



Audio and MIDI Plugins Guide



Legal Notices

© 2025 Avid Technology, Inc., (“Avid”), all rights reserved. This guide may not be duplicated in whole or in part without the written consent of Avid.

For a current and complete list of Avid trademarks visit: www.avid.com/legal/trademarks-and-other-notices.

This product may be protected by one or more U.S. and non-U.S. patents. Details are available at <https://www.avid.com/legal/patent-marking>.

Product features, specifications, system requirements, and availability are subject to change without notice.

Bonjour, the Bonjour logo, and the Bonjour symbol are trademarks of Apple Computer, Inc.

Thunderbolt and the Thunderbolt logo are trademarks of Intel Corporation in the U.S. and/or other countries.

Avid Pro Tools Audio and MIDI Plugins Guide • Created 10/1/2025 • REV A

Contents

1 Introduction to Audio Plugins	1
Plugin Formats	1
Avid Audio Plugins	1
Using Plugins in Pro Tools	4
System Requirements and Compatibility for Plugins	4
Conventions Used in This Guide	5
Resources	5
Avid Link	6
Installing Avid Plugins	7
Installing Plugins Bundled with Pro Tools Subscriptions	7
Installing Plugins from the Avid Marketplace	7
Installing Plugins for Pro Tools and Media Composer	7
Removing Plugins	8
Adjusting Plugin Controls	8
Dragging Plugin Controls	8
Editing Control Values	10
Dragging in Graphic Displays	10
Toggle Controls	11
Adjusting Controls with Fine Resolution	11
Resetting Controls to Default Values	11
General Effects Controls	11
MIDI Control	12
2 EQ Plugins	15
304E Equalizer	15
304E Equalizer Controls	15
EQ III	16
EQ III Configurations	16
Adjusting EQ III Controls	17

EQ III I/O Controls	19
EQ III EQ Band Controls	20
1-Band EQ III	21
7-Band EQ III	25
Eleven Effects Graphic EQ	33
Graphic EQ	33
Focusrite D2	34
D2 Configurations	34
D2 Controls	35
Using D2 in Stereo	37
Pultec Plugins	39
Pultec EQP-1A	39
Pultec EQH-2	40
Pultec MEQ-5	40
Pultec Tips and Tricks	41
3 Dynamics Plugins	42
304C Compressor	42
304C Compressor Controls	43
304C Compressor Tips and Tricks	44
BF-2A	45
BF-2A Controls	45
Using the BF-2A Side-Chain Filter	46
BF-2A Tips and Tricks	47
BF-3A	47
BF-3A Controls	48
BF-3A Tips and Tricks	48
BF76	48
BF76 Controls	49
BF76 Tips and Tricks	50
Channel Strip	51
Channel Strip Sections and Panes	51

Channel Strip Input Section	53
Channel Strip Output Section	55
Channel Strip FX Chain	56
Channel Strip Dynamics Section	56
Channel Strip EQ / Filters Section	63
Dynamics III	68
Dynamics III Common Controls	68
Compressor / Limiter III	71
Expander / Gate III	75
Expander / Gate III Threshold Control	76
De-Esser III	77
Dynamics III Side-Chain Input	80
Eleven Effects Gray Compressor	86
Gray Compressor	86
Fairchild Plugins	87
Fairchild 660	87
Fairchild 670	88
Focusrite D3	90
D3 Compressor	90
D3 Limiter	90
D3 Side-Chain Processing	91
Using D3 in Stereo	91
D3 Common Controls	91
D3 Compressor Controls	93
D3 Limiter Controls	94
Using the Side-Chain Input in D3	95
Impact	96
Impact Controls	96
Using the Impact Compressor	97
Maxim	99
About Peak Limiting	99
How Maxim Differs From Conventional Limiters	100

Maxim Controls and Meters	100
Using Maxim	102
Maxim and Mastering	103
Pro Compressor	104
Pro Compressor Metering	104
Pro Compressor Input Section	105
Pro Compressor Output Section	105
Pro Compressor Dynamics Graph	106
Pro Compressor Controls	110
Pro Compressor Side-Chain Processing	113
Source	113
Side-Chain Listen Mode	114
Side-Chain Filter On/Off	115
Side-Chain Filter	115
Pro Expander	116
Pro Expander Metering	116
Pro Expander Input Section	117
Pro Expander Output Section	118
Pro Expander Dynamics Graph	119
Pro Expander Controls	122
Pro Expander Side-Chain Processing	123
Pro Limiter	127
Pro Limiter Metering	127
Pro Limiter Input Section	128
Pro Limiter Output Section	129
Pro Limiter Controls	130
Pro Limiter Loudness Numeric Displays	132
Pro Limiter Histogram and Loudness Meters	133
AudioSuite Processing with Pro Limiter	134
AudioSuite Processing with Pro Limiter Loudness Analyzer	134
Pro Multiband Dynamics	136
FFT Display and Controls	136

Input and Output Gain Controls	139
Source Linking	140
Mini Multichannel Gain Reduction and Output Meters	140
Band Pane Controls and Indicators	141
Side-Chain Processing	145
Multiband Splitter Plugin	146
Pro Multiband Dynamics and Multiband Splitter Plugin Sends	147
Purple Audio MC77	148
Purple Audio MC77 Controls	148
Smack!	149
Smack! Controls and Meters	149
Using the Smack! Side-Chain Input	154
4 Pitch and Time Shift Plugins	155
Pitch II	155
Pitch II Controls	156
Pitch Shift Legacy	158
Pitch Shift Legacy Controls	159
Time Shift	160
Time Shift Controls	161
AudioSuite Input Modes and Time Shift	166
AudioSuite Preview and Time Shift	166
Time Shift as AudioSuite TCE Plugin Preference	166
Processing Audio Using Time Shift	166
Post Production Pull Up and Pull Down Tasks with Time Shift	168
Vari-Fi	168
Vari-Fi Controls	168
X-Form	169
X-Form Displays and Controls Overview	170
X-Form AudioSuite Input Modes	175
AudioSuite TCE Plugin Preference	175
Processing Audio Using X-Form	175

Using X-Form for Post Production Pull Up and Pull Down Tasks	176
5 Reverb Plugins	177
D-Verb	177
D-Verb Controls	177
Selections for D-Verb AudioSuite Processing	179
Eleven Effects Reverb Plugins	179
Black Spring	179
Studio Reverb	180
Reverb One	180
About Reverb	181
Reverb One Controls	182
Reverb One Graphs	186
Other Reverb One Controls	188
ReVibe II	189
Using ReVibe II	189
Dragging in the Graphic Display to Adjust Controls	190
ReVibe II Input and Output Meters	191
ReVibe II Controls	191
ReVibe II Decay EQ Graph	197
ReVibe II Decay Color Graph	198
ReVibe II Contour Display	199
ReVibe II Room Types	199
Space	205
Space Feature Highlights	206
Space Overview	207
Impulse Response (IR) and Space	211
Space Presets	214
Space Snapshots	215
Space Controls and Displays	215
Space Display Area	216
Space IR Browser	220

Space Primary Controls	223
Space Group Selectors and Controls	223
Using Space	228
Space IR Library Categories	229
6 Delay Plugins	230
Mod Delay III	230
Mod Delay III Controls	230
Selections for Mod Delay III AudioSuite Processing	233
Moogerfooger Analog Delay	233
Moogerfooger Analog Delay Controls	234
Moogerfooger Analog Delay Tips and Tricks	235
Reel Tape Delay	235
Reel Tape Common Controls	236
Reel Tape Delay Controls	236
Synchronizing Reel Tape Delay to Session Tempo	238
Reel Tape Delay Presets	238
Tel-Ray Variable Delay	239
Tel-Ray Controls	240
Tel-Ray Tips and Tricks	241
TimeAdjuster	241
TimeAdjuster Controls	241
Using TimeAdjuster for Manual Delay Compensation	242
When to Compensate for Delays	243
7 Modulation Plugins	244
Eleven Effects Modulation Plugins	244
Black Shiny Wah	244
C1 Chorus/Vibrato	245
Flanger	246
Orange Phaser	247
Roto Speaker	248
Vibe Phaser	248

Moogerfooger Lowpass Filter	249
Moogerfooger Lowpass Filter Controls	251
Moogerfooger Lowpass Filter Tips and Tricks	252
Moogerfooger 12-Stage Phaser	252
Moogerfooger 12-Stage Phaser Controls	253
Moogerfooger 12-Stage Phaser Tips and Tricks	255
Moogerfooger Ring Modulator	255
Moogerfooger Ring Modulator Controls	256
Moogerfooger Ring Modulator Tips and Tricks	257
Reel Tape Flanger	257
Reel Tape Common Controls	257
Reel Tape Flanger Controls	258
Synchronizing Reel Tape Flanger to Session Tempo	260
Reel Tape Flanger Tips	261
Reel Tape Flanger Presets	261
Sci-Fi	262
Sci-Fi Controls	262
Voce Plugins	264
Voce Chorus/Vibrato	264
Voce Spin	265
8 Harmonic Plugins	270
Aphex Aural Exciter Type III	270
Meters	271
Rotary Controls	272
Using Aural Exciter III	275
Aphex Big Bottom Pro	277
Meters	278
Rotary Controls	278
Switches	279
Using Big Bottom Pro	280
Eleven	280

Eleven Input Calibration and QuickStart	282
Using Eleven	286
Eleven Tips and Suggestions	305
Eleven Signal Flow Notes	306
Eleven MK II	307
Eleven MK II Plugin Features	307
Eleven MK II Cab Plugin	308
Eleven MK II Input Calibration and QuickStart	308
Using Eleven MK II	313
Eleven MK II Tips and Suggestions	331
Eleven MK II Signal Flow Notes	332
Eleven Effects Harmonic Plugins	333
Black Op Distortion	333
DC Distortion	334
Green JRC Overdrive	334
Tri-Knob Fuzz	335
White Boost	336
Lo-Fi	336
Lo-Fi Controls	337
Pro Subharmonic	338
Metering	339
Input	340
Output	340
Dynamic Frequency Display	341
High Pass and Low Pass Filter Controls	342
Subharmonic Frequency Range	343
Lower, Upper, and Direct Gain Controls	344
Drive	345
Mix Controls	345
Surround Send Controls	347
Tuning Subharmonics with MIDI	347
Recti-Fi	349

Recti-Fi Controls	349
Reel Tape Saturation	351
Reel Tape Common Controls	352
Reel Tape Saturation Controls	353
Reel Tape Saturation Tips	353
Reel Tape Saturation Presets	354
SansAmp PSA-1	354
PSA-1 Controls	355
PSA-1 Tips and Tricks	355
9 Dither Plugins	356
Dither	356
Dither Controls	356
POW-r Dither	357
POW-r Dither Controls	357
10 Sound Field Plugins	359
AutoPan	359
AutoPan Controls	359
Using AutoPan	366
Down Mixer	367
Source	369
Downmix	369
11 Instrument Plugins	370
Click II	370
Click II Controls and Displays	370
Pro Tools GrooveCell	372
Pro Tools GrooveCell Controls	372
Pro Tools GrooveCell Features	372
Common Controls	373
Pads Page	374
Sequencer Page	383
FX Page	386

Sends	389
Plugin Presets and GrooveCell	390
Import	391
Drag and Drop Audio Clips from Pro Tools	394
Export	395
Pro Tools PlayCell	397
Pro Tools PlayCell Features	397
Pro Tools PlayCell Factory Palette	398
Common Controls	398
Global Controls	399
Macros	401
Pro Tools SynthCell	403
Pro Tools SynthCell Features	403
Common Controls	403
Globals Controls	405
Main Page Controls	407
Effects Page Controls	414
ReWire	418
ReWire Requirements	419
15 MIDI Plugins	421
Avid Note Stack	422
Notes 1–9	422
Avid Pitch Control	423
Range	423
Control	424
Avid Velocity Control	424
Range	425
Control	425
Audiomodern Riffer	426
QuickStart	426
Tracks Setup	427

More to Explore	429
Top Bar Controls	430
Info Tab	430
Piano Roll	430
Keyboard Mode	430
Tempo	430
Undo	430
Panic	430
Learn	430
Presets Tab	430
Settings Tab	430
Resize Window	430
Piano Roll	431
Keyboard Mode	431
Randomization	431
Reverse, Lock, Erase	432
Playback Motion	432
Infinity Mode	432
Lock Notes and Lock Steps	433
Lock Notes	433
Lock Steps	433
Reset	433
Piano Roll Controls	433
Number of Steps	433
Quantization	434
Shuffle	434
Steps and Loop	434
Root Note	434
Tie Notes	434
Sustain Notes	434
C – B Keys	434
Riff Start and End	435

Octave Buttons	435
MIDI Export	435
Scales	435
Keyboard Button	436
Randomizing the Pitch	436
Pitch Tab	436
Pitch Range	437
Set the Same Pitch Value to All Steps	437
Randomizing the Duration	437
Duration Tab	437
Duration Range	437
Randomizing the Velocity	438
Velocity Tab	438
Velocity Range	438
Randomizing the Density	438
Density Tab	438
Density Range	438
Automation	438
MIDI Learn	438
MIDI CC Mappings	439
Clear Mappings	439
Saving Presets	439
Quick-Load Slots	439
Presets Tab	439
Settings	441
BLEASS Arpeggiator	441
Performance Tab	442
Arpeggiator Tab	442
LFO Tab	443
Motion Tab	443
Synth Tab	444

15 TATAT from K-Devices	444
How TATAT Works	444
TATAT Interface	445
Mixed in Key MIDI Plugins	447
Modalics EONarp	449
MIDI Signal Flow	450
Top Toolbar	450
Pattern Snapshots	450
Editing Toolbar	450
Q (Quantize Notes)	450
Snap	450
Pattern/Step Length	450
ARP	451
Brush Module	451
Undo/Redo	451
Clear	451
Arp Grid	451
Chords	452
Input	452
Retrigger	452
Q Value	452
MIDI File Player	452
Transpose	452
Octave	452
Nightfox Rendition Lite	453
Presets	453
Settings	454
Key and Scale	456
Chord, Arp, and Mods Settings	458
Chord Voicings	461
Zones and Keyboard	461

Pitch Innovations Groove Shaper	463
Header Controls	463
Shape Blocks	464
Sequencer Settings	466
Shape Settings	467
Magic Dice	468
Bottom Toolbar	468
Settings	469
SEQUND Lite Sequencer	470
Edit Settings	471
Global Settings	472
16 Other Plugins	474
InTune	474
InTune Controls and Displays	475
InTune Presets	478
Using InTune	479
MasterMeter	480
MasterMeter Overview	480
Using MasterMeter	485
MasterMeter Controls and Displays	485
Signal Generator	488
Signal Generator Controls	488
AudioSuite Processing with Signal Generator	489
SoundReplacer	489
Audio Replacement Techniques	490
SoundReplacer Controls	490
Using SoundReplacer	493
Getting Optimum Results with SoundReplacer	494
Using the Audio Files Folder for Frequently Used SoundReplacer Files	496
Time Compression / Expansion	497
Time Compression/ Expansion Controls	497

Trim	498
Trim Controls	499
17 Other AudioSuite Plugin Utilities	500
DC Offset Removal	500
Duplicate	500
Gain	501
Invert	502
Normalize	502
Reverse	503
Index	505

1 Introduction to Audio Plugins

Plugins are special-purpose software components that provide additional signal processing and other functionality to Pro Tools® software. These include plugins that come with your Pro Tools system, as well as many other plugins that can be purchased or rented from Avid® separately. This guide documents all 64-bit AAX audio plugins available from Avid for Pro Tools, VENUE®, and Media Composer®.

Additional plugins are available from third-party developers. For more information, visit www.avid.com/plugins.

Plugin Formats

AAX (Avid Audio Extension) plugins provide real-time plugin processing using host-based (“Native”) or DSP-based (Pro Tools | Carbon and HDX systems only) processing. The AAX plugin format also supports AudioSuite non-real-time, file-based rendered processing. AAX plugin files use the “.aaxplugin” file suffix.

There are three plugin formats used in Pro Tools:

- AudioSuite™: non-real-time, file-based processing
- AAX Native: real-time, host-based plugins
- AAX DSP: real-time, DSP-based plugins (Pro Tools | Carbon and HDX systems only)

Avid Audio Plugins

Avid includes a comprehensive set of sound processing, effects, and utility plugins with all Pro Tools systems. Other Avid plugins are available for purchase or rental from the Avid store (visit shop.avid.com) or the Avid Marketplace (in Avid Link, choose **Marketplace**).

Avid Audio Plugins Included with Pro Tools

Pro Tools includes a suite of digital signal processing effects, including EQ, dynamics, delay, and other essential audio processing tools. The following plugins are included with Pro Tools:

EQ

- Channel Strip (see “Dynamics”)
- EQ III
- 1 Band
- 7 Band

Dynamics

- BF76 Compressor
- Channel Strip
- Dynamics III
- Compressor / Limiter
- Expander / Gate
- De-Esser
- Maxim™

Pitch and Time Shift

- Pitch II
- Pitch Shift Legacy
- Time Shift
- Vari-Fi™

Reverb

- D-Verb

Delay

- Mod Delay III
- TimeAdjuster

Modulation

- Sci-Fi™

Harmonic

- Eleven® Lite
- Lo-Fi™
- Recti-Fi™
- SansAmp PSA-1

Dither

- Dither
- POW-r Dither

Sound Field

- AutoPan™
- Down Mixer

Instrument

- Click II
- Pro Tools | GrooveCell™
- Pro Tools | PlayCell™
- Pro Tools | SynthCell™
- ReWire

Other

- DC Offset Removal (AudioSuite only)
- Duplicate (AudioSuite only)
- Gain (AudioSuite only)
- Invert (AudioSuite only)
- Normalize (AudioSuite only)
- Reverse (AudioSuite only)
- Signal Generator

- Time Compression/Expansion
- InTune™
- MasterMeter™
- Trim

Additional Avid Audio Plugins

The following plugins are available separately for purchase and rental:

- 304E equalizer
- 304C compressor
- Aphex Aural Exciter® Type III
- Aphex Big Bottom Pro®
- BF-2A
- BF-3A
- Eleven® guitar amplifier modeling plugin
- Eleven® Mk II guitar amplifier modeling plugin
- Eleven Effects
- Fairchild 660 and 670
- Focusrite d2/d3
- Impact®
- Moogerfooger plugins
- Moogerfooger Analog Delay
- Moogerfooger Ring Modulator
- Moogerfooger 12-Stage Phaser
- Moogerfooger Lowpass Filter
- Pro Compressor
- Pro Expander
- Pro Limiter
- Pro Multiband Dynamics
- Pro Subharmonic
- Purple Audio MC77
- Reel Tape™ plugins:
 - Reel Tape Saturation
 - Reel Tape Delay
 - Reel Tape Flanger
- Reverb One™
- ReVibe® II
- Smack!™
- SoundReplacer™
- Space™

- Tel-Ray Variable Delay
- Voce Spin
- Voce Chorus/Vibrato
- X-Form®

MIDI Plugins in Pro Tools

Pro Tools includes a set of MIDI plugins from Avid and select third-party developers. The following plugins are included and installed with Pro Tools:

Avid MIDI Plugins

- Note Stack
- Pitch Control
- Velocity Control

Third-party MIDI Plugins

- Audiomodern Riffer 3
- BLEASS Arpeggiator
- K-Devices TATAT
- Mixed in Key Human Lite and Captain Chords Lite
- Modalics EON-Arp
- Nightfox Audio Rendition Lite
- Pitch Innovations Groove Shaper Lite
- SEQUND Lite Sequencer

Using Plugins in Pro Tools

See Pro Tools online Help (**Help > Pro Tools Help**) or the *Pro Tools Reference Guide* (**Help > Pro Tools Reference Guide**) for general information on working with plugins in Pro Tools, including:

- Inserting plugins on tracks
- Clip indicators
- Plugin Window controls
- Adjusting plugin controls
- Automating plugins
- Using side-chain inputs
- Working with instrument plugins
- Using plugin presets

System Requirements and Compatibility for Plugins

To use Pro Tools plugins, you need the following:

- An Avid-qualified system running Pro Tools software.
- An iLok USB key (iLok) for plugins that can be purchased or rented that do not support computer-based authorization or iLok Cloud.

Avid can only assure compatibility and provide support for hardware and software it has tested and approved.

For complete system requirements and a list of Avid-qualified computers, operating systems, hard drives, and third-party devices, visit: www.avid.com/compatibility

Third-Party Plugin Support

For information on third-party plugins for Pro Tools systems, refer to the documentation that came with your plugin.

Conventions Used in This Guide

Pro Tools documentation uses the following conventions to indicate menu choices, keyboard commands, and mouse commands:

Convention	Action
File > Save	Choose Save from the File menu
Control+N	Hold down the Control key and press the N key
Control-click	Hold down the Control key and click the mouse button
Right-click	Click with the right mouse button

The names of **Commands**, **Options**, and **Settings** that appear on-screen are in a different font.

The following symbols are used to highlight important information:

-  **User Tips** are helpful hints for getting the most from your Pro Tools system.
-  **Important Notices** include information that could affect your Pro Tools project data or the performance of your Pro Tools system.
-  **Shortcuts** show you useful keyboard or mouse shortcuts.
-  **Cross References** point to related sections in this guide and other Avid documentation.

How to Use this PDF Guide

This PDF provides the following useful features:

- The Bookmarks on the left serve as a continuously visible table of contents. Click on a subject heading to jump to that page.
- Click a + symbol to expand that heading to show subheadings. Click the – symbol to collapse a subheading.
- The Table of Contents provides active links to their pages. Select the hand cursor, allow it to hover over the heading until it turns into a finger. Then click to locate to that subject and page.
- All cross references in **blue** are active links. Click to follow the reference.
- Select Find from the Edit menu to search for a subject.
- When viewing this PDF on an iPad, it is recommended that you open the file using Apple Books to take advantage of active links within the document. When viewing the PDF in Safari, touch the screen, then touch **Open in “Books”**.

Resources

The Avid website (www.avid.com) is your best online source for information to help you get the most out of your Avid system.

Account Activation and Product Registration

Activate your product to access downloads in your Avid account (or quickly create an account if you do not have one). Register your purchase online, download software, updates, documentation, and other resources.

- ▶ www.avid.com/account

Support and Downloads

Contact Avid Customer Success (technical support), download software updates and the latest online manuals, browse the Compatibility documents for system requirements, search the online Knowledge Base or join the worldwide Avid user community on the User Conference.

- ▶ www.avid.com/support

Training and Education

Study on your own using courses available online, find out how you can learn in a classroom setting at an Avid-certified training center, or view video tutorials and webinars.

- ▶ www.avid.com/learning

Videos and Tutorials

Visit the Avid YouTube channel to find playlists and videos that show how to use and learn Pro Tools.

- ▶ [Avid YouTube Channel \(all playlists and videos\)](#)
- ▶ [Pro Tools Tech Tips \(playlist\)](#)
- ▶ [Pro Tools Quick Tips \(playlist for the Pro Tools Quick Reference Guide, available from the Dashboard\)](#)

Products and Developers

Learn about Avid products, download demo software, or learn about our Development Partners and their plugins, applications, and hardware.

- ▶ www.avid.com/products

Avid Link

Use Avid Link™ to manage your Avid account, licensing and subscriptions, as well as access a number of other services. Avid Link will help you keep all of your plugins up to date. Login with your Avid Master Account username and password. For more information, visit www.avid.com/avid-link.

Installing Avid Plugins

A core set of audio plugins is installed automatically with your version of Pro Tools. No additional steps are required to authorize these plugins for use on your Pro Tools system. You may also be entitled to additional non-core plugins included with your Pro Tools subscription. For any such additional plugins, use the Avid Link application to install and authorize these plugins (for more information, visit www.avid.com/avid-link).

Installers for additional plugins can be purchased or rented from the Avid store (visit shop.avid.com) or the Avid Marketplace (in Avid Link, choose **Marketplace** or in Pro Tools, choose **Avid Link > Marketplace**) can also be downloaded, installed, and authorized using Avid Link or from your online Avid account.

This topic includes information about the following:

- "Installing Plugins Bundled with Pro Tools Subscriptions" below
- "Installing Plugins from the Avid Marketplace" below
- "Installing Plugins for Pro Tools and Media Composer" below
- "Removing Plugins" on the next page

Installing Plugins Bundled with Pro Tools Subscriptions

If you are a new Pro Tools software subscriber, start by downloading and installing the Avid Link app. Avid Link lets you manage all of your Avid products and licenses. For more information, refer to the [Avid Link documentation online](#).

 In the Avid Link preferences, enable the **Install Apps Silently** option to have all plugins to which you are entitled installed automatically. You will be prompted to enter the administrator username and password for your computer. Additionally, all silently installed applications (such as Pro Tools) and plugins will be automatically authorized with your iLok Cloud account. If you want to move any of these authorizations to a physical iLok or to your local computer, do so using the iLok License Manager application.

Installing Plugins from the Avid Marketplace

All plugins purchased from the Avid Marketplace through Pro Tools are installed silently and — following activation — are available for use without having to restart Pro Tools.

To install a plugin from the Avid Marketplace:

1. Launch Pro Tools (or Avid Link).
 - a. Choose either of the following:
 - b. **Avid Link > Marketplace** in Pro Tools.
2. Select **Avid Marketplace** in the Avid Link app.
3. Find the plugin you want in the Avid Marketplace and follow the on-screen instructions.

Installing Plugins for Pro Tools and Media Composer

 For information on installing plugins for VENUE, refer to your VENUE documentation.

To install a plugin:

1. Log in to your Avid Master Account online (my.avid.com).
2. Download the appropriate installer for your operating system (Mac or Windows) from your Avid Master Account. After downloading, make sure the installer is uncompressed (.pkg or .exe).

3. Locate and double-click the plugin installer.
4. Follow the on-screen instructions to complete the installation.

Removing Plugins

If you need to remove a plugin from your Pro Tools system, follow the instructions below for your computer platform.

Removing Plugins on Mac

To remove a plugin:

1. Locate and open the Plugins folder on your Startup drive (Library/Application Support/Avid/Audio/Plugins).
2. Do one of the following:
 - ▶ Drag the plugin to the Plugins (Unused) folder.
 - ▶ Drag the plugin to the Trash and empty the Trash.

Removing Plugins on Windows

To remove a plugin:

1. Choose Start > Control Panel.
2. Click **Programs and Features**.
3. Select the plugin from the list of installed applications.
4. Click **Uninstall**.
5. Follow the on-screen instructions to remove the plugin.

Adjusting Plugin Controls

You can adjust plugin controls by dragging on-screen controls, by editing control values, or by dragging in graphic displays.

This topic includes information about the following:

- "[Dragging Plugin Controls](#)" below
- "[Editing Control Values](#)" on page 10
- "[Dragging in Graphic Displays](#)" on page 10
- "[Toggle Controls](#)" on page 11
- "[Adjusting Controls with Fine Resolution](#)" on page 11
- "[Resetting Controls to Default Values](#)" on page 11
- "[General Effects Controls](#)" on page 11
- "[MIDI Control](#)" on page 12

Dragging Plugin Controls

Rotary Controls

Some plugins have rotary controls that can be adjusted by dragging over them horizontally or vertically.

To adjust a rotary control:

1. Click on the control.
2. Do any of the following:
 - ▶ Drag up or to the right to increment the control.
 - ▶ Drag down or to the left to decrement the control.



Adjusting a rotary control by dragging (EQ III)

Slider Controls

Some plugins have slider controls that can be adjusted by dragging horizontally.

Some sliders are *bipolar*, meaning that their zero position is in the center of the slider's range. Dragging to the right of center yields a positive value, and dragging to the left of center yields a negative value.

To adjust a slider control:

1. Click on the control.
2. Do any of the following:
 - ▶ Drag to the right to increment the control.
 - ▶ Drag to the left to decrement the control.



Adjusting a slider control by dragging (ReVibe II)

Editing Control Values

Some controls have text boxes that display the current control value. You can edit the control value directly.

To edit control values:

1. Click in the text box corresponding to the control that you want to adjust.
2. Do any of the following:

- ▶ Type a new value. The following illustration shows the value field for the EQ III plugin.



For controls that support values in kilohertz, typing “k” after a numeric value will multiply the value by 1000.

- ▶ Increment the value by scrolling up with a mouse or scroll wheel, or press the Up Arrow key.
- ▶ Decrement the value by scrolling down with a mouse or scroll wheel, or press the Down Arrow key.

3. Do one of the following:

- ▶ Press Enter on the numeric keyboard to input the value and remain in keyboard editing mode.
- ▶ Press Return (Mac) or Enter (Windows) on the alpha keyboard to enter the value and leave keyboard editing mode.

To move forward through control text boxes in a plugin:

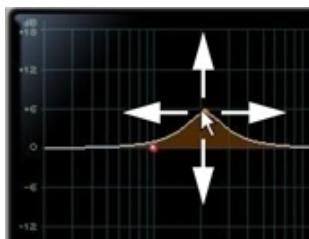
- ▶ Press the Tab key.

To move backward through control text boxes in a plugin:

- ▶ Press Shift+ Tab.

Dragging in Graphic Displays

Some plugins have graphic displays with control points that you can drag to adjust the corresponding controls.



Dragging a control point (EQ III)



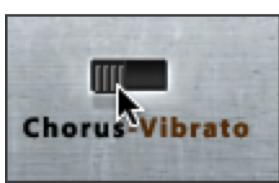
Dragging a control point (ReVibe II)

Toggle Controls

Some plugins have toggles that let you set different effects modes or even bypass the plugin.

To change the state of a toggle control:

- ▶ Click the toggle switch or button.



Left: Clicking a toggle switch (BBD Delay). Right: Clicking a toggle button (BBD Delay).

Adjusting Controls with Fine Resolution

Controls and control points can be adjusted with fine resolution by holding the Command key (Mac) or the Control key (Windows) while adjusting the control.

Resetting Controls to Default Values

You can reset any on-screen control to its default value by Option-clicking (Mac) or Alt-clicking (Windows) directly on the control or on its corresponding text box.

General Effects Controls

Line/Inst, Input, Mix, and Output

Some plugins provide Line/Inst, Input, Mix, and/or Output controls at the bottom of the Plugin window (though not all of the plugins provide all four of these controls).



Input, Mix, and Output controls

Line/Inst

Lets you set the input gain as appropriate to your source signal. If the source is an instrument level signal (like an electric guitar), select **Inst**. If the source is a line level signal (such as a drum loop), select **Line**.

Input

Lets you adjust the audio signal input gain into the plugin from –20 to 12 dB.

Mix

Lets you mix the Wet (processed) signal and the Dry (source) signal. Set the Mix control to 0% for all dry signal, to 50% for equal wet and dry signal, and to 100% for all wet signal.

Output

Lets you adjust the audio signal output gain from the plugin from –20 to 12 dB.

Bypass Toggle and LED

All of the “stomp box” plugins provide a Bypass toggle. This has the same effect as the standard Bypass in the Plugin window header. These plugins also provide a Bypass LED to show the current bypass state. The LED is lit when the effect is active, and is unlit when the effect is bypassed.



Bypass toggle and LED

Sync

The time-based effects (such as Chorus, Delay, and Flanger) can be set to synchronize with the Session tempo (including tempos set with the Tap Tempo button). Simply enable the Sync parameter in the effect you want to synchronize to the Session tempo.

When the Sync control on these effects is set to a rhythmic subdivision of the incoming tempo, the effect locks to it. When Sync is set to Off, or the Rate or Delay control is moved, manual control takes over, and the rate of modulation or delay can be set by hand.

MIDI Control

Avid effects plugins support MIDI Control Change (CC) messages, meaning that plugin parameters can be controlled remotely by any connected CC-capable MIDI device.

MIDI Learn lets you quickly map plugin controls to a MIDI foot pedal, switch, fader, knob, or other CC-compatible trigger. You can also manually assign controls to specific MIDI CC values.

MIDI control assignments are saved and restored with the Pro Tools session in which they are defined. Settings files (presets) for Avid effects plugins do not store or recall MIDI Learn assignments.



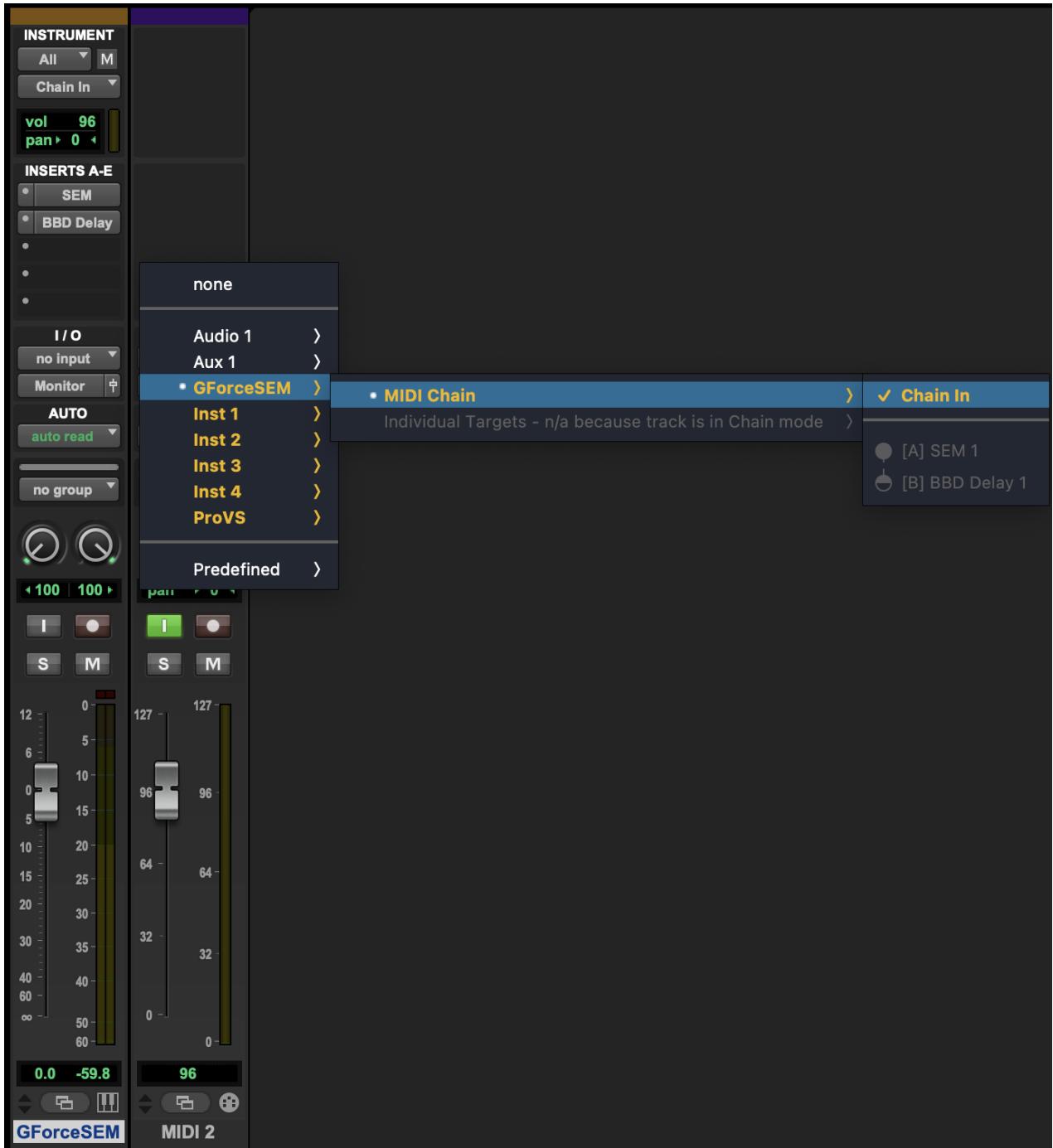
Once you set up a session with your preferred plugin configuration, save it as a Pro Tools session template. The template will save your MIDI control assignments and you can create future sessions based on this template.



VENUE and Media Composer do not support MIDI.

To map a MIDI controller to a plugin control:

1. Make sure your external MIDI device is connected to your system, and recognized by your MIDI Studio Setup (Windows) or Audio MIDI Setup (Mac).
2. Create a MIDI track.
3. Set the input of the MIDI track to accept input from your external MIDI device.
4. Set the output of the MIDI track to the plugin you want to control.



Assigning a MIDI Track Output to a plugin

- Right-click on any control in the plugin, and do one of the following:
 - Click **Learn**, then move a control on your MIDI controller. Pro Tools maps whichever control you touch to that plugin parameter.
 - If you know the MIDI CC value of your foot controller or other device, select it from the Assign menu.



Right-clicking a plugin control to Learn MIDI CC

- On Mac, you can Control-click a parameter to show the MIDI Assign menu. However, note that you won't be able to use the Control key modifier to "clutch" a Grouped control.
- Third-party plugins may have different procedures for assigning MIDI CC. Consult the documentation from the manufacturer for more information.

To clear a MIDI assignment:

- ▶ Right-click the control and choose **Forget**.
- Third-party plugins may have different procedures for clearing MIDI CC assignments. Consult the documentation from the manufacturer for more information.

MIDI Control and Multi-Mono Plugins

Multi-mono plugins report virtual MIDI nodes for each channel. For example, a multi-mono plugin inserted on a stereo track reports two separate MIDI nodes, one for the left channel and one for the right (Black / Shiny Wah 1 and Black / Shiny Wah 2).

As long as the channels of the multi-mono plugin are linked, any one MIDI node will control the plugin on all channels. However, if the channels are unlinked, only the corresponding MIDI node will control the multi-mono instance of that plugin on that channel. For example, if a multi-mono instance of Black / Shiny Wah is inserted on a stereo track, and it is unlinked, the MIDI node Black / Shiny Wah 1 controls the multi-mono instance on the left channel only, and Black / Shiny Wah 2 controls the right.

2 EQ Plugins

Equalization (EQ) lets you shape the frequency spectrum of the sound. A simple example of equalization are the bass and treble controls on many stereo systems. You can use these controls to boost (make louder) or attenuate (make quieter) the low and high frequencies of the audio. You can use EQ to sharpen drums, emphasize vocals, and even to cut out unwanted noise.

This topic includes information about the following:

- "304E Equalizer" below
- "EQ III" on the next page
- "Eleven Effects Graphic EQ" on page 33
- "Focusrite D2" on page 34
- "Pultec Plugins" on page 39

304E Equalizer

304E equalizer is an EQ plugin that is available in DSP, Native, and AudioSuite formats.



304E supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

304E operates as a mono, multi-mono, or stereo plugin.

304E offers simple controls with incredibly warm, musical results.

304E Equalizer Controls

Operation of 304E equalizer is simple and to the point.

Bass

Adjusts low frequencies ±11.

Mid and Mid Freq

Adjusts mid frequencies, from 500Hz to 3.5KHz, ±11.

Treble

Adjusts high frequencies ±11.

Gain

The Gain control allows you to adjust the output level ±11.

EQ III

The EQ III plugin provides high-quality 1-Band and 7-Band EQ for adjusting the frequency spectrum of audio material.

EQ III is available in DSP, Native, and AudioSuite formats.

EQ III supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

EQ III operates as a mono, multi-mono, or stereo plugin.

EQ III has a Frequency Graph display that shows the response curve for the current EQ settings on a two-dimensional graph of frequency and gain. The frequency graph display also lets you modify frequency, gain and Q settings for individual EQ bands by dragging their corresponding points in the graph.

EQ III Configurations

The EQ III plugin appears as two separate choices in the plugin insert selector and in the AudioSuite menu:

- EQ3 1-Band
- EQ3 7-Band

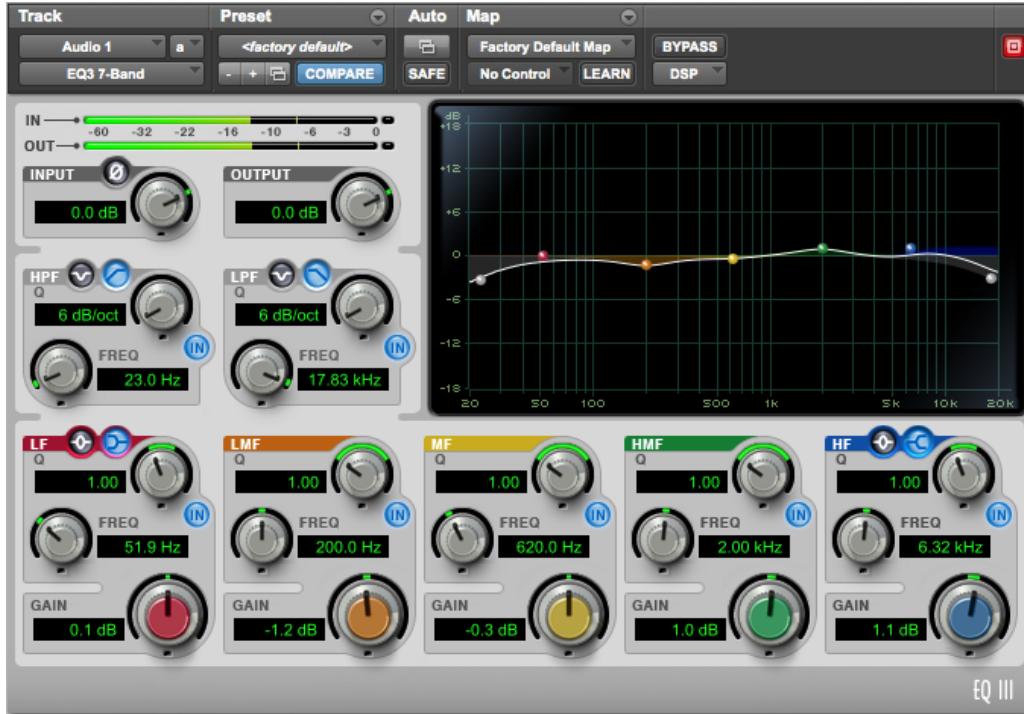
1-Band EQ

The 1-Band EQ has its own window, with six selectable filter types for a single band of EQ.



7-Band EQ

The 7-Band EQ has its own window, with up to seven separate bands, each with its own set of filter types.



Adjusting EQ III Controls

In addition to dragging controls and typing control values, there are other ways to adjust EQ III controls.

Inverting Filter Gain

(Peak EQ Bands Only) Gain values can be inverted on any Peak EQ band by Shift-clicking its control dot in the Frequency Graph display, or its Gain knob in the plugin window. This changes a gain boost to a cut (+9 to -9) or a gain cut to a boost (-9 to +9). Gain values cannot be inverted on Notch, High Pass, Low Pass, or shelving bands.

Dragging in the Frequency Graph Display

You can adjust the following by dragging the control points directly in the Frequency Graph display:

Frequency

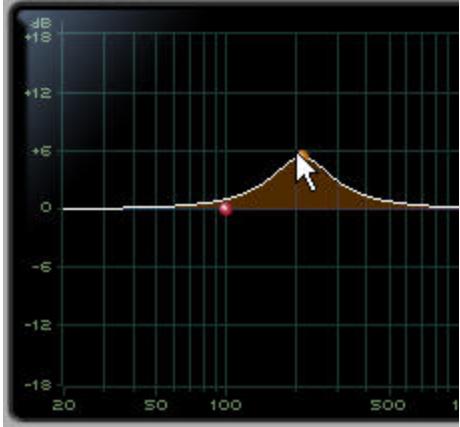
Dragging a control point to the right increases the Frequency setting. Dragging a control point to the left decreases the Frequency setting.

Gain

Dragging a control point up increases the Gain setting. Dragging a control point down decreases the Gain setting.

Q

Control-dragging (Mac) or Start-dragging (Windows) a control point up decreases the Q setting. Control-dragging (Mac) or Start-dragging (Windows) a control point down increases the Q setting.



Dragging a control point in the Frequency Graph display

Using EQ III in Band-Pass Mode

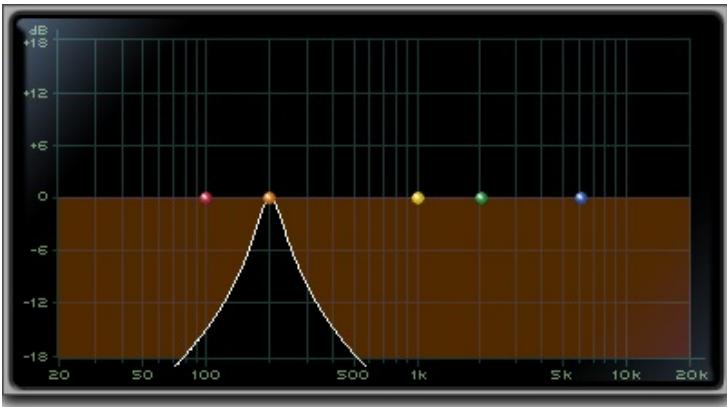
You can temporarily set any EQ III control to Band-Pass monitoring mode. Band-Pass mode cuts monitoring frequencies above and below the Frequency setting, leaving a narrow band of mid-range frequencies. It is especially useful for adjusting limited bandwidth in order to solo and fine-tune each individual filter before reverting the control to notch filter or peaking filter type operations.



Band-Pass mode does not affect EQ III Gain controls.

To switch an EQ III control to Band-Pass mode:

- ▶ Hold Control+Shift (Mac) or Start+Shift (Windows), and drag any rotary control or control point horizontally or vertically.



EQ III interactive graph displaying Band-Pass mode

When monitoring in Band-Pass mode, the Frequency and Q controls function differently.

Frequency

Sets the frequency above and below which other frequencies are cut off, leaving a narrow band of mid-range frequencies.

Q

Sets the width of the narrow band of mid-range frequencies centered around the Frequency setting.

