

Diezel Herbert

Plugin Manual



Developed by Brainworx Audio in partnership with Diezel GmbH and
Distributed by Plugin Alliance.





It started like so many other boutique companies: Peter Diezel, playing in one of Munich's rockbands in the 80s, wasn't too satisfied with his Marshalls, modded them and after a while more and more players contacted him to get his mods.

At that time he was famous for tweaking amps on stage during gigs . . . But the limitations of the „Marshall-platform“ were too frustrating not to try a new concept: midi-switchable, four channel amp. Luckily Peter Diezel met Peter Stapfer, a professional with a strong sales/marketing background, who was ready to build up a company of its own. The first amp, which is still on the market (a bit tweaked over the decade) was launched in 1994 - the milestone VH4.

Late in the 90s the music scene changed - hard/heavy rock was on its way down and the amp market was asking for a more modern concept. Peter Diezel responded with amps like the Herbert, Einstein, Hagen and the D-Moll.

The Herbert started out as a clean sheet of paper. Peter Diezel began with a different set of parameters. This time, the goal was to produce an extraordinary performance amp, capable of delivering delicate, dynamic shimmer; detailed, focused crunch and aggressive, soaring solo tones effortlessly – right out of the box – with the knobs at 12 o'clock.

With colossal headroom, sophisticated cleans and vicious dirty sounds, the Herbert is unlike any other amp you've heard.



The Diezel Herbert is a mighty 180 Watt head with three completely independent channels, including separate EQs, for perfectly dialed sounds at any output level.

Originated in the time of 7- and 8-string guitars, Herbert is more contemporary than ever. Built for ultra-tight bottom-end and percussive attack, perfect from country music to bone-crushing djent-riffs. With its six KT77 powertubes and around 180-watts, it has more headroom than probably any amp you've played before, but it sounds great already at bedroom levels.

Not only does the plugin nail the heart and soul of the Diezel Herbert but you'll find the extra features you've come to expect from Brainworx products. A full FX Rack with host syncable lo-fi delay, noise gate, tight and smooth filters, power soak and a power amp bypass feature.

On top of this you find no less than 120 advanced impulse responses created at Brainworx's studio using various boutique cabinets, high end microphones, their Neve VXS console, SSL 4000 Channel Strip, Amek 9098 Channel Strip and the legendary Telefunken V76 Pre Amp.

Key Features Summary

- Exacting emulation of the original Diezel Herbert Tube Guitar Amp
- Plugin approved by Peter Diezel and Peter Stapfer
- Colossal headroom, sophisticated cleans and vicious dirty sounds, the Herbert is unlike any other amp you've heard
- Six KT77 powertubes and around 180-watts
- 120 Brainworx' advanced impulse responses included
- FX Rack include host-syncable lo-fi delay, noise gate, tight and smooth filters, power soak, pre and power amp bypass



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Amp

Pre-Amplifiers and their Functions

The Diezel Herbert comes equipped with 3 different and totally independent preamps. This allows the artist to play every conceivable musical style without having to make major changes to his or her amplifier. The preamps are voiced to deliver the 3 most wanted guitar tone flavors: 1-Clean, 2-Crunch/Heavy 3- Lead.

This concept delivers 3 stellar guitar sounds with excellent playability, warm dynamics and razor sharp equalization possibilities. The tone controls work in an unusually wide range, so a little adjustment goes a long way. As with so many other things - less is often more. We suggest you start exploring the channels with all controls set to 12:00 o'clock, and the master volume just slightly cracked open.

Channel 1

Channel 1 is classic Diezel clean – as solid and pure as a piano. Massive headroom, crystalline sparkle, articulate mids – it's all there, and it holds together beautifully. The Volume, Treble, Middle and Bass EQ points are carefully selected to allow the player to nail the desired voice. The mid cut feature presents even more dialing options.

Channel 2

Channel two delivers a wide range of crunchy tones, from barely hairy to Sasquatch and beyond into barbaric solo territory via the dual voicing toggle switch. The (-) mode sets up “vintage” cleans to Plexi sounds to JCM 800 snap and sizzle. The (+) mode has a similar voice, but with much more gain – achieving Diezel trademark crunch with tight, punchy and fast attack – the dream tone for those who prefer the harder rhythm stuff. Keep going – there's so much meaty gain here, you could be completely happy with just channels 1 and 2 – until you play Channel 3.

Channel 3

Channel 3 begins in high gain territory with excellent picking sensitivity and note control. It could be described as percussive, ferocious, simply brutal. From metal rhythms to Recto Psychosis to screaming (or creamy) leads – it just depends on your style/axe/fingers. Crank the mids a bit above noon to add some bite. Simply engage the second master as a volume boost. Channel 3 never runs out of muscular, meaty gain – it's almost a spiritual experience.

