplifiers' speaker enclosures are equipped with Celestion Vintage 30 speakers and are equipped with comfortable flush cabinet handles. The Celestion Vintage 30 Speaker recreates the sound of the original Celestion Blue with new cone and coil assembly. Improved performance: rated at 60W capability, handles extra heat generated by higher power equipment. The Vintage 30 handles massive overdrive tones with ease. It's a classic 2x12 loudspeaker.

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Top Toolbar

❶ Undo / Redo

You can undo and redo changes you made to the controls of the Savage 120 plugin at any time. The UNDO / REDO will work for as many as 32 steps. This makes experimenting and tweaking knobs easy. If you don´t like what you did... just undo it.

❷ Settings (A/B/C/D)

The Savage 120 amp plugin offers four internal settings (A/B/C/D) which will be stored with every preset. So, one preset can contain up to four amp and effects settings.

You may use similar amp settings with more or less delay, different delay times, etc., to quickly switch between different sounds, or you can switch from clean to crunch to lead within one setup / preset.

The SETTINGS can be automated in your DAW. This way it´s possible to switch from a dry rhythm sound to a lead sound with tons of delay, for example.

❸ Copy / Paste

To set up variations of similar sounds you don´t have to dial in all the parameters several times. Let´s say you like your setting A and want to use the same sound, just without delay, as setting B.

- Simply press COPY while you are in setting A.
- Switch to setting B by pressing 'B' in the settings section.
- Press PASTE, now setting B is identical to setting A.
- Bypass the DELAY.

Now you can switch between A & B and play the same sound with or without delay.

❹ FX Rack

Toggle between FX Rack and Standard view.

❺ About

Information about the development of the plugin.

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Bottom Toolbar

❶ PA Logo

Clicking the Plugin Alliance logo takes you to the Plugin Alliance website via your web browser, that´s if your computer is online.

❷ License Type

The toolbar displays information about the type of license you're running: Trial licenses will be displayed along with the number of days until expiration; there is no note for full licenses as these are unlimited.

❸ $ (Icon)

If you are using a demo / trial version of our products, you can always click this icon to open a browser that redirects you to the respective product page in the Plugin Alliance store. This is where you can easily purchase a product without having to look it up on our website.

❹ Key (Icon)

Clicking on the key icon brings up the activation dialog, allowing you to manually reauthorize a device in the event of a license upgrade or addition. You can also use this feature to activate additional computers or USB ash drives.

❺ ? (Icon)

Clicking the ? icon opens up a context menu that links to the product manual PDF, as well as other helpful links, e.g. to check for product updates online. You must have a PDF reader installed on your computer to be able to read the manual.

System Requirements & FAQ (Links)

For latest System Requirements & Supported Platforms
https://www.plugin-alliance.com/en/systemrequirements.html

Particular details for your product
https://www.plugin-alliance.com/en/products.html

Installation, Activation, Authorisation and FAQ´s
https://www.plugin-alliance.com/en/support.html

Factory Presets

We have made a lot of presets for the Savage 120 amp plugin, many of them have been made to work perfectly with classic guitars like Strats, Teles or Paulas. All of the factory presets offer A/B/C/D variations, do try them out!

This effectively quadruples the factory sounds you can browse through, and many similar amp settings sound quite different with different FILTER or DELAY settings.

These presets are only intended to give you an easy start and to demo some of the tones you can get out of the Savage 120 amp plugin.

Creating your own Sounds & Presets

When you start to create your own sounds the most important elements to adjust are the DRIVE, REC CHAINS and the TONE STACK.

(Bass, Middle, Treble, Presence, etc.)

• Set the controls of the TONE STACK to the center position ('12-o-clock').

• Play through as many REC CHAINS as you like and pick the one that sounds closest to what you are looking for before altering the knobs.

• Once you found the Recording Chain you like best for your sound, start tweaking the TONE STACK and DRIVE to fine tune your amp settings.

• Add Delay or activate the Filters, the Noise Gate, etc. for variations of your sounds.

• Have fun!

Experiment, be creative. We are confident that the different tone selections of the amp and the huge selection of REC CHAINS will offer you many possible combinations that will sound great on a big variety of musical styles and genres.

Combine the Savage 120 amps with other plugins (dynamics, effects, room simulation), and you will be able to create countless world-class production-ready guitar sounds in the box. Enjoy.

BRAINWORX

Plug in, Rock out! - **www.brainworx-music.de**