To switch an EQ III control out of Band-Pass mode:

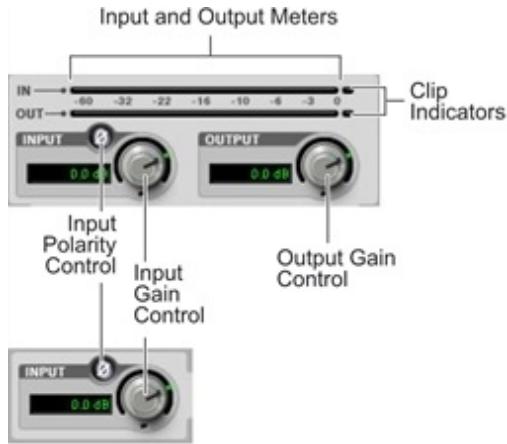
- ▶ Release Control+Shift (Mac) or Start+Shift (Windows).

Controlling EQ III from a Control Surface

EQ III can be controlled from any supported control surface, including EUCON-compatible control surfaces, D-Control, D-Command, C|24, and 003. Refer to the guide that came with the control surface for details.

EQ III I/O Controls

Certain Input and Output controls are found on all EQ III configurations, except where noted otherwise.



I/O controls and meters for 7-Band EQ (top) and 1-Band EQ (bottom)

Input Gain Control

The Input Gain control sets the input gain of the plugin before EQ processing, letting you make up gain or prevent clipping at the plugin input stage.

Output Gain Control

(7-Band EQ Only) The Output Gain control sets the output gain after EQ processing, letting you make up gain or prevent clipping on the channel where the plugin is being used.

Input Polarity Control

The Input Polarity button inverts the polarity of the input signal to help compensate for phase anomalies occurring in multi-microphone environments, or because of mis-wired balanced connections.

Input and Output Meters

(7-Band EQ Only) The plasma-style Input and Output meters show peak signal levels before and after EQ processing, and indicate them as follows:

- Green
Indicates nominal levels
- Yellow
Indicates pre-clipping levels, starting at -6 dB below full scale
- Red
Indicates full scale levels (clipping)

When using the stereo version of EQ III, the Input and Output meters display the sum of the left and right channels.

The Clip indicators at the far right of each meter indicate clipping at the input or output stage of the plugin. Clip indicators can be cleared by clicking the indicator.

EQ III EQ Band Controls

Individual EQ bands on each EQ III configuration have a combination of controls.

EQ Type Selector

On the 1-Band EQ, the EQ Type selector lets you choose any one of six available filter types: High Pass, Notch, High Shelf, Low Shelf, Peak, and Low Pass.

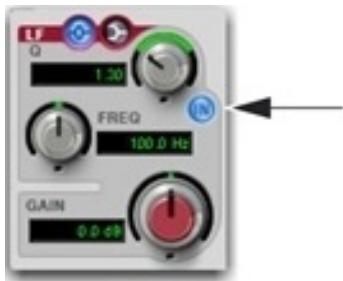
On the 7-Band EQ, the HPF, LPF, LF, and HF sections have EQ Type selectors to toggle between the two available filter types in each section.



EQ Type Selectors (7-Band EQ)

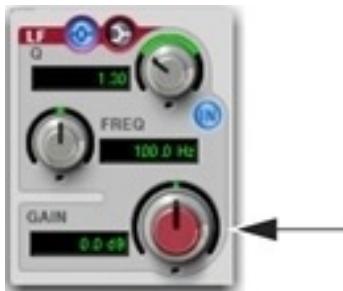
Band Enable Button

(7-Band EQ Only) The Band Enable button on each EQ band toggles the corresponding band in and out of circuit. When a Band Enable button is highlighted, the band is in circuit. When a Band Enable button is dark gray, the band is bypassed and available for activation.



Band Gain Control

Each Peak and Shelf EQ band has a Gain control for boosting or cutting the corresponding frequencies. Gain controls are not used on High Pass, Low Pass, or Notch filters.



Frequency Control

Each EQ band has a Frequency control that sets the center frequency (Peak, Shelf and Notch EQs) or the cutoff frequency (High Pass and Low Pass filters) for that band.



Q Control

Peak and Notch

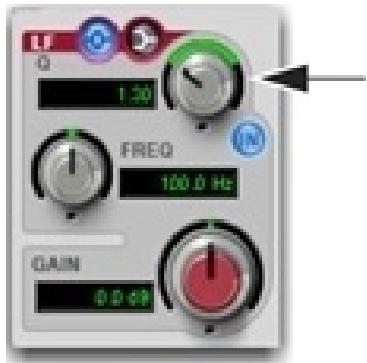
On Peak and Notch bands, the Q control changes the width of the EQ band. Higher Q values represent narrower bandwidths. Lower Q values represent wider bandwidths.

Shelf

On Shelf bands, the Q control changes the Q of the shelving filter. Higher Q values represent steeper shelving curves. Lower Q values represent broader shelving curves.

Band Pass

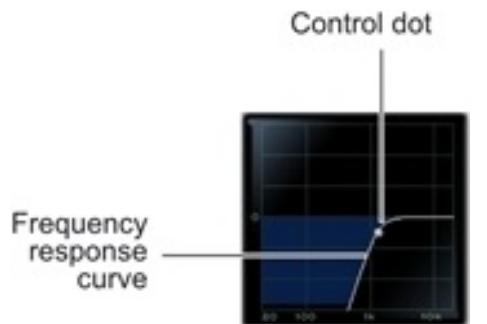
On High Pass and Low Pass bands, the Q control lets you select from any of the following Slope values: 6 dB, 12 dB, 18 dB, or 24 dB per octave.



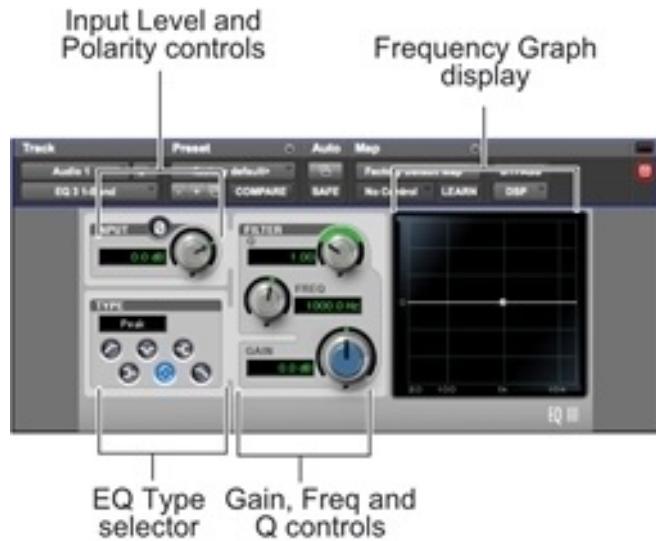
Q control

1-Band EQ III

The Frequency Graph display in the 1-Band EQ shows a control dot that indicates the center frequency (Peak, Shelf and Notch Filters) or the cutoff frequency (High Pass and Low Pass filters) for the currently selected filter type.



Frequency Graph display



The 1-Band EQ may be set to any one of six EQ types: High Pass, Notch, High Shelf, Low Shelf, Peak, and Low Pass, by clicking the corresponding icon in the EQ Type selector.

Band Controls

The individual EQ types have some combination of the following controls, as noted below.

Control	Value
Frequency Range (All)	20 Hz to 20 kHz
Frequency Default (All)	1 kHz
Q Range (Low/High Shelf)	0.1 to 2.0
Q Range (Peak/Notch)	0.1 to 10.0
Q Default (All)	1.0
Gain Range (Low/High Shelf)	-12 dB to +12 dB
High Peak Gain Range	-18 dB to +18 dB

1-Band EQ III Types

High Pass Filter

The High Pass filter attenuates all frequencies below the Frequency setting at the selected rate (6 dB, 12 dB, 18 dB, or 24 dB per octave) while letting all frequencies above pass through. No gain control is available for this filter type.



1-Band EQ set to High Pass Filter

Notch Filter

The Notch Filter attenuates a narrow band of frequencies centered around the Frequency setting. No gain control is available for this EQ type. The width of the attenuated band is determined by the Q setting.



1-Band EQ set to Notch Filter

High Shelf EQ

The High Shelf EQ boosts or cuts frequencies at and above the Frequency setting. The amount of boost or cut is determined by the Gain setting. The Q setting determines the shape of the shelving curve.



1-Band EQ set to High Shelf EQ

Low Shelf EQ

The Low Shelf EQ boosts or cuts frequencies at and below the Frequency setting. The amount of boost or cut is determined by the Gain setting. The Q setting determines the shape of the shelving curve.



1-Band EQ set to Low Shelf EQ

Peak EQ

The Peak EQ boosts or cuts a band of frequencies centered around the Frequency setting. The width of the affected band is determined by the Q setting.



1-Band EQ set to Peak EQ

Low Pass Filter

The Low Pass filter attenuates all frequencies above the cutoff frequency setting at the selected rate (6 dB, 12 dB, 18 dB, or 24 dB per octave) while letting all frequencies below pass through. No gain control is available for this filter type.

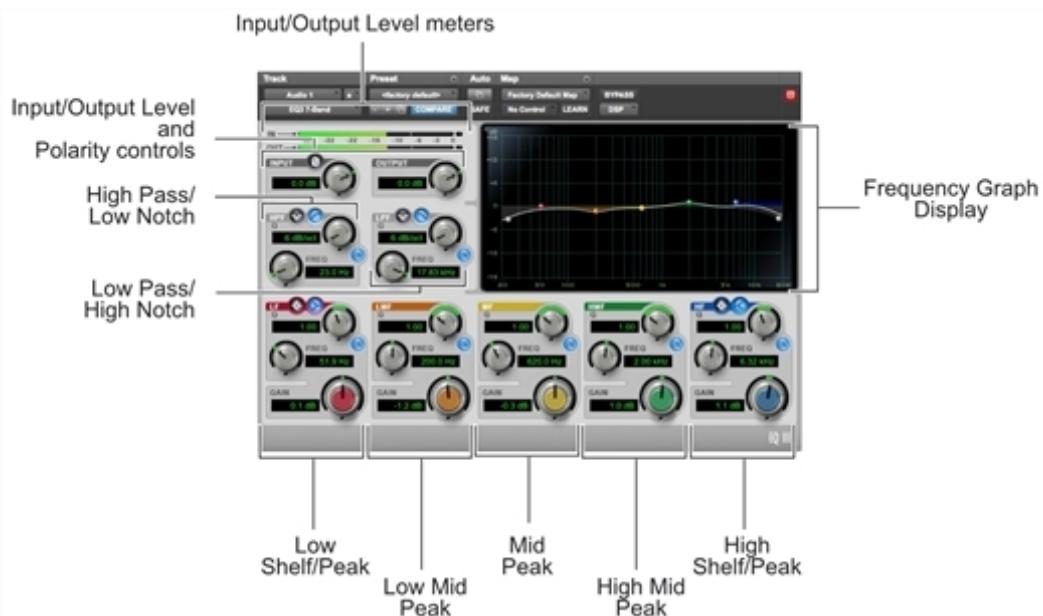


1-Band EQ set to Low Pass Filter

7-Band EQ III

The 7-Band EQ has the following available bands: High Pass/Low Notch, Low Pass/High Notch, Low Shelf/Low Peak, Low Mid Peak, Mid Peak, High Mid Peak, and High Shelf/High Peak.

All seven bands are available for simultaneous use. In the factory default setting, the High Pass/Low Notch and Low Pass/High Notch bands are out of circuit, the Low Shelf and High Shelf bands are selected and in circuit, and the Low Mid Peak, Mid Peak, High Mid Peak bands are in circuit.



7-Band EQ III High Pass/Low Notch

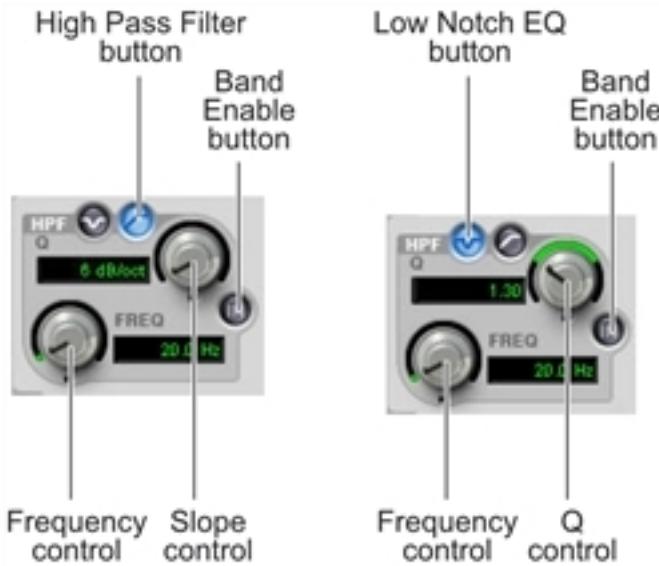
The High Pass/Notch band is switchable between high pass filter and notch EQ functions. By default, this band is set to High Pass Filter.

High Pass Filter

Attenuates all frequencies below the Frequency setting at the selected slope while letting all frequencies above pass through.

Low Notch EQ

Attenuates a narrow band of frequencies centered around the Frequency setting. The width of the attenuated band is determined by the Q setting.



High Pass filter (left) and Low Notch EQ (right)

The High Pass and Low Notch EQ controls and their corresponding graph elements are displayed on-screen in gray. The following control values are available:

Control	Value
Frequency Range	20 Hz to 8 kHz
Frequency Default	20 Hz
HPF Slope Values	6, 12, 18, or 24 dB/oct
Low Notch Q Range	0.1 to 10.0
Low Notch Q Default	1.0

7-Band EQ III Low Pass/High Notch

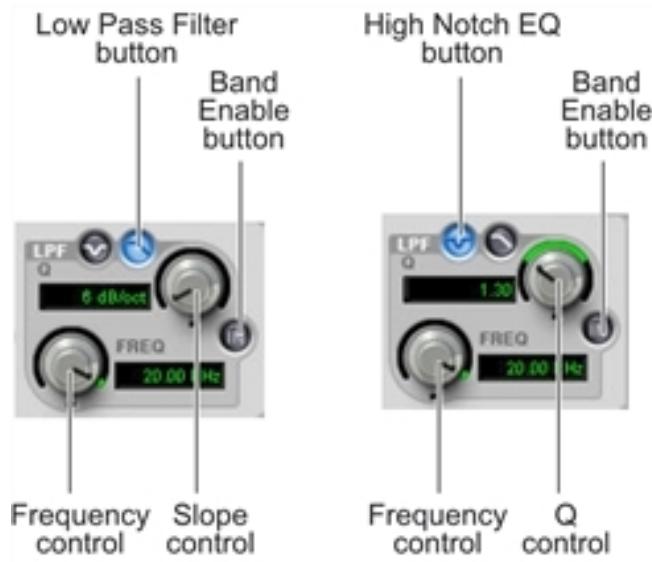
The Low Pass/Notch band is switchable between low pass filter and notch EQ functions. By default, this band is set to Low Pass Filter.

Low Pass Filter

Attenuates all frequencies above the Frequency setting at the selected slope while letting all frequencies below pass through.

High Notch EQ

Attenuates a narrow band of frequencies centered around the Frequency setting. The width of the attenuated band is determined by the Q setting.



Low Pass filter (left) and High Notch EQ (right)

The Low Pass and High Notch EQ controls and their corresponding graph elements are displayed on-screen in gray. The following control values are available:

Control	Value
Frequency Range	120 Hz to 20 kHz
Frequency Default	20 kHz
HPF Slope Values	6, 12, 18, or 24 dB/oct
High Notch Q Range	0.1 to 10.0
High Notch Q Default	1.0

7-Band EQ III Low Shelf/Low Peak

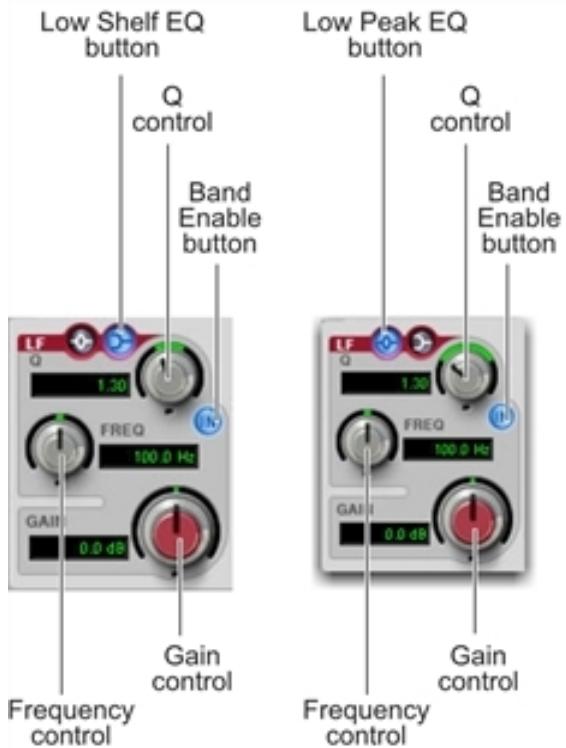
The Low Shelf/Peak band is switchable between low shelf EQ and low peak EQ functions. By default, this band is set to Low Shelf.

Low Shelf EQ

Boosts or cuts frequencies at and below the Frequency setting. The amount of boost or cut is determined by the Gain setting. The Q setting determines the shape of the shelving curve.

Low Peak EQ

Boosts or cuts a band of frequencies centered around the Frequency setting. The width of the affected band is determined by the Q setting.



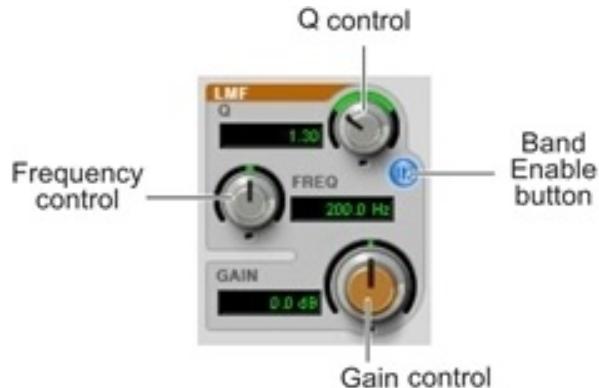
Low Shelf EQ (left) and Low Peak EQ (right)

The Low Shelf and Low Peak Gain controls and their corresponding graph elements are displayed on-screen in red. The following control values are available:

Control	Value
Frequency Range	20 Hz to 500 Hz
Frequency Default	100 Hz
Low Shelf Q Range	0.1 to 2.0
Low Peak Q Range	0.1 to 10.0
Q Default	1.0
Low Shelf Gain Range	-12 dB to +12 dB
Low Peak Gain Range	-18 dB to +18 dB

7-Band EQ III Low Mid Peak

The Low Mid Peak band boosts or cuts frequencies centered around the Frequency setting. The width of the band is determined by the Q setting.



Low Mid Peak EQ

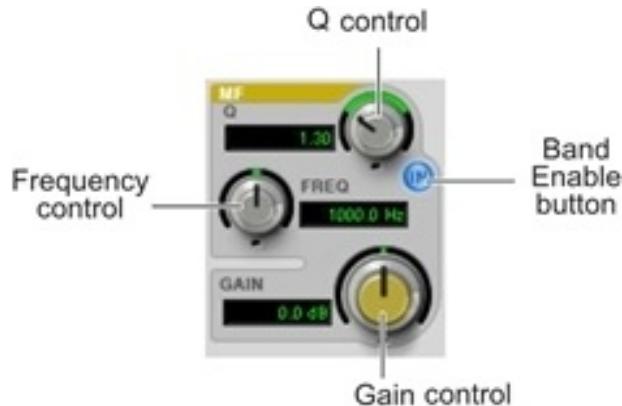
The Low Mid Gain control and its corresponding graph elements are displayed on-screen in brown.

The following control values are available:

Control	Value
Frequency Range	40 Hz to 1 kHz
Frequency Default	200 Hz
Low Mid Peak Q Range	0.1 to 10.0
Low Mid Peak Q Default	1.0
Low Mid Peak Gain Range	-18 dB to +18 dB

7-Band EQ III Mid Peak

The Mid Peak band boosts or cuts frequencies centered around the Frequency setting. The width of the band is determined by the Q setting.



Mid Peak EQ

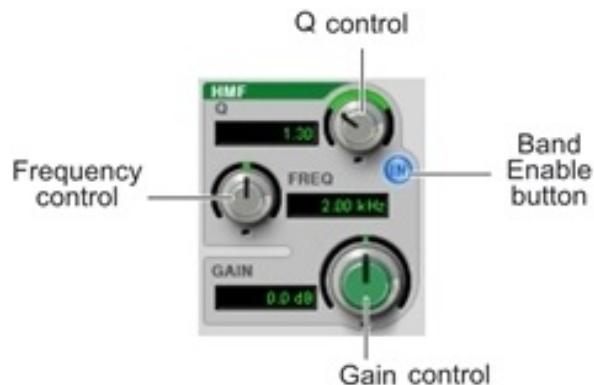
The Mid Gain control and its corresponding graph elements are displayed on-screen in yellow. The following control values are available:

Control	Value
Frequency Range	125 Hz to 8 kHz
Frequency Default	1 kHz

Control	Value
Mid Peak Q Range	0.1 to 10.0
Mid Peak Q Default	1.0
Mid Peak Gain Range	-18 dB to +18 dB

7-Band EQ III High Mid Peak

The High Mid Peak band boosts or cuts frequencies centered around the Frequency setting. The width of the band is determined by the Q setting.



High Mid Peak EQ

The High Mid Gain control and its corresponding graph elements are displayed on-screen in green. The following control values are available:

Control	Value
Frequency Range	200 Hz to 18 kHz
Frequency Default	2 kHz
Mid Peak Q Range	0.1 to 10.0
Mid Peak Q Default	1.0
Mid Peak Gain Range	-18 dB to +18 dB

7-Band EQ III High Shelf/High Peak

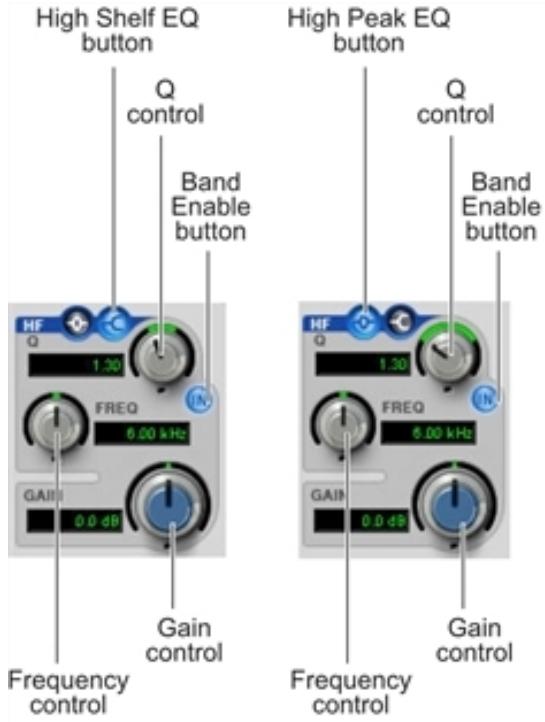
The High Shelf/Peak band is switchable between high shelf EQ and high peak EQ functions. By default, this band is set to High Shelf.

High Shelf EQ

Boosts or cuts frequencies at and above the Frequency setting. The amount of boost or cut is determined by the Gain setting. The Q setting determines the shape of the shelving curve.

High Peak EQ

Boosts or cuts a band of frequencies centered around the Frequency setting. The width of the affected band is determined by the Q setting.



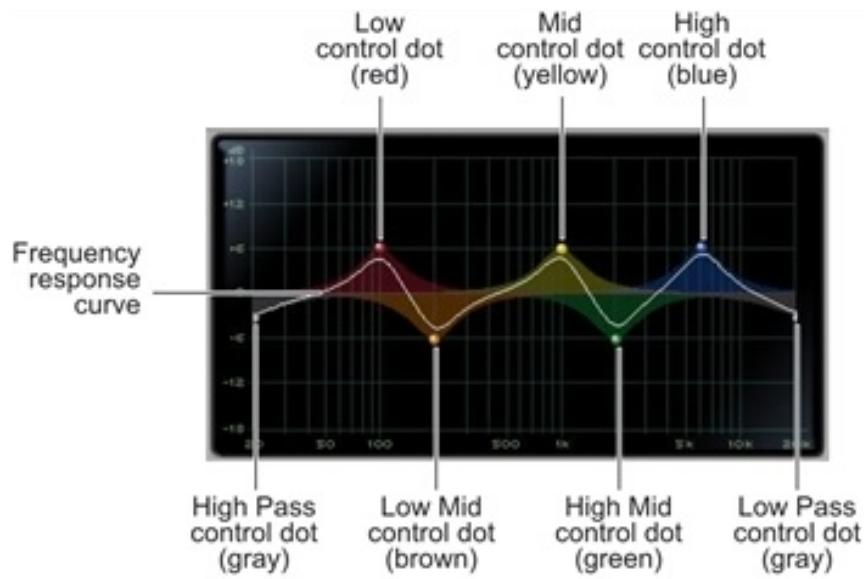
High Shelf EQ (left) and High Peak EQ (right)

The High Shelf and High Peak Gain controls and their corresponding graph elements are displayed on-screen in blue. The following control values are available:

Control	Value
Frequency Range	1.8 kHz to 20 kHz
Frequency Default	6 kHz
High Shelf Q Range	0.1 to 2.0
High Peak Q Range	0.1 to 10.0
Q Default	1.0
High Shelf Gain Range	-12 dB to +12 dB
High Peak Gain Range	-18 dB to +18 dB

Frequency Graph Display

(7-Band EQ Only) The Frequency Graph display in the 7-Band EQ shows a color-coded control dot that corresponds to the color of the Gain control for each band. The filter shape of each band is similarly color-coded. The white frequency response curve shows the contribution of each of the enabled filters to the overall EQ curve.



Frequency Graph display for the 7-Band EQ

Eleven Effects Graphic EQ

Graphic EQ

Graphic EQ is useful for simple frequency sculpting. Use Graphic EQ before other effects, such as Distortion, to shape the sonic results of additional processing.

Graphic EQ is available as a Mono or Stereo plugin.



Frequency Band Gain

Graphic EQ provides gain controls for five frequency bands: 100 Hz, 370 Hz, 800 Hz, 2 kHz, and 3.25 kHz.

The 370 Hz, 800 Hz, and 2 kHz bands can be boosted by up to 18 dB and attenuated down by as much as -18 dB.

The 100 Hz and 3.25 kHz bands can be boosted by up to 12 dB and attenuated down by as much as -12 dB.

Output Gain

The Output gain control lets you boost the plugin output by as much as +6 dB or attenuate the output by as much as -20 dB.

Focusrite D2

Focusrite D2 is a high-quality digital equalizer plugin for Pro Tools. Developed in cooperation with Focusrite, the D2 is based on the acclaimed Red Range 2™ dual EQ, designed by Rupert Neve. It provides up to six simultaneous bands of EQ, including: high-pass, low-shelf, low-mid peak, high-mid peak, high-shelf, and low-pass filters. D2 includes a highly accurate Cartesian graph that displays EQ curves in real-time as EQ controls are adjusted.

D2 is available in DSP, Native, and AudioSuite formats.

D2 supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

D2 operates as a mono, multi-mono, or stereo plugin.



D2 Configurations

There are three configurations of the Focusrite D2 plugin.

1–2 Band EQ

D2 1–2 Band can use up to two filters simultaneously, depending on which you enable. The high-pass, low-shelf, and low-pass filters each utilize the entire module and cannot be used in combination with another filter. The low-mid peak, high-mid peak, or high-shelf filters can be used in combination with each other (up to two bands total).

4-Band EQ

D2 4-Band can use up to four filters simultaneously. Any combination of filters can be engaged, up to a total of four bands.

6-Band EQ

D2 6-Band can use up to six filters simultaneously. Any combination of filters can be engaged, up to a total of six bands. By default, the low-pass and high-pass filters are in Bypass mode when the 6-Band EQ is first opened.

D2 Controls

The lower left corner of D2 provides input controls, output controls, and meters.



Input Level

Input Level allows you to attenuate signal input level to the D2. The range of this control is from -18 dB to $+12$ dB.

When you use D2 in stereo, each channel has its own separate Input Level knob. To adjust input levels for both channels simultaneously, select the Link button, then drag either knob.

Output Level

Output Level allows you to adjust the overall output gain. The range of this control is from -18 dB to $+12$ dB.

When you use the D2 plugin in stereo, each channel has its own separate output level knob. To adjust output levels for both channels simultaneously, select the Link button.

Meters

The D2 high-resolution plasma-style meters indicate signal levels and detect clipping at the input, algorithm, or output stage. When D2 is used in stereo, two meters appear, one for each channel.

A Clip Indicator is located above each meter. It indicates clipping by increasing its brightness as successive samples are clipped. Click the Clip Indicator to clear it. Option-clicking (Mac) or Alt-clicking (Windows) clears both channels when D2 is used in stereo.

The following metering indications are used:

- Green = nominal levels
- Yellow = pre-clipping at -6 dB below full scale signal
- Red = full scale signal (clipping)

Frequency Display

The frequency display is a visual representation of the current EQ settings. As you adjust the controls of any currently active filter, the display plots the changes to the EQ curve in real-time. If you are using D2 in stereo, the frequency display shows the EQ curve for the right channel in red and the left channel in blue.



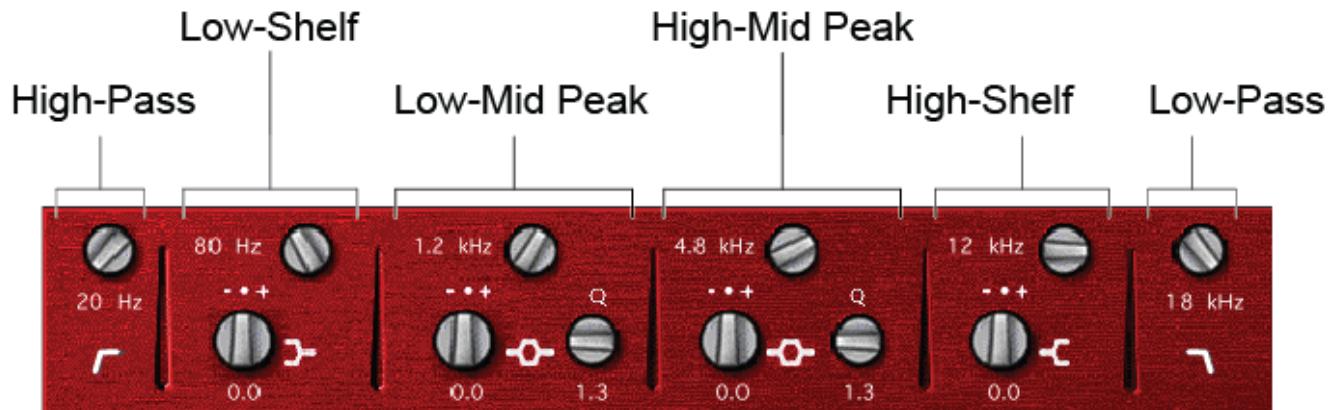
Cartesian Graph

 To reset all D2 controls to their default settings, Option-click (Mac) or Alt-click (Windows) the frequency display. To reset controls for both channels when in Stereo mode, Option-Shift-click (Mac) or Alt-Shift-click (Windows) the frequency display.

EQ Filter Controls

Each of the six different EQ filters has its own controls and its own icon. The icons act as three-state switches for enabling, disabling, or bypassing the specific filter. The current state of a filter is indicated by its color:

- White = enabled. In this state the filter is active, audible, and using available DSP resources.
- Black = disabled. In this state the filter is not using any DSP resources and has no effect on audio.
- Gray = bypassed. In this state the filter is not active, but is still using available DSP resources. The effect of the filter is not audible.



High-Pass Filter

The 18 dB/octave High-Pass Filter provides a rotary control for adjusting the corner (cutoff) frequency, variable from 20 Hz to 6.4 kHz.

Low-Shelf Filter

The Low-Shelf Filter provides two rotary controls: The upper rotary control adjusts the corner frequency, variable from 33 Hz to 460 Hz. The lower rotary control adjusts the filter's amplitude gain or attenuation. Amplitude range is ±15 dB from unity.

Low-Mid Peak Filter

The Low-Mid Peak Filter provides three rotary controls. The upper rotary control adjusts the center frequency, variable from 33 Hz to 6.4 kHz. The lower left rotary control adjusts the filter's amplitude gain or attenuation. Amplitude range is ±15 dB from unity (utilizing a reciprocal curve for both gain and attenuation). The lower right rotary control adjusts filter "Q" which is variable from 0.7 to 4.0.

High-Mid Peak Filter

The High-Mid Peak Filter provides three rotary controls. The upper rotary control adjusts the center frequency, variable from 120 Hz to 18 kHz. The lower left rotary control adjusts the filter's amplitude gain or attenuation. Amplitude range is ±15 dB from unity (utilizing a reciprocal curve for both gain and attenuation). The lower right rotary control adjusts filter "Q" which is variable from 0.7 to 4.0.

High-Shelf Filter

The High-Shelf Filter provides two rotary controls: The upper rotary control adjusts the corner frequency, variable from 3.3 kHz to 18 kHz. The lower rotary control adjusts the filter's amplitude gain or attenuation. Amplitude range is ±15 dB from unity.

Low-Pass Filter

The 18 dB/octave Low-Pass Filter provides a rotary control for adjusting the filter's cutoff frequency, variable from 100 Hz to 18 kHz.

Enabling, Disabling and Bypassing EQ Filters

You can enable, disable, or bypass specific EQ filters by clicking them.

To disable a filter:

- ▶ Control-click (Mac) or Start-click (Windows) the EQ Filter icon. When disabled, the icon is black.

To re-enable a filter:

- ▶ Click the EQ filter icon. When enabled, the icon is white.

To bypass a filter:

- ▶ Click the EQ filter icon a second time. When bypassed, the icon is gray.

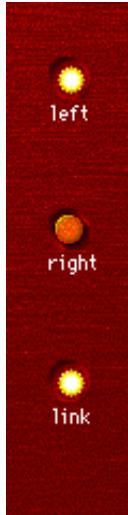
 If you are using all available bands of the 1–2 Band or 4–Band EQ and want to change filter types, you must disable one filter before you can enable a different one.

Using D2 in Stereo

Because Focusrite D2 has a single set of Filter control knobs, when it is used in stereo, you must select which channel, left or right, you want to edit.

Left Channel and Right Channel Buttons

The Left Channel and Right Channel buttons are used to select which controls are active.



Left Channel, Right Channel, and Link buttons

Link Button

The Link button lets you adjust controls for both channels simultaneously. By default, Link mode is enabled so that you can maintain parity between channels.

You can also use Link mode to help you maintain a relative offset between control settings on the two channels.

To maintain an offset between channels:

1. Deselect the Link button.
2. Select a channel button, left or right, and adjust the controls for that channel.
3. Select Link mode and adjust the same controls for the opposite channel. D2 will maintain the relative offset between the two channels.



To copy the control settings of the active channel to the opposite channel, Option-click (Mac) or Alt-click (Windows) while linking channels.

Pultec Plugins

The Pultec plugins are a set of EQ plugins that are available in DSP, Native, and AudioSuite formats. The following plugins are included:

- Pultec EQP-1A
- Pultec EQH-2
- Pultec MEQ-5

The Pultec plugins support 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The Pultec plugins operate as mono, multi-mono, or stereo plugins.



Pultec plugins support EQ Curve in Pro Tools 2018.1 and later.

Pultec EQP-1A

The Pultec EQP-1A provides smooth, sweet EQ and an extremely high quality tube audio signal path. Use it on individual tracks, critical vocals, or even across a stereo mix for mastering applications.



Built in the early 1960s, the Pultec EQP-1A offers gentle shelving program equalization on bass and highs, and offers a variable bandwidth peak boost control. A custom (and secret) filter network provides all its equalization functionality. Quality transformers interface it to real-world studio equipment. A clean and well-designed tube amplifier provides a fixed amount of make-up gain.

Pultec EQP-1A Controls

Low Frequency Section

Adjust low frequencies using the Boost and Atten knobs and the Low Frequency switch, located at the left side of the unit. All low-frequency equalization is a gentle shelving type, 6 dB per octave.

High Frequency Boost Section

Boost mid and high frequencies using the Bandwidth and Boost knobs and the High Frequency switch.

High Frequency Attenuate Section

Cut high frequencies using the Atten knob and the Atten Sel switch located at the right side of the plugin.

Use caution, because the Sharp bandwidth setting results in up to 10 dB higher output than Broad bandwidth at maximum Boost, just like on the original. But don't feel like you're getting cheated. Consider anything that encourages very careful and infrequent use of peaky boosts to be a Very Good Thing.

Pultec EQH-2

The Pultec EQH-2 is a program equalizer similar to the Pultec EQP-1A. It is designed to provide smooth equalization across final mixes or individual tracks.



The Pultec EQH-2 offers three equalization sections: low frequency boost and attenuation, midrange boost only, and 10k attenuation. Like its EQP-1A sibling, it features high-quality transformers and a tube gain stage. But unlike the EQP-1A, the tube stage in the EQH-2 is a push-pull design. As a result, the EQH-2 offers a beefier tone.

Pultec EQH-2 Controls

Low Frequency Section

Adjust low frequencies using the top row of Boost and Atten knobs and the CPS (cycles per second) switch. All low-frequency equalization is a gentle shelving type, 6 dB per octave.

High Frequency Boost Section

Boost mid and high frequencies using the KCS (kilocycles per second) and Boost knobs on the second row.

High Frequency Attenuate Section

Cut high frequencies using the 10k Atten knob located at the right side of the plugin.

Pultec MEQ-5

The Pultec MEQ-5 is the most unique equalizer in the Pultec family. It is particularly useful on individual tracks during mixdown.



Pultec MEQ-5 Controls

The Pultec MEQ-5 offers three equalization sections: low frequency boost, mid frequency boost, and wide-range attenuation. Like all Pultecs, it features quality transformers and a tube gain stage.

Low Frequency Peak

Boost low frequencies (200, 300, 500, 700, 1000 Hz) using the upper left controls.

Mid Frequency Peak

Boost mid-frequencies (1.5k, 2k, 3k, 4k, 5k) using the controls at the upper right.

Wide-Range Dip

Cut frequencies using Dip controls on the bottom row.

Pultec Tips and Tricks

“Q” and A

You may wonder why the Pultec EQP-1A has separate knobs for boost and cut. The short answer is that they connect to different circuitry in the unit.

You can use the “extra” knob to your advantage. Because the filters are not phase perfect, a Boost setting of 3 and an Atten setting of 3 can make a huge difference, even though a frequency plot wouldn’t show much difference in tone. You’re hearing the phase shift, not the tone shift.

Our ears are very sensitive to phase, and using the two knobs together, you can adjust phase at the low end while also making tonal adjustments.

On the high end, you can set Boost to 10k and Atten to 10k, then adjust Boost and Atten simultaneously. However, because Boost is a peak equalizer and Atten is a shelving equalizer, the results are much different, and you don’t get independent control of phase.

“Q” and Boost

In the high frequency boost section, the Bandwidth and Boost controls affect one another. This is different from modern equalizers, where adjusting Q typically doesn’t affect the amount of equalization applied.

Guitars

Have multiple guitars that sound like mush in the mix? The Pultec MEQ-5 is a classic tool for achieving amazing guitar blends. Try boosting one guitar and cutting another to achieve an octave of separation. For example, cut one guitar using 1.5 (1500 Hz) Dip, then boost the other using 3 (3000 Hz) Peak. View the matched pairs of presets (such as Guitar 1A and 1B or 2A and 2B) for further examples of this technique.

3 Dynamics Plugins

Dynamics (Compression, Limiting, Expansion, Gating, and other) processing lets you smooth the dynamics of your audio to control output levels. Compression can keep loud parts from getting too loud, to make vocals sound more intimate, or to keep cymbals from sounding too shrill. Use a limiter to keep peaks in the audio signal from exceeding a certain threshold without affecting audio that doesn't exceed that level.

This topic includes information about the following:

- "304C Compressor" below
- "BF-2A" on page 45
- "BF-3A" on page 47
- "BF76" on page 48
- "Channel Strip" on page 51
- "Dynamics III" on page 68
- "Eleven Effects Gray Compressor" on page 86
- "Fairchild Plugins" on page 87
- "Focusrite D3" on page 90
- "Maxim" on page 99
- "Pro Compressor" on page 104
- "Pro Expander" on page 116
- "Pro Limiter" on page 127
- "Pro Multiband Dynamics" on page 136
- "Purple Audio MC77" on page 148

304C Compressor

304C compressor is a dynamics processing plugin that is available in DSP, Native, and AudioSuite formats.

304C supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

304C operates as a mono, multi-mono, or stereo plugin.



304C compressor is designed purely as an effects compressor. Its purpose is to change the way the ear perceives sound; its action changes the clarity, balance, and even rhythmic feel of music.

304C Compressor Controls

304C compressor provides the following controls:

Input Gain

Adjusts the input level to the compressor.

Compression

Affects the gain to the side-chain of the compressor. Use it along with Slope to adjust the amount of compression.

Output Gain

Provides makeup gain after compression.

Slope

Similar to the compression ratio controls found on other compressors. However, on the 304C, the actual ratio varies based on program material so the term **Slope** is used instead. In practice, 1 is very gentle compression and 2 or 3 are typically right for voice and submixes. The higher numbers are better for instruments and extreme sounds (use 5 to create severe pumping effects).

Attack

Sets the time that the compressor takes to act. Slower attacks are typically used when the sound of the compression needs to be less obvious.

Release

Sets the time during which signal returns to normal after compression. With longer release times, the compression is less noticeable.

304C Compressor Tips and Tricks

Not Perfect, Just Right

Standard engineering practice says that a compressor should work logarithmically. For a certain increase of volume, the output volume should rise proportionally less, with a result that the more you put in, the more it's pushed down.

304C compressor doesn't work this way. As volume increases at the input, a point is reached where the compressor starts to work and the gain through the amplifier is reduced. If the input level keeps rising, gradually the gain reduction becomes less effective and the amplifier goes back to being a linear amplifier except with the volume turned down.

This is by design, and is based on an understanding of how the human ear behaves! The result is that the listener is fooled into thinking that 304C compressed sound is louder than it really is—but without the strange psychoacoustic effect of “deadness” that other compressors suffer from.

Overshoot

At fast Attack settings, it is possible to make the 304C “overshoot” on percussive program material. This means that the compression electronics are driven hard before the light cells respond to the increased level. The cells catch up and overcompress momentarily giving a tiny dip immediately following the start of the note.

To hear it, use a drum track, set **Slope** to 5, and **Attack** and **Release** to **Fast**. Used sparingly, this effect can contribute to musical drive in your tracks.

Attack and Release Times

It may be difficult to understand the interactions between the **Attack** and **Release** controls, because the 304C compressor behaves very differently than typical compressors. Experimentation is the best option, but an explanation may help you understand what's going on.

304C compressor uses a compound release circuit that reacts quickly to short bursts of volume, and less quickly to sustained volume. While the unit was being prototyped and designed, the values and ranges of these timings were chosen by experimentation using wide ranges of program material.

Because of these intentional effects produced by the compressor, 304C makes a perfect tool for general enhancement of tracks to “brighten,” “tighten,” “clarify,” and catch the attention of the listener, functions that are difficult or impossible to achieve with conventional compressor designs.

BF-2A

BF-2A is a vintage-style compressor plugin that is available in DSP, Native, and AudioSuite formats.

BF-2A supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

BF-2A operates as a mono, multi-mono, or stereo plugin.



Designed and manufactured in the early 1960s, the LA-2A achieved wide acclaim for its smooth compression action and extremely high quality audio signal path. The BF-2A has been meticulously crafted to capture every nuance of the legendary LA-2A tube studio compressor, providing the most authentic vintage compression sound available.

Originally designed as a limiter for broadcast audio, a Comp/Limit switch was added to LA-2A compressors after serial number 572. The subsequent addition of a Comp (Compress) setting made the LA-2A even more popular for use in audio production. However, the switch was inconveniently located on the back of the unit next to the terminal strips and tube sockets in the original version. In the BF-2A plugin, the switch has been placed on the front panel, where you can make better use of it.

The heart of the LA-2A is its patented T4B Electro-Optical Attenuator, which provides the compression action. The T4B consists of a photo-conductive cell, which changes resistance when light strikes it. It is attached to an electroluminescent panel, which produces light in response to voltage. Audio (voltage) is applied to the light source, and what happens as the audio converts to light and back to voltage gives the LA-2A its unique compression action (BF-2A preserves all the subtle characteristics of this unique electronic circuit). After compression, gain brings the signal back to its original level. The LA-2A's gain comes from a tube amplifier, which imparts further character to the tone. In fact, it's common to see engineers using the LA-2A simply as a line amp, without any compression applied to the signal.

One beautiful side effect of the LA-2A's elegant design is that it's easy to hear the compression action. When the BF-2A's two knobs are set properly, you know you got it right.

BF-2A Controls

The Peak Reduction and Gain controls combine with the Comp/Limit switch to determine the amount and sound of the compression. The following controls and meters are provided:

Gain

Gain provides makeup gain to bring the signal back after passing through peak reduction.

Peak Reduction

Peak Reduction controls the amount of signal entering the side-chain, which in turn affects the amount of compression and the threshold. The more Peak Reduction you dial in, the more “squashed” the sound. Too little peak reduction and you will not hear any compression action; too much and the sound becomes muffled and dead sounding.