Mid Cut

The versatile Mid Cut feature is assignable to all channels and has a level control for output matching when engaged.





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Pre-amp Tubes

The pre-amps are equipped with 12AX7 tubes in all positions. The pre-amp tubes are not used to make big power, but merely as pre-amplifiers. Therefore their life expectancy is much higher than that of the power amplifier tubes. This is not to undermine their utter importance in overall sound and response of the amplifier. Also, many nuisance defects like crackling noises and low dynamics are directly related to defective pre-amp tubes. Like all other tubes, 12AX7 tubes come in many different gain stages, and offer a wide variety of tonal behavior. Our choice for production was made to ensure a wide variety of tones, with low noise and, hopefully, excellent reliability.

Channel One (Clean Tone)

Clean Tone is a very sensitive subject, because there are so many different ideas on how a clean amp should sound like. Clean tonal textures require much higher dynamic range than distorted sounds. From hard and percussive sounds to soft and warm blossoming tones. Herbert was designed to offer as many of the clean variety as possible. Your choice of guitars and pickups will have a large part in this equation.

1 Volume

Adjusts the overall output of Channel 1.

2 Treble

Adjusts the treble. Turning it clockwise increases the amount of top-end, giving your tone clarity and brightness. Turning it counter clockwise will produce a warmer sound, ideal for dialing in smoother Jazz-like tones.

3 Middle

Adjusts the midrange. Turning it clockwise increases the amount of mids. Turning it counter clockwise will reduce the mids and produce a mid-scooped sound.



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1 Bass

Adjusts the amount of bass. Turning it clockwise increases the amount of bottom-end, giving you a fuller tone. Turning it counter clockwise will reduce the bottom-end, which is useful when performing at louder volumes.

Channel Two (Crunch)

This channel's main objective is to cover soft and heavy overdrive and distortion sounds. It features a voicing switch, with -/+ settings. With the (-) setting selected, blues and classic rock sounds can easily be realized. The (+) setting kicks everything up a few notches and offers crunch with a good bite, allowing you to dial in punchy heavy rhythm and searing solo tones.

2 Gain

Adjusts the overall gain of Channel 2.

3 Volume

Adjusts the overall output of Channel 2.

4 Treble

Adjusts the treble. Turning it clockwise increases the amount of top-end, giving your tone clarity and brightness. Turning it counter clockwise will produce a warmer sound, ideal for dialing in smoother Jazz-like tones.

5 Middle

Adjusts the midrange. Turning it clockwise increases the amount of mids. Turning it counter clockwise will reduce the mids and produce a mid-scooped sound.

6 Bass

Adjusts the amount of bass. Turning it clockwise increases the amount of bottom-end, giving you a fuller tone. Turning it counter clockwise will reduce the bottom-end, which is useful when performing at louder volumes.



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Channel Three (Lead)

This channel is voiced for highly articulate single note lines or for very heavy and massive rhythm guitar. Due to its slight midrange accent and very high gain structure, it possesses good punch and will, with ease and authority, rule any stage or studio. The “less is often more” rule applies here also.

1 Gain

Adjusts the overall gain of Channel 3.

2 Volume

Adjusts the overall output of Channel 3.

3 Treble

Adjusts the treble. Turning it clockwise increases the amount of top-end, giving your tone clarity and brightness. Turning it counter clockwise will produce a warmer sound, ideal for dialing in smoother Jazz-like tones.

4 Middle

Adjusts the midrange. Turning it clockwise increases the amount of mids. Turning it counter clockwise will reduce the mids and produce a mid-scooped sound.

5 Bass

Adjusts the amount of bass. Turning it clockwise increases the amount of bottom-end, giving you a fuller tone. Turning it counter clockwise will reduce the bottom-end, which is useful when performing at louder volumes.



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Mid Cut

The section Mid Cut incorporates controls for Intensity and Level. Designed for friends of Heavy or Nu-Metal type musical styles, the Intensity control attenuates low midrange at approximately 400Hz. To compensate for the inevitable volume loss when activating this feature, one can bring the volume level back up with the Level Control.

1 Intensity

Attenuates low midrange at approximately 400Hz.

2 Level

Compensates the inevitable volume loss when activating this feature, one can bring the volume level back up with the Level Control.

Power Amplifier

Tone and Volume of the Power Amplifier.

3 Master Volume (Vol. 1 & Vol.2)

As the name suggests, this controls the overall, global volume of the amplifier. For your enjoyment, there is also a second programmable master volume control, which allows volume adjustments via remote control while you are playing. Both controls are laid out so that even a low-performance effects unit can be used and amplified in the loops.