Comp/Lim

The Comp/Limit switch affects the compression ratio. The common setting for audio production is Comp, which provides a maximum compression ratio of approximately 3:1. In Limit mode, the unit behaves more like a broadcast limiter, with a higher threshold and compression ratio of approximately 12:1.

Meter

Both Gain Reduction and Output metering are provided. The Meter knob operates as follows:

- When set to Gain Reduction, the meter needle moves backward from 0 to show the amount of compression being applied to the signal in dB.
- When set to Output, the needle indicates the output level of the signal. The meter is calibrated with 0 VU indicating -18 dBFS.

Using the BF-2A Side-Chain Filter

The BF-2A provides an extra, a side-chain filter, that does not have a control on the plugin interface, but that can be accessed on-screen through Pro Tools automation controls. In addition, the side-chain filter can be adjusted directly from any supported control surface.

This side-chain filter reproduces the effect of an adjustable resistor on the back panel of the LA-2A. This control cuts the low frequencies from the side-chain, or control signal, that determines the amount of gain reduction applied by the compressor.

By increasing the value of the side-chain filter, you filter out frequencies below 250 Hz from the control signal, and decrease their effect on gain reduction.

- A setting of zero means that the filter is not applied to the side chain signal.
- A setting of 100 means that all frequencies below 250 Hz are filtered out of the side chain signal.

To access the side-chain filter on-screen:

1. Click the Plugin Automation button in the Plugin window to open the Automation Enable window.
2. In the list of controls at the left, click to select Side-Chain Filter and click **Add** (or just double-click a control in the list).
3. Click **OK** to close the plugin automation window.
4. In the Edit window, do one of the following:
 - ▶ Click the Track View selector and select Side-Chain Filter from the BF-2A sub-menu.
 - ▶ Reveal an Automation lane for the track, click the Automation Type selector and select Side-Chain Filter from the BF-2A sub-menu.
5. Edit the breakpoint automation for the BF-2A side-chain filter. Control range is from 0 (the default setting where no filtering is applied to the side-chain) to 100% (maximum side-chain filtering).

To access the side-chain filter from a control surface:

1. Focus the BF-2A plugin on your control surface.
2. Adjust the encoder or fader current targeting the Side-Chain Filter control.



For more information on plugin automation, see the *Pro Tools Reference Guide*

BF-2A Tips and Tricks

AudioSuite Processing

When using the AudioSuite version of the BF-2A, be sure to select an auxillary side-chain input (normally the track you're processing). The default is "None" and if you leave it set like this, there is nothing feeding the detector and you will not hear any compression action.

Line Amp

Turn the Peak Reduction knob full counterclockwise (off) and use the Gain control to increase the signal level. Although the BF-2A does not compress the sound with these settings, it still adds its unique character to the tone.

Feed the BF-2A into the BF76

Or vice versa. Glynn Johns (who has worked with the Stones, the Who, and others) popularized the early '70s British trick of combining a slower compressor with a faster one. The effect can produce very interesting sounds! Try applying Peak Reduction using the BF-2A, then squash the missed attacks using the faster BF76.

BF-3A

BF-3A is a vintage-style compressor plugin that is available in DSP, Native, and AudioSuite formats.

BF-3A supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

BF-3A operates as a mono, multi-mono, or stereo plugin.



BF-3A is based on the classic LA-3A that adds a smoothness and sonic texture that makes sounds jump right out of the mix. Designed and manufactured in the late 1960s, the original LA-3A shares many components in common with the LA-2A compressor. Just like the LA-2A, the heart of the LA-3A is the T4B Electro-Optical Attenuator. This is a device that converts audio to light and back and is largely responsible for the compression character of the unit.

While the LA-2A's gain comes from a tube amplifier, the LA-3A's gain comes from a solid-state (transistor) amplifier. This gives the LA-3A a solid midrange and more aggressive tone. Other subtle modifications change the behavior of the T4B, causing it to respond differently—particularly in response to percussive material.

The LA-3A is famous for its unique sonic imprint on guitar, piano, vocals and drums. Because it's so easy to control, you'll be getting classic tones in no time with the BF-3A.

BF-3A Controls

The Peak Reduction and Output Gain controls combine with the Comp/Limit switch to determine the amount and sound of the compression. The following controls and meters are provided:

Peak Reduction

Peak Reduction controls the amount of signal entering the side-chain. The more Peak Reduction you dial in, the more “squashed” and compressed the sound will be. Too little peak reduction and you won't hear any compression action; too much and the sound becomes muffled and dead sounding.

Output Gain

Output Gain provides makeup gain to make the signal louder after passing through the peak reduction.

Comp/Lim

The Comp/Limit switch affects the compression ratio. The common setting for audio production is Comp, which provides a maximum compression ratio of approximately 3:1. In Limit mode, the unit behaves more like a broadcast limiter, with a higher threshold and compression ratio of approximately 15:1.

Meter

Both Gain Reduction and Output metering are provided. The Meter knob operates as follows:

- When set to Gain Reduction, the meter needle moves backward from 0 to show the amount of compression being applied to the signal in dB.
- When set to Output, the needle indicates the output level of the signal. The meter is calibrated with 0 VU indicating -18 dBFS.

BF-3A Tips and Tricks

AudioSuite Processing

When using the AudioSuite version of the BF-3A, be sure to select an auxillary side-chain input (normally the track you are processing). The default is “None” and if you leave it set like this, there is nothing feeding the detector and you will not hear any compression action.

Line Amp

Turn the Peak Reduction knob full counterclockwise (off) and use the Gain control to increase the signal level. Although the BF-3A does not compress the sound with these settings, it still adds its unique character to the tone.

BF76

BF76 is a vintage-style compressor plugin that is available in DSP, Native, and AudioSuite formats.

BF76 supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

BF76 operates as a mono, multi-mono, or stereo plugin.



Modeled after the solid-state 1176 studio compressor, BF76 preserves every sonic subtlety of this classic piece of studio gear.

The 1176 Compressor, originally introduced in the late 1970s, uses a FET (field-effect transistor). The 1176 also uses solid state amplification. The 1176 still provides an extremely high quality audio signal path, but because of these internal differences, offers a much different compression sound than other compressors.

Four selectable compression ratios are provided, along with controls allowing variable attack and release times.

BF76 Controls

BF76 provides the following controls:

Input

The Input control sets the input signal level to the compressor, which, in the 1176 design, determines both the threshold and amount of peak reduction.

Output

The Output control sets output level. Use it to bring the signal back to unity after applying gain reduction.

Attack and Release

The Attack and Release controls set the attack and release times of the compressor. Full counterclockwise is slowest, and full clockwise is fastest. Attack times vary between 0.4 milliseconds to 5.7 milliseconds. Release times vary between 60 and 1,100 milliseconds.

Ratio

The Ratio Push switches select the compression ratio from 4:1 to 20:1.

Meter

The Meter Push switches affect the metering.

- GR shows the amount of gain reduction.
- -18 and -24 show the output level (calibrated so that OVU indicates -18dB FS and -24dB FS respectively).
- The “Off” switch turns off the meter.

BF76 Tips and Tricks

AudioSuite Processing

When using the AudioSuite version of BF76, be sure to select a side-chain input (normally the track you are processing). The default is “None” and if you leave it set like this, there’s nothing feeding the detector and you won’t hear any compression action.

Unexpected Visit from A&R Weevil Yields Instant Hit Mix

A favorite feature on one megabuck mixing console is its stereo bus compressor. With the flick of a switch, a punchy 8:1 compressor grabs the current mix producing “instant radio hit.” It’s also a handy way to make quick headphone submixes when tracking overdubs.

Give the Kids What They Want

Shift-click one of the Ratio Push switches to enable the “All Buttons In” mode. The compression ratio is still only 20:1, but the knee changes drastically and the compressor starts (mis)behaving a little bit like an expander—watch the meter for details. Hey, try it—sometimes it even sounds good.

Selecting Proper Attack and Release Times

As on the original unit, setting either the attack or release time too fast generates signal distortion. Again, this may or may not be a effect. A good starting point for attack and release is “6” and “3” (the defaults), and you can adjust as follows:

When compressing, use the slowest attack you can that preserves a dynamic range. Faster attacks remove the “punch” from the performance; slower attacks inhibit the compression you need to smooth things out.

When limiting, use the fastest attack time you can before you start to hear signal distortion in the low end. With BF76, the attack time ranges from “incredibly fast” to “really damn fast” by modern standards. It can be hard to hear the difference.

Release times are more critical with BF76. To set release times, listen for loud attacks and what happens immediately after the peaks. Set the release time fast enough that you don’t hear unnatural dynamic changes, but slow enough that you don’t hear unnecessary pumping between two loud passages in rapid succession.

Channel Strip

Avid Channel Strip is available in DSP, Native, and AudioSuite formats. Channel Strip provides EQ, Dynamics, Filter, and Gain effects. Channel Strip processing algorithms are based on the Euphonix System 5 console channel strip effects.



Channel Strip, Compressor / Limiter tab shown

Channel Strip supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Channel Strip supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.

In addition to standard knob and fader controls, Channel Strip also provides a graph to track the gain transfer curve for the Expander / Gate, Compressor / Limiter, and Side Chain effects, and a Frequency Graph display that shows the response curve for the current EQ setting on a two-dimensional graph of frequency and gain. The frequency graph display also lets you modify frequency, gain, and Q settings for individual EQ bands by dragging their corresponding points in the graph.

Channel Strip provides different sections for signal metering and gain adjustment, signal path ordering, dynamics processing, and equalization and filtering.

Channel Strip Sections and Panes

The Channel Strip plugin window is organized in several sections: Input, FX Chain, Output, Dynamics, and EQ / Filters. The Dynamics and EQ / Filters sections can be independently shown or hidden. This lets you access controls or free up screen space, depending on your needs.

When showing the Dynamics or EQ / Filters sections, several tabbed panes of controls are available for each section. You can click a tab to show the controls for that tabbed pane. For Expander / Gate and Compressor / Limiter, and also for the EQ and Filter effects, clicking the corresponding control point on the graph display automatically shows the tab for Expander / Gate or the Compressor / Limiter, or the corresponding EQ band or Filter.

Showing or Hiding the Dynamics and EQ / Filters Sections

You can independently show or hide the Dynamics and EX / Filters sections of the Channel Strip plugin to use less screen space. These sections are shown by default.

To hide (or show) the Dynamics or EQ / Filters section of the plugin window:

- ▶ Click the Show / Hide triangle to the left of the section you want to show or hide.



Channel Strip, Dynamics section hidden

Disabling or Enabling Channel Strip Effects

You can independently disable effects in the Dynamics and EQ / Filters sections of the Channel Strip plugin. For example, you may want to apply Comp / Limit processing to the signal, but not Exp / Gate; or, you may want to only apply only a high pass filter.



Dynamics section, Exp / Gate disabled

To enable effects in the Dynamics or EQ / Filters section:

- ▶ Click the Enable / Disable button for the effect you want to enable so that it is highlighted.

To disable effects in the Dynamics or EQ / Filters section:

- ▶ Click the Enable / Disable button for the effect you want to disable so that it is not highlighted.

Listen Mode

The Side Chain tab in the Dynamics section, and the EQ and Filter tabs in the EQ / Filter section provide a Listen button.

- When enabled for the Side Chain, Listen mode lets you hear the input signal that feeds the dynamic section. This can be either the external key input or the internal side chain (including the applied filter).

- When enabled for any of the EQ bands, Listen solos the corresponding EQ band and (temporarily) inverts the EQ Type so that you can tune the Frequency and the Q for that EQ band.
- When enabled for either of the Filter effects, Listen solos the enabled Filter band and inverts the Filter. This allows you to hear only hear the portion of the audio signal that is being removed by the filter.

To enable (or disable) Listen on the Side Chain effect, EQ band, or a Filter effect:

- ▶ Click the Listen button for the Dynamics or EQ / Filter tab you want so that it is highlighted. Click it again so that it is not highlighted to disable it.



Channel Strip, Chain Listen mode enabled

 Control-Shift-click (Mac) or Start-Shift-click (Windows) and hold an EQ or Filter control point in the Frequency Graph to temporarily switch to Listen mode for that EQ band or Filter effect.

Channel Strip Input Section

The Input section provides input metering, and controls for trimming the input signal and inverting its phase. It can also be toggled to show post-processing gain reduction meters.



Input section (5.1 channel format shown)

Input Trim Control

The Input Trim control sets the input gain of the plugin before EQ processing, letting you make up gain or prevent clipping at the plugin input stage.

To Trim the input signal, do one of the following:

- ▶ Click in the Input Trim field and type a Trim value (-36.0 dB to +36.0 dB).
- ▶ Click **Trim** and drag up or down to adjust the Input Trim setting.

Phase Invert

The Phase Invert button at the top of the Input section inverts the phase (polarity) of the input signal, to help compensate for phase anomalies that can occur either in multi-microphone environments or because of mis-wired balanced connections.

To enable (or disable) phase inversion on input:

- ▶ Click the Phase Invert button so that it is highlighted. Click it again so that it is not highlighted to disable it.

Input Meters

The Input meters show peak signal levels before processing:

- Dark Blue
Indicates nominal levels from –INF to –12 dB.
- Light Blue
Indicates pre-clipping levels, from –12 dB to 0 dB.
- White
Indicates full scale levels from 0 dB to +6 dB.

Gain Reduction Meters

The Input meter can be switched to show Gain Reduction metering for the processed signal from 0 dB to –36 dB.

The Gain Reduction meters are usually displayed in yellow. When the **Knee** setting for either or both the Expander and the Compressor is greater than 0 dB, the Gain Reduction meter displays the amount of the Knee level in amber over the meter's usual yellow display.

To toggle between the Gain Reduction and Input meters:

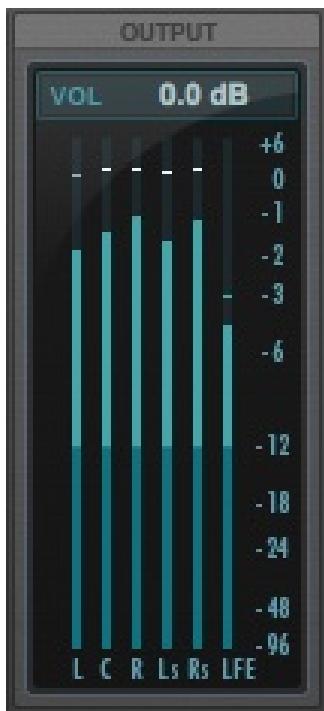
- ▶ Click the Input / Gain Reduction toggle in the top right-hand corner of the Input section.



Toggling between Input and Gain Reduction meters

Channel Strip Output Section

The Output section provides output metering and controls for adjusting the level of the output signal.



Output section (5.1 channel format shown)

Output Volume Control

The Output Volume control sets the output volume after processing, letting you make up gain or prevent clipping on the channel where the Channel Strip plugin is being used. The Output Volume control can be set to apply at the end of the FX Chain (POST) or before the FX Chain (PRE), see "["Channel Strip FX Chain" on the next page](#).

To adjust the Output Volume, do one of the following:

- ▶ Click in the Output Volume field and type a value (–INF dB to +12 dB).
- ▶ Click **VOL** and drag up or down to adjust the Output Volume setting.

Output Meters

The Output meters show peak signal levels after processing:

- Dark Blue
 - Indicates nominal levels from –INF to –12 dB.
- Light Blue
 - Indicates pre-clipping levels, from –12 dB to 0 dB.
- White
 - Indicates full scale levels from 0 dB to +6 dB (which can result in distortion and clipping).

Channel Strip FX Chain

Channel Strip lets you determine the signal path through the available Equalizer (EQ), Filter (FILT), Dynamics (DYN), and Volume (VOL) processing modules. This way you can determine the best signal path for the type of processing you want.

To set the FX Chain:

1. Click the FX Chain show / hide button to reveal the Process Order options.



Showing the FX Chain Process Order

2. Click an effects chain ordering option to select it. The available options include:
 - EQ > FILT > DYN
 - EQ > DYN > FILT
 - DYN > EQ > FILT
 - FILT > DYN > EQ
3. Select **PRE** or **POST** to place the Output Volume control at the beginning or at the end of the effects signal chain.

Bypassing or Unbypassing Individual Effects Modules

In the FX Chain display, you can deselect or select individual effects modules to bypass or unbypass the effect.



FX Chain, FILT bypassed

To bypass an effect module:

- Click the module so that it is not highlighted.

To unbypass an effect module:

- Click the module so that it is highlighted.

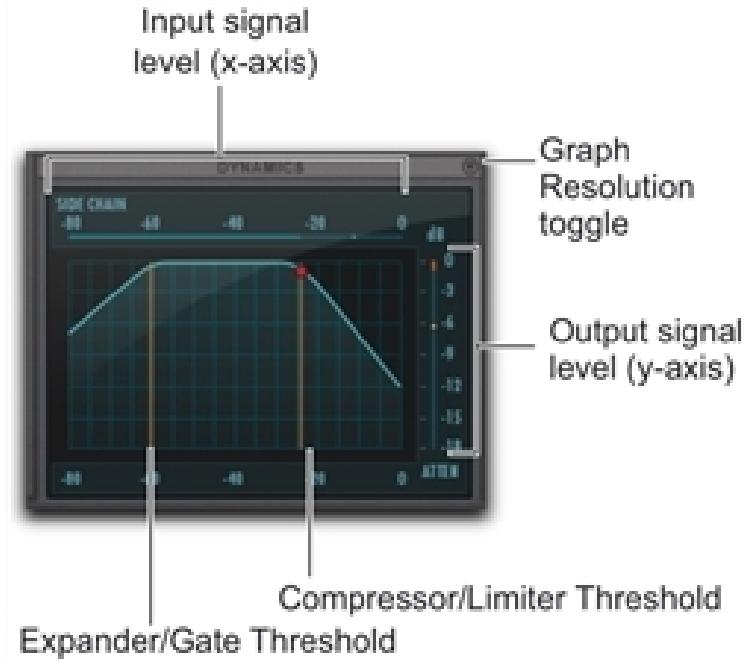
Channel Strip Dynamics Section

The Dynamics section of Channel Strip provides Expander / Gate, Compressor / Limiter, and Side Chain processing all in one. This section also provides a dynamics graphic display for the Compressor / Limiter and Expander / Gate plugins. The display shows a curve that represents the level of the input signal (on the horizontal x-axis) and the amount of gain reduction applied (on the vertical y-axis). The vertical line represents the threshold.



Dynamics section, All tab shown

Dynamics Graph



Dynamics graph display

The Dynamics Graph display—used with Expander / Gate and Compressor / Limiter processing—shows a curve that represents the level of the input signal (on the horizontal x-axis) and the amount of gain reduction applied (on the vertical y-axis). The display shows two vertical lines representing the Threshold setting for the Expander / Gate and Compressor / Limiter, respectively.

The Dynamics Graph display also features an animated red ball in the gain transfer curve display. This ball shows the amount of input gain (x-axis) and gain reduction (y-axis) being applied to the incoming signal at any given moment. To indicate overshoots (when an incoming signal peak is too fast for the current compression setting), the cursor temporarily leaves the gain transfer curve.

Use this graph as a visual guideline to see how much dynamics processing you are applying to the incoming audio signal.

Dynamics Graph Gain Reduction Resolution

Channel Strip lets you view the gain reduction scale on the Dynamics Graph display either in 3 dB increments from 0 dB to 18 dB or in 6 dB increments from 0 dB to -36 dB.

To change the Dynamics Graph Gain Reduction resolution:

- ▶ Click the Graph Resolution toggle.

Using the Dynamics Graph to Adjust Controls

You can drag in the Dynamics Graph display to adjust the corresponding Expander / Gate and Compressor / Limiter controls. The cursor updates to show which control is being adjusted:

- Expander / Gate Ratio
- Expander / Gate Knee
- Expander / Gate Threshold
- Gate Depth
- Hysteresis
- Compressor / Limiter Ratio
- Compressor / Limiter Knee
- Compressor / Limiter Threshold
- Limiter Depth



For the Expander / Gate and Compressor Limiter effects, adjusting a control in the Dynamics Graph display automatically shows the pane that includes the adjusted control if it is not already shown (except when the All tab is shown).

Expander / Gate Controls



Dynamics section, Expander / Gate tab

Threshold

The Threshold (**Thresh**) control sets the level below which an input signal must fall to trigger expansion or gating. Signals that fall below the threshold will be reduced in gain. Signals that are above it will be unaffected.

The Dynamics Graph display shows the threshold as a vertical line.

Attack

The **Attack** control sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold. Use this along with the Ratio setting to control how soft the Expander's gain reduction curve is.

Ratio

The **Ratio** control sets the amount of expansion. For example, if this is set to 2:1, it will lower signals below the threshold by one half. At higher ratio levels the Expander / Gate functions like a gate by cutting off signals that fall below the threshold. As you adjust the ratio control, refer to the Dynamics Graph display to see how the shape of the expansion curve changes.

Depth

The **Depth** control sets the depth of the Expander / Gate when closed. Setting the gate to higher range levels allows more and more of the gated audio that falls below the threshold to peek through the gate at all times.

Hold

The **Hold** control specifies the duration (in seconds or milliseconds) during which the Expander / Gate will stay in effect after the initial attack occurs. This can be used as a function to keep the Expander / Gate in effect for longer periods of time with a single crossing of the threshold. It can also be used to prevent gate chatter that may occur if varying input levels near the threshold cause the gate to close and open very rapidly.

Release

The **Release** control sets how long it takes for the gate to close after the input signal falls below the threshold level and the hold time has passed.

Knee

The **Knee** control sets the rate at which the Expander / Gate reaches full effect once the threshold has been exceeded.

Hysteresis

The Hysteresis (**Hyst**) control lets you adjust whether or not the gate rapidly opens and closes when the input signal is fluctuating near the Threshold. This can help prevent undesirably rapid gating of the signal.

Hysteresis applies a differential threshold for signals that are rising, as opposed to signals that are falling, to reduce the chance of the gate opening when you don't want it to. For example, if the threshold is set to -30 and Hysteresis (**Hyst**) is set to 10, the gate opens when the signal reaches -20 and closes when signal reaches the set threshold of -30. This control is only available when **Ratio** is set to **Gate**, otherwise it is grayed out.

Compressor / Limiter Controls



Dynamics section, Compressor / Limiter tab

Threshold

The **Threshold** control sets the level that an input signal must exceed to trigger compression or limiting. Signals that exceed this level will be compressed. Signals that are below it will be unaffected.

Attack

The **Attack** control sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold.

The smaller the value, the faster the attack. The faster the attack, the more rapidly the Compressor / Limiter applies attenuation to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity.

Ratio

The **Ratio** control sets the compression ratio, or the amount of compression applied as the input signal exceeds the threshold. For example, a 2:1 compression ratio means that a 2 dB increase of level above the threshold produces a 1 db increase in output. The compression ratio ranges from 1.0:1 to 20.0:1.

Once the **Ratio** control passes 20.0:1 the Compressor / Limiter effect functions as a limiter rather than a compressor.

At the limiter setting (**LMTR**), for every decibel that the incoming signal goes over the set Threshold, 1 dB of gain reduction is applied.



Compressor / Limiter Ratio set to LMTR

Once the **Ratio** control passes the LMTR setting, it provides negative ratio settings from -20.0:1 to 0:1.



Compressor / Limiter Ratio set to a negative value

With these settings, for every decibel that the incoming signal goes over the set Threshold, more than 1 dB of gain reduction is applied according to the negative **Ratio** setting. For example, at the setting of -1.0:1, for each decibel over the set threshold, 2 db of gain reduction is allied. Consequently, the output signal is both compressed and made softer. You can use this as an creative effect, or as a kind of ducking effect when used with an external key input.

Depth

The **Depth** control sets the amount of gain reduction that is applied regardless of the input signal. For example, if the Limiter is set at a Threshold of -20 dB and Depth is set at 0 dB, up to 20 dB of gain reduction is applied to the incoming signal (at 0 dB). If you set Depth to -10 dB, no more than 10 dB of gain reduction is applied to the incoming signal.

Release

The **Release** control sets the length of time it takes for the Compressor / Limiter to be fully deactivated after the input signal drops below the threshold.

Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

Knee

The **Knee** control sets the rate at which the compressor reaches full compression once the threshold has been exceeded.

As you increase this control, it goes from applying “hard-knee” compression to “soft-knee” compression:

- With hard-knee compression, compression begins when the input signal exceeds the threshold. This can sound abrupt and is ideal for limiting.
- With soft-knee compression, gentle compression begins and increases gradually as the input signal approaches the threshold, and reaches full compression after exceeding the threshold. This creates smoother compression.

Gain

The **Gain** control lets you boost overall output gain to compensate for heavily compressed or limited signals.

Side Chain Processing Controls



Dynamics section, Side Chain tab

Dynamics processors typically use the detected amplitude of their input signal to trigger gain reduction. This split-off signal is known as the side-chain. Compressor / Limiter and Expander / Gate processing features external key capabilities and filters for the side-chain.

With external key side-chain processing, you trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal. This external source is known as the **key input**.

With side-chain filters, you can make dynamics processing more or less sensitive to certain frequencies. For example, you might configure the side-chain so that certain lower frequencies on a drum track trigger dynamics processing.

Source

The **Source** selector lets you set the source for side chain processing: **Internal**, **Key**, or **All-Linked**.

- **Internal**

If **Internal** is selected, the plugin uses the amplitude of the input signal to trigger dynamics processing. With greater-than-stereo multichannel processing, the input signal for each stereo pair effects only those same channels, and likewise mono channels are effected only by their own input signal. For example, with an LCR multichannel format, the processing for the Center channel is only triggered when the Center channel input signal reaches the threshold. However, when the input signal reaches the threshold on the Left or the Right channel, processing is triggered for both the Left and the Right channel.

- **Key**

If **Key** is selected, the plugin uses the amplitude of a separate reference track or external audio source to trigger dynamics processing. The reference track used is selected using the **Plugin Key Input** selector in the **Plugin** window header. With greater-than-stereo multichannel processing, the key signal triggers dynamics processing for all processed audio channels equally.

- **All-Linked**

If **All-Linked** is selected, dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel, except for the LFE channel (if present). The LFE channel is processed independently based on its own input signal.



Detection

The Detection options include **Peak** or **Avg** (Average).

- **Peak**

Select the **Peak** option to apply side-chain processing according to the detected peak amplitude.

- **Average**

Select the **Average** option to apply side-chain processing according to the detected average amplitude.

Filter Frequency

The **Filter Frequency** control lets you set the frequency for the selected **Filter Type**.

- **Filter Type**

Four **Filter Type** options are available for side-chain processing:

- **Low Pass**

Select the **Low Pass** option to apply a low pass filter to the side-chain processing at the selected frequency.

- **High Pass**

- Select the High Pass option to apply a high pass filter to the side-chain processing at the selected frequency.
- Notch
 - Select the Notch option to apply a notch filter to the side-chain processing at the selected frequency.
- Band Pass
 - Select the Band Pass option to apply a band pass filter to the side-chain processing at the selected frequency.

Side Chain Processing Graph

The Side Chain Processing Graph display shows the frequency curve for the selected **Filter Type** at the selected **Filter Frequency**.

Channel Strip EQ / Filters Section

The EQ / Filters section of Channel Strip provides a high-quality 4-band parametric equalizer for adjusting the frequency spectrum of audio material.

EQ / Filters Graph

The EQ / Filters section provides an interactive Frequency Graph display that shows the response curve for the current EQ settings on a two-dimensional graph of frequency and gain. The Frequency Graph display also lets you modify frequency, gain, and Q settings for individual EQ bands by dragging their corresponding points in the graph. The Frequency Graph display also plots the frequency, Q, and filter shape of the two filters (when either or both are enabled).



Frequency Graph Gain Resolution

Channel Strip lets you view the gain scale on the Frequency Graph display either in 3 dB increments from –12 dB to +12 dB or in 6 dB increments from –24 dB to +24 dB.

To change the Frequency Graph Gain resolution:

- ▶ Click the Graph Resolution toggle.

Clicking and Dragging in the Frequency Graph to Adjust Controls

You can adjust the following EQ controls by dragging the control points directly in the Frequency Graph display:

- 💡 Control-Shift-click (Mac) or Start-Shift-click (Windows) the control point for any frequency band to solo that frequency band. Drag left or right to change the frequency value.

- Frequency

Dragging a control point to the right increases the Frequency setting. Dragging a control point to the left decreases the Frequency setting.

Tip: You can press the Shift key while clicking and dragging an EQ control point up or down to adjust the Gain setting without changing the Frequency. Likewise, press the Shift key while clicking and dragging an EQ control point left or right to adjust the Frequency setting without changing the Gain setting.

- Gain

Dragging a control point up increases the Gain setting. Dragging a control point down decreases the Gain setting.

Tip: Option-Shift-click (Mac) or Alt-Shift-click (Windows) an EQ control point to invert its Gain setting.

- Q

Click within the curve of an EQ control point and drag up or down to increase or decrease the Q setting.

Tip: You can also Control-click (Mac) or Start-click (Windows) and drag a control point up or down to increase or decrease the Q setting.

Common Controls

Each Frequency band EQ and Filter provides the following common controls:

- Enable / disable
- Listen mode

Enable / Disable

Click the Enable / Disable button to enable or each band.

Low Frequency EQ Controls



EQ / Filters section, Low Frequency tab

The **LF** tab provides controls for the low frequency band of the EQ. The low frequency band can be set to be a Peak or Low Shelf EQ.

EQ Type

Select either the Peak or Low Shelf button to set the EQ type for the low frequency band.

Frequency

The **Frequency** control lets you set the center frequency for the low frequency band (Peak or Shelf EQ).

Gain

The **Gain** control lets you boost or attenuate the corresponding frequencies for the low frequency band.

Q

With the low band EQ set to Peak, the **Q** control changes the width of the EQ band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

With the low band EQ set to Shelf, the **Q** control changes the Q of the shelving filter. Higher **Q** values represent steeper shelving curves. Lower **Q** values represent broader shelving curves.

Low Mid Frequency EQ Controls



EQ / Filters section, Low Mid Frequency tab

The **LMF** tab provides controls for the low mid frequency band of the EQ. This band is a peak EQ.

Frequency

The **Frequency** control lets you set the center frequency for the peak low mid frequency band.

Gain

The **Gain** control lets you boost or attenuate the corresponding frequencies for the low mid frequency band.

Q

The **Q** control changes the width of the low mid peak EQ band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

High Mid Frequency EQ Controls



EQ / Filters section, High Mid Frequency tab

The **HMF** tab provides controls for the high mid frequency band of the EQ. This band is a peak EQ.

Frequency

The **Frequency** control lets you set the center frequency for the peak high mid frequency band.

Gain

The **Gain** control lets you boost or attenuate the corresponding frequencies for the high mid frequency band.

Q

The **Q** control changes the width of the high mid peak EQ band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

High Frequency EQ Controls



EQ / Filters section, High Frequency tab

The High Frequency EQ tab provides controls for the high frequency band of the EQ.

Filter Type

The High Frequency band can be set to be a Peak or High Shelf EQ.

Frequency

The **Frequency** control lets you set the center frequency for the high frequency band (Peak or Shelf EQ).

Gain

The **Gain** control lets you boost or attenuate the corresponding frequencies for the high frequency band.

Q

With the high band EQ set to Peak, the **Q** control changes the width of the EQ band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

With the high band EQ set to Shelf, the **Q** control changes the Q of the shelving filter. Higher **Q** values represent steeper shelving curves. Lower **Q** values represent broader shelving curves.

Filter 1 and Filter 2 Controls



EQ / Filters section, Filter 1 tab shown

The Filter 1 and Filter 2 tabs provide the same set of controls for each filter.

Filter Type

Both Filter 1 and Filter 2 can be set independently. Select from the following Filter Type options: High Pass, Low Pass, Band Pass, and Notch.

Frequency

The **Frequency** control lets you set the center frequency for the selected Filter Type (from 20 Hz to 21.0 kHz).

Slope

When the Filter Type is set to Low Pass or High Pass, the **Slope** control is available. The **Slope** control lets you set the slope for the filter from -INF (12 dB/O or 24 dB/O).

Q

When the Filter Type is set to Band Pass or Notch, the **Q** control is available. The **Q** control changes the width of the filter around the center frequency band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

Dynamics III

Dynamics III is a suite of three dynamics plugins available in DSP, Native, and AudioSuite formats:

- Compressor / Limiter (see "[Compressor / Limiter III](#)" on page 71)
- Expander / Gate (see "[Expander / Gate III](#)" on page 75)
- De-Esser (see "[De-Esser III](#)" on page 77)

Dynamics III supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The Compressor / Limiter and Expander / Gate modules support mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.

The De-Esser module supports mono and stereo formats only.

In addition to standard controls in each module, Dynamics III also provides a graph to track the gain transfer curve in the Compressor / Limiter and Expander / Gate plugins, and a frequency graph to display which frequencies trigger the De-Esser and which frequencies will be gain reduced.

Dynamics III Common Controls

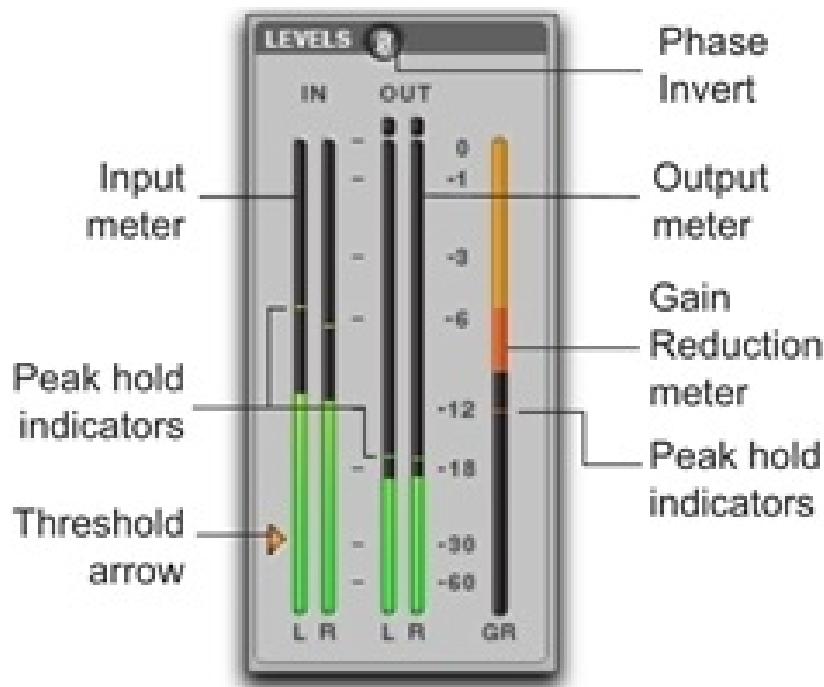
The Levels section, the LFE Enable button, and the Dynamics Graph display of the user interface are shared between the Compressor / Limiter, Expander / Gate, and De-Esser plugins.

Dynamics III Levels Section

The indicators and controls in the Dynamic III Levels section let you track input, output, and gain reduction levels, as well as work with phase invert and the threshold setting.



See "[De-Esser III Level Meters](#)" on page 78 for more information on De-Esser III Input / Output Level controls.



I/O Meter display (stereo instance shown)

Input and Output Meters

The Input (In) and Output (Out) meters show peak signal levels before and after dynamics processing:

- Green
Indicates nominal levels.
- Yellow
Indicates pre-clipping levels, starting at -6 dB below full scale.
- Red
Indicates full scale levels (clipping).

The clip indicators at the top of the Output meters indicate clipping at the input or output stage of the plugin. Clip indicators can be cleared by clicking the indicator.



The Input and Output meters display differently depending on the type of track (mono, stereo, or multichannel) on which the plugin has been inserted.



When Side-Chain Listen is enabled, the Output meter only displays the levels of the side-chain signal. See "Dynamics III Side-Chain Listen" on page 81.

Toggling Multichannel Input and Output Meters

With multichannel track types LCRS and higher, both Input and Output meters cannot be shown at the same time. Click either the Input or Output button to display the appropriate level meter. The Input / Output meters display is toggled to Output by default.



Input (left) and Output (right) meter buttons

Gain Reduction Meter

The Gain Reduction (GR) meter indicates the amount the input signal is attenuated (in dB) and shows different colors during dynamics processing:

- Light Orange
Indicates that gain reduction is within the “knee” and has not reached the full ratio of compression.
- Dark Orange
Indicates that gain reduction is being applied at the full ratio (for example, 2:1).

Threshold Arrow

The orange Threshold arrow next to the Input meter indicates the current threshold, and can be dragged up or down to adjust the threshold. When a multichannel instance of the plugin has been configured to show only the Output meter, the Threshold arrow is not displayed.

Phase Invert

The Phase Invert button at the top of the Levels section inverts the phase (polarity) of the input signal, to help compensate for phase anomalies that can occur either in multi-microphone environments or because of mis-wired balanced connections.

Dynamics III LFE Enable

(Pro Tools Ultimate and Studio Only)

The LFE Enable button (located in the Options section) is on by default, and enables plugin processing of the LFE (low frequency effects) channel on a multichannel track formatted for 5.1, 6.1, or 7.1 surround formats. To disable LFE processing, deselect this button.



LFE Enable button (Compressor / Limiter III shown)

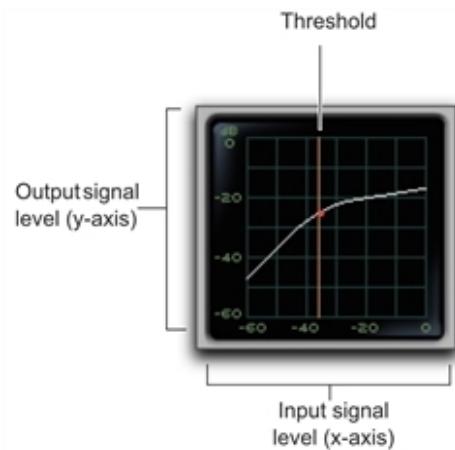


The LFE Enable button is not available if the plugin is not inserted on an applicable track.

Dynamics III Graph Display

The Dynamics Graph display—used with the Compressor / Limiter and Expander / Gate plugins—shows a curve that represents the level of the input signal (on the horizontal x-axis) and the level of the output signal (on the vertical y-axis). The orange vertical line represents the threshold.

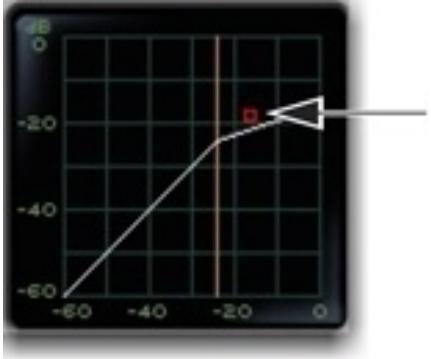
Use this graph as a visual guideline to see how much dynamics processing your are applying.



Dynamics graph display

The Compressor / Limiter and Expander / Gate plugins also feature an animated, multi-color cursor in their gain transfer curve displays.

The gain transfer curve of the Compressor / Limiter and Expander / Gate plugins shows a moving ball cursor that shows the amount of input gain (x-axis) and gain reduction (y-axis) being applied to the incoming signal.



Gain transfer curve and cursor showing amount of compression

To indicate overshoots (when an incoming signal peak is too fast for the current compression setting) the cursor temporarily leaves the gain transfer curve.

The cursor changes color to indicate the amount of compression applied, as shown in the following table:

Cursor Color	Compression Amount
white	no compression
light orange	below full ratio
dark orange	full ratio amount



See "De-Esser III Frequency Graph Display" on page 79 for information on using the De-Esser graph display.

Dynamics III Side-Chain Section

For information on using the Side-Chain section of the Compressor / Limiter or Expander / Gate, see "Using Dynamics III Key Input for Side-Chain Processing" on page 84.

Compressor / Limiter III

The Compressor / Limiter plugin applies either compression or limiting to audio material, depending on the ratio of compression used.



About Compression

Compression reduces the dynamic range of signals that exceed a chosen threshold by a specific amount. The Threshold control sets the level that the signal must exceed to trigger compression. The Attack control sets how quickly the compressor responds to the “front” of an audio signal once it crosses the selected threshold. The Release control sets the amount of time that it takes for the compressor’s gain to return to its original level after the input signal drops below the selected threshold.

To use compression most effectively, the attack time should be set so that signals exceed the threshold level long enough to cause an increase in the average level. This helps ensure that gain reduction does not decrease the overall volume too drastically, or eliminate desired attack transients in the program material.

Of course, compression has many creative uses that break these rules.

About Limiting

Limiting prevents signal peaks from ever exceeding a chosen threshold, and is generally used to prevent short-term peaks from reaching their full amplitude. Used judiciously, limiting produces higher average levels, while avoiding overload (clipping or distortion), by limiting only some short-term transients in the source audio. To prevent the ear from hearing the gain changes, extremely short attack and release times can be used.

Limiting is used to remove only occasional peaks because gain reduction on successive peaks would be noticeable. If audio material contains many peaks, the threshold should be raised and the gain manually reduced so that only occasional, extreme peaks are limited.

Limiting generally begins with the ratio set at 10:1 and higher. Large ratios effectively limit the dynamic range of the signal to a specific value by setting an absolute ceiling for the dynamic range.

Compressor / Limiter III Input / Output Level Meters

The Input and Output meters show peak signal levels before and after dynamics processing. See "["Dynamics III Levels Section " on page 68](#) for more information.

Unlike scales on analog compressors, metering scales on a digital device reflect a 0 dB value that indicates full scale (fs)—the full-code signal level.

Compressor / Limiter III Graph Display

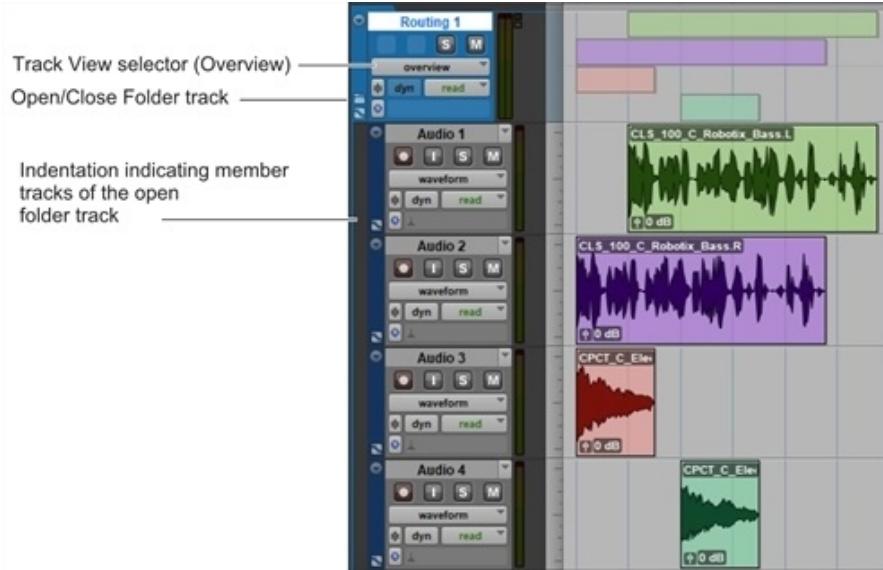
The Dynamics Graph display lets you visually see how much expansion or gating you are applying to your audio material. See "["Dynamics III Graph Display" on page 70.](#)

Compressor / Limiter III Threshold Control

The Threshold (Thresh) control sets the level that an input signal must exceed to trigger compression or limiting. Signals that exceed this level will be compressed. Signals that are below it will be unaffected.

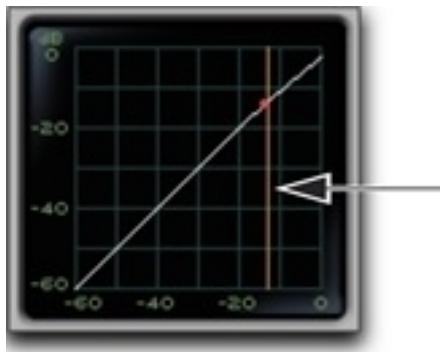
This control has an approximate range of –60 dB to 0 dB, with a setting of 0 dB equivalent to no compression or limiting. The default value for the Threshold control is –24 dB.

An orange arrow on the Input meter indicates the current threshold, and can also be dragged up or down to adjust the threshold setting.



Threshold arrow on input meter

The Dynamics Graph display also shows the threshold as an orange vertical line.



Threshold indicator on Dynamics Graph display

This control ranges from –60 dB (lowest gain) to 0 dB (highest gain).

Compressor / Limiter III Ratio Control

The Ratio control sets the compression ratio, or the amount of compression applied as the input signal exceeds the threshold. For example, a 2:1 compression ratio means that an input level that is 2 dB above the threshold will be attenuated, resulting in an output level that is 1 dB over the threshold.

This control ranges from 1:1 (no compression) to 100:1 (hard limiting).

Compressor / Limiter III Attack Control

The Attack control sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold.

The smaller the value, the faster the attack. The faster the attack, the more rapidly the Compressor / Limiter applies attenuation to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity.

This control ranges from 10 µs (fastest attack time) to 300 ms (slowest attack time).

Compressor / Limiter III Release Control

The Release control sets the length of time it takes for the Compressor / Limiter to be fully deactivated after the input signal drops below the threshold.

Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

This control ranges from 5 ms (fastest release time) to 4 seconds (slowest release time).

Compressor / Limiter III Knee Control

The Knee control sets the rate at which the compressor reaches full compression once the threshold has been exceeded.

As you increase this control, it goes from applying “hard-knee” compression to “soft-knee” compression:

- With hard-knee compression, compression begins when the input signal exceeds the threshold. This can sound abrupt and is ideal for limiting.
- With soft-knee compression, gentle compression begins and increases gradually as the input signal approaches the threshold, and reaches full compression after exceeding the threshold. This creates smoother compression.



Graph examples of hard knee (left) and soft knee (right) compression

For example, a Knee setting of 10 dB would be the gain range over which the ratio gradually increased to the set ratio amount.

The Gain Reduction meter displays light orange while gain reduction has not exceeded the knee setting, and switches to dark orange when gain reduction reaches the full ratio.

This control ranges from 0 db (hardest response) to 30 db (softest response).

Compressor / Limiter III Gain Control

The Gain control lets you boost overall output gain to compensate for heavily compressed or limited signals.

This control ranges from 0 dB (no gain boost) to +40 dB (loudest gain boost), with the default value at 0 dB.



For more information on the LFE channel, refer to the Pro Tools Reference Guide.

Compressor / Limiter III Side-Chain Section

The *side-chain* is the split-off signal used by the plugin’s detector to trigger dynamics processing. The Side-Chain section lets you toggle the side-chain between the internal input signal or an external key input, and tailor the equalization of the side-chain signal so that the triggering of dynamics processing becomes frequency-sensitive. See ["Dynamics III Side-Chain Input" on page 80](#).

Expander / Gate III

The Expander / Gate plugin applies expansion or gating to audio material, depending on the ratio setting.



About Expansion

Expansion decreases the gain of signals that fall below a chosen threshold. They are particularly useful for reducing noise or signal leakage that creeps into recorded material as its level falls, as often occurs in the case of headphone leakage.

About Gating

Gating silences signals that fall below a chosen threshold. To enable gating, simply set the Ratio and Range controls to their maximum values.

Expanders can be thought of as soft noise gates since they provide a gentler way of reducing noisy low-level signals than the typically abrupt cutoff of a gate.

Expander / Gate III Input / Output Level Meters

The Input and Output meters show peak signal levels before and after dynamics processing. See "["Dynamics III Levels Section " on page 68](#)" for more information.

Expander / Gate III Dynamics Graph Display

The Dynamics Graph display lets you visually see how much expansion or gating you are applying to your audio material. See "["Dynamics III Graph Display" on page 70](#)".

Expander / Gate III Look Ahead Button

Normally, dynamics processing begins when the level of the input signal crosses the threshold. When the Look Ahead button is enabled, dynamics processing begins 2 milliseconds before the level of the input signal crosses the threshold.



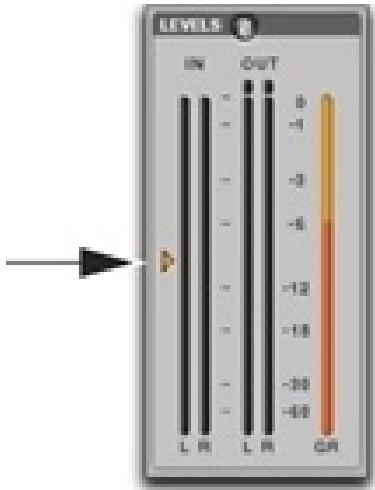
Look Ahead control

The Look Ahead control is useful for avoiding the loss of transients that may have been otherwise cut off or trimmed in a signal.

Expander / Gate III Threshold Control

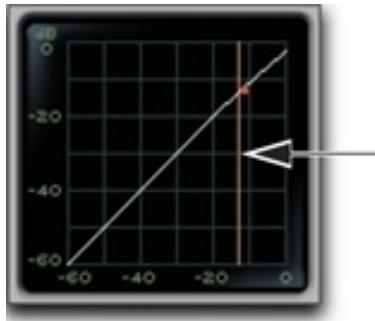
The Threshold (Thresh) control sets the level below which an input signal must fall to trigger expansion or gating. Signals that fall below the threshold will be reduced in gain. Signals that are above it will be unaffected.

An orange arrow on the Input meter indicates the current threshold, and can also be dragged up or down to adjust the threshold setting.



Threshold arrow on Input meter

The Dynamics Graph display also shows the threshold as an orange vertical line.



Threshold indicator on Dynamics Graph display

This control has an approximate range of -60 dB to 0 dB, with a setting of 0 dB equivalent to no compression or limiting. The default value for the Threshold control is -24 dB.

Expander / Gate III Ratio Control

The Ratio control sets the amount of expansion. For example, if this is set to 2:1, it will lower signals below the threshold by one half. At higher ratio levels (such as 30:1 or 40:1) the Expander / Gate functions like a gate by cutting off signals that fall below the threshold. As you adjust the ratio control, refer to the built-in graph to see how the shape of the expansion curve changes.

This control ranges from 1:1 (no expansion) to 100:1 (gating).

Expander / Gate III Attack Control

The Attack control sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold. Use this along with the Ratio setting to control how soft the Expander's gain reduction curve is.

This control ranges from 10 μ s (fastest attack time) to 300 ms (slowest attack time).

Expander / Gate III Hold Control

The Hold control specifies the duration (in seconds or milliseconds) during which the Expander / Gate will stay in effect after the initial attack occurs. This can be used as a function to keep the Expander / Gate in effect for longer periods of time with a single crossing of the threshold. It can also be used to prevent gate chatter that may occur if varying input levels near the threshold cause the gate to close and open very rapidly.

This control ranges from 5 ms (shortest hold) to 4 seconds (longest hold).

Expander / Gate III Release Control

The Release control sets how long it takes for the gate to close after the input signal falls below the threshold level and the hold time has passed.

This control ranges from 5 ms (fastest release time) to 4 seconds (slowest release time).

Expander / Gate III Range Control

The Range control sets the depth of the Expander / Gate when closed. Setting the gate to higher range levels allows more and more of the gated audio that falls below the threshold to peek through the gate at all times.

This control ranges from -80 dB (lowest depth) to 0 dB (highest depth).

Expander / Gate III Side-Chain Section

The *side-chain* is the split-off signal used by the plugin's detector to trigger dynamics processing. The Side-Chain section lets you toggle the side-chain between the internal input signal or an external key input, and tailor the equalization of the side-chain signal so that the triggering of dynamics processing becomes frequency-sensitive. See "["Dynamics III Side-Chain Input" on page 80](#)".

De-Esser III

The De-Esser reduces sibilants and other high frequency noises that can occur in vocals, voice-overs, and wind instruments such as flutes. These sounds can cause peaks in an audio signal and lead to distortion.

The De-Esser reduces these unwanted sounds using fast-acting, frequency-dependent compression. The Threshold control sets the level above which compression starts, and the Frequency (Freq) control sets the frequency band in which the De-Esser operates.



Using De-Essing Effectively

To use de-essing most effectively, insert the De-Esser after compressor or limiter plugins.

The Frequency control should be set to remove sibilants (typically the 4–10 kHz range) and not other parts of the signal. This helps prevent de-essing from changing the original character of the audio material in an undesired manner.

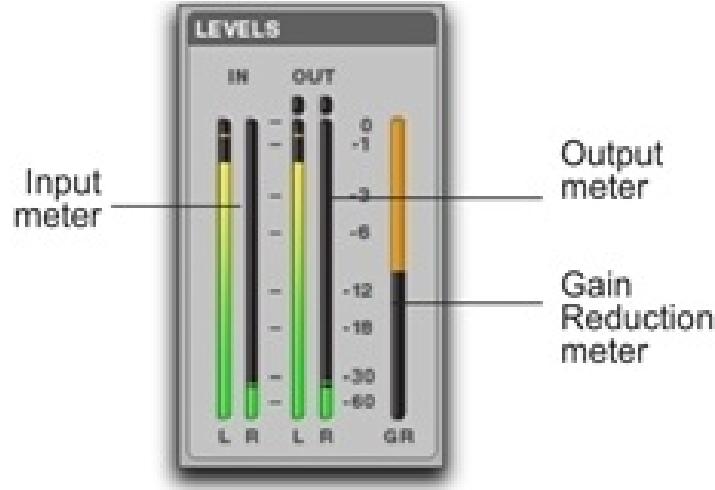
Similarly, the Range control should be set to a level low enough so that de-essing is triggered only by sibilants. If the Range is set too high, a loud, non-sibilant section of audio material could cause unwanted gain reduction or cause sibilants to be over-attenuated.

To improve de-essing of material that has both very loud and very soft passages, automate the Range control so that it is lower on soft sections.

 *The De-Esser has no control to directly adjust the threshold level (the level that an input signal must exceed to trigger de-essing). The amount of de-essing will vary with the input signal.*

De-Esser III Level Meters

These controls let you track input, output, and gain reduction levels.



De-Esser III I/O Meter display

Input and Output Meters

The Input and Output meters show peak signal levels before and after dynamics processing:

- Green
Indicates nominal levels.
- Yellow
Indicates pre-clipping levels, starting at -6 dB below full scale.
- Red
Indicates full scale levels (clipping).

The Clip indicators at the top of each meter indicate clipping at the input or output stage of the plugin. Clip indicators can be cleared by clicking the indicator.

De-Esser III Gain Reduction Meter

The Gain Reduction meter indicates the amount the input signal is attenuated, in dB. This meter shows different colors during de-essing:

- Light Orange
Indicates that gain reduction is being applied, but has not reached the maximum level set by the Range control.
- Dark Orange
Indicates that gain reduction has reached the maximum level set by the Range control.

De-Esser III Frequency Control

The Frequency (Freq) control sets the frequency band in which the De-Esser operates. When HF Only is disabled, gain is reduced in frequencies within the specified range. When HF Only is enabled, the gain of frequencies above the specified value will be reduced.

This control ranges from 500 Hz (lowest frequency) to 16 kHz (highest frequency).

De-Esser III Range Control

The Range control defines the maximum amount of gain reduction possible when a signal is detected at the frequency set by the Frequency control.

This control ranges from -40 dB (maximum de-essing) to 0 dB (no de-essing).

De-Esser III HF Only Control

When the HF Only button is enabled, gain reduction is applied only to the active frequency band set by the Frequency control. When the HF Only button is disabled, the De-Esser applies gain reduction to the entire signal.

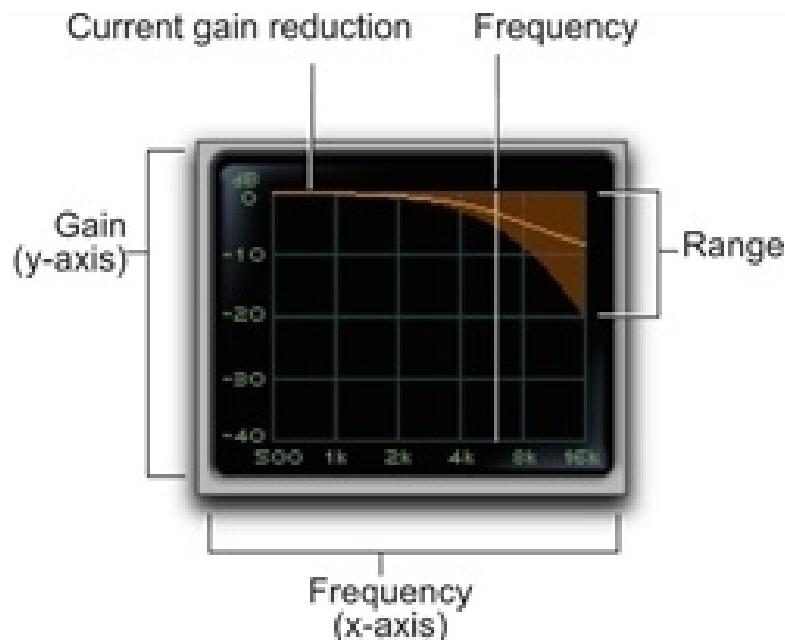
De-Esser III Listen Control

When enabled, the Listen button lets you monitor the sibilant peaks used by the De-Esser as a side-chain to trigger compression. This is useful for listening only to the sibilance for fine-tuning De-Esser controls. To monitor the whole output signal without this filtering, deselect the Listen button.

De-Esser III Frequency Graph Display

The De-Esser Frequency Graph display shows a curve that represents the level of gain reduction (on the y-axis) for the range of the output signal's frequency (on the x-axis). The white line represents the current Frequency setting, and the animated orange line represents the level of gain reduction being applied to the signal.

Use this graph as a visual guideline to see how much dynamics processing you are applying at different points in the frequency spectrum.



De-Esser graph display

Dynamics III Side-Chain Input

(Compressor / Limiter and Expander / Gate Only)

Dynamics processors typically use the detected amplitude of their input signal to trigger gain reduction. This split-off signal is known as the side-chain. The Compressor / Limiter and Expander / Gate plugins feature external key capabilities and filters for the side-chain.

With external key side-chain processing, you trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal. This external source is known as the *key input*.

With side-chain filters, you can make dynamics processing more or less sensitive to certain frequencies. For example, you might configure the side-chain so that certain lower frequencies on a drum track trigger dynamics processing.

Dynamics III Side-Chain Controls

The controls in the Side-Chain section let you toggle the side-chain between the internal input signal or an external key input, listen to the side-chain, and tailor the equalization of the side-chain signal so that the triggering of dynamics processing becomes frequency-sensitive.



Compressor / Limiter and Expander / Gate Side-Chain

Dynamics III Side-Chain External Key

The External Key toggles external side-chain processing on or off. When this button is highlighted, the plugin uses the amplitude of a separate reference track or external audio source to trigger dynamics processing. When this button is dark gray, the External Key is disabled and the plugin uses the amplitude of the input signal to trigger dynamics processing.



External Key button

Dynamics III Side-Chain Listen

When enabled, this control lets you listen to the internal or external side-chain input by itself, as well as monitor its levels with the Output meter. This is especially useful for fine-tuning the plugin's filter settings or external key input.



Side-Chain Listen button

 Side-Chain Listen is not saved with other plugin presets.

Dynamics III Side-Chain HF and LF Filter Enable Buttons

The HF Filter Enable and LF Filter Enable buttons toggle the corresponding filter in or out of the side-chain. When this button is highlighted, the filter is applied to the side-chain signal. When this button is dark gray, the filter is bypassed and available for activation.



HF and LF Filter Enable buttons

Dynamics III Side-Chain High-Frequency (HF) Filter Type

The HF filter section lets you filter higher frequencies out of the side-chain signal so that only certain bands of high frequencies or lower frequencies pass through to trigger dynamics processing. The HF side-chain filter is switchable between Band Pass and Low Pass filters.

- Band Pass Filter

Makes triggering of dynamics processing more sensitive to frequencies within the narrow band centered around the Frequency setting, and rolling off at a slope of 12 dB per octave.



Band-Pass filter

- Low Pass Filter

Makes triggering of dynamics processing more sensitive to frequencies below the Frequency setting rolling off at a slope of 12 dB per octave.



Low Pass filter

Dynamics III Side-Chain HF Frequency Control

The HF frequency control sets the frequency position for the Band Pass or Low Pass filter, and ranges from 20 Hz to 20 kHz.



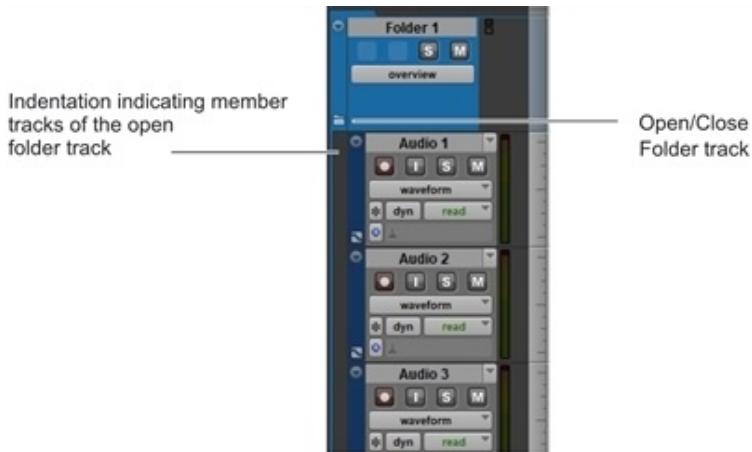
HF frequency controls

Dynamics III Side-Chain Low-Frequency (LF) Filter Type

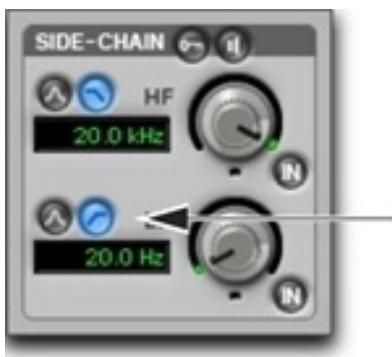
The LF filter section lets you filter lower frequencies out of the side-chain signal so that only certain bands of low frequencies or higher frequencies are allowed to pass through to trigger dynamics processing. The LF side-chain is switchable between Band Pass and High Pass filters.

- Band-Pass Filter

Makes triggering of dynamics processing more sensitive to frequencies within the narrow band centered around the Frequency setting, and rolling off at a slope of 12 dB per octave.

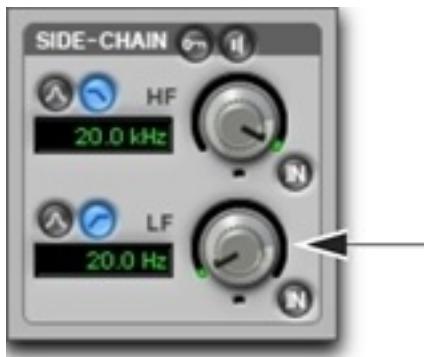


- High Pass Filter
- Makes triggering of dynamics processing more sensitive to frequencies above the Frequency setting rolling off at a slope of 12 dB per octave.



Dynamics III Side-Chain LF Frequency Control

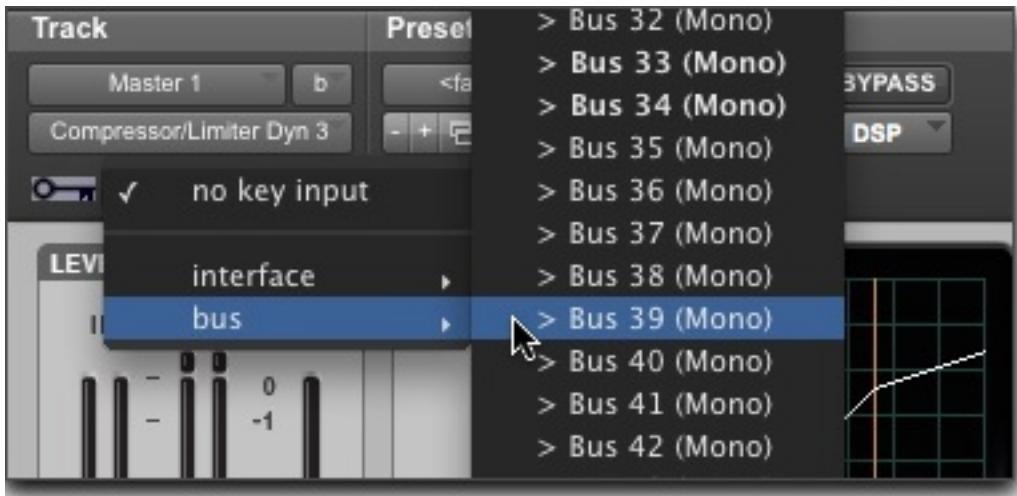
The Frequency control sets the frequency position for the Band-Pass or High Pass filter, and ranges from 20 Hz to 20 kHz.



Using Dynamics III Key Input for Side-Chain Processing

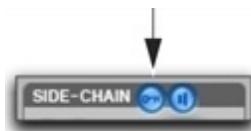
To use a filtered or unfiltered external key input to trigger dynamics processing:

1. Click the Key Input selector and select the input or bus carrying the audio from the reference track or external audio source.



Selecting a Key Input

2. Click External Key to activate external side-chain processing.



External Key

3. To listen to the signal that will be used to control side-chain input, click Side-Chain Listen to enable it (highlighted).



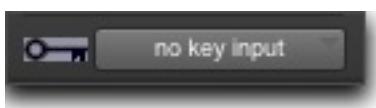
Side-Chain Listen

4. To filter the key input so that only specific frequencies trigger the plugin, use the HF and LF controls to select a frequency range.
5. Begin playback. The plugin uses the input or bus that you chose as an external key input to trigger its effect.
6. Adjust the plugin's Threshold (Thresh) control to fine-tune external key input triggering.

Using a Filtered Input Signal for Side-Chain Processing with Dynamics III

To use the filtered input signal to trigger dynamics processing:

1. Ensure the Key Input selector is set to No Key Input.



2. Ensure that the External Key button is disabled (dark gray).



3. To listen to the signal that will be used to control side-chain input, click Side-Chain Listen to enable it (highlighted).



4. To filter the side-chain input so that only specific frequencies within the input signal trigger the plugin, use the HF and LF controls to select a frequency range.
5. Begin playback. The plugin uses the filtered input signal to trigger dynamics processing.
6. To fine-tune side-chain triggering, adjust the plugin controls.

Eleven Effects Gray Compressor

Gray Compressor

Inspired by a well-loved '70s solid-state compressor pedal, Gray Compressor can add singing sustain to leads or lend power and girth to chunky rhythm guitar parts.

Gray Compressor is available as a Mono (or Multi-Mono) plugin only.



Sustain

The **Sustain** control lets you adjust the threshold, and thus, the amount of compression, in the Compressor effect.

Level

The **Level** control sets the overall output volume of the effect.

Fairchild Plugins

The Fairchild plugins are a pair of vintage compressor plugins that are available in DSP, Native, and AudioSuite formats.

The Fairchild plugins support 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The Fairchild plugins operate as mono, multi-mono, or stereo plugins.

Fairchild 660

Re-introducing the undisputed champion in price, weight, and performance: the \$35,000, one-hundred pound, Fairchild 660. Avid's no-compromise replica captures every detail of this studio classic.

Designed in the early 1950s, the Fairchild 660 is a variable-mu tube limiter. Variable-mu designs use an unusual form of vacuum tube that is capable of changing its gain dynamically.

The result? In addition to featuring a tube audio stage like the LA-2A, the Fairchild actually achieves gain reduction through the use of tubes!



The heart of the Fairchild limiter—a 6386 triode—is one such variable-mu tube. In fact, four of these tubes are used in parallel. A key part of the Fairchild design, it ensures that the output doesn't get darker as the unit goes further into gain reduction, and also reduces distortion as the tubes are biased further into Class-B operation.



Fairchild 660 Controls

Adjust the Input Gain and Threshold controls together until you get the sound you want. Like many classic compressors, after a little bit of tweaking, you'll know immediately when you get it right.

Input Gain

Input Gain sets the input level to the unit and the compression threshold, just like the Input control on an 1176. Full clockwise is loudest.

Threshold

Threshold adjusts the gain to the sidechain, just like the Peak Reduction control on an LA-2A.

Time Constant

Selects the attack and release times for the compressor. One is fastest, and six is slowest. Seven and eight are custom presets.

Fairchild 660 Tips and Tricks

5,6,7,8...

The Fairchild manual documents Time Constant settings 5 and 6 as user presets—although you have to go inside with a soldering iron to change them. We used the “factory default” values.

Bonus Settings

Settings 7 and 8 do not exist on real-world units—well, at least most of them. These settings are taken from a real-world Fairchild modification invented by Dave Amels many years before he designed the plugin version.

What do they do? Settings 7 and 8 offer versions of Time Constant 2 with a gentler release useful for compressing vocals and other program material where you desire more subtlety in the compression action. Give them a try—you’ve already heard them on hit songs on the radio.

Pump It Up

With a carefully adjusted Input Gain and Threshold, you can use Time Constant 1 to achieve a cool pumping effect on drums. The sound gets darker and fuller, and sits beautifully in a mix.

Fairchild 670

Avid’s no-compromise replica captures every detail of the Fairchild 670. The Fairchild 670 is a dual-channel unit and, as such, is only available on stereo tracks.

Note that the companion Fairchild 660 also supports stereo operation. Both a Fairchild 660 and a Fairchild 670 were modeled from scratch using two different hardware units. This gives you a choice of two different-sounding Fairchild units to try on your stereo tracks!



The internal design of the Fairchild 670 is similar to the Fairchild 660. However, the Fairchild 670 offers two channels of compression instead of one. Combined with the AGC control, this gives you even more compression options on stereo tracks.

Fairchild 670 Controls

Adjust the Input Gain and Threshold controls together on both channels until you get the sound you want. Like many classic compressors, after a little bit of tweaking, you’ll know immediately when you get it right.

Input Gain

Sets the input level to the unit and the compression threshold, just like the Input control on an 1176. Full clockwise is loudest.

Threshold

Adjusts the gain to the sidechain, just like the Peak Reduction control on an LA-2A.

Time Constant

Selects the attack and release times. One is fastest, and six is slowest. Seven and eight are custom presets. See "[Fairchild 670](#)" on the previous page for details on these custom settings.

AGC

Lets you select Left/Right processing or Lat/Vert processing of the two channels. Left/Right works like a dual-mono compressor with separate controls for the left and right channels. In Lat/Vert mode the top row of controls affects the in-phase (Lat) information and the bottom row of controls affects the out of phase (Vert) information. Although originally designed for vinyl mastering where excess Vert (vertical) information could cause the needle to jump out of the groove, you can use the Lat/Vert mode to achieve some amazing effects – especially on drums.

Fairchild 670 Tips and Tricks

To exactly match the settings between channels, hold down the Shift key while adjusting a control. This is useful when trying to preserve the existing Left/Right balance on stereo material.

Focusrite D3

Focusrite D3 is a high-quality dynamics processor plugin. Developed in cooperation with Focusrite, the D3 is based on the highly acclaimed Red Range 3™ dual mono/stereo compressor & limiter designed by Rupert Neve.

D3 is available in DSP, Native, and AudioSuite formats.

D3 supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

D3 operates as a mono, multi-mono, or stereo plugin.



D3 features include:

- Compressor+Limiter. This configuration allows you to use both the compressor and the limiter at the same time. The Compressor+Limiter plugin requires twice as much DSP as the Compressor / Limiter.
- Compressor / Limiter. This configuration allows you to use either the compressor or the limiter—but not both at the same time. The Compressor / Limiter plugin uses half as much DSP as the Compressor+Limiter. It is provided so that you can conserve DSP, since you may not need both compression and limiting at the same time.

The Compressor / Limiter defaults to the compressor being enabled and the limiter disabled.

D3 Compressor

The D3 compressor reduces the dynamic range of audio signals that exceed a user-selectable threshold by a specific amount. This is accomplished by reducing output levels as input levels increase above the threshold.

The amount of output level reduction that D3 applies as input levels increase is referred to as the *compression ratio*. This parameter is adjustable. If you set the compression ratio to 2:1, for example, for each 2 dB that the signal exceeds the threshold, the output level will be reduced to 1 dB above the threshold. With a compression ratio of 4:1, an 8 dB increase in input will produce only a 2 dB increase in output.

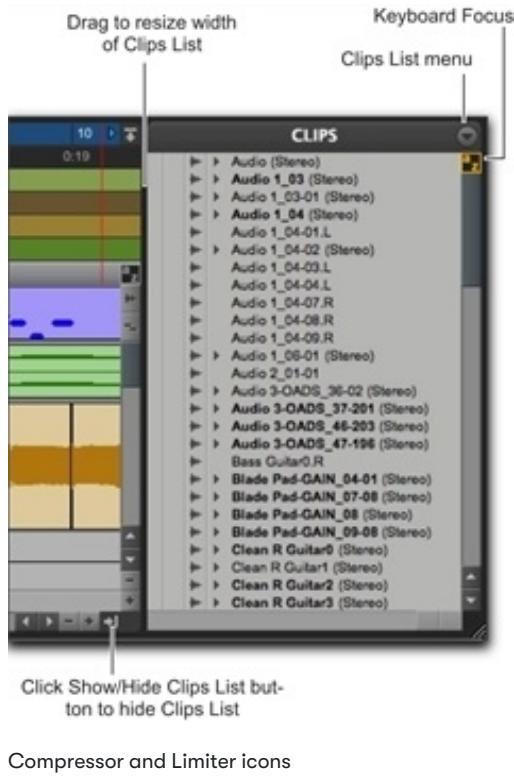
D3 Limiter

The D3 limiter operates as a fast-attack compressor with a high compression ratio. It does not attack instantaneously or look ahead in order to attack ahead of time, but instead uses a very fast, 1-millisecond attack time. As such, the D3 is not a “brick wall” limiter, but limits the overall dynamic range of signals in a sonically-pleasing way.

Like the Compressor, the Limiter is activated when the signal exceeds the user-selected threshold. The Limiter then compresses any signal above the selected threshold down to the threshold limit that you have set.

To enable the limiter:

1. Disable the compressor by Control-clicking (Mac) or Start-clicking (Windows) its icon.
2. Click the Limiter icon.



D3 Side-Chain Processing

Compressors and limiters generally use the detected amplitude of the input signal as a control source. Other signals can also be used as a control source by using a key input. With de-essing, for example, a frequency-modified version of the input signal is used as a trigger. This is known as side-chain processing.

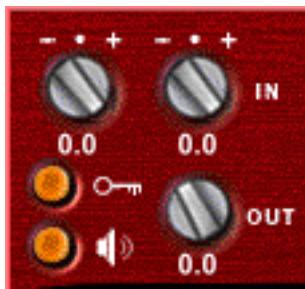
Side-chain processing allows the D3 compression or limiting to be controlled by another independent audio signal. In this way you can compress or limit one track's audio using the dynamics of a different track's audio.

Using D3 in Stereo

In stereo configurations, all D3 controls except the Input Level affect both channels of the stereo signal. The D3 RMS detector (which derives the control signal that drives the dynamics processing) uses a composite of the two channels. Because of this, when stereo processing occurs, there is no image shift when signal levels differ between the two channels (since the composite control signal drives processing for both channels).

D3 Common Controls

The following D3 controls are common to both the compressor and limiter.



Input Level

Input Level attenuates signal input level to the compressor or limiter. The range of this control is from –30 dB to 0 dB.

When you use the stereo version of the D3 plugin, each channel has its own separate Input Level knob. To adjust input levels for both channels simultaneously, Shift-drag. Option-Shift clicking (Mac) or Alt-Shift-clicking (Windows) either Input Level knob resets both channels to 0 dB.

Output Level

Output Level adjusts the overall output gain. Because large amounts of compression can restrict dynamic range, the Output Level knob is useful for compensating for heavily compressed signals and making up the resulting difference in level.

When you use the stereo version of the D3 plugin, this single knob controls the master output for both channels. The range of this control is from –12 dB of attenuation to +18 dB of gain.

External Key and Key Listen

The *side-chain* is the split-off signal used by a plugin’s detector to trigger dynamics processing. External Key lets you designate an external source (known as the *key input*) for the side-chain, while Key Listen lets you monitor the key input.



External Key and Key Listen toggles



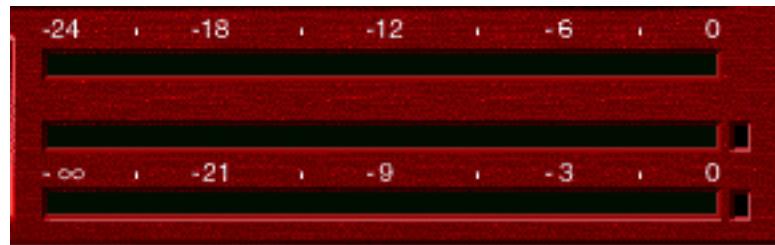
See "Using the Side-Chain Input in D3" on page 95 for detailed information on external side-chain processing.

Meters

The meters indicate gain reduction (the top meter) and output level (the bottom meter). The Gain Reduction meter indicates the amount of gain reduction in dB. The Output Level meter indicates the output signal level in dB.

In Stereo mode, two Output Level meters appear, one for each channel. However, a single Gain Reduction meter is used for both channels, since the D3 RMS detector uses a composite control signal.

A red Clip Indicator appears to the right of the output meter(s). Clicking on the Clip Indicator clears it. Option-clicking (Mac) or Alt-clicking (Windows) clears both channels when the plugin is used in stereo.

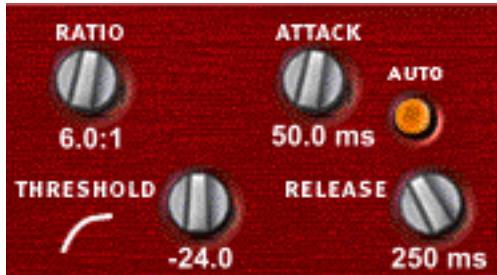


The following metering indications are used:

- Green = nominal levels
- Yellow = pre-clipping at –6 dB below full scale signal
- Red = full scale signal (clipping)

D3 Compressor Controls

The Compressor icon, which represents a compression curve, acts as a three-state switch for enabling, disabling, or bypassing the compressor. Its current state is indicated by the icon's color.



- White indicates enabled. In this state the compressor is active and using available DSP resources.
- Black indicates disabled. In this state, the compressor is not using DSP resources.
- Gray indicates bypassed. In this state the compressor is not active, but is still using available DSP resources.

To disable the compressor:

- ▶ Control-click (Mac) or Start key-click (Windows) the icon. When the compressor is disabled, the icon is black.

To re-enable the compressor:

- ▶ Click the icon. When the compressor is enabled, the icon is white.

To bypass the compressor:

- ▶ Click the icon a second time. When the compressor is bypassed, the icon is gray.

If you are using the Compressor / Limiter plugin, which allows you to use either the compressor or the limiter (but not both simultaneously), you must disable one module by Control-clicking (Mac) or Start-clicking (Windows) the icon before you can enable the other.

Ratio

Ratio sets the compression ratio. If the ratio is set to 2:1 for example, it will compress changes in signals above the threshold by one half. The range of this control is from 1.5:1 (very little compression), to 10:1 (heavy compression, bordering on limiting).

Threshold

Threshold sets the threshold level. Signals that exceed this level will be compressed. Signals that are below it will be unaffected. The range of this control is from 0 dB to –48 dB. A setting of 0 dB is equivalent to no compression.

Attack

Attack sets the compressor attack time. To use compression most effectively, the attack time should be set so that signals exceed the threshold level long enough to cause an increase in the average level. This helps ensure that gain reduction doesn't decrease the overall volume. The range of this control is from 1.0 ms to 150.0 ms.

Release

Release controls how long it takes for the compressor to be fully deactivated after the input signal drops below the threshold level. In general, this setting should be longer than the attack time and long enough that if signal levels repeatedly rise above the threshold, they cause gain reduction only once. If the release time is too long, a loud section of the audio material could cause gain reduction that persists through a soft section. The range of this control is from 25 milliseconds to 2.5 seconds.

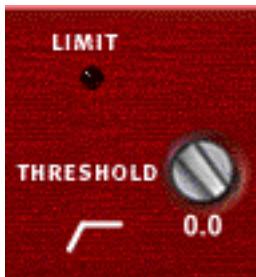
Auto Release

Auto Release enables the automatic release function. In this mode the Release control has no effect on release time. Instead, the D3 uses a release time value that is program dependent and based on the audio being processed.

D3 Limiter Controls

The Limiter icon, which represents a limiter curve, acts as a three-state switch for enabling, disabling, or bypassing the limiter. Its current state is indicated by the icon's color:

- White indicates enabled. In this state, the limiter is active and using available DSP resources.
- Black indicates disabled. In this state, the limiter is not using DSP resources.
- Gray indicates bypassed. In this state, the limiter is not active, but is still using available DSP resources.



To disable the limiter:

- ▶ Control-click (Mac) or Start key-click (Windows) the icon. When the limiter is disabled, the icon is black.

To re-enable the limiter:

- ▶ Click the icon. When the limiter is enabled, the icon is white.

To bypass the limiter:

- ▶ Click the icon a second time. When the limiter is bypassed, the icon is gray.

If you are using the Compressor / Limiter plugin, which allows you to use either the compressor or the limiter (but not both simultaneously), you must disable one module by Control-clicking (Mac) or Start-clicking (Windows) the icon before you can enable the other.

Limit LED

When lit, the Limit LED indicates that limiting is being applied. When unlit, limiting is not being applied.

Threshold

This sets the threshold level. Signals that exceed this level will be limited. Signals that are below it will be unaffected. A setting of 0 dB is equivalent to no limiting. The range of this control is from -24 dB to 0 dB.

Using the Side-Chain Input in D3

The *side-chain* is the split-off signal used by a plugin's detector to trigger dynamics processing. D3 lets you switch between internal and external side-chain processing.

With external side-chain processing, a plugin's detector is triggered by an external signal (such as a separate reference track or audio source) known as the *key input*.

A typical use for this feature is to use a kick drum track to gate and tighten up a bass track, or a rhythm guitar track to gate another instrument.



External Key

External Key toggles external side-chain processing on or off. When this button is enabled, the plugin uses the amplitude of an external signal (the key input) to trigger compression or limiting. When this button is disabled, the plugin uses the amplitude of the input signal to trigger dynamics processing.

Key Listen

Key Listen enables and disables auditioning of the key input controlling the external side-chain. This is useful for fine-tuning the compressor's settings to the key input.

Using a Key Input for External Side-Chain Processing

To use a key input to trigger dynamics processing:

1. Click the Key Input selector and select the input or bus carrying the audio from the reference track or external audio source.



Selecting a key input

2. Click **External Key** to activate external side-chain processing.
3. To listen to the key input that will be used to control side-chain processing, click **Key Listen** to enable it.
4. Begin playback. The plugin uses the input or bus that you chose as an external key input to trigger its effect.
5. Adjust the plugin Threshold control to fine-tune external key input triggering.

Impact

Impact is available in DSP, Native, and AudioSuite formats. Impact plugin provides critical control over the dynamic range of audio signals, with the look and sound of a mixing console's stereo-bus compressor.

Impact supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Impact supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio. Note that the LFE channel is not processed in multichannel versions of Impact.



Impact Controls

Impact Ratio Control

Ratio sets the compression ratio. If the ratio is set to 2:1 for example, it will compress changes in signals above the threshold by one half. This control provides four fixed compression ratios, 2:1, 4:1, 10:1, and 20:1. Selecting 2:1 applies very light compression; selecting 20:1 applies heavy compression, bordering on limiting.

Impact Attack Control

Attack sets the compressor attack time. To use compression most effectively, the attack time should be set so that signals exceed the threshold level long enough to cause an increase in the average level. This helps ensure that gain reduction does not decrease the overall volume. The range of this control is from 0.1 ms to 30.0 ms.

Impact Threshold Control

Threshold sets the decibel level that a signal must exceed for Impact to begin applying compression. Signals that exceed the Threshold will be compressed by the amount of gain reduction set with the Ratio control. Signals that are below the Threshold will be unaffected. The range of the Threshold control is from -70 dB to -0 dB. A setting of -0 dB is equivalent to no compression.

Impact Release Control

Release controls the length of time it takes for the compressor to be fully deactivated after the input signal drops below the threshold level. In general, this setting should be longer than the attack time and long enough that if signal levels repeatedly rise above the threshold, they cause gain reduction only once. If the release time is too long, a loud segment of audio material could cause gain reduction to persist through a low-volume segment (if one follows). Setting this control to its maximum value, Auto, selects a release time that is program dependent, based on the audio being processed. The range of this control is from 20 milliseconds to 2.5 seconds.

Impact Make-up Control

Make-Up adjusts the overall output gain. Because large amounts of compression can restrict dynamic range, the Make-Up control is useful for compensating for heavily compressed signals and making up the resulting difference in level. When Impact is used on stereo or multichannel tracks, the Make-Up control determines master output levels for all channels. The range of this control is from 0 dB of attenuation to +40 dB of gain.



Applying large amounts of Make-Up gain will boost the level of any noise or hiss present in audio material, making it more audible.

Impact Ext Control (Side-Chain)

External On/Off enables and disables side-chain processing. With side-chain processing you can trigger compression from a separate reference track or external audio source. The source used for triggering side-chain processing is referred to as the Key Input.



See "Using the Impact Compressor" below for instructions on setting up and using a key input.

Impact Listen On/Off Control

Key Listen On/Off enables and disables auditioning of the Key Input (the reference track or external audio source used for triggering side-chain processing). This is useful for fine-tuning Impact's compression settings to the Key Input.

Impact Gain Reduction Meter

The Gain Reduction meter is an analog-style meter that indicates the amount of gain reduction in dB. The range of this meter is from 0 dB to 40 dB. The gain reduction meter displays the amount of gain reduction linearly from 0–20 db, and non-linearly from 20–40 dB.

Impact Meters

The Input / Output meters indicate input and output signal levels in dB. When Impact is used in mono or stereo, both input and output meters are displayed. When Impact is used in a multichannel format, only output meters are displayed by default. You can toggle the meter display to show only input meters by clicking the blue-green rectangle at the lower right of the meter display.

A red clip indicator appears at the top of each meter. Clicking a clip indicator clears it. Alt-clicking (Windows) or Option-clicking (Mac) clears the clip indicators on all channels.

Using the Impact Compressor

Compressors reduce the dynamic range of audio signals that exceed a user-selectable threshold by a specific amount. This is accomplished by reducing output levels as input levels increase above the threshold.

The amount of output level reduction that Impact applies as input levels increase is referred to as the *compression ratio*. This control is adjustable in discrete increments. If you set the compression ratio to 2:1, for example, for each 2 dB that the signal exceeds the threshold, the output level will be reduced to 1 dB above the threshold. With a compression ratio of 4:1, an 8 dB increase in input will produce only a 2 dB increase in output.

Side-Chain Processing

Compressors generally use the detected amplitude of their input signal as a control source. However, you can also use other signals, such as a separate reference track or an external audio signal as a control source. This is known as *side-chain* processing.

Side-chain processing lets you control Impact compression using an independent audio signal. In this way you can compress the audio of one track using the dynamics of a different audio track.

The reference track or external audio source used for triggering side-chain processing is referred to as the **Key Input**.

Using the Impact Side-Chain Input

Impact provides side-chain processing capabilities. Compressors typically use the detected amplitude of their input signal to cause gain reduction. This split-off signal is called the *side-chain*. However, an external signal (referred to as the **Key Input**) can be used to trigger compression.

A typical use for side-chain processing is to control the dynamics of one audio signal using the dynamics of another signal (referred to as the **Key Input**). For example, you could use a lead vocal track to trigger compression of a background vocal track so that their dynamics match.

To use a Key Input signal for side-chain processing:

1. Click the Send button and select a bus path for the audio track or Auxiliary Input you want to use as the side-chain signal.
2. From Impact's Key Input menu, select the input or bus path carrying the audio you want to use as the side-chain signal to trigger Impact compression. The Key Input source must be monophonic.
3. To activate external side-chain processing, click **Ext**.
4. Begin playback. Impact uses the input or bus that you selected as a Key Input to trigger its effect.
5. If you want to hear the audio source you have selected as the side-chain input, click **Listen**. (To stop listening to the side-chain input, click **Listen** again).



Remember to disable Listen to resume normal plugin monitoring.

6. Adjust Impact's Threshold control to fine-tune Key Input triggering.

Maxim

Maxim is a unique and powerful peak-limiting and sound maximizing plugin that is available in DSP, Native, and AudioSuite formats. Maxim is ideal for critical mastering applications, as well as standard peak-limiting tasks.

Maxim offers several critical advantages over traditional hardware-based limiters. Maxim takes full advantage of the random-access nature of disk-based recording to anticipate peaks in audio material and preserve their attack transients when performing reduction. This makes Maxim more transparent than conventional limiters, since it preserves the character of the original audio signal without clipping peaks or introducing distortion.

Maxim supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Maxim operates as a mono, multi-mono, or stereo plugin.

Maxim features include:

- “Perfect attack-limiting” and look-ahead analysis accurately preserve transient attacks and the character of original program material
- A full-color histogram plots input dB history during playback and provides visual feedback for setting threshold level
- A user-adjustable ceiling lets material be level-optimized for recording
- Dither for noise shaping during final mixdown
- Online Help provides descriptions of each control, shown by holding the pointer over any of the elements in Maxim’s display.



About Peak Limiting

Peak limiting is an important element of audio production. It is the process of preventing signal peaks in audio material from clipping by limiting their dynamic range to an absolute, user-selectable ceiling and not letting them exceed this ceiling.

Limiters let you select a threshold in decibels. If an audio signal peak exceeds this threshold, gain reduction is applied, and the audio is attenuated by a user-selectable amount.

Limiting has two main uses in the audio production cycle:

- Adjusting the dynamic range of an entire final mixdown for premastering purposes
- Adjusting the dynamic range of individual instruments for creative purposes

Limits a Mix

The purpose of applying limiting during final mixdown is to flatten any large peaks remaining in the audio material to have a higher average signal level in the final mix. By flattening peaks that would otherwise clip, it is possible to increase the overall level of the rest of the mix. This results in higher average audio levels, potentially better signal to noise ratio, and a smoother mix.

Limiting Individual Instruments

The primary purpose of applying limiting to individual instruments is to alter their dynamic range in subtle or not-so-subtle ways. A common application of this type of limiting is to modify the character of drums. Many engineers do this by applying heavy limiting to flatten the snap of the attack portion of a drum hit. By adjusting the release time of the limiter it is possible to bring up room tone contained in the decay portion of the drum sound.

In some cases, this type of limiting can actually change a drum's character from a very dry sound to a relatively wet sound if there is enough room tone present. This method is not without its drawbacks, however, since it can also bring noise levels up in the source audio if present.

How Maxim Differ From Conventional Limiters

Maxim is superior to conventional limiters in several ways. Unlike traditional limiters, Maxim has the ability to anticipate signal peaks and respond instantaneously with a true zero attack time.