4 Presence

This knob controls frequencies over 3KHz. Treble is produced and dispersed in a very small beam from the speaker, so be sure to position yourself in the projection area of the speaker when making adjustments.

5 Deep

The Deep control is an active bass control, contrary to conventional bass controls. It controls the frequencies around 120Hz without influencing the overall dynamic range of the power amplifier.



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FX Rack

Noise Gate

1 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. 30dB in the picture above).

2 Noise Gate on/off

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

3 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.

4 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.



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Amp Filters

1 Tight Filter

Three-way switch: "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.

2 Tight Frequency

With the Tight filter you can cut Low frequencies of either the DI guitar signal (Pre) or the processed amp output (Post).

3 Smooth Frequency

With the Smooth filter you can cut high frequencies of either the DI guitar signal (Pre) or the processed amp output (Post).

4 Smooth Filter

Three-way switch: "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.



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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!

1 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.

2 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.

3 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.

4 x2*

Use this button to redouble the current Delay time.

5 /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 400ms is not exceeded.

* Note: Custom control, not automatable





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1 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.

2 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.

3 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%.

4 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 Recording 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 Diezel Herbert amplifier, which you can apply to your Plugin amp settings. Imagine a selection of 120 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.

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 very last setting (labeled Cabinet Bypass) 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.

1 + / - Switches (Plus / Minus)

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





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1 Auto & Bar selection

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

For this reason the Diezel Herbert offers you Auto mode: Just select a pattern (1 Bar, 2 Bars or 4 Bars) and the Plugin will activate the available Recording Chains automation, following the actual tempo setting of your DAW. You can now play uninterrupted and simply listen to the sound of the various Recording 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 Recording Chain. Afterwards just fine-tweak the Tone Section and Gain and there you are.

2 RC Info

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

3 Input Gain

If you want to drive the input of the Diezel Herbert 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 Diezel Herbert 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.

4 Bypass Pre Amp

Bypass the pre amp section.

With the Bypass Pre switch you can switch off the Diezel Herbert preamp completely, which may be wanted if you record your own hardware (tube or solid state) guitar pre- amp with the Diezel Herbert. In this case you may still use the internal Power Amp and speaker / Recording 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).





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1 Bypass Power Amp

If you want to use only the distortion of the Diezel Herbert preamp you may switch the power amp simulation off. This may sound cool if you use the Diezel Herbert 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.

2 Power Soak

Controls the output volume.

In the Hardware 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 Diezel Herbert 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.

Cabinets we used for the Recording Chains

Diezel 4x12

Front loader cabinet Celestion G12K-100 loaded

The Diezel-412FK is a front loaded 4x12" cabinet loaded with 4 x G12K-100 Celestion speakers. This cabinet is constructed of 18mm African Okume wood.

At the heart of this cabinet are Celestion's „monster of rock“ - the G12K-100s, which deliver huge power handling with superb clarity across a wide frequency response. This cabinets delivers a massive bottom-end, rock-hard mid-range and restrained top-end make this ideal for modern high-gain tones.

As with all Diezel cabinets, oversized 12-gauge speaker wire is soldered between the speakers and the terminal. This handcrafted cabinet includes detachable casters and is designed to withstand the rigors of the road.

1960B 4x12

Marshall 1960B 1978 4x12 Celestion G12M Blackback 75Hz Speakers



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Suhr 4x12

Suhr custom made 4x12" Speaker Cabinet (Straight) loaded with four Vintage 30 Speakers.

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.

English 4x12

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

1 Undo / Redo

You can undo and redo changes you made to the controls of the Diezel Herbert 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.

2 Settings (A/B/C/D)

The Diezel Herbert 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.

3 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.

4 FX Rack

Toggle between FX Rack and Standard view.

5 About

Information about the development of the plugin.

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Bottom Toolbar

1 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.

2 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.

3 \$ (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.

4 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.

5 ? (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>





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Factory Presets

We have made a lot of presets for the Diezel Herbert 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 Diezel Herbert amp plugin.

Creating your own Sounds & Presets

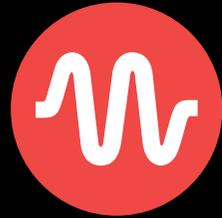
When you start to create your own sounds the most important elements to adjust are the Drive, Recording Chains and the Tone Stack.

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

- Set the controls of the Tone Stack to the center position ('12-o-clock').
- Play through as many Recording 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.
- Plug in, Rock out!

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

Combine the Diezel Herbert 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.audio