Maxim does this by buffering audio with a 1024-sample delay while looking ahead and analyzing audio material on disk before applying limiting. Maxim can then instantly apply limiting before a peak builds up. The result is extremely transparent limiting that faithfully preserves the attack transients and retains the overall character of the original unprocessed signal.

In addition, Maxim provides a histogram, that displays the distribution of waveform peaks in the audio signal. This provides a convenient visual reference for comparing the density of waveform peaks at different decibel levels and choosing how much limiting to apply to the material.



Maxim introduces a delay that is proportional to the session sample rate. To preserve phase synchronicity between multiple audio sources when Maxim is only applied to one of these sources, use Delay Compensation or the Time Adjuster plugin.

Maxim Controls and Meters

Maxim Input Level Meter

This meter displays the amplitude of input signals prior to limiting. Unlike conventional meters, Maxim's Input meter displays the top 24 dB of dynamic range of audio signals, which is where limiting is typically performed. This provides you with much greater metering resolution within this range so that you can work with greater precision.

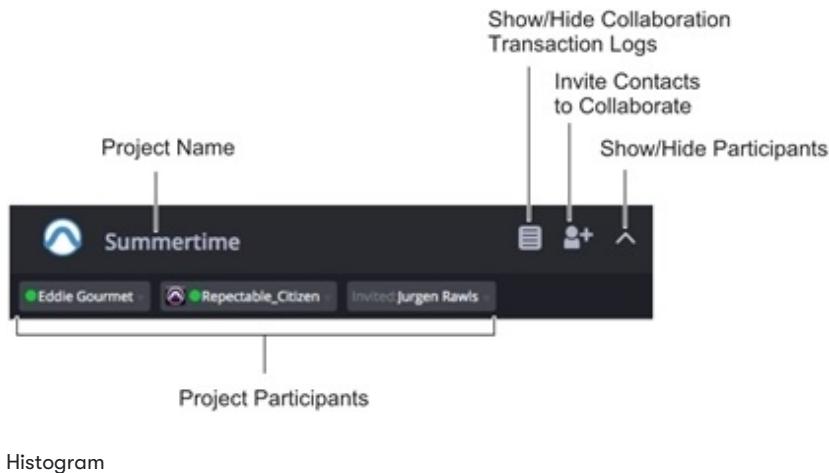
Maxim Histogram

The Histogram displays the distribution of waveform peaks in the audio signal. This graph is based on audio playback. If you select and play a short loop, the histogram is based on that data. If you select and play a longer section, the Histogram is based on that. Maxim holds peak data until you click the Histogram to clear it.

The Histogram provides a visual reference for comparing the density of waveform peaks at different decibel levels. You can then base limiting decisions on this data.

The X axis of the Histogram shows the number of waveform peaks occurring at specific dB levels. The Y axis shows the specific dB level at which these peaks occur. The more waveform peaks that occur at a specific dB level, the longer the X-axis line. If there appears to be a pronounced spike at a certain dB level (4 dB for example), it means that there are a relatively large number of waveform peaks occurring at that level. You can then use this information to decide how much limiting to apply to the signal.

By dragging the Threshold slider downwards, you can visually adjust the level at which limiting will occur. Maxim displays the affected range in orange.



Maxim Threshold Slider

This slider sets the threshold level for limiting. Signals that exceed this level will be limited. Signals below it will be unaffected. Limited signal peaks are attenuated to match the threshold level, so the value that you set here will determine the amount of reduction applied.

Maxim Output Meter

This meter displays the amplitude of the output signal. The value that appears here represents the processed signal after the threshold, ceiling, and mixing settings have been applied.

Maxim Ceiling Slider

This slider determines the maximum output level. After limiting is performed you can use this slider to adjust the final output gain. The value that you set here will be the absolute ceiling level for limited peaks.

Maxim Attenuation Meter

This meter displays the amount of gain reduction being applied over the course of playback, with the maximum peak displayed in the numeric readout at the bottom of the meter. For example, if the numerical display at the bottom of the Attenuation meter displays a value of 4 dB, it means that 4 dB of limiting has occurred. Since this is a peak-hold readout, you can temporarily walk away from a session during playback and still know the maximum gain reduction value when you come back. To clear the numeric readout, click it with the mouse.

Maxim Release Knob

This knob sets how long it takes for Maxim to ease off of its attenuation after the input signal drops below the threshold level. Because Maxim has an attack time of zero milliseconds, the release control has a very noticeable effect on the character of limiting. In general, if you are using heavy limiting, you should use proportionally longer release times in order to avoid pumping that may occur when Maxim is forced to jump back and forth between limited and unlimited signal levels. Lengthening the release time has the effect of smoothing out these changes in level by introducing a lag in the ramp-up or ramp-down time of attenuation. Use short release times on material with peaks that are relatively few in number and that do not occur in close proximity to each other. The Release control has a default value of 1 millisecond.

Maxim Mix Slider

This slider sets the ratio of dry signal to limited signal. In general, if you are applying Maxim to a main output mix, you will probably want to set this control to 100% wet. If you are applying heavy limiting to an individual track or element in a mix to modify its character, this control is particularly useful since it lets you control precisely the amount of the processed effect mixed with the original signal.

Maxim Link Button

When depressed, this button (located between the Threshold and Ceiling numeric readouts) links the Threshold and Ceiling controls. These two sliders will then move proportionally together. As you lower the Threshold control, the Ceiling control is lowered as well. When these controls are linked you can conveniently compare the effect of limiting at unity gain by clicking the Bypass button.

Maxim Dither Button

When selected, this applies dither. Dither is a form of randomized noise used to minimize quantization artifacts in digital audio systems. Quantization artifacts are most audible when the audio signal is near the low end of its dynamic range, such as during a quiet passage or fade-out.

Applying dither helps reduce quantization noise that can occur when you are mixing from a 24-bit source to a 16-bit destination, such as CD-R or DAT. If you are using Maxim on a Master Fader during mixdown, Maxim's built-in dither function saves you the trouble and DSP resources of having to use a separate Dither plugin.

If Dither is disabled, the Noise Shaping and Bit Resolution controls will have no effect.

Maxim Noise Shaping Control

When selected, this applies noise-shaped dither. Noise shaping biases the dither noise to less audible high frequencies so that it is not as readily perceived by the ear. Dither must be enabled in order to use Noise Shaping.

Maxim Bit Resolution Button

These buttons select dither bit resolution. In general, set this control to the maximum bit resolution of your destination media.

- 16-bit is recommended for output to digital devices such as DAT recorders and CD recorders since they have a maximum resolution of 16 bits.
- 18-bit is recommended for output to digital devices that have a maximum resolution of 18 bits.
- 20-bit is recommended for output to digital devices that support a full 20-bit recording data path. It is recommended for use with digital effects devices that support 20-bit input and output, since it provides for a lower noise floor and greater dynamic range when mixing 20-bit signals directly into Pro Tools.

Using Maxim

Following are suggestions for using Maxim most effectively.

To use Maxim:

1. Insert Maxim on a track.
2. Select the portion of the track containing the most prominent audio peaks.
3. Loop playback and look at the data displayed by the Histogram and Attenuator meter.
4. Select the Link button to link the Threshold and Ceiling controls. You can then adjust these controls together proportionally and, using the Bypass button, compare the audio with and without limiting.

5. Adjust the Threshold downwards until you hear and see limiting occur, then bring the Threshold back up slightly until you have roughly the amount of limiting you want.
6. Periodically click and clear the Attenuation meter to check attenuation. In general, applying 2 dB to 4 dB of attenuation to occasional peaks in pop-oriented material is appropriate.
7. Use the Bypass button to compare the processed and unprocessed sound and to check if the results are acceptable.
8. Avoid pumping effects with heavier limiting by setting the Release control to longer values.
9. When you get the effect you want, deselect the Link button and raise the output level with the Ceiling slider to maximize signal levels without clipping.

In general, a value of -0.5 dB or so is a good maximum ceiling. Don't set the ceiling to zero, since the digital-to-analog converters on some DATs and CD players will clip at or slightly below zero.

 *If you are using Maxim on an output mix that will be faded out, enable the dithering options you want to improve the signal performance of the material as it fades to lower amplitudes.*

Maxim and Mastering

If you intend to deliver audio material as a 32-bit floating point or 24-bit audio file on disk for professional mastering, be aware that many mastering engineers prefer material delivered without dither or level optimization.

Mastering engineers typically want to receive audio material as undisturbed as possible in order to have leeway to adjust the level of the material relative to other material on a CD. In such cases, it is advisable to apply only the limiting that you find creatively appropriate—adding a little punch to certain instruments in the mix, for example.

However, if you intend to produce 16-bit output from a source with a higher bit depth, use appropriate limiting and add dither. Doing so will optimize the dynamic range and preserve the activity of the lower, or least-significant bits in the audio signal, smoothly dithering them into the 16-bit output.

Pro Compressor

Avid Pro Compressor is available in DSP, Native, and AudioSuite formats. Pro Compressor provides dynamic compression processing. The Avid Pro Compressor processing algorithms are based on the award-winning Euphonix System 5 console channel strip effects.

Pro Compressor supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Pro Compressor supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.



In addition to standard knob and fader controls, Pro Compressor also provides a dynamics graph to track the gain transfer curve for compression, as well as a frequency graph for side-chain filtering. Additionally, the dynamics graph can be used to graphically edit the **Threshold**, **Ratio**, **Knee**, and **Depth** settings.

Pro Compressor Metering

Pro Compressor provides combined meters that show both sample peak metering and averaged metering. Pro Compressor uses sample peak meters over average metering for Input and Output signals. Attenuation metering uses sample peak metering only.

The Peak Hold value is displayed numerically at the top of the meter and the Peak Hold indicator appears as a thin orange line in the meter. This provides highly accurate visual metering correlation with the audio signal. Pro Compressor also displays averaging metering with an integration time of approximately 400 ms.

Input and Output meters use the following color coding:

- Dark Blue
Indicates nominal levels from –90 to –20 dB.
- Light Blue
Indicates pre-clipping levels, from –20 dB to 0 dB.
- Yellow
Indicates full scale levels from 0 dB to +6 dB.

Attenuation meters show yellow for the entire dynamic range displayed.

Peak Indicators

The Input and Output meters provide graphical representation of transient peaks, as well as graphical and numerical display of the last, greatest registered peak (Peak Hold). The Attenuation meter provides similar graphical and numeric representations for the amount of compression applied to the input signal.

The numerical display for the Peak value turns orange when the signal exceeds 0 dB on the meters. You can click the numerical display to reset the displayed value.



Peak indicators in the Output meters

Pro Compressor Input Section

The Input section provides input metering and controls for adjusting the level of the input signal.



Input section with Meters and Input Level control

Input Level

The Input Level control sets the input gain of the plugin before processing, letting you boost or attenuate gain at the plugin input stage.

To adjust the level of the input signal, do one of the following:

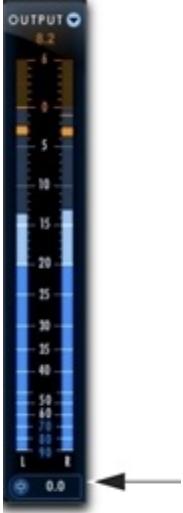
- ▶ Click in the Input Level field to type a value (-36.0 dB to +36.0 dB).
- ▶ Click the Input Level control and drag up or down to adjust the Input Level setting.

Input Meters

The Input meters show peak signal levels before processing.

Pro Compressor Output Section

The Output section provides output metering and controls for adjusting the level of the output signal. The Output meters can also be toggled to show post-processing gain attenuation meters.



Output section with Meters and Output Level control

Output Level

The Output Level control sets the output level after processing, letting you make up gain or prevent clipping on the channel where the Pro Compression plugin is being used.

To adjust the output level, do one of the following:

- ▶ Click in the Output Level field and type a value (–INF dB to +12 dB).
- ▶ Click the Output Level control and drag up or down to adjust the Output Level setting.

Output Meters

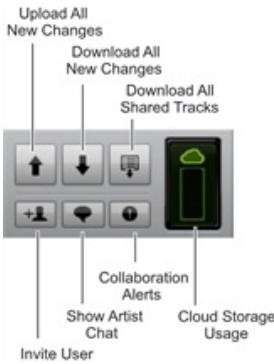
The Output meters show peak signal levels after processing.

Attenuation Meters

The Output meter can be switched to show Attenuation metering for the processed signal from 0 dB to –36 dB.

To toggle between the Attenuation and Output meters:

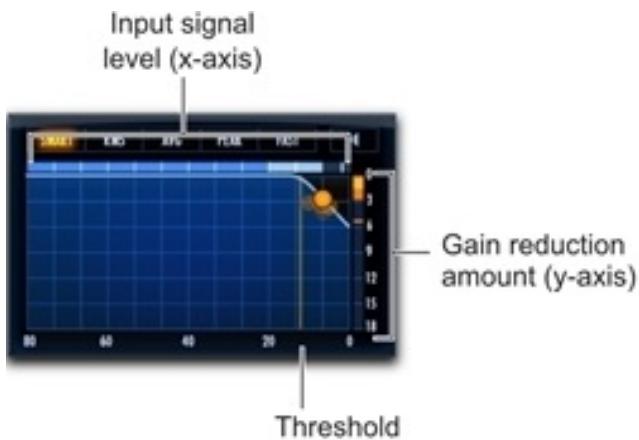
- ▶ Click the Output / Attenuation toggle in the top right-hand corner of the Output section.



Output / Attenuation toggle (Attenuation meters shown)

Pro Compressor Dynamics Graph

The Dynamics Graph display shows a curve that represents the level of the input signal (on the horizontal x-axis) and the amount of gain reduction applied (on the vertical y-axis). The display shows a vertical line representing the Threshold setting for the Compressor.



The Dynamics Graph display also features an animated red ball in the gain transfer curve display. This ball shows the amount of input gain (x-axis) and gain reduction (y-axis) being applied to the incoming signal at any given moment. To indicate overshoots (when an incoming signal peak is too fast for the current compression setting), the ball temporarily leaves the gain transfer curve.

Use this graph as a visual guideline to see how much dynamics processing you are applying to the incoming audio signal.

Using the Dynamics Graph to Adjust Controls

You can drag in the Dynamics Graph display to adjust the corresponding Compressor controls. The cursor updates to show which control is being adjusted:

- Threshold
- Ratio
- Knee
- Depth

To adjust the Threshold setting using the Dynamics graph:

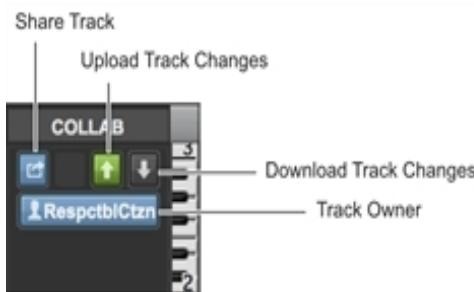
- ▶ Position the cursor over the vertical Threshold line in the graph and drag left or right to make the adjustment.



Cursor indicates Threshold adjustment

To adjust the Ratio setting using the Dynamics graph:

- ▶ Position the cursor over the ratio curve in the graph and drag up or down (or left or right) to make the adjustment.



Cursor indicates Ratio adjustment

To adjust the Knee setting using the Dynamics graph:

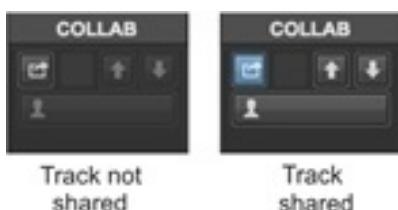
- ▶ Position the cursor over the “knee” of the curve in the graph and drag up or down (or left or right) to make the adjustment.



Cursor indicates Knee adjustment

To adjust the Depth setting using the Dynamics graph:

- ▶ Position the cursor over the horizontal Depth line in the graph and drag up or down (or left or right) to make the adjustment.



Cursor indicates Depth adjustment

Detection Modes

Pro Compressor provides several different detection options for determining how the compressor responds to the input signal.

To change the detection mode for the compressor:

- ▶ Click a detection mode from the options available above the Dynamics graph.



Detection mode options (Smart mode selected)

Detection options include the following:

- Smart

Select the **Smart** option for tracks with diverse input signals, or if you are simply not sure what detector works best with the given audio material. The **Smart** option analyzes the incoming signal and interpolates between the different detection modes as needed. This lets you apply a lot of compression without distortion or pumping.

- RMS

Select the **RMS** option to apply processing according to the detected RMS (Root Mean Square) amplitude of the input signal. The **RMS** option is similar to the **Average** option, but with a faster release time.

- Average

Select the **Average** option to apply processing according to the detected average amplitude of the input signal.

- Peak

Select the **Peak** option to apply processing according to the detected peak amplitude of the input signal.

- Fast

Select the **Fast** option for tracks with high and short transient signals, such as a snare drum track. The **Fast** option is similar to the **Peak** option, but with faster attack and release times. However, be careful when using the **Fast** option as it distorts earlier than the other options. Be sure to configure the other compressor settings with this in mind.

Attenuation Listen Mode

Attenuation Listen mode lets you isolate the gain reduction part of the processed audio signal. This can help you hear what parts of the input signal are triggering compression, which, in turn, can help you better understand the characteristics of the compressor with the current settings.

To enable (or disable) Attenuation Listen mode:

- ▶ Click the Attenuation Listen button (the speaker icon at the top right of the dynamics graph) so that it is highlighted. The button flashes while Attenuation Listen mode is enabled. To disable it, click the button again so that it is not highlighted.



Attenuation Listen mode enabled

Pro Compressor Controls

Threshold

The **Threshold** control sets the level that an input signal must exceed to trigger compression. A signal will be compressed if its level exceeds this setting. If the signal level falls below this value, no compression will occur.

Ratio

The **Ratio** control sets the compression ratio—the amount of compression applied as the input signal exceeds the threshold. For example, a 2:1 compression ratio means an input level that is 2 dB above the threshold will be attenuated, resulting in an output level that is 1 dB over the threshold. The compression ratio ranges from 1.0:1 to 20.0:1.

Once the **Ratio** control hits 21.0:1, it displays **LMTR**. The **LMTR** setting marks the highest “normal” compression mode before the onset of negative compression values (from -20.0:1 to 0:1).

At the **LMTR** setting, for every decibel that the incoming signal goes over the set Threshold, 1 dB of gain reduction is applied.



Compressor Ratio set to LMTR

Once the **Ratio** control passes the **LMTR** setting, it provides negative ratio settings from -20.0:1 to 0:1.



Compressor Ratio set to a negative value

With these settings, for every decibel that the incoming signal goes over the set Threshold, more than 1 dB of gain reduction is applied according to the negative **Ratio** setting. For example, at the setting of -1.0:1, for each decibel over the set threshold, 2 dB of gain reduction is applied. Consequently, the output signal is both compressed and made softer. You can use this as a creative effect, or as a kind of ducking effect when used with an external key input.

Knee

The **Knee** control sets the rate at which the compressor reaches full compression once the threshold has been exceeded.

As you increase this control, it goes from applying “hard-knee” compression to “soft-knee” compression:

- With hard-knee compression, compression begins when the input signal exceeds the threshold. This can sound abrupt and is ideal for limiting.
- With soft-knee compression, gentle compression begins and increases gradually as the input signal approaches the threshold, and reaches full compression after exceeding the threshold. This creates smoother compression.

Attack

The **Attack** control sets the attack time, or the rate at which gain is reduced after the input signal level crosses the threshold.

The smaller the value, the faster the attack. The faster the attack, the more rapidly the compressor applies attenuation to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity.

 The actual compression attack time is also dependent on the selected Detection mode. Each mode has its own attack and release times that are calculated in advance of compression processing. If a slower Detection mode is selected (such as **AVG**), the fastest possible actual attack time for compression can only be about 20 ms. The selected Detection mode similarly affects the compressor release time.

Release

The **Release** control sets the length of time it takes for compression to be fully deactivated after the input signal drops below the threshold.

Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

Depth

The **Depth** control sets the maximum amount of gain reduction applied regardless of the input signal. For example, if **Ratio** is set to **LMTR** (between 20.0:1 and -20.0:1) and **Depth** is set to **Off**, up to 20 dB of gain reduction is applied to the incoming signal (at 0 dB). If you set **Depth** to -10 dB, no more than 10 dB of gain reduction is applied to the incoming signal.

Dry Mix

The **Dry Mix** control sets the balance between the compressed signal (wet) and the original signal (dry). The **Dry Mix** setting determines how much of the original signal is sent to the output rather than the processed signal. For example, at 30%, the output will be 30% dry and 70% wet. Turn the **Dry Mix** knob counterclockwise to 0% to pass only the processed signal (100% wet). Turn the **Dry Mix** knob clockwise to 100% to pass only the input signal (100% dry).

Makeup

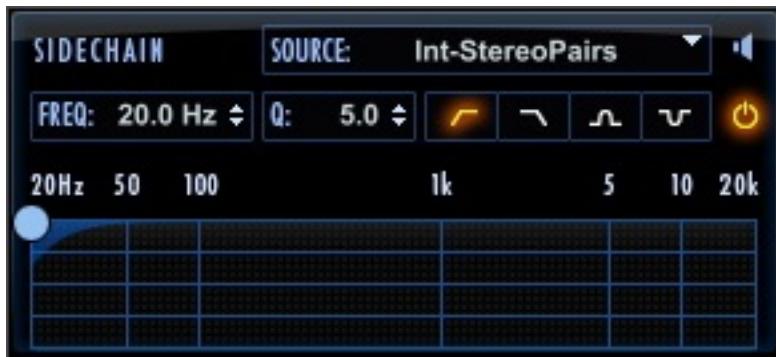
The **Makeup** control lets you boost overall output gain to compensate for heavily compressed or limited signals.

Pro Compressor Side-Chain Processing

Dynamics processors typically use the detected amplitude of their input signal to trigger gain reduction. This is known as a side-chain signal. Pro Compressor provides filters for side-chain processing and supports external key side-chain capabilities.

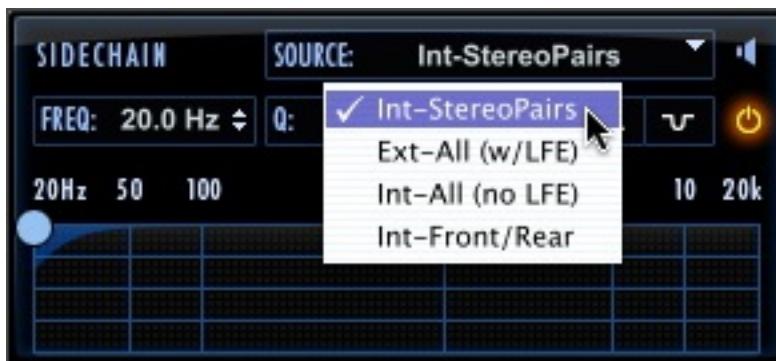
With external key side-chain processing, you can trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal. This external source is known as the key input.

With side-chain filters, you can make dynamics processing more or less sensitive to certain frequencies. For example, you might configure the side-chain so that certain lower frequencies on a drum track trigger dynamics processing.



Source

The **Source** selector lets you set the source for side-chain processing: **Int-Stereo Pairs**, **Ext-All (w/LFE)**, **Int All (no LFE)**, or **Int-Front/Rear**.



Selecting the Source for side-chain processing

Internal Source—Stereo Pairs

When **Int-StereoPairs** is selected, the plugin uses the amplitude of the input signal to trigger dynamics processing based on stereo input. With greater-than-stereo multichannel processing, the input signal for each stereo pair affects only those same channels, and likewise mono channels are affected only by their own input signal. For example, with an LCR multichannel format, the processing for the Center channel is only triggered when the Center channel input signal reaches the threshold. However, when the input signal reaches the threshold on the Left or the Right channel, processing is triggered for both the Left and the Right channel.

External All (with LFE)

When **Ext-All (w/LFE)** is selected, the plugin uses the amplitude of a separate reference track or external audio source to trigger dynamics processing. The reference track used is selected using the Plugin Key Input selector in the Plugin window header. With greater-than-stereo multichannel processing, the key signal triggers dynamics processing for all processed audio channels equally.



Selecting the Source for side-chain processing

Internal-All (No LFE)

When **Int-All (no LFE)** is selected, dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel, except for the LFE channel (if present). The LFE channel is processed independently based on its own input signal.

Internal Front/Rear

For LCRS or greater channel formats, when **Int Front/Rear** is selected, dynamics processing is applied based on front channel inputs (LCR) and surround channel inputs (S) independently. For .1 formats, the LFE channel is processed independently based on its own input signal.

Side-Chain Listen Mode

Listen mode lets you hear the input signal for the side-chain to the compressor. This can be either the external key input or the internal side-chain (including the applied filter).

To enable (or disable) Listen mode on the side-chain:

- ▶ Click the Listen button in the top-right corner of the Side-Chain section so that it is highlighted. The icon flashes while Side-Chain Listen mode is enabled. To disable it, click the button again so that it is not highlighted.



Side-Chain Listen mode enabled

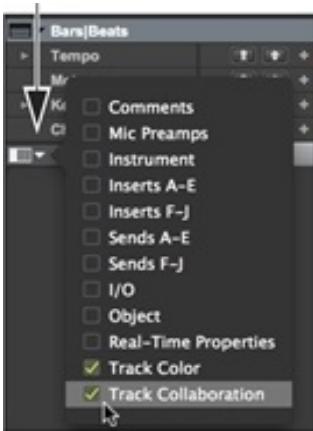
⚠ Attenuation Listen and Side-Chain Listen can be enabled simultaneously, in which case Attenuation Listen is audible but Side-Chain Listen is not.

Side-Chain Filter On/Off

You can use the side-chain input with or without filtering by enabling or disabling the Side-Chain Filter On/Off button.

To enable (or disable) filtering on the Side-Chain:

- ▶ Click the Side-Chain Filter On/Off button on the right side of the Side-Chain section so that it is highlighted. To disable it, click the button again so that it is not highlighted.



Side-Chain Filter enabled

Side-Chain Filter

The side-chain-filter applies only to the side-chain signal feeding the Pro Compressor detection algorithm. Compression is triggered only when the signal exceeds the **Threshold** setting at the frequencies passing through the side-chain filter.



Note that the side-chain filter does not apply filtering to the compressed signal. Compression is applied to all frequencies of the input signal when compression is triggered by the side-chain.

Filter Frequency

The **Freq** control lets you set the center frequency for the selected Filter Type (from 20 Hz to 21.0 kHz).

Filter Q

When the Filter Type is set to Band Pass or Notch, the **Q** control is available. The **Q** control changes the width of the filter around the center frequency band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

Filter Type

Four **Filter Type** options are available for side-chain processing:

- Low Pass

Select the Low Pass option to apply a low pass filter to the side-chain processing at the selected frequency.

- High Pass

Select the High Pass option to apply a high pass filter to the side-chain processing at the selected frequency.

- Notch

Select the Notch option to apply a notch filter to the side-chain processing at the selected frequency.

- Band Pass

Select the Band Pass option to apply a band pass filter to the side-chain processing at the selected frequency.

Side-Chain Processing Graph

The Side-Chain Processing Graph display shows the frequency curve for the selected **Filter Type** at the selected **Filter Frequency**.

Pro Expander

Avid Pro Expander is available in DSP, Native, and AudioSuite formats. Pro Expander provides dynamic expansion and gating processing. The Avid Pro Expander processing algorithms are based on the award-winning Euphonix System 5 console channel strip effects.

Pro Expander supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Pro Expander supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.



In addition to standard knob and fader controls, Pro Expander also provides a dynamics graph to track the gain transfer curve for dynamic expansion and gating, as well as a frequency graph for side-chain filtering. Additionally, the dynamics graph can be used to graphically edit the **Threshold**, **Ratio**, **Knee**, and **Depth** settings.

Pro Expander Metering

Pro Expander provides combined meters that show both sample peak metering and averaged metering. Pro Expander uses sample peak meters over average metering for Input and Output signals. Attenuation metering uses sample peak metering only.

The Peak Hold value is displayed numerically at the top of the meter and the Peak Hold indicator appears as a thin orange line in the meter. This provides highly accurate visual metering correlation with the audio signal. Pro Expander also displays averaging metering with an integration time of approximately 400 ms.

Input and Output meters use the following color coding:

- Dark Blue

Indicates nominal levels from –90 dB to –20 dB.

- Light Blue

Indicates pre-clipping levels, from -20 dB to 0 dB.

- Yellow

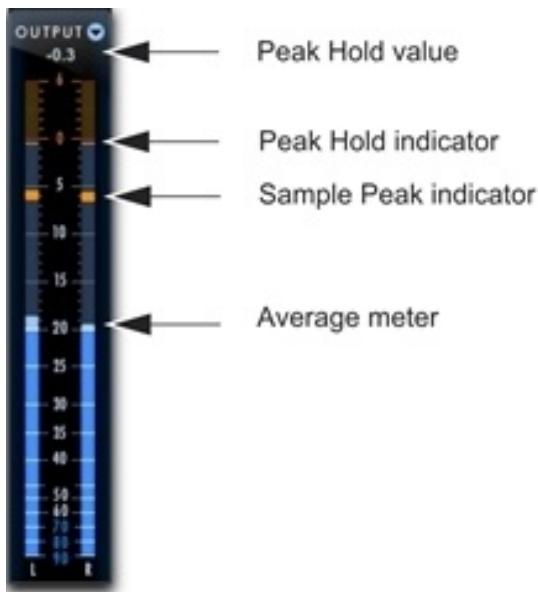
Indicates full scale levels from 0 dB to +6 dB.

Attenuation meters show dark blue for the entire dynamic range displayed.

Peak Indicators

The Input and Output meters provide graphical representation of transient peaks, as well as graphical and numerical display of the last, greatest registered peak. The Attenuation meter provides similar graphical and numeric representations for the amount of compression.

The numerical display for the Peak value turns orange when the signal exceeds 0 dB on the meters. You can click the numerical display to reset the displayed value.



Peak indicators in the Output meters

Pro Expander Input Section

The Input section provides input metering and controls for adjusting the level of the input signal.



Input section with Meters and Input Level control

Input Level

The Input Level control sets the input gain of the plugin before processing, letting you boost or attenuate gain at the plugin input stage.

To adjust the level of the input signal, do one of the following:

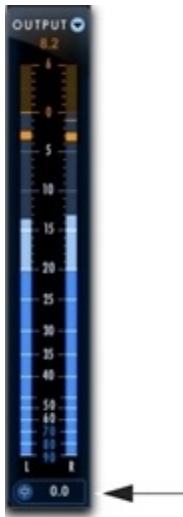
- ▶ Click in the Input Level field and type a value (–36.0 dB to +36.0 dB).
- ▶ Click the Input Level control and drag up or down to adjust the Input Level setting.

Input Meters

The Input meters show peak signal levels before processing.

Pro Expander Output Section

The Output section provides output metering and controls for adjusting the level of the output signal. The Output meters can also be toggled to show post-processing gain attenuation meters.



Output section with Meters and Output Level control

Output Level

The Output Level control sets the output level after processing, letting you boost or attenuate gain on the channel where the Pro Expander plugin is being used.

To adjust the output level, do one of the following:

- ▶ Click in the Output Level field to type a value (–INF dB to +12 dB).
- ▶ Click the Output Volume control and drag up or down to adjust the Output Volume setting.

Output Meters

The Output meters show peak signal levels after processing.

Attenuation Meters

The Output meter can be switched to show Attenuation metering for the processed signal from 0 dB to –36 dB.

To toggle between the Attenuation and Output meters:

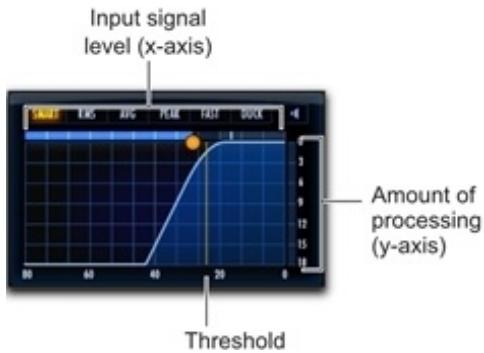
- ▶ Click the Output / Attenuation toggle in the top right-hand corner of the Output section.



Output / Attenuation toggle, Attenuation meters shown

Pro Expander Dynamics Graph

The Dynamics Graph display shows a curve that represents the level of the input signal (on the horizontal x-axis) and the amount of processing applied (on the vertical y-axis). The display shows a vertical line representing the **Threshold** setting for the Expander.



The Dynamics Graph display also features an animated red ball in the gain transfer curve display. This ball shows the amount of input gain (x-axis) and gain reduction (y-axis) being applied to the incoming signal at any given moment. To indicate overshoots (when an incoming signal peak is too fast for the current compression setting), the ball temporarily leaves the gain transfer curve.

Use this graph as a visual guideline to see how much dynamics processing you are applying to the incoming audio signal.

Using the Dynamics Graph to Adjust Controls

You can drag in the Dynamics Graph display to adjust the corresponding Expander controls. The cursor updates to show which control is being adjusted:

- Threshold
- Ratio
- Knee
- Depth

To adjust the Threshold setting using the Dynamics graph:

- ▶ Position the cursor over the vertical Threshold line in the graph and drag left or right to make the adjustment.



Cursor indicates Threshold adjustment

To adjust the Ratio setting using the Dynamics graph:

- ▶ Position the cursor over the ratio curve in the graph and drag up or down (or left or right) to make the adjustment.



Cursor indicates Ratio adjustment

To adjust the Knee setting using the Dynamics graph:

- ▶ Position the cursor over the “knee” of the curve in the graph and drag up or down (or left or right) to make the adjustment.



Cursor indicates Knee adjustment

To adjust the Depth setting using the Dynamics graph:

- ▶ Position the cursor over the horizontal Depth line in the graph and drag up or down (or left or right) to make the adjustment.



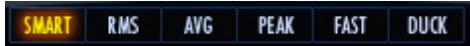
Cursor indicates Depth adjustment

Detection Modes

Pro Expander provides several different detection options for determining how the expander responds to the input signal.

To change the detection mode for the expander:

- ▶ Click a detection mode from the options available above the Dynamics graph.



Detection mode options, Smart mode selected

Detection options include the following:

- Smart

Select the **Smart** option for tracks with diverse input signals, or if you are simply not sure what detector works best with the given audio material. The **Smart** option analyzes the incoming signal and switches between the different detection modes as needed.

- RMS

Select the **RMS** option to apply processing according to the detected RMS (Root Mean Square) amplitude of the input signal. The **RMS** option is similar to the **Average** option, but with a faster release time.

- Average

Select the **Average** option to apply processing according to the detected average amplitude of the input signal.

- Peak

Select the **Peak** option to apply processing according to the detected peak amplitude of the input signal.

- Fast

Select the **Fast** option for tracks with high and short transient signals, such as a snare drum track. The **Fast** option is similar to the **Peak** option, but with faster attack and release times. However, be careful when using the **Fast** option as it distorts earlier than the other options. Be sure to configure the other compressor settings with this in mind.

- Duck

Select the **Duck** option to use Pro Expander as a ducker. In order to use Pro Limiter as a ducker, set up an external key input side-chain bussed from another track. When the **Duck** option is enabled, the incoming signal is attenuated when the side-chain input crosses the **Threshold** setting. For the most predictable results, set **Ratio** to **GATE**. Use the **Depth** control to adjust the amount of ducking applied to the input signal. Dialog or voice-over is most commonly used as an external key input to duck (attenuate) the program material (typically music) on the track where Pro Expander is inserted.

 As a general rule, when ducking program material with dialog or voice-over, set the Attack and Release controls in a range of 300 to 500 milliseconds.



When Duck is enabled, the Upward option is automatically disabled.

Attenuation Listen Mode

Attenuation Listen mode lets you isolate the processed part of the audio signal. This can help you hear what parts of the input signal are triggering expansion or gating, which, in turn, can help you better understand the characteristics of the current settings of the Expander / Gate.

To enable (or disable) Attenuation Listen mode:

- ▶ Click the Attenuation Listen button (the speaker icon at the top right of the dynamics graph) so that it is highlighted. The button flashes while Attenuation Listen mode is enabled. To disable it, click the button again so that it is not highlighted.



Attenuation Listen mode enabled

Pro Expander Controls

Threshold

The **Threshold** control sets the level below which an input signal must fall to trigger expansion or gating. Signals that fall below the threshold will be reduced in gain. Signals that are above it will be unaffected.

The Dynamics Graph display shows the threshold as a vertical line.

Ratio

The **Ratio** control sets the amount of expansion. For example, if this is set to 2:1, it will lower signals below the threshold by one half. At higher ratio levels, Pro Expander functions like a gate by cutting off signals that fall below the threshold. As you adjust the ratio control, refer to the Dynamics Graph display to see how the shape of the expansion curve changes.

Upward

The **Upward** button enables Upward Expansion mode. When Upward Expansion mode is enabled, Pro Expander amplifies signals above the Threshold. When it is disabled, the signal is attenuated when the signal falls below threshold.

To enable (or disable) Upward Expansion mode:

- ▶ Click the **Upward** button so that it is highlighted. To disable it, click the button again so that it is not highlighted.

Knee

The **Knee** control sets the rate at which the processor reaches full expansion or gating effect once the threshold has been exceeded.

Attack

The **Attack** control sets the attack time, or the rate at which gain is reduced after the input signal crosses the threshold. Use this along with the Ratio setting to control how soft Pro Expander's gain reduction curve is.

Release

The **Release** control sets how long it takes for the expansion to close or the gate to open after the input signal falls below the **Threshold** level and the **Hold** time has passed.

Depth

The **Depth** control sets the depth of the processing (expansion or gating) when closed. Setting the processing to higher **Depth** levels allows more audio that falls below the threshold to remain audible.

Hold

The **Hold** control specifies the duration (in seconds or milliseconds) during which Pro Expander stays in effect after the initial attack occurs. This can keep processing in effect for longer periods of time with a single crossing of the threshold. It can also be used to prevent gate chatter that may occur if varying input levels near the threshold cause the gate to close and open very rapidly.

Hysteresis

The **Hysteresis** control lets you adjust whether or not the gate rapidly opens and closes when the input signal fluctuates near the **Threshold**. This can help prevent undesirably rapid gating of the signal. This control is only available when **Ratio** is set to **Gate**.

Dry Mix

The **Dry Mix** control sets the balance between the processed signal (wet) and the original signal (dry). The **Dry Mix** setting determines how much of the original signal is sent to the output rather than the processed signal. For example, at 30%, the output will be 30% dry and 70% wet. Turn the **Dry Mix** knob counterclockwise to 0% to pass only the processed signal (100% wet). Turn the **Dry Mix** knob clockwise to 100% to pass only the input signal (100% dry).

Lookahead

The **Lookahead** control lets you add a certain amount of delay in milliseconds for analyzing incoming audio. All attack transients take a certain amount of time from the onset of the signal to the actual transient peak (especially those with lower frequencies, like a kick drum). Adjust the **Lookahead** time to ensure that processing with an **Attack** setting of 0 (or at least very short) can be accurate to the true attack time of transients in the signal.

Note that as soon as **Lookahead** is engaged, the full amount of delay time is added to the Pro Expander plugin processing latency. When **Lookahead** is set to **Off**, no additional latency is incurred.



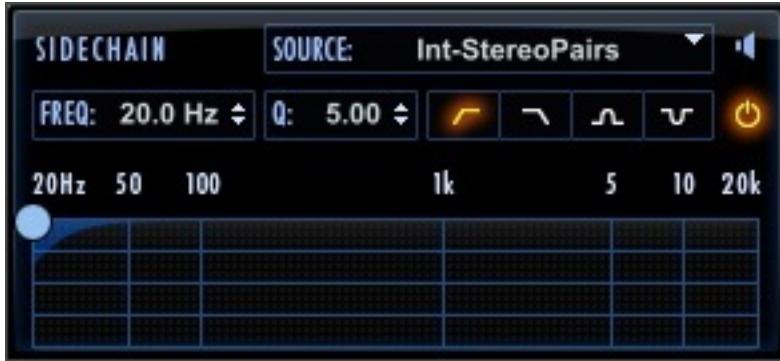
You can compensate for plugin processing delay using Automatic Delay Compensation in Pro Tools. For more information, see the Pro Tools Reference Guide.

Pro Expander Side-Chain Processing

Dynamics processors typically use the detected amplitude of their input signal to trigger gain reduction. This is known as a *side-chain* signal. Pro Expander provides filters for side-chain processing and supports external key side-chain capabilities.

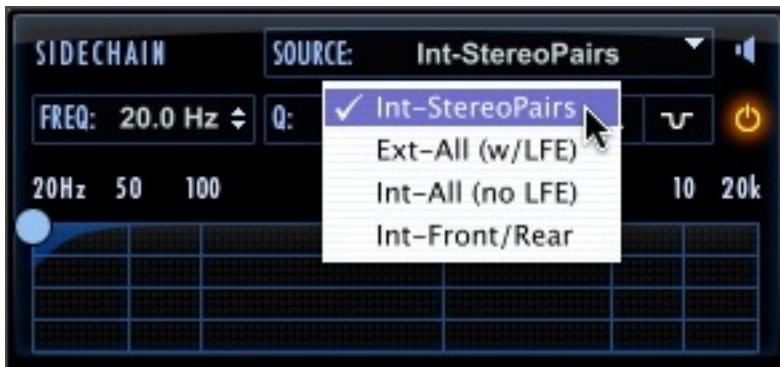
With external key side-chain processing, you can trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal. This external source is known as the *key input*.

With side-chain filters, you can make dynamics processing more or less sensitive to certain frequencies. For example, you might configure the side-chain so that certain lower frequencies on a drum track trigger dynamics processing.



Source

The **Source** selector lets you set the source for side-chain processing: **Int-Stereo Pairs**, **Ext-All (w/LFE)**, **Int All (no LFE)**, or **Int-Front/Rear**.



Selecting the Source for side-chain processing

Internal Source—Stereo Pairs

When **Int-StereoPairs** is selected, processing is triggered for both the Left and Right channel when the input signal reaches the threshold on either the Left or the Right channel. With greater-than-stereo multichannel processing, the input signal for each stereo pair affects only those same channels, and likewise mono channels are affected only by their own input signal. For example, with an LCR multichannel format, the processing for the Center channel is only triggered when the Center channel input signal reaches the threshold. However, when the input signal reaches the threshold on the Left or the Right channel, processing is triggered for both the Left and the Right channel.

External All (with LFE)

When **Ext-All (w/LFE)** is selected, the plugin uses the amplitude of a separate reference track or external audio source to trigger dynamics processing. Dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel. With greater-than-stereo multichannel processing, the key signal triggers dynamics processing for all processed audio channels equally.

The reference track used for side-chain processing is selected using the **Plugin Key Input** selector in the **Plugin** window header.



Configuring a key input for side-chain processing

Internal–All (No LFE)

When **Int–All (no LFE)** is selected, dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel, except for the LFE channel (if present). The LFE channel is processed independently based on its own input signal.

Internal Front/Rear

For LCRS or greater channel formats, when **Int–Front/Rear** is selected, dynamics processing is applied based on front channel inputs (LCR) and surround channel inputs (S) independently. For “.1” formats, the LFE channel is processed independently based on its own input signal.

Side-Chain Listen Mode

Listen mode lets you hear the input signal for the side-chain to the compressor. This can be either the external key input or the internal side-chain (including the applied filter).

To enable (or disable) Listen mode on the side-chain:

- ▶ Click the Listen button in the top-right corner of the Side-Chain section so that it is highlighted. To disable it, click the button again so that it is not highlighted.



Side-Chain Listen mode enabled

 Attenuation Listen and Side-Chain Listen can be enabled simultaneously, in which case Attenuation Listen is audible but Side-Chain Listen is not.

Side-Chain Filter On/Off

You can use the Side-Chain input with or without filtering by enabling or disabling the Side-Chain Filter On/Off button.

To enable (or disable) filtering on the side-chain:

- ▶ Click the Side-Chain Filter On/Off button on the right side of the Side-Chain section so that it is highlighted. To disable it, click the button again so that it is not highlighted.



Side-Chain Filter enabled

Side-Chain Filter

Filter Frequency

The **Freq** control lets you set the center frequency for the selected Filter Type (from 20 Hz to 21.0 kHz).

Filter Q

When the Filter Type is set to Band Pass or Notch, the **Q** control is available. The **Q** control changes the width of the filter around the center frequency band. Higher **Q** values represent narrower bandwidths. Lower **Q** values represent wider bandwidths.

Filter Type

Four **Filter Type** options are available for side-chain processing:

- Low Pass

Select the Low Pass option to apply a low pass filter to the side-chain processing at the selected frequency.

- High Pass

Select the High Pass option to apply a high pass filter to the side-chain processing at the selected frequency.

- Notch

Select the Notch option to apply a notch filter to the side-chain processing at the selected frequency.

- Band Pass

Select the Band Pass option to apply a band pass filter to the side-chain processing at the selected frequency.

Side-Chain Processing Graph

The Side-Chain Processing Graph display shows the frequency curve for the selected **Filter Type** at the selected **Filter Frequency**.

Pro Limiter

Avid Pro Limiter is available in DSP, Native, and AudioSuite formats. Pro Limiter is a “brickwall” limiter that provides true peak limiting. Pro Limiter limits incoming audio to the True Peak of the signal, to prevent inter-sample peaks that could introduce distortion during encoding or analog conversion.

Pro Limiter complies with the ITU-R BS.1770-3 loudness metering standard, including True Peak, Integrated Loudness, and Loudness Range measurements, and is suitable for both EBU R128 and ATSC A/85 (CALS Act) broadcast workflows. Pro Limiter also provides a unique Character knob that lets you add soft saturation for more loudness and greater gain reduction, without the unwanted digital artifacts of standard brick wall limiters.

Use Pro Limiter to ensure that your mix output never exceeds digital 0 dB when hitting the digital-to-analog converters on your audio interface.

Pro Limiter supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Pro Limiter supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.



Pro Limiter Metering

Pro Limiter uses sample peak meters for Input and Output signals.

The Peak Hold value is displayed numerically at the top of the meter and the Peak Hold indicator appears as a thin orange line in the meter. This provides highly accurate visual metering correlation with the audio signal.

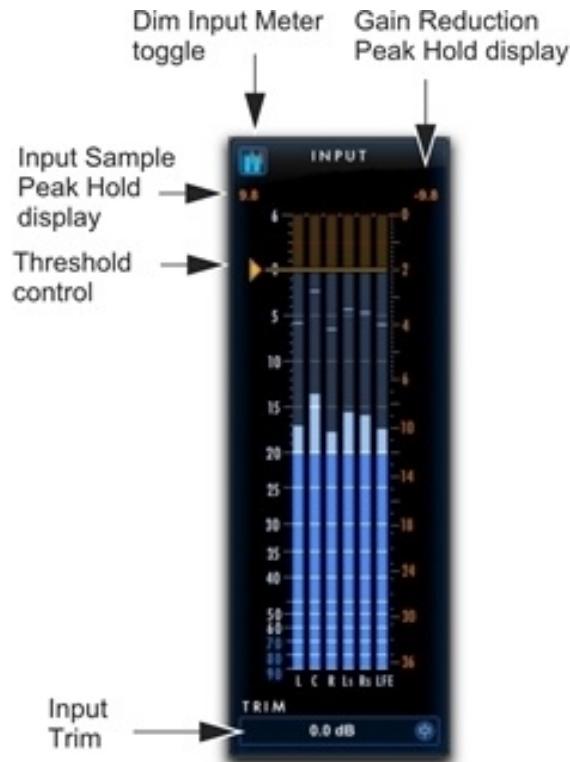
Input and Output meters use the following color coding:

- Dark Blue
Indicates nominal levels from -90 dB to -20 dB.
- Light Blue
Indicates pre-clipping levels, from -20 dB to 0 dB.
- Yellow
Indicates full scale levels from 0 dB to +6 dB.

Gain Reduction meters are orange for the entire dynamic range displayed.

Pro Limiter Input Section

The Input section provides input metering and controls for adjusting the level of the input signal and the display of the Input meters.



Input section with Meters

Input Trim

The Input Trim control sets the input gain of the plugin before processing, letting you boost or attenuate gain at the plugin input stage.

To trim the level of the input signal, do one of the following:

- ▶ Click in the Input Level field to type a value (-30.0 dB to +30.0 dB).
- ▶ Click the Input Trim control and drag up or down to adjust the Input Trim setting.

Dim Input Meter Toggle

Pro Limiter provides a Dim Input Meter option that dims the input meters while highlighting the attenuation meters. This lets you visually focus more on the gain reduction applied rather than on the incoming signal levels.

To toggle the Dim Input Meter option on or off:

- ▶ Click the Dim Input Meter toggle in the upper-left corner of the Input section.

Input and Gain Reduction Peak Hold Displays

Pro Limiter displays the Input Sample Peak Hold value (in dB) at the upper left corner of the Input meters and the Gain Reduction Peak Hold value (in dB) at the upper right corner of the Input meters.

Input Sample Peak Hold Display

Shows the last greatest sample peak value from the input signal (on any channel).

Gain Reduction Peak Hold Display

Shows the last greatest attenuation value applied to the input signal.

To reset either the Input or Gain Reduction Peak Hold display value:

- ▶ Click the display value you want to reset.

Input Meters

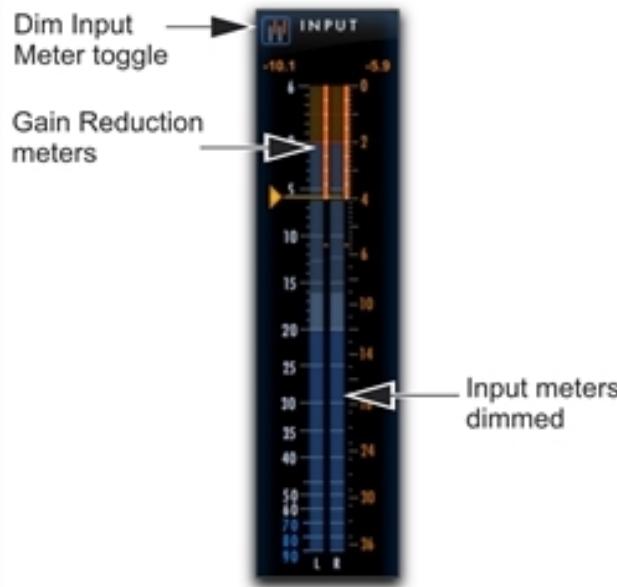
The Input meters show peak signal levels before processing. The Input meter scaling is shown on the left side of the Input meters (from -90 dB to +6 dB).

Gain Reduction Meters

The Gain Reduction meters are interleaved with the Input meters. Gain Reduction meters show the amount of gain reduction applied to the Input signal. The gain reduction amount varies depending on the level of the Input signal, as well as the **Threshold** and **Character** settings.

The Gain Reduction meter scaling is shown on the right side of the Input meters (from 0 dB to -36 dB).

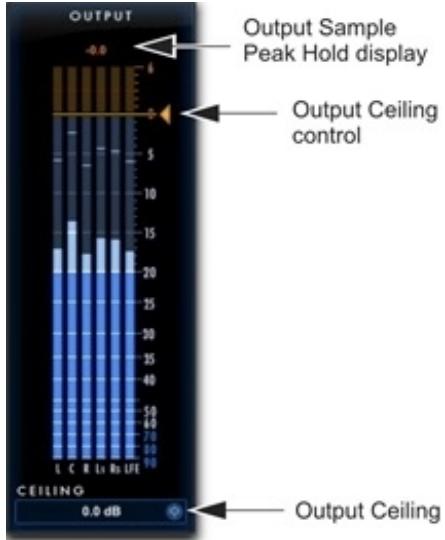
To better see the Gain Reduction meters, you can dim the Input meters (see "[Dim Input Meter Toggle](#)" on the previous page).



Gain Reduction meters shown with Input meters dimmed

Pro Limiter Output Section

The Output section provides output metering and controls for adjusting the level of the output signal.



Output section with Meters

Output Meters

The Output meters show peak signal levels after processing. The Output meter scale is shown on the right side of the Output meters (from –90 dB to +6 dB).

Output Sample Peak Hold Display

Pro Limiter provides a numerical display for the output sample peak hold value (in dB) above the output meters. To reset the value, click it.

Pro Limiter Controls

Pro Limiter provides controls for setting the **Threshold**, **Ceiling**, **Character** (soft-saturation limiting), and **Release** time.

Threshold

The **Threshold** control sets the level an input signal must exceed to trigger limiting. Signals that fall below the Threshold setting are unaffected.

To adjust the input threshold, do one of the following:

- ▶ Click in the Threshold field to type a value (–30 dB to 0 dB).
- ▶ Click the **Threshold** control and drag up or down.
- ▶ Click the Threshold control on the Input meters and drag up or down.

Ceiling

The **Ceiling** control sets the maximum output level of the audio signal from –30 to 0 dBTP (dB relative to full scale, measured as a true-peak value).

To adjust the output ceiling, do one of the following:

- ▶ Click in the Ceiling field (either below the Ceiling control or below the Output meters) to type a value between –30 to 0 dBTP.
- ▶ Click the Ceiling control and drag up or down.
- ▶ Click the Output Ceiling control on the Output meters and drag up or down.

 Shift-click and drag either the **Ceiling** control or the **Threshold** control to link both controls and adjust them to match the same value.

Character

The **Character** control adds soft-saturation processing with no additional gain before applying limiting.

Release

The **Release** control sets the length of time it takes to cease limiting after the input signal crosses the threshold.

Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the limiter repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

When the **Auto Release** option is enabled, the **Release** control is overridden and the Release value display is grayed out.

Channel Linking

Pro Limiter provides four different options for determining how limiting processing is applied to greater-than-stereo multi-channel formats.

Stereo Pairs

When selected, limiting is only applied to the Left and Right stereo pairs only when either the Left or Right incoming signal exceeds the **Threshold** setting. Similarly, limiting is only applied to the Left Surround and Right Surround stereo pairs only when either the Left Surround or Right Surround incoming signal exceeds the **Threshold** setting. The processing of the Center channel (if present) is applied separately only when the incoming signal on for the Center channel exceeds the **Threshold** setting.

All (w/LFE)

When selected, limiting is applied to all incoming channels whenever any channel exceeds the **Threshold** setting.

All (no LFE)

When selected, limiting is applied to all incoming channels whenever any channel, except the LFE channel, exceeds the **Threshold** setting. However, the LFE channel is still limited by its own signal, but not limiting the signal on any other channel. This ensures that the LFE never clips on output.

Front/Back

When selected, limiting is only applied to the Left, Center (if present), and Right channels only when the incoming signal on any front channel input exceeds the **Threshold** setting. Limiting is only applied to the Surround channels only when the incoming signal on any surround (or back) channel exceeds the **Threshold** setting.

 Insert a multi-mono instance of Pro Limiter to ensure no linking between channels. Each channel will trigger its own processing independently of the other channels.

Auto Release

When **Auto Release** is enabled, Pro Limiter overrides the **Release** setting and automatically adjusts the limiter release time based on changes in the program material. When the **Auto Release** toggle is disabled, you can set the limiter release time manually using the **Release** control.

Listen

Enable **Listen** to isolate the processed part of the audio signal. This can help you hear what parts of the input signal are triggering limiting, which, in turn, can help you better understand the characteristics of the current **Threshold**, **Character**, and **Release** settings.

Pro Limiter Loudness Numeric Displays

Pro Limiter provides numeric displays that show the current loudness or peak level of the processed signal. Note that Pro Limiter conforms to the ITU-R BS.1770-3 standard for loudness metering. The numeric loudness values generated by Pro Limiter can be used for both EBU R128 and ATSC A/85 CALM Act loudness compliance.

Integrated

Displays the current integrated level of the processed signal level in LUFS.

Range

Displays the range of the processed signal level over time in LU.

True Peak

Displays the true peak hold value of the Output signal in dB.

Short Term

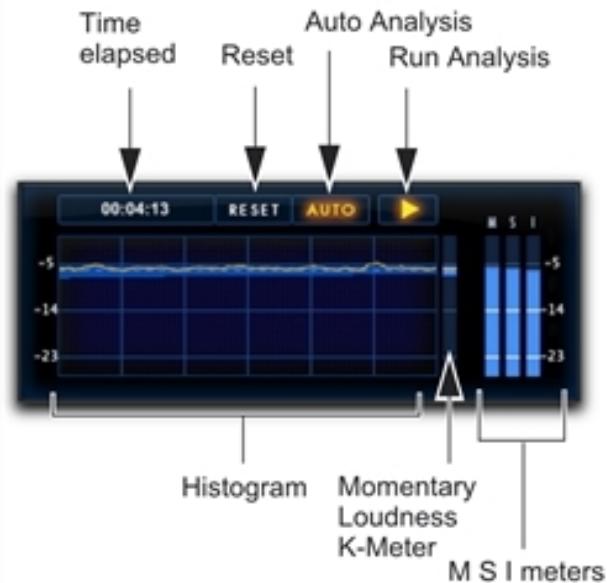
Displays the short term output signal level in LUFS.

About LUFS, LU, and dB

LUFS (Loudness Unit, Referenced to Full Scale) is a unit of measurement that expresses loudness levels on an absolute scale. LU (Loudness Unit) is a unit of measurement for differences between loudness levels (loudness levels on a relative scale). For example, program material that has a loudness level of -23 LUFS will be 2 LU quieter than program material that has a loudness level -21 LUFS. LU can also be used as the units for loudness levels relative to the target level. Note that since K-weighting has been adopted as the standard for loudness units, LUFS is equivalent with LKFS in Pro Limiter.

Decibels (dB) are an expression of the ratio of two levels: the level to be described (or measured) and a reference level. Letters after dB (such as dBm) signify the reference level. For example, dBm is referenced to 1 milliwatt, whereas dBu is references to 0.775Vrms. LUFS is a measurement on a decibel scale and is relative to the loudness level of a stereo (front left and front right) 1 kHz tone peaking at 0 dBFS (0 decibels at full scale).

Pro Limiter Histogram and Loudness Meters



Pro Limiter Histogram and Loudness meters

Histogram

Pro Limiter provides a histogram that shows a graphic representation of loudness over time within a window of 60 seconds. The graph displays True Peak levels as a yellow line and the range of loudness over time as a blue shadow around the peak level line.

Time Elapsed

Displays the amount of time elapsed since the current analysis pass started in hours, minutes, and seconds (00:00:00).

Reset Analysis

Click the **Reset** button to reset the analysis.

Auto Analysis

When **Auto** is enabled, Pro Limiter automatically pauses the analysis pass when the Pro Tools transport is stopped. This means that the drop in levels will not be reported with the Integrated and Range values. Note that it may be useful to disable **Auto** if you want to include a live audio signal being monitored through Pro Tools while the transport is stopped.

Run Analysis

Click the Run Analysis (Play) button to enable (lit) or disable (unlit) analysis reporting in the histogram while the Pro Tools transport is stopped. Pro Limiter runs the analysis when the Pro Tools transport is running regardless of whether or not the Run Analysis option is enabled. Note that when the **Auto** analysis option is enabled, the Run Analysis option is overridden.

Loudness Meters

The Loudness meters to the right of the histogram show the level of the summed output of Pro Limiter. The meters range from 0 LUFS down to -50 dB LUFS. -23 LUFS is a common standard loudness reference level.

Momentary Loudness

Provides a display of the loudness range (as in the histogram). The current peak level is shown as a yellow line using K-weighted metering.

Momentary Loudness Meter (M)

Graphically displays the current true peak level.

Short Term Loudness Meter (S)

Graphically displays the current short term output level.

Integrated Loudness (I)

Graphically displays the current integrated level of the processed signal using K-weighted metering.

 K-weighted metering implements a filter curve that models the human ear's perception of loudness. It is an integral part of the ITU-R BS.1770 standard for loudness metering.

Adjusting the Loudness Meters View

The Loudness meters show a range of 27 LUFS. The default view shows from -14 to -41 LUFS. Drag up or down in the histogram to adjust the viewed range for loudness metering from 0 LUFS on the upper end down to -50 LUFS on the lower end.

AudioSuite Processing with Pro Limiter

When used as an AudioSuite plugin, Pro Limiter does not provide real-time analysis data in the histogram or the loudness meter. Once you have rendered the audio selection with Pro Limiter processing, Pro Limiter loudness reporting updates to display the results of the processing.



Pro Limiter AudioSuite plugin

AudioSuite Processing with Pro Limiter Loudness Analyzer

Use the Pro Limiter Loudness Analyzer to check loudness levels before rendering Pro Limiter processing if you need to read the current loudness measurements of your program material.

To analyze audio using the Pro Limiter Loudness Analyzer:

1. Make an audio selection in the Edit window.
2. Choose **AudioSuite > Other > Pro Limiter Loudness Analyzer**.
3. Click **Analyze**.

The Loudness numerical displays update to show the analyzed values (for information on the Loudness numerical displays, see "Pro Limiter Loudness Numeric Displays" on page 132).



Pro Limiter Loudness Analyzer AudioSuite plugin

 With the Pro Limiter Loudness Analyzer, the Preview and Render buttons do not do anything useful. They are simply present as part of the AudioSuite plugin framework.

Pro Multiband Dynamics

Avid Pro Multiband Dynamics is an AAX plugin (DSP, Native, and AudioSuite) that provides 4-band dynamics processing for Pro Tools systems, along with monitoring across all frequencies in the FFT (Fast Fourier Transform) display. You can control Pro Multiband Dynamics parameters using graphic controls laid over the FFT display for immediate visual feedback. You can also edit parameters using knobs, sliders, and numeric entry fields in each Frequency Band pane.

Pro Multiband Dynamics supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

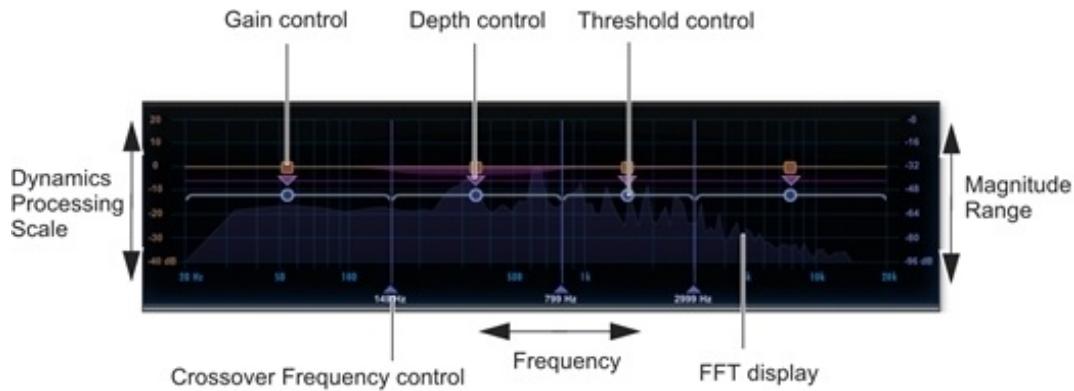
Pro Multiband Dynamics also supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.

 **Greater-than-stereo formats are only available with Pro Tools Ultimate and Pro Tools Studio software.**



FFT Display and Controls

Pro Multiband Dynamics splits the incoming audio signal into up to four separate Frequency Bands: Low, Low Mid, High Mid, and High. Each Frequency Band can be processed independently. Additionally, each Frequency Band can be routed to the channel inputs of other tracks (see ["Pro Multiband Dynamics and Multiband Splitter Plugin Sends" on page 147](#)). Pro Multiband Dynamics uses an 8th-order Linkwitz-Riley crossover network in order to split the audio signal into up to four separate Frequency Bands, ensuring that the output signal can be perfectly reconstructed.



The FFT display plots the real-time magnitude of the audio signal (y-axis) versus frequency (x-axis). The frequency range is marked from 20 Hz to 20 kHz along the bottom of the display. The magnitude range, marked on the right of the display, shows the real-time magnitude of the signal in dB. Gain processing (reduction or expansion) is shown on the display as a purple fill. The height of the fill corresponds to the amount of dynamics processing that is being applied to that band's signal.

Use the dynamics processing scale, marked on the left of the display, to measure the adjustment of **Gain**, **Depth**, and **Threshold** controls. (See ["Band Pane Controls and Indicators" on page 141](#) for detailed information on these controls.)

To adjust the Gain control for a Frequency Band, do one of the following:

- ▶ Click the **Gain** slider and drag it left or right.
- ▶ Click the **Gain** label, type a value, and press Enter.
- ▶ Click the red square **Gain** control icon on the FFT display and drag it up or down.



Adjusting the Gain control

To adjust the Depth control for a Frequency Band, do one of the following:

- ▶ Click the **Depth** knob and drag it left or right, or up or down.
- ▶ Click the **Depth** numeric entry field, type a value, and press Enter.
- ▶ Click the purple triangle **Depth** control icon on the FFT display and drag it up or down.



Adjusting the Depth control

To adjust the Threshold control for a Frequency Band, do one of the following:

- ▶ Click the **Threshold** knob and drag it left or right, or up or down.
- ▶ Click the **Threshold** numeric entry field, type a value, and press Enter.
- ▶ Click the **Threshold** control to the left of the Band meter and drag it up or down.
- ▶ Click the blue circle **Threshold** control icon on the FFT display and drag it up or down.



Adjusting the Threshold control

Crossover Frequency Controls

Use the Crossover Frequency controls (up to three are available depending on how many of the four possible frequency bands are enabled) to set the frequency split between bands.

To adjust the frequency split between adjacent bands, do one of the following:

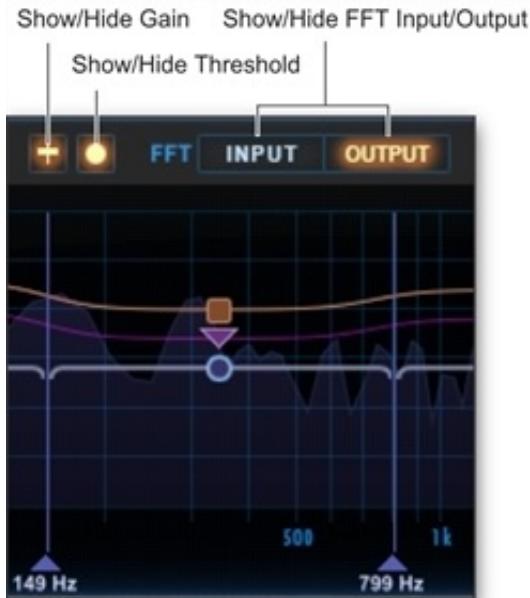
- ▶ Drag the Crossover Frequency control to the left or right.
- ▶ Click the Crossover Frequency numeric entry field, type a value, and press Enter.



Adjusting Crossover Frequency control

FFT Display Options

Pro Multiband Dynamics lets you choose to show the Input signal (pre-processing) or the Output signal (post-processing) in the FFT display. It also lets you show or hide the Gain and Threshold controls in the FFT display, as well as hide the FFT amplitude graph. This can be useful if you want to reduce visual clutter in the plugin window.



FFT Display options

To hide (or show) the Gain controls on the FFT display:

- ▶ Click the Show / Hide Gain icon so that it is not lit (or click the Show / Hide Gain icon so that it is lit).

To hide (or show) the Threshold controls on the FFT display:

- ▶ Click the Show / Hide Threshold icon so that it is not lit (or click the Show / Hide Threshold icon so that it is lit).

To show the Input signal in the FFT display:

- ▶ Click the FFT Input toggle so that it is lit.

To show the Output signal in the FFT display:

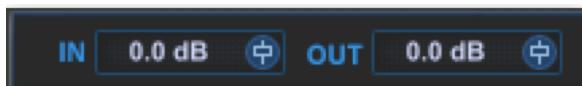
- ▶ Click the FFT Output toggle so that it is lit.

To hide the FFT amplitude graph:

- ▶ Click either the lit FFT Input toggle or the lit FFT Output toggle (whichever one is lit) so that it becomes unlit.

Input and Output Gain Controls

Pro Multiband Dynamics provides Input Gain (pre-processing) and Output Gain (post-processing) controls. Pro Multiband Dynamics lets you independently adjust the Input Gain from -36.0 dB to +36.0 dB and the Output Gain from -36.0 dB to +12.0 dB. These controls are located in the upper-left corner of the Plugin window.



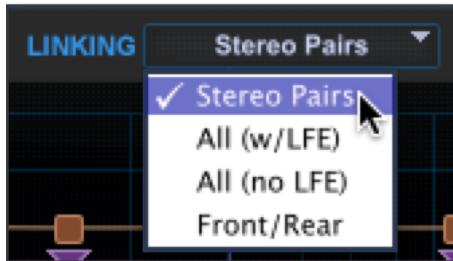
To adjust the Input Gain to or the Output Gain from Pro Multiband Dynamics, do one of the following:

- ▶ Drag the fader icon, or drag in the numeric entry field.
- ▶ Click the numeric entry field, type a value, and press Enter.

Source Linking

The **Linking** selector lets you set how individual channels of a multichannel source signal are combined in each of the separate detectors (by band). The source signal can be the audio being processed by the Pro Multiband Dynamics, or it can be an external side-chain signal (see "[Side-Chain Processing](#)" on page 145).

The available Linking modes are: **Stereo Pairs**, **All (w/LFE)**, **All (no LFE)**, or **Front/Rear**.



Selecting linked source channels for triggering dynamics processing

Internal Source—Stereo Pairs

When **Stereo Pairs** is selected on a greater-than-stereo multichannel track, the input signal for each stereo pair affects only those same channels, and likewise mono channels are affected only by their own input signal. For example, with an LCR multichannel format, the processing for the Center channel is only triggered when the Center channel input signal reaches the threshold. However, when the input signal reaches the threshold on the Left or the Right channel, processing is triggered for both the Left and the Right channel.

All (with LFE)

When **All (w/LFE)** mode is selected, the plugin combines every channel into the same detector and applies dynamics processing on each channel identically. For example, when any signal channel crosses the threshold in a 5.1 surround format, all of the channels will be processed equally.

All (No LFE)

When **All (no LFE)** is selected, dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel, except for the LFE channel (if present). The LFE channel is processed independently based on its own input signal.

Front/Rear

For LCRS or greater channel formats, when **Front/Rear** is selected, dynamics processing is applied based on front channel inputs (LCR) and surround channel inputs (S) independently. For .1 formats, the LFE channel is processed independently based on its own input signal.

Mini Multichannel Gain Reduction and Output Meters

Pro Multiband Dynamics provides mini Gain Reduction and Peak Meters for every possible channel output. These meters are located in the upper-right corner of the plugin window. The eight channels of Gain Reduction Meters and the eight channels of Output Meters are always shown regardless of the channel width of the track on which Pro Multiband Dynamics is inserted. However, only active channels will show meter activity.

The channel ordering of the meters updates to match the selected channel width. For example, stereo shows on the first two meters from left to right, but 5.1 shows L, C, R, Ls, and Rs from left to right with the LFE always shown on the right-most meter.

The color coding under the Gain Reduction corresponds to the Channel Link mode: Channels with the same color are combined in the same detector (see "[Source Linking](#)" above).



Gain Reduction and Output meters

Band Pane Controls and Indicators

Each of the four bands of Pro Multiband Dynamics provide a control pane with the same controls and indicators.



Adjusting Controls in a Band Pane

Click the button controls to toggle them on or off. When toggled on, the text in the button lights.

Turn the knob controls by dragging up and down, or left and right.

Adjust the slider controls by dragging from left to right.

Click in a numeric field and type a number. Press Enter to commit the entered value. The Gain, Slope, Attack, and Release labels convert to numeric fields when you move the cursor over either the slider or the label. The labels for Gain, Slope, Attack, and Release can be edited by clicking the numeric field.

Band Pane Buttons

At the top of each Band pane are a set of buttons that let you enable / disable the band, solo the audio passing through the band, bypass dynamics processing on the band, link band controls, and toggle the band dynamics processing between being a compressor or an expander.



Enable / Disable Band

The Enable / Disable Band button displays the band number. Click it to toggle the band on (lit) or off (unlit). Disabling a band results in the adjacent band taking over the frequency range occupied by the disabled band, and adjusts the number of Crossover Frequency controls on the graph display.

Solo

The **Solo** button lets you solo or unsolo the band.

Link

When the **Link** button is enabled on more than one band, all controls are linked between these bands. Linked bands retain offsets between continuous controls.

-  To temporarily link the controls of all 4 bands, Shift-drag a control.
-  To temporarily unlink and adjust a control independently of all other linked bands, Control-click (Mac) or Start-click (Windows) and drag the control.

Auto

The **Auto** button lets you enable Automatic Gain Control. When Automatic Gain Control is enabled, the **Gain** setting changes when you change the **Depth** setting. However, when you change **Gain**, the **Depth** setting remains in a fixed relation to the **Gain** setting.

Flip

When **Flip** mode is enabled (lit), the operation of the band changes so that dynamics are adjusted when the input signal is below the threshold. By default, each band adjusts the dynamics when the input signal goes above the threshold. However, in **Flip** mode, the band functions as either a classic Downward Compressor or an Upward Expander, depending on the **Depth** control setting.

For example, if you enable **Flip** on all the bands and set the **Depth** controls to negative values, Pro Multiband Dynamics becomes a decent broadband noise reduction plugin. If you have a signal source with a lot of high-end hiss, enable **Flip** mode on just the high-band and noise-reduce that band with downward expansion (while keeping the other bands as downward compressors).

To bring out the fine low-level details of a performance, enable **Flip** mode on the middle two bands and set the **Depth** controls to positive values. This increases the volume of subtle nuances while ensuring that the tone of anything above the threshold is unaffected.

Since **Flip** mode significantly changes the characteristics of the dynamics processing, the color of the **Threshold** and **Depth** controls change from blue (**Flip** mode disabled) to orange (**Flip** mode enabled).

-  For parallel processing workflows, you can use Flip mode to get results similar to parallel processing while avoiding phase issues or having to set up parallel compression routing. Pro Multiband Dynamics is not recommended for parallel dynamics processing as it can result in phase issues between the processed signal and the unprocessed signal. Like many multiband compressors, Pro Multiband Dynamics uses minimum-phase filters to ensure efficient low-latency processing. However, this results in a signal that does not phase-align with a parallel unprocessed signal.

Bypass

When **Bypass** is enabled, the input signal passes through the band without any dynamics processing.

Band Pane Meters

Each Band provides independent Level meters with Peak Hold indicators, as well as Gain Reduction meters with Gain Reduction / Expansion Peak indicators. Additionally, there is a Threshold control that lets you set the Threshold against the level meter.



Band Pane meters

Gain Reduction / Expansion Peak Indicator

Each band provides a numerical indicator for the peak gain reduction or expansion value in decibels.

Gain Reduction Meter

The Gain Reduction Meter displays the amount of gain reduction applied to the band.

Peak Indicators

The Peak Hold indicator appears as a thin line in the Level Meter. The Peak Gain Reduction indicator appears as a thin line in the Gain Reduction Meter. These provide highly accurate visual metering correlation with the frequency band's audio signal.

Threshold Control

The Threshold control lets you adjust the Threshold setting against the Level Meter.

Level Meter

The Level Meter indicates the band output level based on the following color coding:

- Dark Blue
Indicates nominal levels from -90 dB to -12 dB.
- Light Blue
Indicates pre-clipping levels, from -12 dB to 0 dB.
- Yellow
Indicates full scale levels from 0 dB to +6 dB.

Dynamics Controls

Threshold

The **Threshold** control sets the level that an input signal must exceed to trigger dynamics processing (from –60 dB to 0 dB). A band will be compressed if its level exceeds this setting. If the signal level falls below this value, no processing will occur on this band. You can also adjust the Threshold setting using the blue circle Threshold control on the FFT display or the Threshold control to the left of the band's level meter.

Depth

The **Depth** control sets the maximum amount of gain reduction or expansion applied to the input signal of the band (from –24 dB to +24 dB). For example, if you set **Depth** to –10 dB, no more than 10 dB of gain reduction is applied to the incoming signal. You can also adjust the Depth setting using the purple triangle Depth control on the FFT display.

Gain

The **Gain** control lets you boost or attenuate the output gain of the frequency band (from –24 dB to +24 dB). You can also adjust the Gain using the Red Square gain control icon on the FFT display.

Slope

The **Slope** control lets you adjust the dynamic curve for compression and expansion (from 0% to 100%). Slope is effectively a combined control for adjusting the Ratio and the Knee of the dynamics processor. Lower settings offer a lower ratio and a softer knee. Higher settings increase the ratio and provide a sharper knee.

When **Slope** is set to 0%, the effective Ratio is approximately 1:1.5. When **Slope** is set to 100%, the Ratio is 1:20.

At the same time, the knee ranges from about 1/2 of Depth in dB (min slope) to 0 dB (max slope).

Attack

The **Attack** control sets the attack time, or the rate at which gain is reduced after the input signal level crosses the threshold (from 100.0 microseconds to 1.0 second).

The smaller the value, the faster the attack. The faster the attack, the more rapidly gain change is applied to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity.



*The actual compression attack time is also dependent on the selected Detection mode. Each mode has its own attack and release times that are calculated in advance of compression processing. If a slower Detection mode is selected (such as **AVG**), the fastest possible actual attack time for compression can only be about 20 ms. The selected Detection mode similarly affects the compressor release time.*

Release

The **Release** control sets the length of time it takes for compression to be fully deactivated after the input signal drops below the threshold (from 1.0 millisecond to 10.0 seconds).

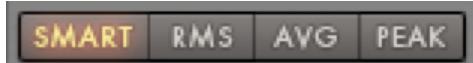
Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

Detection Modes

Pro Multiband Dynamics provides several different detection options for determining how the compressor responds to the input signal.

To change the detection mode for the compressor:

- ▶ Click a detection mode from the options available at the bottom of the Band Controls pane.



Detection mode options (Smart mode selected)

Detection options include the following:

Smart

Select the **Smart** option for tracks with diverse input signals, or if you are simply not sure what detector works best with the given audio material. The **Smart** option analyzes the incoming signal and interpolates between the different detection modes as needed. This lets you apply a lot of compression without distortion or pumping.

RMS

Select the **RMS** option to apply processing according to the detected RMS (Root Mean Square) amplitude of the input signal. The **RMS** option is similar to the **Average** option, but with a faster release time.

Average

Select the **Average** option to apply processing according to the detected average amplitude of the input signal.

Peak

Select the **Peak** option to apply processing according to the detected peak amplitude of the input signal. This mode provides the fastest detector response.

Side-Chain Processing

Dynamics processors operate by changing the level of the main input signal according to what is detected on a separate “key input” or “side chain.” Normally, the main input and the key input are fed from the same source signal, but some dynamics plugins can have the side chain fed from a separate, external signal. With external key side-chain processing, you can trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal.

On Pro Multiband Dynamics, the external side chain is processed through the same crossover network as the main signal, so the side chain of each band will contain only that band’s frequency range.

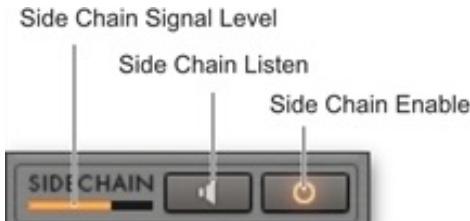
To use a key input for external side-chain processing on any frequency band:

1. Use a send bus or output bus on the track with the audio that you want to use for external side-chain processing
2. Click the Key Input selector and select the input or bus carrying the audio you want to use to trigger dynamics processing.



Bus 1 selected as the key input for side-chain processing

3. Enable side-chain processing on any of the frequency bands in Pro Multiband Dynamics.
4. Begin playback. The plugin uses the input or bus that you chose as a key input to trigger its effect.



Side-Chain section

Side Chain Signal Level

The Side Chain Signal Level meter displays the level of the incoming side chain signal.

Side Chain Listen

Listen mode lets you hear the input signal of the side chain to the frequency band.

To enable (or disable) Listen mode on the side chain:

- ▶ Click the Listen button so that it is highlighted. To disable it, click the button again so that it is not highlighted.

Side Chain Enable

Pro Multiband Dynamics lets you enable sidechain processing on a band-by-band basis.

To enable (or disable) side-chain processing for a given frequency band:

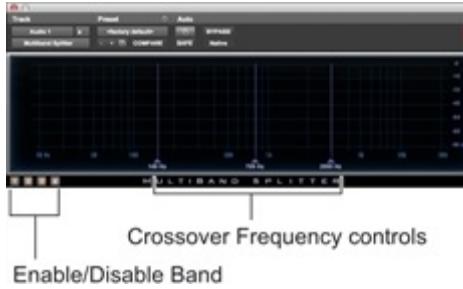
- ▶ Click the Side Chain Enable button so that it is highlighted. To disable it, click the button again so that it is not highlighted.

Multiband Splitter Plugin

Included with Pro Multiband Dynamics is a separate Multiband Splitter plugin that lets you send audio by frequency band to other tracks using plugin sends. This lets you split the audio signal by frequency bands for additional mixing and effects processing, but without any dynamics processing.

 **The Multiband Splitter plugin is not recommended for parallel effects processing as it can result in phase issues between the processed signal and the unprocessed signal.**

 **VENUE and Media Composer do not support Multiband Splitter.**



Enable / Disable Band

The Enable / Disable Band button shows the band number. Click it to toggle the Band on (lit) or off (unlit).

Crossover Frequency Controls

Use the Crossover Frequency controls (up to three are available depending on how many of the four possible frequency bands are enabled) to set the frequency split between bands.

To adjust the frequency split between adjacent bands:

- ▶ Drag the Crossover Frequency control to the left or right.

Pro Multiband Dynamics and Multiband Splitter Plugin Sends

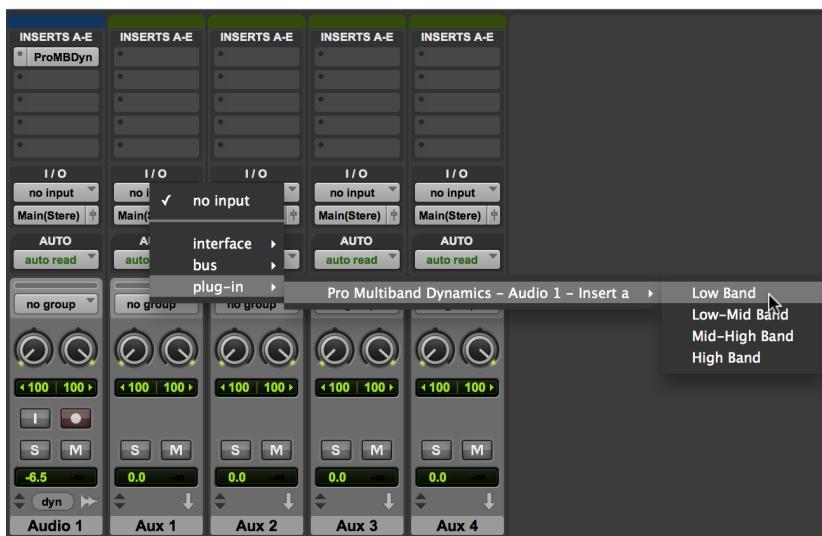
Both Pro Multiband Dynamics and Multiband Splitter plugins let you output signal on a band-by-band basis for routing to Auxiliary Input tracks or audio tracks for additional mixing and processing.



VENUE and Media Composer do not support the auxiliary output signal feature of Pro Multiband Dynamics.

To route the audio signal output of individual frequency bands from Pro Multiband Dynamics or Multiband Splitter:

1. Insert Pro Multiband Dynamics or Multiband Splitter on a track.
2. Adjust the Crossover Frequency controls.
3. Create an Auxiliary Input (or audio) track.
4. From the Auxiliary Input (or audio) track input selector, select a plugin band.



Selecting the Low Band output from an instance of the Pro Multiband Dynamics plugin as the input on an Auxiliary Input track

Purple Audio MC77

Purple MC77 is a dynamics processing plugin that is available in DSP, Native, and AudioSuite formats.

Purple MC77 supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Purple MC77 operates as a mono, multi-mono, or stereo plugin.



The Purple Audio MC77 is a spot-on digital replica of Andrew Roberts' acclaimed MC77 Limiting amplifier, which in turn is an update of his classic MC76 hardware unit. Representing a different take on the 1176-style FET limiter, the Purple Audio MC77 preserves every audio nuance and sonic subtlety of the classic originals.

Purple Audio MC77 Controls

Purple Audio MC77 has controls identical in name to those of the BF76, and which function similarly. For more information, see ["BF76" on page 48](#).

Smack!

Smack! is a dynamics processing plugin that is available in DSP, Native, and AudioSuite formats.

Smack! supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Smack! supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.

 **Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio. Note also that the LFE channel is not processed in multichannel versions of Smack!**



 **Smack! has no control to directly adjust the threshold level (the level that an input signal must exceed to trigger compression). The amount of compression will vary with the input signal, which is adjustable by the Input control.**

The Smack! Compressor / Limiter plugin has the following features.

- Three modes of compression:
- Norm mode emulates FET compressors, which can have faster attack and release times than electro-optical compressors. This mode lets you fine-tune compression precisely by adjusting the attack, release, and ratio controls.
- Warm mode is based on Norm mode, but has release characteristics more like those of electro-optical limiters.
- Opto mode emulates classic electro-optical limiters, which tend to have gentler attack and release characteristics than FET compressors. The attack, release and ratio controls are not adjustable in this mode.
- “Key Input” side-chain processing, which lets you trigger compression using the dynamics of another signal.
- Side-Chain EQ filter, which lets you tailor the compression to be frequency-sensitive.
- High Pass filter, which lets you remove “thumps” or “pops” from your audio.
- Distortion control, which lets you add different types of subtle harmonic distortion to the output signal.

Smack! Controls and Meters

Smack! includes controls for multiple compression modes and a VU meter.

Smack! Compression Mode Buttons

Smack! has three modes of compression: Norm (Normal), Warm, and Opto. Use the corresponding button to select a mode.



Norm Mode Button

Enable the Norm button to emulate FET compressors, which can have significantly faster attack and release times than opto-electrical-based compressors. It can be used for a wide range of program material and, with extreme settings, can be used for sound effects such as “pumping.”

In Norm mode, you can precisely adjust the Ratio, Attack, and Release controls to fine-tune the compression characteristics.

- 💡 Some sustained low-frequency tones can cause waveform distortion in Norm mode. The release characteristics of Warm mode (which is based on Norm mode) can be used to remedy this distortion by reducing waveform modulation.

Warm Mode Button

Enable the Warm button for compression that is based on Norm mode, but which has program-dependent release characteristics. These characteristics, often described as “transparent” or “smooth,” can be less noticeable to the listener and can reduce waveform distortion caused by some sustained low-frequency tones.

As with Norm mode, Warm mode can be used for a wide range of program material including vocals or low-frequency instruments such as tom-toms or bass guitar. Extreme settings can be used to produce “pumping” effects. Like Norm mode, Warm mode lets you precisely adjust the Ratio, Attack, and Release controls to fine-tune the compression characteristics.

Opto Mode Button

Enable the Opto button to emulate opto-electro compressors. Opto mode produces “soft knee” compression with gentle attack and release characteristics, and is ideal for compressing thin vocals, bass guitars, kick drums, and snare drums. In Opto mode, only the Input and Output controls are available for adjusting the amount of compression. The Attack, Release, and Ratio controls are greyed out and cannot be manually adjusted.

Smack! Input Control

In all Smack! compression modes, Input adjusts the level of input gain to the compressor. For more compression, increase the amount of input gain. For less compression, reduce the amount of input gain.

- 💡 Setting the Input and Output controls to 5 is equal to unity gain at a compression ratio of 1:1.

Smack! Attack Control

In Norm and Warm modes, Attack controls the rate at which gain is reduced after the input signal crosses the threshold.

- 💡 This control is not available in Opto mode.

Set this control to 0 for the fastest attack time, or to 10 for the slowest attack time. Depending on the program material and the parameters used, this represents an approximate range of 100 µs to 80 milliseconds.

Smack! Ratio Control

In the Norm and Warm modes, Ratio controls the compression ratio, or the amount of compression applied as the input signal exceeds the threshold. For example, a 2:1 compression ratio means that an input level that is 2 dB above the threshold will be attenuated, resulting in an output level that is 1 dB over the threshold.



This control is not available in Opto mode.



Smack! has no control to directly adjust the threshold level (the level that an input signal must exceed to trigger compression). The amount of compression will vary with the input signal, which is adjustable by the Input control.

As you increase the Ratio control, Smack! goes from applying “soft-knee” compression to “hard-knee” compression, as follows:

- With soft-knee compression, gentle compression begins and increases gradually as the input signal approaches the threshold. This creates smoother compression.
- In hard-knee compression, compression begins when the input signal exceeds the threshold. This can sound abrupt, and is ideal for limiting or de-essing.

Smack! compression ratios range from subtle compression to hard limiting. At ratios of 10:1 and higher, Smack! functions as a limiter. Selecting the Smack! setting lowers the threshold slightly and applies hard limiting, which keeps the output level constant regardless of the input level. (This setting can also be used for extreme compression effects.)

Smack! Release Control

In Norm and Warm modes, Release controls the length of time it takes for the compressor to be fully deactivated after the input signal drops below the threshold level. If the release time is too short, distortion can occur on low-frequency signals.



This control is not available in Opto mode.

Set this control to 0 for the fastest release time, or to 10 for the slowest release time. Depending on the program material and the parameters used, this represents an approximate range of 15 ms to 1 second for Norm mode (or the primary release of Warm mode).

Smack! Output Control

In all Smack! compression modes, Output adjusts the overall output gain, which lets you compensate for heavily compressed signals by making up the resulting difference in gain.

When you apply Smack! to stereo or multichannel tracks, the Output control determines master output levels for all channels.

Set this control to 0 for no output gain (silence), or to 10 for the loudest output gain. This represents an approximate range of +40 dB.



Setting the Input and Output controls to 5 is equal to unity gain at a compression ratio of 1:1.

Smack! Side-Chain EQ Filter

The side-chain is the signal path that a compressor uses to determine the amount of gain reduction it applies to the signal being compressed. This signal path is derived from the *input signal* or *Key Input*, depending on the user's selection.

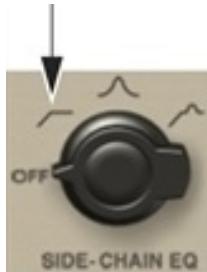
When enabled, the Side-Chain EQ filter lets the user tailor the equalization of the side-chain signal so that the compression becomes frequency-sensitive.

 See "Using the Smack! Side-Chain Input" on page 154 for more information on using the Side-Chain EQ on a Key Input.

The Side-Chain EQ filter has the following settings:

High Pass

Makes the compressor's detector less sensitive to low frequencies in the input signal or Key Input by rolling off at a rate of 6 dB per octave. For example, you might use this setting on a mix to prevent a bass guitar or bass drum from causing too much gain reduction.



High Pass Side-Chain EQ

Band-Emphasis

Makes the compressor's detector more sensitive to mid-to high frequencies in the input signal or Key Input by boosting those frequencies in the side-chain signal. For example, you might use this setting to reduce sibilance in vocal tracks.



Band-Emphasis Side-Chain EQ

Combined

Enables the High Pass and peak settings simultaneously to make the compressor's detector more sensitive to high frequencies and less sensitive to low frequencies.



Combined Side-Chain EQ

Off

Disables the Side-Chain EQ control.

Smack! Distortion Control

When enabled, Distortion adds subtle second-order and third-order harmonic distortion to the output signal.

- Odd harmonics produce waveforms that are more square-shaped and are often described as “harsh” sounding.
- Even harmonics produce waveforms with more rounded edges and are often described as “smooth” sounding.

The amount of distortion that Smack! applies to the input signal depends on both the level of the input signal and the amount of compression being applied.

Odd

Applies mostly odd (and some even) harmonics to the distortion.

Even

Applies mostly even (and some odd) harmonics to the distortion.

O+E

Applies an equal blend of odd and even harmonic distortion.



The Output control has no effect on the level of distortion applied to the signal.

Smack! HPF Toggle Switch

When enabled, the HPF (high pass filter) toggle switch gently rolls off audio frequencies lower than 60 Hz in the output signal at a rate of 6 dB per octave.

This is especially useful for removing “thumps” or “pops” from vocals, bass, or kick-drums.

Smack! VU Meter

The VU meter displays the amount of input level, output level, or gain reduction from compression, depending on the current Meter Mode button setting. It is calibrated to a reference level of $-14 \text{ dBFS} = 0 \text{ VU}$.



Meter Mode Button and Clip Indicators

The Meter Mode button toggles between displaying three display modes, as follows:

- In
Displays the input signal level, referenced to -14 dBFS = 0 VU.
- Out
Displays the output signal gain, referenced to -14 dBFS = 0 VU.
- GR
Displays the amount of gain reduction applied by the compressor.

Input and Output Meters

The Input and Output meters indicate input and output signal levels in dBFS (dB relative to full scale or maximum output).

The Internal Clipping indicator (labeled “INT CLIP”) turns red when the signal exceeds the available headroom. Clicking the Internal Clipping indicator clears it. Alt-clicking (Windows) or Option-clicking (Mac) clears the clip indicators on all channels.

Using the Smack! Side-Chain Input

Smack provides side-chain processing capabilities. Compressors typically use the detected amplitude of their input signal to cause gain reduction. This split-off signal is called the *side-chain*. However, an external signal (referred to as the *Key Input*) can be used to trigger compression.

A typical use for external side-chain processing is to control the dynamics of one audio signal using the dynamics of another signal. For example, you could use a lead vocal track to duck the level of a background vocal track so that the background vocals do not interfere with the lead vocals.

 *The Side-Chain EQ filter lets you tailor the equalization of the side-chain signal so that the compression becomes frequency-sensitive. See "Smack! Side-Chain EQ Filter" on page 151 for more information.*

To use an external Key Input to trigger compression:

1. Insert Smack! on a track you want to compress using external side-chain processing.
2. On the audio track or Auxiliary Input that you want to specify as the Key Input (the signal that will be used to trigger compression), click the Send button and select the bus path to the track that will use side-chain processing.

 *The Key Input must be monophonic.*

3. In the track that you are compressing, click the instance of Smack! in the Inserts pop-up menu.
4. In the Smack! plugin window, click the Key Input menu, and select the input or bus path that you have designated as the Key Input.
5. Begin playback. Smack! uses the input or bus that you selected as a Key Input to trigger its effect.
6. To fine-tune the amount of compression, adjust the send level from the Key Input track.

 *When you are using a Key Input to trigger compression, the Input control has no effect on the amount of compression.*

7. To tailor the side-chain signal so that the detector is frequency-sensitive, use the Side-Chain EQ filter (see "Smack! Side-Chain EQ Filter" on page 151 for more information).

4 Pitch and Time Shift Plugins

Pitch and Time Shift plugins let you change the pitch (note) or time (length) of material. You can alter the pitch with or without changing its length, and conversely adjust the length with or without altering the pitch.

This topic includes information about the following:

- "Pitch II" below
- "Pitch Shift Legacy" on page 158
- "Time Shift" on page 160
- "Vari-Fi" on page 168
- "X-Form" on page 169

Pitch II

Pitch II is a pitch-shifting plugin that is available in DSP, Native, and AudioSuite formats. Pitch II is designed for a variety of audio production applications, ranging from pitch correction of musical material to sound design.

Pitch II supports 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz sample rates for all plugin formats. Pitch II also supports 176.4 kHz, and 192 kHz sample rates for Native and AudioSuite plugin formats.

Pitch II is available in mono, mono-to-stereo, and stereo channel formats.



Pitch processing typically uses the technique of varying sample playback rate to achieve pitch transposition. Changing audio sample playback rate results in the digital equivalent of vari-speeding with tape. This is usually unsatisfactory since it changes the overall duration of the material.

Pitch transposition with Pitch II involves a much more complex technique. Pitch II digitally re-aligns portions of the re-sampled audio waveform itself, while using de-glitching crossfades to minimize undesirable artifacts. The result is a processed signal that is transposed in pitch, but still retains the same overall duration of the original, unprocessed signal.

Pitch II Controls

Input and Transient Controls



Input

The **Input** control lets you attenuate the gain of the input signal from -6.0 dB to 0 dB to prevent clipping in the pitch shift algorithm.

Input Polarity

The Input Polarity button inverts the polarity of the input signal, to help compensate for phase anomalies occurring in multi-microphone environments, or because of mis-wired balanced connections. The stereo version of Pitch II provides adjacent left and right channel Input Polarity buttons.

Range

The **Range** selector lets you adjust the range of frequencies (**Low**, **Mid**, **High**, **Wide**) used for pitch detection. For most program material, the **Wide** setting should work well for pitch detection and transposition. If you encounter undesirable frequency artifacts with pitch transposition, experiment with other settings. Set this parameter to match the expected frequency content of source material. For example, when working with a bass part, set **Range** to **Low**. When pitch-shifting audio from material similar to a soprano vocalist or a violin, set **Range** to **High**.

Clip Indicator

The **Clip** indicator shows whether clipping has occurred on output. It is a clip-hold indicator. If clipping occurs at any time, the clip light will remain on. To clear the Clip indicator, click it. Long delay times and high feedback times increase the likelihood of clipping.

Level Indicator

The **Level** indicator shows the presence of an input signal.

Threshold

Pitch II detects and responds to transients in the incoming audio signal to prevent “smearing” of sharp attacks (such as drum hits or vocal plosives). The **Threshold** control (-40 dB to 0 dB, and **Off**) determines how strong a transient needs to be in order to be recognized by the pitch detection algorithm. If you encounter undesirable frequency artifacts in the middle of long held notes, try raising the **Threshold** setting. If audio transients are obscured in the transposed signal, try lowering the **Threshold** setting.

Window

Pitch II changes the pitch by splitting the incoming audio up into small grains (6.0 ms to 42 ms), re-sampling those grains, and adding those grains back together. The **Window** control determines the size of the grains. If you are working with long pad-like material such as legato strings, then increasing the Window size may improve audio quality; having too short of a Window in this situation may result in robotic or buzzy sounding audio. If you are pitch-shifting material with sharp transients, such as a drum part, reducing the Window size improves transient response; having too long of a Window in this situation may make the audio sound smeared and choppy.

Follow

Enable **Follow** to match the overall dynamic envelope of the source audio. If pitch-shifted audio does not match the same decay sound as the original, turning **Follow** on may improve the sound. In most cases, however, leaving Follow off should sound just fine.

Pitch Shift Controls



Keyboard (Relative Pitch Transposition)

Click any note on the keyboard to set a relative pitch transposition value that will be applied to the audio signal. The “C” key in the middle of the keyboard represents the original pitch of the incoming signal: if the C in the middle of the keyboard is selected, there is no pitch transposition. Click any other key to transpose the pitch of the incoming signal by the interval difference between middle C and the selected key. For example, if the E-flat key above middle C is selected, Pitch II transposes the incoming signal up a minor third (or 3 semitones). The **Coarse** control and the Keyboard control are linked.

Coarse

This control adjusts the pitch of a signal in semitones over a two octave range. Pitch changes are indicated in number of semitones.

Fine

This control controls the pitch of a signal in cents (hundredths of a semitone) over a 100 cent range. The range of this control is –50 to +50 cents.

Ratio

The **Ratio** control lets you set the transposition between the pitch of the incoming signal and the selected transposition value as a percentage. The **Ratio** setting is linked with the **Coarse** and **Fine** settings.

Link (Stereo Only)

Enable the **Link** option to link the controls for the left and right channels.

Show/Hide Panel



Click the Show / Hide triangle in the upper left corner of the Pitch Shift panel to show or hide the panel. Hiding the Pitch Shift panel can be useful for conserving screen space.

Effects Controls



Delay

The **Delay** control lets you set the delay time between the original signal and the pitch-shifted signal. It has a maximum setting of 1000 milliseconds. You can use the **Delay** control in conjunction with the **Feedback** control to generate a single pitch-shifted echo, or a series of echoes that rise in pitch.

Mix

The **Mix** control lets you adjust the ratio of dry signal to effected signal in the output. In general, this control should be set to 100% wet, unless you are using the plugin in-line on an Insert for an individual track or element in a mix. This control can be adjusted over its entire range with little or no change in output level.

Feedback

The **Feedback** control lets you set the amount and type of feedback (positive or negative) applied from the output of the Delay effect back into its input. It also controls the number of repetitions of the delayed signal. You can use it to produce effects that spiral up or down in pitch, with each successive echo shifted in pitch.

LPF

The **LPF** (Low Pass Filter) control lets you set the frequency under which audio signal is passed. The control can be set between 10 Hz and 22.05 kHz.

Pitch Shift Legacy

Pitch Shift Legacy is a pitch-processing AudioSuite plugin.

Pitch Shift Legacy adjusts the pitch of any source audio file with or without a change in its duration. This is a very powerful function that transposes audio a full octave up or down in pitch with or without altering playback speed.

Pitch Shift Legacy Controls



Gain

Adjusts input level, in 10ths of a dB. Dragging the slider to the right increases gain, dragging to the left decreases gain.

Coarse and Fine

Adjusts amount of pitch shift. The **Coarse** slider transposes in semitones (half steps). The **Fine** slider transposes in cents (hundredths of a semitone).

Time Correction

Disabling this option has the effect of “permanently varispeeding” your audio file. The duration of the processed audio will be compressed or extended according to the settings of the **Coarse** and **Fine** pitch controls. When Time Correction is enabled, fidelity can be affected. For example, time expansion as a result of time correction when lowering pitch can cause the audio to sound granulated.

Ratio

Adjusts the amount of transposition (pitch change). Moving the slider to the right raises the pitch of the processed file, while moving the slider to the left decreases its pitch.

Crossfade

Use this to manually adjust crossfade length in milliseconds to optimize performance of Pitch Shift Legacy according to the type of audio material you are processing. This plugin achieves pitch transposition by processing very small portions of the selected audio material and very quickly crossfading between these alterations in the waveform of the audio material.

Crossfade length affects the amount of smoothing performed on audio material. This prevents audio artifacts such as clicks from occurring. In general, smaller pitch transpositions require longer crossfades; wider pitch transpositions require smaller crossfades. Long crossfade times may over-smooth a signal and its transients. This is may not be desirable on drums and other material with sharp transients.

Use the Crossfade slider to adjust and optimize crossfade times. For audio material with sharper attack transients, use smaller crossfade times. For audio material with softer attack transients, use longer crossfade times.

Min Pitch

Sets the lowest pitch used in the audio you want to process. The control has a range of 40 Hz to 1000 Hz. Use it to focus the pitch shift process according to the audio's spectral shape.

Use lower values when processing lower frequency audio material. Use higher values when processing higher frequency audio material.

Accuracy

Sets the processing resources allocated to audio quality (Sound) or timing (Rhythm). Set the slider toward Sound for better audio quality and fewer audio artifacts. Set the slider toward Rhythm for a more consistent tempo.

Reference Pitch

Activates a sine wave-based pitch generator that you can use as an audible reference when previewing pitch-shifted audio material.

Note

Adjusts the frequency of the reference tone in semitones (half steps).

Detune

Provides finer adjustment of the frequency of the reference tone in cents (100ths of a semitone).

Gain

Adjusts the volume of the reference tone in dB.

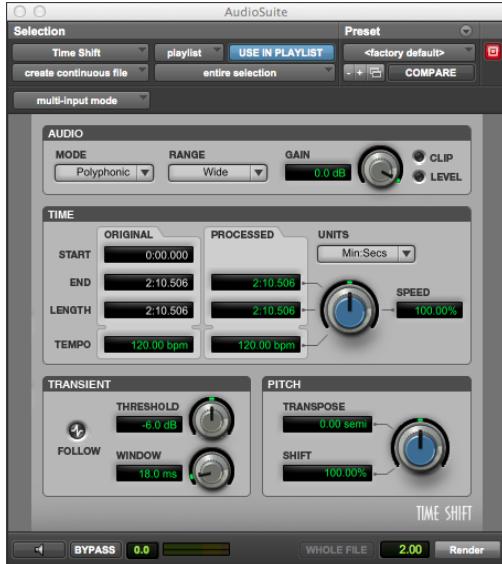
To use the Reference Pitch:

1. Select the audio material you want to use as a pitch reference. Click the preview button to begin playback of the selected audio.
2. Click the **Reference Pitch** button to activate the reference sine wave tone.
3. Adjust the **Note** and **Detune** settings to set the reference tone to the desired target pitch for pitch shifting. Adjust the **Gain** setting to change the relative volume of the reference tone.
4. Select the audio material to be pitch shifted.
5. Adjust the **Coarse** and **Fine** controls to match the pitch of the audio playback to the reference pitch.
6. Disable preview and click **Process** to pitch shift the selection.

Time Shift

Time Shift is an AudioSuite plugin that provides high quality time compression and expansion (TCE) algorithms and formant correct pitch-shifting.

Time Shift is ideal for music production, sound design, and post production applications. Use it to manipulate audio loops for tempo matching or to transpose vocal tracks using formant correct pitch shifting. You can also use it in audio post production for pull up and pull down conversions as well as for adjusting audio to specific time or SMPTE durations for synchronization purposes.



Time Shift Controls

Time Shift controls are organized in the following four sections:

Audio

Use the controls in the Audio section to select the most appropriate time compression and expansion algorithm (mode) for the type of material you want to process, and to attenuate the gain of the processed audio to aid clipping.

Time

Use the controls in the Time section to specify the amount of time compression or expansion you want to apply.

Formant or Transient

Use the controls in the Formant or Transient section to adjust either the amount of formant shift or the transient detection, depending upon which mode you have selected in the Audio section. The Formant section is only available when Monophonic is selected as the Audio Mode. The Transient section is available with slightly different controls depending on whether Polyphonic or Rhythmic is selected as the Audio Mode.

Pitch

Use the controls in the Pitch section to apply pitch shifting. Pitch shifting can also be formant correct if you select the Monophonic audio setting.

Time Shift Audio Controls

The Audio section of Time Shift provides controls for specifying the type of audio you want to process and gain attenuation of the processed signal to avoid clipping.



Time Shift, Audio section

Mode

The Audio Mode pop-up menu determines the following types of TCE and pitch shift algorithm for processing audio:

- Monophonic
Select Monophonic for processing monophonic sounds (such as a vocal melody).
- Polyphonic
Select Polyphonic for processing complex sounds (such as a multi-part musical selection).
- Rhythmic
Select Rhythmic for processing percussive sounds (such as a mix or drum loop).
Rhythmic mode uses transient analysis for time shifting. If you select audio with no apparent transients, or set the Transient Threshold control to a setting above any detected transients, Time Shift assumes a “virtual-transient” every three seconds to be able to process the file. Consequently, the file should be 20 bpm or higher (one beat every three seconds) to achieve desirable results. For material that has no apparent transients, use Monophonic or Polyphonic mode.
- Varispeed
Select Varispeed to link time and pitch change for tape-like pitch and speed change effects, and post production workflows.

Range

The Audio Range pop-up menu determines the following frequency ranges for analysis:

- Low
For low-range material, such as a bass guitar, select Low.
- Mid
For mid-range material, such as male vocals, select Mid. In Monophonic mode, Mid is the default setting and is usually matches the range of most monophonic material.
- High
For material with a high fundamental frequency such as female vocals, select high.
- Wide
For more complex material that covers a broad frequency spectrum, select Wide. In Polyphonic mode, Wide is the default setting and is usually best for all material when using the Polyphonic audio type.



The range pop-up menu is unavailable in Rhythmic mode and Varispeed mode.

Gain

The Audio Gain control attenuates the input level to avoid clipping. Adjust the Gain control from 0.0 dB to –6.0 dB to avoid clipping in the processed signal.

Clip Indicator

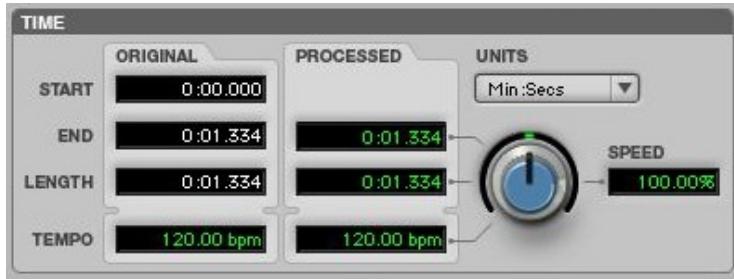
The Clip indicator indicates clipping in the processed signal. When using time compression or pitch shifting above the original pitch, it is possible for clipping to occur. The Clip indicator lights when the processed signal is clipping. If the processed signal clips, undo the AudioSuite process and attenuate the input gain using the Gain control. Then, re-process the selection.

Level Indicator

The Level indicator displays the level of the output signal using a plasma LED, which uses the full range of plasma level metering colors.

Time Shift Time Controls

The Time section of Time Shift provides controls for specifying the amount of time compression or expansion as well as the timebase used for calculating TCE. Adjust the Time control to change the target duration for the processed audio.



Time Shift, Time section

Original

Displays the Start and End times, and Length of the edit selection. Times are displayed in units of the timebase selected in the Units pop-up menu.

Processed

Displays the target End time and Length of the processed signal. Times are displayed in units of the timebase selected in the Units pop-up menu. You can click the Processed End and Length fields and type values. These values update automatically when adjusting the Time control.

Tempo

Displays the Original Tempo and Processed Tempo in beats per minute (bpm). You can click the Original Tempo and Processed Tempo fields and type values. The Processed Tempo value updates automatically when adjusting the Time control.

Unit

Select a timebase for the Original and Processed time fields: Bars|Beats, Min:Sec, Timecode, Feet+Frames, or Samples.

Speed

Displays the target time compression or expansion as a percentage of the original. Adjust the Time control or click the Speed field and type a value. Time can be changed from 25.00% to 400.00% of the original speed (or 4 to 1/4 times the original duration). The default setting is 100.00%, or no change. 25.00% results in 4 times the original duration and 400.00% results in 1/4 of the original duration.

The Speed field only displays up to 2 decimal places, but lets you type in as many decimal places as you want (up to the IEEE standard). While the display rounds to 2 decimal places, the actual time shift is applied based on the number you typed. This is especially useful for typing post production pull up and pull down factors (see ["Post Production Pull Up and Pull Down Tasks with Time Shift" on page 168](#)).

Time Shift Formant Controls

The Formant section of Time Shift lets you shift the formant shape of the selected audio independently of the fundamental frequency. This is useful for achieving formant correct pitch shifting. It can also be used as an effect. For example, you can formant shift a male vocal up by five semitones and it will take on the

characteristics of a female voice.

The Formant section is only available when Monophonic is selected as the Audio Type. The Formant section provides a single control for transposing the formants of the selected audio by -24.00 semitones (-2 octaves) to +24.00 semitones (+2 octaves), with fine resolution in cents. Adjust the Formant Shift control or click the Shift field and type a value.



Time Shift Formant section

About Formants

Audio with a fundamental pitch has an overtone series, or set of higher harmonics. The strength of these higher harmonics creates a formant shape, which is apparent if viewed using a spectrum analyzer. The overtone series, or harmonics, have the same spacing related to the pitch and have the same general shape regardless of what the fundamental pitch is. It is this formant shape that gives the audio its overall characteristic sound or timbre. When pitch shifting audio, the formant shape is shifted with the rest of the material, which can result in an unnatural sound. Keeping this shape constant is critical to formant-correct pitch shifting and achieving a natural sounding result.

Time Shift Transient Controls

The Transient section is only available when Polyphonic or Rhythmic is selected as the Audio Type, and provides slightly different controls for each.

When Polyphonic is selected as the Audio Type, the Transient section provides controls for setting the transient detection threshold and for adjusting the analysis window length for processing audio.



Time Shift Transient section with Polyphonic selected as the Audio Type

When Rhythmic is selected as the Audio Type, the Transient section provides controls for setting the transient detection threshold, and for adjusting the decay rate of the transients in the processed audio when time stretching.



Time Shift Transient section with Rhythmic selected as the Audio Type

Follow

The follow button enables an envelope follower that simulates the original acoustics of the audio being stretched. Click the Follow button to enable or disable envelope following. Follow is only available when Polyphonic is selected as the Audio Type.

Threshold

The Threshold controls sets the transient detection threshold from 0.0 dB to -40.0 dB. Disable transient detection by setting the Threshold control to Off (turn the knob all the way to the right). Part of Time Shift's processing relies upon separating "transient" parts of the selection from "non-transient" parts. Transient material tends to change its content quickly in time, as opposed to parts of the sound which are more sustained. Adjust the Threshold control or click the Threshold field and type a value.

The default value for Threshold is -6.0 dB. For highly percussive material, lower the threshold for better transient detection, especially with the Rhythmic audio setting. For less percussive material, and for shifting with the Polyphonic audio setting, a higher setting can yield better results. Experiment with this control, especially when shifting drums and percussive tracks, to achieve the best results.

Window

The Window control sets the analysis window length for processing audio. You can set the Window from 6.0 milliseconds to 185.0 milliseconds. Adjust the Window control or click the Window field and type a value. The Window control is only available when Polyphonic is selected as the Audio Type.

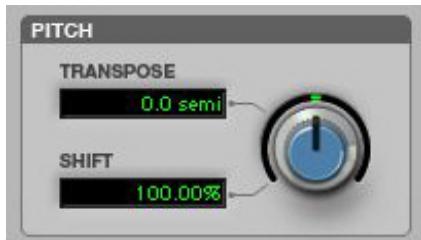
The default for Window size is 18.0 milliseconds and works well for many applications, but you may want to try different Window settings to get the best results. Try larger window sizes for low frequency sounds or sounds that do not have many transients. Try smaller window sizes for drums and percussion. 37.0 milliseconds tends to work well for polyphonic instruments such as piano or guitar. A setting as large as 71.0 milliseconds works well for bass guitar. Settings in the 12 millisecond range work well on drums or percussion.

Decay Rate

The Decay Rate control determines how much of the decay from a transient is heard in the processed audio when time stretching. When time stretching using the Rhythmic setting, the resulting gaps between the transients are filled in with audio, and Decay Rate determines how much of this audio is heard by applying a fade out rate. Decay Rate is only available when Rhythmic is selected as the Audio Type. Adjust the Decay Rate up to 100% to hear the audio that is filling the gaps created by the time stretching with only a slight fade, or adjust down to 1.0% to completely fade out between the original transients.

Time Shift Pitch Controls

The Pitch section of Time Shift provides controls for pitch shifting the selected audio. Use the Pitch control to transpose the pitch from -24.00 semitones (-2 octaves) to +24.00 semitones (+2 octaves), with fine resolution in cents.



Time Shift, Pitch section

Transpose

Displays the transposition amount in semitones. You can transpose pitch from -24.00 semitones (-2 octaves) to +24.00 semitones (+2 octaves), with fine resolution in cents. Adjust the Pitch control or click the Transpose field and type a value.

Shift

Displays the pitch shift amount as a percentage. You can pitch shift from 25.00% (-2 octaves) to +400.00% (+2 octaves). Adjust the Pitch control or click the Shift field and type a value. The default value is 100% (no pitch shift).

AudioSuite Input Modes and Time Shift

Time Shift supports the Pro Tools AudioSuite Input Mode selector for use on mono or multi-input processing.

Mono Mode

Processes each audio clip as a mono file with no phase coherency maintained with any other simultaneously selected clips.

Multi-Input Mode

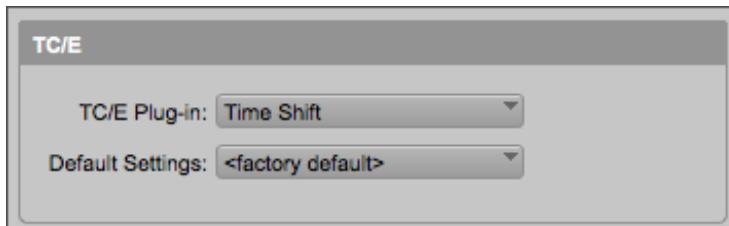
Processes up to 48 input channels and maintains phase coherency within those selected channels.

AudioSuite Preview and Time Shift

Time Shift supports Pro Tools AudioSuite Preview and Bypass. For more information on using AudioSuite Preview and Bypass, see the *Pro Tools Reference Guide*.

Time Shift as AudioSuite TCE Plugin Preference

The Time Shift plugin's high quality time compression and expansion algorithms that can be used with the Pro Tools TCE Trim tool.



TCE Plugin option in Processing Preferences page



See the *Pro Tools Reference Guide* for more information about the TCE Trim tool.

To select Time Shift for use with the TCE Trim tool:

1. Choose **Setup > Preferences**.
2. Click the **Processing** tab.
3. From the TC/E Plugin pop-up menu, select **Time Shift**.
4. Select a preset from the Default Settings pop-up menu.
5. Click **OK**.

Processing Audio Using Time Shift

Time Shift lets you change the time and pitch of selected audio independently or concurrently.



Normalizing a selection before using Time Shift may produce better results.

Changing the Time Using Time Shift

To change the time of a selected audio clip:

1. Select **AudioSuite > Pitch Shift > Time Shift**.
2. Select the Audio Mode appropriate to the type of material you are processing (Monophonic, Polyphonic, or Rhythmic).
3. In Monophonic or Polyphonic mode, select the appropriate Range for the selected material (Low, Mid, High, or Wide).
4. If compressing the duration of the selection, attenuate the Gain control as necessary.
5. If using Monophonic mode, adjust the Formant Shift control.
6. If using Polyphonic or Rhythmic mode, adjust the Transient controls.
7. Make sure Pitch Shift is set to 100% (unless you also want to change the pitch of the selection).
8. Adjust the Time Shift control to set the amount of time change. Time change is measured in terms of the target duration using the selected timebase or as a percentage of the original.
9. Click **Render**.

Changing the Pitch Using Time Shift

To change the pitch of a selected audio clip:

1. Select **AudioSuite > Pitch Shift > Time Shift**.
2. Select the Audio Mode appropriate to the type of material you are processing (Monophonic, Polyphonic, or Rhythmic).
3. In Monophonic or Polyphonic mode, select the appropriate Range for the selected material (Low, Mid, High, or Wide).
4. If transposing the pitch of the selection up, attenuate the Gain control as necessary.
5. If using Monophonic mode, adjust the Formant Shift control.
6. If using Polyphonic or Rhythmic mode, adjust the Transient controls.
7. Make sure Time Shift is set to 0% (unless you also want to change the duration of the section).
8. Adjust the Pitch Shift control to set the amount of pitch change. Pitch change is measured in semitones (and cents) or as a percentage of the original.
9. Click **Render**.

Changing the Time and Pitch Using Time Shift

To change the time and pitch of a selected audio clip:

1. Select **AudioSuite > Pitch Shift > Time Shift**.
2. Select Varispeed from the Audio Mode pop-up menu.
3. Adjust either the Time Shift or Pitch Shift control to set the amount of time and pitch change in terms of a percentage of the original.
4. Click **Render**.



Using the Monophonic, Polyphonic, or Rhythmic modes, you can adjust both the Time Shift and Pitch Shift controls independently before processing.

Post Production Pull Up and Pull Down Tasks with Time Shift

The table below provides information on TCE settings for common post production tasks. Type the corresponding TCE% (represented to 10 decimal places in the table) in the Time Shift field for the corresponding post production task and the process the selected audio.

Pull Up or Pull Down	TCE% (to 10 Decimal Places)	Frames
Pal to Film -4%.tfx	96.0%	25 to 24/30
PAL to NTSC -4.1%.tfx	95.9040959041%	25 to 23.976/29.97
Film to PAL +4.1667%.tfx	+104.1666666667%	24/30 to 25
Film to NTSC -0.1%.tfx	99.9000999001%	24/30 to 23.976/29.97
NTSC to Pal +4.2667%.tfx	+104.2708333333%	23.976/29.97 to 25
NTSC to Film +0.1%.tfx	+100.10%	23.976/29.97 to 24/30

Vari-Fi

Vari-Fi is an AudioSuite plugin that provides a pitch-change effect similar to a tape deck or record turntable speeding up from or slowing down to a complete stop. Vari-Fi preserves the original duration of the audio selection.

Features include:

- Speed up from a complete stop to normal speed
- Slow down to a complete stop from normal speed



Vari-Fi Controls

Change Controls

Slow Down

When selected, **Slow Down** applies a pitch-change effect to the selected audio, similar to a tape recorder or record turntable slowing down to a complete stop.

Speed Up

When selected, **Speed Up** applies a pitch-change effect to the selected audio, similar to a tape recorder or record turntable speeding up from a complete stop. This effect does not change the duration of the audio selection.

Selection Controls

The **Selection** setting determines the duration of the rendered clip in relation to the processing.

Fit To

When the **Fit To** option is selected, the length of the audio selection is retained when rendering the AudioSuite effect. This is useful for rendering the effect in place (especially if the selection is constrained by the grid or by adjacent clips).

When this option is enabled, processing is applied to only two-thirds of the selection so that the resultant rendering maintains the original duration of the selection.

Extend

When the **Extend** option is selected, all audio in the current Edit selection is processed and rendered. The resulting rendering is 150% the duration of the Edit selection. The selection start point does not change, but the rendered clip extends beyond the end of the Edit selection.

This can be useful if the last third (for speeding up) or the first third (for slowing down) of the Edit selection needs to be heard in the rendered effect.

Fades Controls

On

When the **On** option is selected, a fade-out is applied if the **Slow Down** option is selected or a fade in is applied if the **Speed Up** option is selected.

Off

When the **Off** option is selected, no fade-in or fade-out is applied in the rendered Edit selection.

This can result in a more pronounced “tape-stop” or “tape-start” effect and can also be useful for preserving the dynamic level at the end of the Edit selection when the **Slow Down** option is selected, or the beginning of the selection when the **Speed Up** option is selected.

X-Form

X-Form is an AudioSuite plugin that is based on the Radius algorithm from iZotope. X-Form provides the high quality time compression and expansion for music production, sound design, and audio loop applications. Use X-Form to manipulate audio loops for tempo matching or to change vocal tracks for formant correct pitch shifting. The X-Form plugin is useful in audio post-production for adjusting audio to specific time or SMPTE durations for synchronization purposes. X-Form is also ideal for post-production pull up and pull down conversions.



Normalizing a selection before using X-Form may produce better results.



X-Form Displays and Controls Overview

The interface for X-Form is organized in four sections: Audio, Time, Transient, and Pitch.

Audio

Use the controls in the Audio section to select the most appropriate time compression and expansion algorithm for the type of material you want to process and to attenuate the gain of the processed audio to avoid clipping.

Time

Use the controls in the Time section to specify the amount of time compression or expansion you want to apply.

Transient

Use the controls in the Transient section to adjust the transient detection for high quality time compression or expansion.

Pitch

Use the controls in the Pitch section to apply pitch shifting. Pitch shifting can be formant correct with either the Polyphonic or Monophonic algorithm.

X-Form Audio Section Controls

The Audio section of X-Form provides controls for specifying the type of audio you want to process and gain attenuation of the processed signal to avoid clipping.



X-Form, Audio section

Type

The Audio Type determines the type of TCE and pitch shift algorithm for processing audio: Polyphonic, Monophonic, or Poly (Faster).

- Polyphonic

Use for processing complex sounds (such as a multipart musical selection).



When previewing Polyphonic, Poly (Faster) is used for faster previewing. However, when you process the audio selection, the high-quality Polyphonic setting is used.

- Monophonic

Use for processing monophonic sounds (such as a vocal melody).

- Poly (Faster)

Use for faster previewing and processing, but with slightly reduced audio quality.

Gain

The Gain control attenuates the input level to avoid clipping. Adjust the Gain control from 0.0 dB to -6.0 dB to avoid clipping in the processed signal.

Clip Indicator

The Clip indicator indicates clipping in the processed signal. When using time compression or pitch shifts above the original pitch, it is possible for clipping to occur. The Clip indicator lights when the processed signal is clipping. If the processed signal clips, undo the AudioSuite process and attenuate the input gain using the Gain control. Then, re-process the selection.

Level Indicator

The Level indicator displays the level of the output signal using a plasma LED, which uses the full range of plasma level metering colors.

X-Form Time Section Controls

The Time section of X-Form provides controls for specifying the amount of time compression or expansion as well as the timebase used for calculating TCE. Adjust the Time control to change the target duration for the processed audio.



Original

The Original column displays the Start and End times, and Length of the edit selection. Times are displayed in units of the timebase selected in the Units pop-up menu.

Processed

The Processed column displays the target End time and Length of the processed signal. Times are displayed in units of the timebase selected in the Units pop-up menu. You can click the Processed End and Length fields and type values. These values update automatically when adjusting the Time control.

Tempo

The Tempo row displays the Original Tempo and Processed Tempo in beats per minute (bpm). You can click the Original Tempo and Processed Tempo fields and type values. The Processed Tempo value updates automatically when adjusting the Time control.

Unit

Select a timebase for the Original and Processed time fields: Bars|Beats, Min:Sec, Timecode, Feet+Frames, or Samples.

Shift

The Shift setting displays the target time compression or expansion as a percentage of the original. Adjust the Time control or click the Shift field and type a value. Time can be shifted by as much as 12.50% to 800.00% of the original speed (or 8 times to 1/8 of the original duration) depending on which Range button is enabled (2x, 4x, or 8x).

The Shift field only displays up to 2 decimal places, but lets you type in as many decimal places as you want (up to the IEEE standard). While the display rounds to 2 decimal places, the actual time shift is applied based on the number you typed. This is especially useful for post-production pull up and pull down factors (see ["Using X-Form for Post Production Pull Up and Pull Down Tasks" on page 176](#)).

2x, 4x, and 8x Range Buttons

The 2x, 4x, and 8x Range buttons set the possible range for the Time Shift, Pitch Shift, and Formant Shift controls.

- 2x
Lets you apply Time Shift, Pitch Shift, and Formant Shift from 50.00% to 200.00% (where 50.00% is 2 times the original duration and 200.00% is 1/2 of the original duration).
- 4x
Lets you apply Time Shift, Pitch Shift, and Formant Shift from 25.00% to 400.00% (where 25.00% is 4 times the original duration and 400.00% is 1/4 of the original duration).
- 8x
Lets you apply Time Shift, Pitch Shift, and Formant Shift from 12.50% to 800.00% (where 12.50% is 8 times the original duration and 800.00% is 1/8 of the original duration).

 When changing to a smaller Range setting (such as switching from 8x to 2x), the Time Shift and Pitch Shift settings are constrained to the limits of the new, smaller range. For example, with 8x enabled and Time Shift set to 500%, switching to 2x changes the Time Shift value to 200%.

X-Form Transient Section Controls

The Transient section provides controls for setting the sensitivity for transient detection and for adjusting the analysis window size.



Sensitivity

The Sensitivity setting controls how X-Form determines and interprets transients from the original audio. Part of X-Form's processing relies upon separating "transient" parts of the sample from "non-transient" parts. Transient material tends to change its content quickly in time, as opposed to parts of the sound which are more sustained. Sensitivity is only available when Polyphonic is selected as the Audio Type.

For highly percussive material, lower the Sensitivity for better transient detection, especially with the Rhythmic audio setting. For less percussive material, a higher setting can yield better results. Experiment with this control, especially when shifting drums and percussive tracks, to achieve the best results.

Window

The Window setting determines the analysis window size. You can adjust the Window from 10.0 milliseconds to 100.0 milliseconds. Adjust the Window control or click the Window field and type a value. Window is only available when Monophonic is selected as the Audio Type.

Try larger window sizes for low frequency sounds or sounds that do not have many transients. Try smaller window sizes for tuned drums and percussion. However, the default of 25 milliseconds should work well for most material.

X-Form Pitch Section Controls

The Pitch section provides controls for pitch shifting the selected audio. Use the Pitch control to transpose the pitch from as much as -36.00 semitones (-3 octaves) to +36.00 semitones (+3 octaves), with fine resolution in cents, depending on which Range button is enabled (2x, 4x, or 8x). X-Form also lets you transpose the formant shape independently of the fundamental frequency.



Transpose

The Transpose setting displays the transposition amount in semitones. You can transpose pitch by as much as -36.00 semitones (-3 octaves) to +36.00 semitones (+3 octaves), with fine resolution in cents, depending on which Range button is enabled. Adjust the Pitch control or click the Transpose field and type a value.

Shift

The Shift setting displays the pitch shift amount as a percentage. Pitch can be shifted by as much as 12.50% (-3 octaves) to 800.00% (+3 octaves) depending on which Range button is enabled (2x, 4x, or 8x). Adjust the Pitch control or click the Shift field and type a value.

Formant

Audio with a fundamental pitch has an overtone series, or set of higher harmonics. The strength of these higher harmonics creates a formant shape, which is apparent if viewed using a spectrum analyzer. The overtone series, or harmonics, have the same spacing related to the pitch and have the same general shape regardless of what the fundamental pitch is. It is this formant shape that gives the audio its overall characteristic sound or timbre. When pitch shifting audio, the formant shape is shifted with the rest of the material, which can result in an unnatural sound. Keeping this shape constant is critical to formant correct pitch shifting and achieving a natural sounding result.

The Pitch section of X-Form lets you pitch shift the formants of the selected audio independently of the fundamental frequency. This is useful for achieving formant correct pitch shifting. It can also be used as an effect. For example, you can formant shift a male vocal up by five semitones and it will take on the characteristics of a female voice.

To enable or disable formant shifting:

- ▶ Click the In button. The In button lights when formant shifting is enabled.

The Formant field displays the amount of formant pitch shifting from -36.00 semitones (-3 octaves) to +36.00 semitones (+3 octaves), with fine resolution in cents. Adjust the Formant control or click the Formant field and type a value.

X-Form AudioSuite Input Modes

X-Form supports the Pro Tools AudioSuite Input Mode selector for use on mono or multi-input processing.

Mono Mode

Processes each audio clip as a mono file with no phase coherency maintained with any other simultaneously selected clips.

Multi-Input Mode

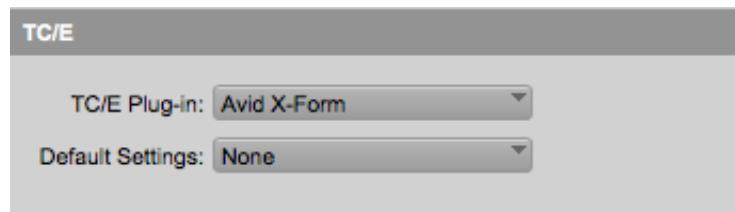
Processes up to 48 input channels and maintains phase coherency within those selected channels.

AudioSuite Preview

X-Form supports Pro Tools AudioSuite Preview and Bypass. For more information on using AudioSuite Preview and Bypass, see the Pro Tools Reference Guide.

AudioSuite TCE Plugin Preference

The high quality time compression and expansion algorithms of X-Form can be used with the Pro Tools TCE Trim tool.



TCE Plugin option in Processing Preferences page

⚠ When using X-Form for the TCE Trim tool, the default 2x Range is used for an edit range of twice to half the duration of the original audio. If you select a Default Setting that uses either the 4x or 8x Range, the Time Shift and Pitch Shift setting are constrained to the 2x Range limit of 50% to 200%.



Refer to the Pro Tools Reference Guide for more information about the TCE Trim tool.

To select X-Form for use with the TCE Trim tool:

1. Choose **Setup > Preferences**.
2. Click the Processing tab.
3. From the TC/E Plugin pop-up menu, select Avid X-Form.
4. Select a preset from the Default Settings pop-up menu.
5. Click **OK**.

Processing Audio Using X-Form

X-Form lets you change the time and pitch of selected audio independently or concurrently.



You can adjust both the Time Shift and Pitch Shift controls independently before processing.

To change the time of a selected audio clip:

1. Select **AudioSuite > Pitch Shift > X-Form**.
2. Select the Audio Type appropriate to the type of material you are processing (Monophonic or Polyphonic).
3. If compressing the duration of the selection, attenuate the Gain control as necessary.
4. Adjust the Transient controls.
5. Enable a Range button (2x, 4x, or 8x) to set the possible range for time change.
6. Adjust the Time Shift control to set the amount of time change. Time change is measured in terms of the target duration using the selected timebase or as a percentage of the original speed.
7. Click **Render**.

To change the pitch of a selected audio clip:

1. Select **AudioSuite > Pitch Shift > X-Form**.
2. Select the Audio Type appropriate to the type of material you are processing (Monophonic or Polyphonic).
3. If transposing the pitch of the selection up, attenuate the Gain control as necessary.
4. Adjust the Transient controls.
5. Enable a Range button (2x, 4x, or 8x) to set the possible range for pitch change.
6. Adjust the Pitch Shift control to set the amount of pitch change. Pitch change is measured in semitones (and cents) or as a percentage of the original pitch.
7. If you want to enable formant processing, click the IN button to enable Formant and adjust the Formant control.
8. Click **Render**.

Using X-Form for Post Production Pull Up and Pull Down Tasks

The table below provides information on TCE settings for common post-production tasks. Type the corresponding TCE% (represented to 10 decimal places in the following table) in the X-Form Time Shift field for the corresponding post-production task and the process the selected audio.



Use the X-Form Plugin Settings for the corresponding post-production task.

Pull up or Pull Down	TCE% (to 10 Decimal Places)	Frames
Pal to Film -4%.tfx	96.0%	25 to 24/30
PAL to NTSC -4.1%.tfx	95.9040959041%	25 to 23.976/29.97
Film to PAL +4.1667%.tfx	+104.1666666667%	24/30 to 25
Film to NTSC -0.1%.tfx	99.9000999001%	24/30 to 23.976/29.97
NTSC to Pal +4.2667%.tfx	+104.2708333333%	23.976/29.97 to 25
NTSC to Film +0.1%.tfx	+100.10%	23.976/29.97 to 24/30

5 Reverb Plugins

Reverb provides a sense of room acoustics. Reverb can make one track, groups of tracks, or your whole mix sound like it is in a big concert hall, an intimate room, a narrow hallway, or other acoustic spaces.

This topic includes information about the following:

- "D-Verb" below
- "Eleven Effects Reverb Plugins" on page 179
- "Reverb One" on page 180
- "ReVibe II" on page 189
- "Space" on page 205

D-Verb

D-Verb is a studio-quality reverb plugin that is available in DSP, Native, and AudioSuite formats.

D-Verb supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

D-Verb operates as a mono, multi-mono, mono-to-stereo, or stereo plugin.



D-Verb Controls

D-Verb provides a variety of controls for adjusting plugin parameters.

Input Level Meters

Input meters indicate the input levels of the dry audio source signal.

An internal clipping LED will light if the reverb is overloaded. This can occur even when the input levels are relatively low if there is excessive feedback in the delay portion of the reverb. To clear the Clip LED, click it.

Output Level Meter

Output meters indicate the output levels of the processed signal.

Gain and Input Level Controls

D-Verb provides a Gain control above the Input Level meter to let you adjust the input gain.

Mix Control

The Mix slider adjusts the balance between the dry signal and the effected signal, giving you control over the depth of the effect. This control is adjustable from 100% to 0%.

Algorithm Control

This control selects one of seven reverb algorithms: Hall, Church, Plate, Room 1, Room 2, Ambience, or Non-linear. Selecting an algorithm changes the preset provided for it. Switching the Size setting changes characteristics of the algorithm that are not altered by adjusting the decay time and other user-adjustable controls. Each of the seven algorithms has a distinctly different character:

Hall

A good general purpose concert hall with a natural character. It is useful over a large range of size and decay times and with a wide range of program material. Setting Decay to its maximum value will produce infinite reverberation.

Church

A dense, diffuse space simulating a church or cathedral with a long decay time, high diffusion, and some pre-delay.

Plate

Simulates the acoustic character of a metal plate-based reverb. This type of reverb typically has high initial diffusion and a relatively bright sound, making it particularly good for certain percussive signals and vocal processing. Plate reverb has the general effect of thickening the initial sound itself.

Room 1

A medium-sized, natural, rich-sounding room that can be effectively varied in size between very small and large, with good results.

Room 2

A smaller, brighter reverberant characteristic than Room 1, with a useful adjustment range that extends to “very small.”

Ambient

A transparent response that is useful for adding a sense of space without adding a lot of depth or density. Extreme settings can create interesting results.

Nonlinear

Produces a reverberation with a natural buildup and an abrupt cutoff similar to a gate. This unnatural decay characteristic is particularly useful on percussion, since it can add an aggressive characteristic to sounds with strong attacks.

Size Control

The Size control, in conjunction with the Algorithm control, adjusts the overall size of the reverberant space. There are three sizes: Small, Medium, and Large. The character of the reverberation changes with each of these settings (as does the relative value of the Decay setting). The Size buttons can be used to vary the range of a reverb from large to small. Generally, you should select an algorithm first, and then choose the size that approximates the size of the acoustic space that you are trying to create.

Diffusion Control

Diffusion sets the degree to which initial echo density increases over time. High settings result in high initial build-up of echo density. Low settings cause low initial buildup. This control interacts with the Size and Decay controls to affect the overall reverb density. High settings of diffusion can be used to enhance percussion. Use low or moderate settings for clearer and more natural-sounding vocals and mixes.

Decay Control

Decay controls the rate at which the reverb decays after the original direct signal stops. The value of the Decay setting is affected by the Size and Algorithm controls. This control can be set to infinity on most algorithms for infinite reverb times.

Pre-Delay Control

Pre-Delay determines the amount of time that elapses between the original audio event and the onset of reverberation. Under natural conditions, the amount of pre-delay depends on the size and construction of the acoustic space, and the relative position of the sound source and the listener. Pre-Delay attempts to duplicate this phenomenon and is used to create a sense of distance and volume within an acoustic space. Long Pre-Delay settings place the reverberant field behind rather than on top of the original audio signal.

Hi Frequency Cut

Hi Frequency Cut controls the decay characteristic of the high frequency components of the reverb. It acts in conjunction with the Low Pass Filter control to create the overall high frequency contour of the reverb. When set relatively low, high frequencies decay more quickly than low frequencies, simulating the effect of air absorption in a hall. The maximum value of this control is Off (which effectively means bypass).

Low Pass Filter

Low Pass Filter controls the overall high frequency content of the reverb by setting the frequency above which a 6 dB per octave filter attenuates the processed signal. The maximum value of this control is Off (which effectively means bypass).

Selections for D-Verb AudioSuite Processing

Because AudioSuite D-Verb adds additional material (the delayed audio) to the end of selected audio, make a selection that is longer than the original source material to allow the additional delayed audio to be written to the end of the audio file.

If you select only the original material without leaving additional space at the end, delayed audio that occurs after the end of the selection to be cut off.

Eleven Effects Reverb Plugins

Black Spring

Black Spring was inspired by a classic outboard tube-driven spring reverb. It can add a “surf” twang and dark, warm ambiance to the audio signal.

Black Spring is available as a Mono or Stereo plugin.



On/Bypass

The On/Bypass toggle lets you bypass the Spring Reverb effect.

Mix

The **Mix** knob controls the blend between dry and reverbed signal.

Decay

The **Decay** knob controls the length of the reverb's decay.

Tone

The **Tone** knob applies a high-cut EQ, making the reverb tone darker.

Studio Reverb

A smooth, clean digital reverb, Studio Reverb is based on the popular Reverb One Pro Tools plugin from Avid.

Studio Reverb is available as a Mono, Mono to Stereo, or Stereo plugin.



On

The **On** button lets you toggle the Studio Reverb effect on or off (bypassed).

Type

The **Type** selector lets you choose from a variety of different reverb types.

Decay

The **Decay** control lets you set the decay time for the selected reverb (from 0.0 to 10.0 seconds).

Pre-Delay

The **Pre-Delay** control lets you set the amount of pre-delay, which changes the time relationship between the dry signal and the reverbed signal. As this setting is turned higher, the apparent size of the synthesized reverb "room" grows larger.

Tone

The **Tone** knob applies a high-cut EQ, making the reverb tone darker.

Mix

The **Mix** knob controls the blend between dry and reverbed signal.

Reverb One

Reverb One is a world-class reverb processing plugin that provides the highest level of professional sonic quality and reverb-shaping control. A set of unique, easy-to-use audio shaping tools lets you customize reverb character and ambience to create natural-sounding halls, vintage plates, or virtually any type of reverberant space you can imagine.

Reverb One is available in DSP, Native, and AudioSuite formats.



Reverb One supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Reverb One operates as a mono, multi-mono, mono-to-stereo, or stereo plugin.

Reverb One features include:

- Editable Reverb EQ graph
- Editable Reverb Color graph
- Reverb Contour graph
- Dynamic control of reverb decay
- Chorusing
- Early reflection presets
- Extensive library of reverb presets

About Reverb

Digital reverberation processing can simulate the complex natural reflections and echoes that occur after a sound has been produced, imparting a sense of space and depth—the signature of an acoustic environment. When you use a reverberation plugin such as Reverb One, you are artificially creating a sound space with a specific acoustic character.

This character can be melded with audio material, with the end result being an adjustable mix of the original dry source and the reverberant wet signal. Reverberation can take relatively lifeless mono source material and create a stereo acoustic environment that gives the source a perceived weight and depth in a mix.

Creating Unique Sounds

In addition, digital signal processing can be used creatively to produce reverberation characteristics that do not exist in nature. There are no rules that need to be followed to produce interesting treatments. Experimentation can often produce striking new sounds.

Acoustic Environments

When you hear live sound in an acoustic environment, you generally hear much more than just the direct sound from the source. In fact, sound in an anechoic chamber, devoid of an acoustic space's character, can sound harsh and unnatural.

Each real-world acoustical environment, from a closet to a cathedral, has its own unique acoustical character or sonic signature. When the reflections and reverberation produced by a space combine with the source sound, we say that the space is excited by the source. Depending on the acoustic environment, this could produce the warm sonic characteristics we associate with reverberation, or it could produce echoes or other unusual sonic characteristics.

Reverb Character

The character of a reverberation depends on a number of things. These include proximity to the sound source, the shape of the space, the absorptivity of the construction material, and the position of the listener.

Reflected Sound

In a typical concert hall, sound reaches the listener shortly after it is produced. The original direct sound is followed by reflections from the ceiling or walls. Reflections that arrive within 50 to 80 milliseconds of the direct sound are called *early reflections*. Subsequent reflections are called *late reverberation*. Early reflections provide a sense of depth and strengthen the perception of loudness and clarity. The delay time between the arrival of the direct sound and the beginning of early reflections is called the *pre-delay*.

The loudness of later reflections combined with a large pre-delay can contribute to the perception of largeness of an acoustical space. Early reflections are followed by reverberation and repetitive reflections and attenuation of the original sound reflected from walls, ceilings, floors, and other objects. This sound provides a sense of depth or size.

Reverb One provides control over these reverberation elements so that you can create extremely natural-sounding reverb effects.

Reverb One Controls

Reverb One has a variety of controls for producing a wide range of reverb effects. Controls can be adjusted by dragging their sliders or typing values directly in their text boxes.

The harmonic spectrum of the reverb can also be adjusted on the graph displays. See "["Reverb One Graphs" on page 186](#)".

Reverb One Master Mix Controls

The Master Mix section has controls for adjusting the relative levels of the source signal and the reverb effect, and also the width of the reverb effect in the stereo field.

Wet/Dry

Adjusts the mix between the dry, unprocessed signal and the reverb effect.

Stereo Width

Controls the width of the reverb in the stereo field. A setting of 0% produces a mono reverb. A setting of 100% produces maximum spread in the stereo field.

100% Wet

Toggles the Wet/Dry control between 100% wet and the current setting.

Reverb One Dynamics Controls

The Dynamics section has controls for adjusting Reverb One's response to changes in input signal level.

Dynamics can be used to modify a reverb's decay character, making it sound more natural, or conversely, more unnatural, depending on the desired effect.

Typically, dynamics are used to give a reverb a shorter decay time when the input signal is above the threshold, and a longer decay time when the input level drops below the threshold.

This produces a longer, more lush reverb tail and greater ambience between pauses in the source audio, and a shorter, clearer reverb tail in sections without pauses.

For example, on a vocal track, use Dynamics to make the reverb effect tight, clear, and intelligible during busy sections of the vocal (where the signal is above the Threshold setting), and then "bloom" or lengthen at the end of a phrase (where the signal falls below the threshold).

Similarly, Dynamics can be used on drum tracks to mimic classic gated reverb effects by causing the decay time to cut off quickly when the input level is below the threshold.



To hear examples of decay dynamics, load one of the Dynamics presets using the Plugin Librarian menu.

Decay Ratio

Controls the ratio by which reverb time is increased when a signal is above or below the Threshold level. Dynamics behavior differs when the Decay Ratio is set above or below 1. A ratio setting of greater than 1 increases reverb time when the signal is above the threshold. A ratio setting of less than 1 increases a reverb's time when the signal is below the threshold.

For example, if Decay Ratio is set to 4, the reverb time is increased by a factor of 4 when the signal is above the threshold level. If the ratio is 0.25, reverb time is increased by a factor of 4 when the signal is below the Threshold level.

Threshold

Sets the input level above or below which reverb decay time will be modified.

Chorus Controls

The Chorus section has controls for setting the depth and rate of chorusing applied to a reverb tail. Chorusing thickens and animates sounds by adding a delayed, pitch-modulated copy of an audio signal to itself.

Chorusing produces a more ethereal or spacey reverb character. It is often used for creative effect rather than to simulate a realistic acoustic environment.



To hear examples of reverb tail chorusing, load one of the Chorus presets using the Plugin Librarian menu.

Depth

Controls the amplitude of the sine wave generated by the LFO (low frequency oscillator) and the intensity of the chorusing. The higher the setting, the more intense the modulation.

Rate

Controls pitch modulation frequency. The higher the setting, the more rapid the chorusing. Setting the Rate above 20 Hz can cause frequency modulation to occur. This will add side-band harmonics and change the reverb's tone color, producing some very interesting special effects.

Reverb One Reverb Section Controls

The Reverb section has controls for the various reverb tail elements, including level, time, attack, spread, size, diffusion, and pre-delay. These determine the overall character of the reverb.

Level

Controls the output level of the reverb tail. When set to 0%, the reverb effect consists entirely of the early reflections (if enabled).

Time

Controls the rate at which the reverberation decays after the original direct signal stops. The value of the Time setting is affected by the Size setting. You should adjust the reverb Size setting before adjusting the Time setting. If you set Time to its maximum value, infinite reverberation is produced. The HF Damping and Reverb Color controls also affect reverb Time.

Attack

Attack determines the contour of the reverberation envelope. At low Attack settings, reverberation builds explosively, and decays quickly. As Attack value is increased, reverberation builds up more slowly and sustains for the length of time determined by the Spread setting.

When Attack is set to 50%, the reverberation envelope emulates a large concert hall (provided the Spread and Size controls are set high enough).

Spread

Controls the rate at which reverberation builds up. Spread works in conjunctions with the Attack control to determine the initial contour and overall ambience of the reverberation envelope.

Low Spread settings result in a rapid onset of reverberation at the beginning of the envelope. Higher settings lengthen both the attack and buildup stages of the initial reverb contour.

- Size

Determines the rate of diffusion buildup and acts as a master control for Time and Spread within the reverberant space.

Size values are given in meters and can be used to approximate the size of the acoustic space you want to simulate. When considering size, keep in mind that the size of a reverberant space in meters is roughly equal to its longest dimension.

- Diffusion

Controls the degree to which initial echo density increases over time. High Diffusion settings result in high initial buildup of echo density. Low Diffusion settings cause low initial buildup.

After the initial echo buildup, Diffusion continues to change by interacting with the Size control and affecting the overall reverb density. Use high Diffusion settings to enhance percussion. Use low or moderate settings for clearer, more natural-sounding vocals and mixes.

- Pre-Delay

Determines the amount of time that elapses between the original audio event and the onset of reverberation. Under natural conditions, the amount of Pre-delay depends on the size and construction of the acoustic space, and the relative position of the sound source and the listener. Pre-

delay attempts to duplicate this phenomenon and is used to create a sense of distance and volume within an acoustic space. Long Pre-Delay settings place the reverberant field behind rather than on top of the original audio signal.

 For an interesting musical effect, set the Pre-Delay time to a beat interval such as 1/8, 1/16, or 1/32 notes.

Reverb One Early Reflection Controls

The Early Reflections section has controls for the various early reflection elements, including ER setting, level, spread, and delay.

Calculating Early Reflections

A particular reflection within a reverberant field is usually categorized as an early reflection. Early reflections are usually calculated by measuring the reflection paths from source to listener. Early reflections typically reach the listener within 80 milliseconds of the initial audio event, depending on the proximity of reflecting surfaces.

Simulating Early Reflections

Different physical environments have different early reflection signatures that our ears and brain use to pinpoint location information. These reflections influence our perception of the size of a space and where an audio source sits within it. Changing early reflection characteristics changes the perceived location of the reflecting surfaces surrounding the audio source.

This is commonly accomplished in digital reverberation simulations by using multiple delay taps at different levels that occur in different positions in the stereo spectrum (through panning). Long reverberation generally occurs after early reflections dissipate.

Reverb One provides a variety of early reflections models. These let you quickly choose a basic acoustic environment, then tailor other reverb characteristics to meet your precise needs.

ER Settings

Selects an early reflection preset. These range from realistic rooms to unusual reflective effects. The last five presets (Plate, Build, Spread, Slapback and Echo) feature a nonlinear response.

Early reflection presets include:

- Room: Simulates the center of a small room without many reflections.
- Club: Simulates a small, clear, natural-sounding club ambience.
- Stage: Simulates a stage in a medium-sized hall.
- Theater: Simulates a bright, medium-sized hall.
- Garage: Simulates an underground parking garage.
- Studio: Simulates a large, live, empty room.
- Hall: Places the sound in the middle of a hall with reflective, hard, bright walls.
- Soft: Simulates the space and ambience of a large concert hall.
- Church: Simulates a medium-sized space with natural, clear-sounding reflections.
- Cathedral: Simulates a large space with long, smooth reflections.
- Arena: Simulates a big, natural-sounding empty space.
- Plate: Simulates a hard, bright reflection. Use the Spread control to adjust plate size.
- Build: A nonlinear series of reflections.

- Spread: Simulates a wide indoor space with highly reflective walls.
- Slapback: Simulates a large space with a long-delayed reflection.
- Echo: Simulates a large space with hard, unnatural echoes. Good for dense reverb.

Level

Controls the output level of the early reflections. Turning the Early Reflections Level slider completely off produces a reverb made entirely of reverb tail.

Spread

Globally adjusts the delay characteristics of the early reflections, moving them closer together or farther apart. Use Spread to vary the size and character of an early reflection preset. Setting the Plate preset to a Spread value of 50%, for example, will change the reverb from a large, smooth plate to a small, tight plate.

Delay Master

Determines the amount of time that elapses between the original audio event and the onset of early reflections.

Early Reflect On

Toggles early reflections on or off. When early reflections are off, the reverb consists entirely of reverb tail.

Reverb One Graphs

The reverb graphs display information about the tonal spectrum and envelope contour of the reverb. The Reverb EQ and Reverb Color graphs provide graphic editing tools for shaping the harmonic spectrum of the reverb.



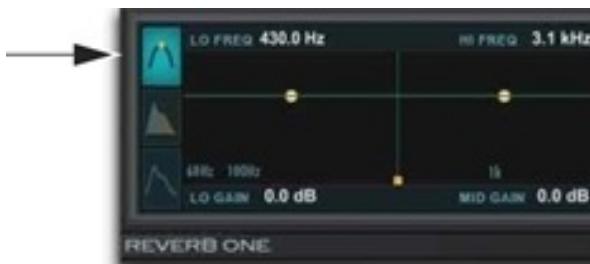
Reverb One EQ graph controls

Editing Graph Values

In addition to the standard slider controls, the Reverb EQ and Reverb Color graph settings can be adjusted by dragging elements of the graph display.

To select the EQ or Color graph for editing:

- ▶ Select the EQ icon or the Color icon.



Reverb One (AAX version), EQ icon selected

To cut or boost a particular band:

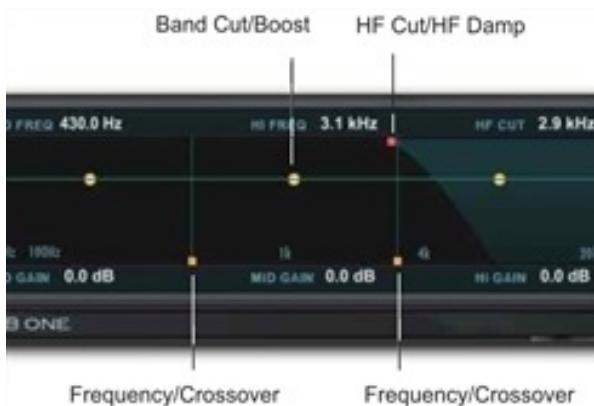
- ▶ Drag a Band Cut / Boost breakpoint up or down.

To adjust frequency or crossover:

- ▶ Drag a Frequency / Crossover slider right or left.

To adjust high-frequency cut or damp:

- ▶ Drag the HF Cut / HF Damp control point right or left.



Adjusting graph controls

Reverb EQ Graph

You can use this 3-band equalizer to shape the tonal spectrum of the reverb. The EQ is post-reverb and affects both the reverb tail and the early reflections.

- Frequency Sliders

Sets the frequency boundaries between the low, mid, and high band ranges of the EQ.

The low frequency slider (60.0 Hz–22.5 kHz) sets the frequency boundary between low and mid cut/boost points in the EQ.

The high-frequency slider (64.0 Hz–24.0 kHz) sets the frequency boundary between the mid and high cut/boost points in the EQ.

- Band Breakpoints

Control cut and boost values for the low, mid, and high frequencies of the EQ. To cut a frequency band, drag a breakpoint downward. To boost, drag upward. The adjustable range is from –24.0 dB to 12.0 dB.

- HF Cut Breakpoint

Sets the frequency above which a 6 dB/octave low pass filter attenuates the processed signal. It removes both early reflections and reverb tails, affecting the overall high-frequency content of the reverb. Use the HF Cut control to roll off high frequencies and create more natural-sounding reverberation. The adjustable range is from 120.0 Hz to 24.0 kHz.

Reverb Color Graph

You can use the Reverb Color graph to shape the tonal spectrum of the reverb by controlling the decay times of the different frequency bands. Low and high crossover points define the cut and boost points of three frequency ranges.

For best results, set crossover points at least two octaves higher than the frequency you want to boost or cut. For example, to boost a signal at 100 Hz, set the crossover to 400 Hz.

Set the crossover to 500 Hz to boost low frequencies most effectively. Set it to 1.5 kHz to cut low frequencies most effectively.

- Crossover Sliders

Sets the frequency boundaries between the low, mid, and high frequency ranges of the reverberation filter.

The low-frequency slider sets the crossover frequency between low and mid frequencies in the reverberation filter. The adjustable range is from 60.0 Hz to 22.5 kHz.

The high-frequency slider sets the crossover frequency between mid and high frequencies in the reverberation filter. The adjustable range is from 64.0 Hz to 24.0 kHz.

- Band Breakpoints

Controls cut and boost ratios for the decay times of the low, mid, and high-frequency bands of the reverberation filter. To cut a frequency band, drag a breakpoint downward. To boost, drag it upward. The adjustable range is from 1:8 to 8:1.

- HF Damp Breakpoint

Sets the frequency above which sounds decay at a progressively faster rate. This determines the decay characteristic of the high-frequency components of the reverb.

HF Damp works in conjunction with HF Cut to shape the overall high -frequency contour of the reverb. HF Damp filters the entire reverb with the exception of the early reflections. At low settings, high frequencies decay more quickly than low frequencies, simulating the effect of air absorption in a hall. The adjustable range is from 120.0 Hz to 24.0 kHz.

Reverb Contour Graph

The Reverb Contour graph displays the envelope of the reverb, as determined by the early reflections and reverb tail.



Reverb Contour graph (AAX version)

ER and RC Buttons

Toggles the display mode. Selecting ER (early reflections) displays early reflections data in the graph. Selecting RC (reverb contour) displays the initial reverberation envelope in the graph. Early Reflections and Reverb Contour can be displayed simultaneously.

Other Reverb One Controls

In addition to its reverb-shaping controls, Reverb One also features online help and level metering.

Tool Tips

To use tool tips, move the cursor over the name of any control, and an explanation appears as a tool tip.

Input Level Meters

Input meters indicate the input levels of the dry audio source signal. Output meters indicate the output levels of the processed signal.

An internal clipping LED will light if the reverb is overloaded. This can occur even when the input levels are relatively low if there is excessive feedback in the delay portion of the reverb. To clear the Clip LED, click it.

ReVibe II

ReVibe II is a studio-quality reverb and acoustic environment modeling plugin available in DSP, Native, and AudioSuite formats.



Using ReVibe II

ReVibe II makes it possible to model extremely realistic acoustic spaces and place audio elements within a mix.

ReVibe II supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

ReVibe II works with mono and stereo formats, and LCR, LCRS, quad, 5.0, and 5.1 greater-than-stereo multichannel formats.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio.

In general, when working with stereo and greater-than-stereo tracks, use the multichannel version of ReVibe II.

ReVibe II supports the following combinations of track types and plugin insert formats:

Track Type	Plug-in Insert Format							
	Mono	Stereo	LCR	L C R S	Quad	5.0	5.1	
Mono	•	•	•	•	•	•	•	
Stereo		•	•	•	•	•	•	
LCR			•	•	•	•	•	
L C R S				•				
Quad					•			
5.0						•		
5.1							•	

Dragging in the Graphic Display to Adjust Controls

In addition to dragging controls and typing control values, you can adjust settings on the Decay Color & EQ graphic displays by dragging control points on the graph.

To cut or boost a particular EQ band:

- ▶ Drag a control point up or down.



Cutting or boosting an EQ frequency band

To adjust EQ frequency crossover:

- ▶ Drag the control point right or left.



Setting the EQ crossover frequency

To adjust high frequency rear cut:

- ▶ Drag the control point right or left.



Setting the rear cut frequency

ReVibe II Input and Output Meters

The Input and Output meters indicates the input and output signal levels. These meters range from 0 dB to –96 dB. The number of input and output meters that operate simultaneously ranges from a single meter for mono input and output, up to five input and output meters for 5.0 and 5.1 multichannel processing. The number of meters displayed depends on the channel format of the track on which the plugin is inserted.



Input and Output meters (5.1)

Clip Indicators

A red channel clip indicator appears at the top of each meter. The clip indicator lights when the signal level exceeds 0 dB, and stays lit until cleared. Clicking a meter's clip indicator clears that meter.

ReVibe II Controls

ReVibe II has a variety of controls for producing a wide range of reverb effects. Controls can be adjusted by dragging their sliders, typing values directly in their text boxes, and adjusted on the Decay Color and EQ graph displays.

Room and Reverb Type

ReVibe II lets you select the type of Room and Reverb modeled. Each Room and Reverb type models early reflection characteristics for specific types of rooms or effects devices. Each Room and Reverb type also incorporates a complex room coloration EQ, which models the general frequency response of various rooms and effects devices.

Choosing a new Reverb Type changes the early reflections and room coloration EQ only. All of the other ReVibe II settings remain unchanged. To create a preset that includes all parameters, use the Plugin Settings menu.



For more information on saving and importing plugin presets, see the Pro Tools Reference Guide.



Reverb Type display and controls

The Reverb Type display shows the Room Type Category, Room Type Name, the Next and Previous buttons, and the Reverb Type.

Room Type Category Menu

Clicking on the Room Type Category menu lets you select one of the 14 Room Type categories, and selects the first Room Type preset in that category.

Room Type Name Menu

Click the Room Type Name menu to select from a list of all available Room Type presets.



See "ReVibe II Room Types" on page 199 for a list of room presets.

Next and Previous Buttons

Click the Next or Previous buttons to choose the next or previous Room Type.

Reverb Type Menu

Click the Reverb Type menu to select the type of reverb tail. There are nine basic reverb types, plus **Automatic**. Select **Automatic** to use the reverb tail type that is stored with the currently selected room type. The reverb types are:

- **Automatic** selects the reverb tail type stored with the room type.
- **Natural** is an average reverb tail type with no extreme characteristics.
- **Smooth** is optimized for large rooms.
- **Fast Attack** can be useful for plate reverbs.
- **Dense** is similar to smooth, and can also be good for a plate reverb.
- **Tight** is good for small to medium rooms.
- **Sparse 1** produces sparse early reflections with a high diffusion buildup.
- **Sparse 2** can be useful for a spring reverb.
- **Wide** is a generic large reverb.
- **Small** is optimized for small rooms.

ReVibe II Reverb Section Controls

The Reverb section has controls for the various reverb tail elements, including level, time, size, spread, attack time, attack shape, rear shape, diffusion, and pre-delay. These determine the overall character of the reverb tail.

Size Control

The **Size** control adjusts the apparent size of the reverberant space from small to large. Set the Size control to approximate the size of the acoustic space you want to simulate. Size values are given in meters. The range of this control is from 2.0 m to 60.0 m (though relative size will change based on the current Room Type).

Higher Size settings increase both the Time and Spread values.

 When specifying reverb size, keep in mind that the size of a reverberant space in meters is approximately equal to its longest dimension. In general, halls range from 25 m to 50 m; large to medium rooms range from 15 m to 30 m; and small rooms range from 5 m to 20 m. Similarly, a Room Size setting of 20m corresponds roughly to a 4x8 plate.

Time Control

Time controls how long the reverberation continues after the original source signal stops. The range of this control is from 100.0 ms to Inf (infinity). Setting Time to its maximum value will produce infinite reverberation.

Level Control

Level controls the output level of the reverb tail. When set to –INF (minus infinity) no reverb tail is heard, and the reverb effect consists entirely of the early reflections (if enabled). The range of this control is from – INF to 6.0 dB.

Diffusion Control

Diffusion controls the rate that the sound density of the reverb tail increases over time. The control ranges between –50% and 50%. At 0%, diffusion is set to an optimal preset value. Positive Diffusion settings create a longer initial buildup of echo density. At negative settings, the buildup of echo density is slower than at the optimal preset value.

Spread Control

Spread controls the rate at which reverberation builds up. Spread works in conjunction with the Attack Shape control to determine the initial contour and overall ambiance of the reverberation envelope.

At low Spread settings there is a rapid onset of reverb at the beginning of the reverberation envelope. Higher settings lengthen both the attack and buildup of the initial reverb contour. The range of this control is from 0% to 100%.

Pre-Delay Control

The **Pre-Delay** control in the Reverb section sets the amount of time that elapses between signal input and the onset of the reverb tail.

Under natural conditions, the amount of pre-delay depends on the size and construction of the acoustic space and the relative position of the sound source and the listener. Pre-delay attempts to duplicate this phenomenon and is used to create a sense of distance and volume within an acoustic space. Extremely long pre-delay settings produce effects that are unnatural but sonically interesting.

The range of this control is from 0.0 ms to 300.0 ms.

Attack Time Control

Attack Time adjusts the length of time between the start of the reverb tail and its peak level. Settings are Short, Medium, or Long.

Attack Shape Control

Attack Shape determines the contour of the attack portion of the reverberation envelope. At 0%, there is no buildup contour, and the reverb tail begins at its peak level. At a high Attack Shape setting the reverb tail begins at a relatively low initial level and ramps up to the peak reverb level. The range of this control is from 0% to 100%.

Rear Shape Control

Rear Shape adjusts the envelope of the reverb in the rear channels to control the length of the attack time. This gives more reverb presence and a longer reverb bloom in the rear channels. The range of this control is from 0% to 100%.

ReVibe II Early Reflection Section

Different physical environments have different early reflection signatures that our ears and brain use to pinpoint location information in physical space. These reflections influence our perception of the size of a space and where an audio source sits within it.

Changing early reflection characteristics changes the perceived location of the reflecting surfaces surrounding the audio source. In general, the reverb tail continues after early reflections dissipate.

ReVibe II room presets use multiple delay taps at different levels, different times, and in different positions in the multichannel environment (through 360° panning) to create extremely realistic sounding environments.

The Early Reflect section has controls for adjusting the various early reflection elements, including level, spread, and pre-delay.

Level Control

Level controls the output level of the early reflections. Setting the Level slider to –INF (minus infinity) eliminates the early reflections from the reverb effect. The range of this control is from –INF to 6.0 dB.

Spread Control

Spread globally adjusts the delay characteristics of the early reflections, moving the individual delay taps closer together or farther apart. Use Spread to vary the size and character of an early reflection preset. The range of this control is from –100% to 100%.

At 0%, the early reflections are set to their optimum value for the room preset. Typical spread values range between –25% and 25%.



Setting Spread to 100% produces widely spaced early reflections that may sound unnatural. At –100% the early reflections have no spread at all, and are heard as a single reflection.

Pre-Delay Control

The **Pre-Delay** control in the Early Reflect section determines the amount of time that elapses between the onset of the dry signal and the first early reflection delay tap. Some Room Types, such as those that produce slapback effects, have additional built-in pre-delay. The range of this control is from –300.0 ms to 300.0 ms.

Negative Pre-Delay times imply that some early reflection delay taps should sound before the original dry signal. Since this is not possible, any of the delay taps that would sound before the dry signal are not used and do not sound.

When Pre-Delay Link is enabled, negative early reflection Pre-Delay times can be used to make the early reflections start before the reverb tail.

Pre-Delay Link Button

The Early Reflections Pre-Delay **Link** button toggles linking of the Early Reflection **Pre-Delay** control and the Reverb **Pre-Delay** control. When linked, the Early Reflection Pre-Delay is offset by the Reverb Pre-Delay amount, so that the total delay for the early reflections is the sum of the Early Reflection Pre-Delay and the Reverb Pre-Delay.

Early Reflections On Button

This button toggles early reflections on or off. When early reflections are off, the reverb effect consists entirely of reverb tail.

ReVibe II Room Coloration Section Controls

The Room Coloration controls work in conjunction with the selected Room Type. Coloration takes the characteristic resonant frequencies or EQ traits of the room and allows you to apply this spectral shape to the reverb.

In addition to letting you adjust the overall sound of the room, the high-frequency and low-frequency components are split to allow you to emphasize or de-emphasize the low and high frequency response of the room.

Coloration Control

Coloration adjusts how much of the EQ characteristics of the selected Room Type are applied to the original signal. The range of this control is from 0% to 200%. A setting of 100% provides the optimum coloration for the room type. Settings above 100% will tend to produce extreme and unnatural coloration.

High Frequency Color Control

High Frequency Color (HF Color) adds or subtracts additional high frequency coloration, or relative brightness, to the acoustic model of the room. The range of this control is from -50.0% to 50.0%.

Low Frequency Color Control

Low Frequency Color adds or subtracts additional low frequency coloration, or relative darkness, to the acoustic model of the room. The range of this control is from -50.0% to 50.0%.

ReVibe II Levels Section Controls

The Levels section has controls for adjusting source input and ReVibe II output levels. ReVibe II provides individual output level controls for Front, Center, Rear reverb, and Rear early reflections.

In stereo and greater-than-stereo formats where there is no center channel or where there are no rear channels, the center and rear level controls can be used to augment the reverb sound. Reverb and early reflections that would be heard either from the center channel or from the rear channels can be mixed into the front left and right channels.

Input Control

Input adjusts the level of the source input to prevent internal clipping. The range of this control is from -24.0 dB to 0.0 dB. Lowering the Input control does not change the levels shown on the input side of the Input / Output meter, which shows the level of the signal before the Input control.

Front Control

Front controls the output level of the front left and right outputs. Front is also the main level control for stereo. The range of this control is from -INF (minus infinity) to 0.0 dB.

Center Control

Center controls the output level of the center channel outputs of multichannel formats that have a center channel (such as LCR or 5.1).

When ReVibe II is used in a multichannel format that has no center channel (such as stereo or quad), the Center level control adjusts a phantom center channel signal that is center-panned to the front left and right outputs.

The range of this control is from –INF (minus infinity) to 0.0 dB.

Rear Reverb Control

Rear controls the output level of the rear outputs of multichannel formats that have rear channels (such as quad or 5.1).

When ReVibe II is used in a multichannel format that has no rear channels (such as a stereo or LCR) the Rear level control instead adjusts rear channel signals hard-panned to the front left and right outputs.

The range of this control is from –INF (minus infinity) to 0.0 dB.

Rear Early Reflections Control

Rear ER controls the output level of early reflections in the rear outputs. The range of this control is from –INF (minus infinity) to 0.0 dB.

 *The Rear ER control has no effect when the early reflections are turned off with the ER On/Off button.*

Rear Level Link Button

The Rear Level Link button toggles linking of the Rear Reverb and Rear Early Reflections controls on or off. The Rear Reverb and the Rear Early Reflections controls are linked by default. When linked, the Rear Early Reflections and Rear Reverb controls move in tandem when either is adjusted. When unlinked, the Rear Early Reflections and the Rear Reverb controls can be adjusted independently.

ReVibe II Chorus Section Controls

The Chorus section has controls for adjusting the depth and rate of chorusing applied to the reverb tail. Chorusing thickens and animates sounds and produces a more ethereal reverb character. It is often used for creative effects rather than to simulate a realistic acoustic environment.

Depth Control

Depth controls the amplitude of the sine wave generated by the LFO (low frequency oscillator) and the intensity of the chorusing. The higher the setting, the more intense the modulation. The range of this control is from 0% to 100%.

Rate Control

Rate controls the frequency of the LFO. The higher the setting, the more rapid the chorusing. The range of this control is from 0.1 Hz to 30.0 Hz.

Setting the Rate above 20 Hz can cause frequency modulation to occur. This will add side-band harmonics and change the reverb's tone color, producing interesting effects. Typical settings are between 0.2 Hz and 1.0 Hz.

Chorus On Button

This button toggles the chorus effect on or off.

ReVibe II Mix Section Controls

The Mix section has controls for adjusting the relative levels of the source signal and the reverb effect.

Wet Control

The **Wet** control adjusts the mix between the dry, unprocessed signal and the reverb effect. If you insert the ReVibe II plugin directly onto an audio track, settings from 30% to 60% are a good starting point for experimenting with this control. The range of this control is from 0% to 100%.



You can also achieve a 100% wet mix by clicking the 100% Wet Mix button.

Stereo Width Control

Stereo Width controls the stereo field spread of the front reverb channels. A setting of 0% produces a mono reverb, but leaves the panning of the original source signal unaffected. A setting of 100% produces a hard panned stereo image.

Settings above 100% use phase inversion to create an even wider stereo effect. The Stereo Width slider displays red above the 100% mark to remind you that a phase effect is being used to widen the stereo field.

The range of this control is from 0% to 150%. The default setting is 100%.



The Stereo Width control does not affect the reverberation effect coming through the rear channels. If you want to produce a strictly mono reverb, be sure to set the Rear Reverb setting (Levels section) to -INF dB.

100% Wet and Dry Mix Buttons

These buttons set the Wet control to 100% **Wet** or 100% **Dry** and the current setting. A 100% wet mix contains only the reverb effect with none of the direct signal. This setting can be useful when using pre-fader sends to achieve send/return bussing. The wet/dry balance in the mix can be controlled using the track faders for the dry signal, and the Auxiliary Input fader for the effect return.

ReVibe II Decay EQ Graph

The EQ display lets you adjust the Decay EQ settings for ReVibe II. Click the EQ button to toggle the display to show the Decay EQ settings. To adjust a setting on the graph, drag the corresponding control point.



EQ display

Each control point on the graph has corresponding text fields above and below the display that show the current values.

Low Frequency Control

The **Lo Freq** control sets the frequency boundary between low and mid cut or boost points in the reverb EQ. The range of this control is from 50.0 Hz to 1.5 kHz.

Low Gain Control

The **Lo Gain** control sets cut and boost values for the low and mid frequencies of the reverb decay EQ. The range of this control is from -24.0 dB to 12.0 dB.

High Frequency Control

The **Hi Freq** control sets the frequency boundary between mid and high cut or boost points in the reverb EQ. The range of this control is from 1.5 kHz to 20.0 kHz.

High Gain Control

The **Hi Gain** control sets cut and boost values for the mid and high frequencies of the reverb decay EQ. The range of this control is from -24.0 dB to 12.0 dB.

High Frequency Rear Cut Control

The **Rear** control rolls off additional high frequencies in the rear channels of the early reflections and reverb tail. The application of this filter is distinct from the application of Decay Color and Decay EQ. The range of this control is from 250.0 Hz to 20.0 kHz.

ReVibe II Decay Color Graph

The Color display lets you adjust the Decay Color settings for ReVibe II. Click the Color button to toggle the display to show Decay Color settings. To adjust a setting on the graph, drag the corresponding control point.



Color display

You can use the controls in the Decay Color graph to shape the tonal spectrum of the reverb by adjusting the decay times of the low and high frequency ranges. Low and high crossover points define the cut and boost points of three frequency ranges.

For best results, set crossover points at least one octave higher than the frequency you want to boost or cut. To boost a signal at 200 Hz, for example, set the crossover to 400 Hz.

Low Frequency Crossover Control

The **Lo Crossover** control sets the crossover frequency at which transitions from low frequencies to mid frequencies take place in the reverberation filter. The range of this control is from 50.0 Hz to 1.5 kHz.

Low Frequency Ratio Control

The **Lo Ratio** control sets cut or boost ratios for the decay times of the low and mid frequency bands of the reverberation filter. The range of this control is between 1:16.0 and 4.0:1.

High Frequency Crossover Control

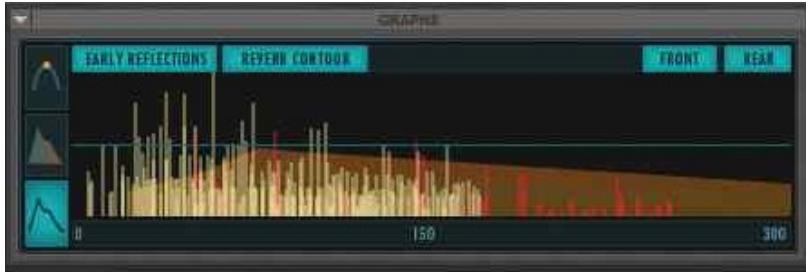
The **Hi Crossover** control sets the crossover frequency at which transitions from mid frequencies to high frequencies take place in the reverberation filter. The range of this control is from 1.5 kHz to 20.0 kHz.

High Frequency Ratio Control

The **Hi Ratio** control sets cut or boost ratios for the decay times of the mid and high frequency bands of the reverberation filter. The range of this control is between 1:16.0 and 4.0:1.

ReVibe II Contour Display

The Contour display shows the current reverb shape and early reflections graphically. Both front and rear reverb tail shapes and early reflections can be viewed at the same time. Buttons below the display allow you to select the type of data being displayed.



Contour display

Early Reflections Button

The **Early Reflections** button toggles display of early reflections on or off within the Contour display. When the **Early Reflections** button is illuminated, early reflections data is displayed. When the **Early Reflections** button is not illuminated, early reflections data is not displayed. Both early reflections and reverb contour data can be displayed simultaneously.

Reverb Contour Button

The **Reverb Contour** button toggles display of the reverb contours for both the front and rear channels on or off within the Contour display. When the **Reverb Contour** button is illuminated, the reverberation envelopes are displayed. When the **Reverb Contour** button is not illuminated, the reverberation envelopes are not displayed. Both early reflections and reverb contour data can be displayed simultaneously.

Front Button

The **Front** button toggles display of the front channel reverb contour and the front channel early reflections on or off within the Contour display. When the **Front** button is illuminated, the initial reverberation envelope and early reflections for the front channels are displayed. When the **Front** button is not illuminated, they are not displayed.

Rear Button

The **Rear** button toggles display of the rear channel reverb contour and the rear channel early reflections on or off within the Contour display. When the **Rear** button is illuminated, the initial reverberation envelope and early reflections for the rear channels are displayed. When the **Rear** button is not illuminated, they are not displayed.

ReVibe II Room Types

ReVibe II comes with over 200 built-in Room Type presets in 14 Room Type categories. These Room Type presets contain complex early reflections and room coloration characteristics that define the sound of the space. The Room Type categories and their presets are as follows:

Studios

- Large Natural Studio 1
- Large Natural Studio 2
- Large Live Room 1
- Large Live Room 2

- Large Dense Studio 1
- Large Dense Studio 2
- Medium Natural Studio 1
- Medium Natural Studio 2
- Medium Natural Studio 3
- Medium Natural Studio 4
- Medium Live Room 1
- Medium Live Room 2
- Medium Dense Studio 1
- Medium Dense Studio 2
- Small Natural Studio 1
- Small Natural Studio 2
- Small Natural Studio 3
- Small Natural Studio 4
- Small Natural Studio 5
- Small Dense Studio 1
- Small Dense Studio 2
- Vocal Booth 1
- Vocal Booth 2
- Vocal Booth 3
- Vocal Booth 4

Rooms

- Large Bright Room 1
- Large Bright Room 2
- Large Neutral Room 1
- Large Neutral Room 2
- Large Dark Room 1
- Large Dark Room 2
- Large Boomy Room
- Medium Bright Room 1
- Medium Bright Room 2
- Medium Bright Room 3
- Medium Neutral Room 1
- Medium Neutral Room 2
- Medium Neutral Room 3
- Medium Dark Room 1
- Medium Dark Room 2
- Medium Dark Room 3
- Small Bright Room 1

- Small Bright Room 2
- Small Bright Room 3
- Small Neutral Room 1
- Small Neutral Room 2
- Small Neutral Room 3
- Small Dark Room 1
- Small Dark Room 2
- Small Boomy Room

Halls

- Large Natural Hall 1
- Large Natural Hall 2
- Large Natural Hall 3
- Large Natural Hall 4
- Large Natural Hall 5
- Large Natural Hall 6
- Large Dense Hall
- Large Sparse Hall
- Medium Natural Hall 1
- Medium Natural Hall 2
- Medium Natural Hall 3
- Medium Natural Hall 4
- Medium Dense Hall
- Small Natural Hall 1
- Small Natural Hall 2

Theaters

- Large Theater 1
- Large Theater 2
- Medium Theater 1
- Medium Theater 2
- Small Theater 1
- Small Theater 2

Churches

- Large Natural Church 1
- Large Natural Church 2
- Large Dense Church
- Large Slap Church
- Medium Natural Church 1
- Medium Natural Church 2

- Medium Dense Church
- Small Natural Church 1
- Small Natural Church 2

Cathedrals

- Natural Cathedral 1
- Natural Cathedral 2
- Natural Cathedral 3
- Dense Cathedral 1
- Dense Cathedral 2
- Slap Cathedral

Plates

- Large Natural Plate
- Large Bright Plate
- Large Synthetic Plate
- Medium Natural Plate
- Medium Bright Plate
- Small Natural Plate
- Small Bright Plate

Springs

- Guitar Amp Spring 1
- Guitar Amp Spring 2
- Guitar Amp Spring 3
- Guitar Amp Spring 4
- Guitar Amp Spring 5
- Guitar Amp Spring 6
- Studio Spring 1
- Studio Spring 2
- Studio Spring 3
- Studio Spring 4
- Dense Spring 1
- Dense Spring 2
- Resonant Spring
- Funky Spring 1
- Funky Spring 2
- Funky Spring 3
- Funky Spring 4

Chambers

- Large Chamber 1
- Large Chamber 2
- Large Chamber 3
- Large Chamber 4
- Large Chamber 5
- Large Chamber 6
- Medium Chamber 1
- Medium Chamber 2
- Medium Chamber 3
- Medium Chamber 4
- Medium Chamber 5
- Small Chamber 1
- Small Chamber 2
- Small Chamber 3
- Small Chamber 4

Ambience

- Large Ambience 1
- Large Ambience 2
- Large Ambience 3
- Large Ambience 4
- Medium Ambience 1
- Medium Ambience 2
- Medium Ambience 3
- Medium Ambience 4
- Medium Ambience 5
- Small Ambience 1
- Small Ambience 2
- Small Ambience 3
- Very Small Ambience

Film and Post

- Medium Kitchen
- Small Kitchen
- Bathroom 1
- Bathroom 2
- Bathroom 3
- Bathroom 4
- Bathroom 5
- Shower Stall

- Hallway
- Closet
- Classroom 1
- Classroom 2
- Large Concrete Room
- Medium Concrete Room
- Locker Room
- Muffled Room
- Very Small Room 1
- Very Small Room 2
- Very Small Room 3
- Car 1
- Car 2
- Car 3
- Car 4
- Car 5
- Phone Booth
- Metal Garbage Can
- Drain Pipe
- Tin Can

Large Spaces

- Parking Garage 1
- Parking Garage 2
- Parking Garage 3
- Warehouse 1
- Warehouse 2
- Stairwell 1
- Stairwell 2
- Stairwell 3
- Stairwell 4
- Stairwell 5
- Gymnasium
- Auditorium
- Indoor Arena
- Stadium 1
- Stadium 2
- Tunnel

Vintage Digital

- Large Hall Digital
- Medium Hall Digital
- Large Room Digital
- Medium Room Digital
- Small Room Digital

Effects

- Mono Slapback 1
- Mono Slapback 2
- Mono Slapback 3
- Wide Slapback 1
- Wide Slapback 2
- Wide Slapback 3
- Multi Slapback 1
- Multi Slapback 2
- Multi Slapback 3
- Multi Slapback 4
- Spread Slapback 1
- Spread Slapback 2
- Mono Echo 1
- Mono Echo 2
- Mono Echo 3
- Wide Echo 1
- Wide Echo 2
- Multi Echo 1
- Multi Echo 2
- Prism
- Prism Reverse
- Inverse Long
- Inverse Medium
- Inverse Short
- Stereo Enhance 1
- Stereo Enhance 2
- Stereo Enhance 3

Space

Space is an AAX format convolution reverb plugin that is available in DSP, Native, and AudioSuite formats. Space was designed to be the ultimate reverb for music and post-production applications. By combining the sampled acoustics of real reverb spaces with advanced DSP algorithms, Space offers stunning realism with full control of reverb parameters in mono, stereo, and surround formats.

Space supports 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz sample rates.

Space works with mono, stereo, and mono-to-stereo formats. With Pro Tools Ultimate and Studio, Space also supports Quad, 5.0, mono-to-Quad, stereo-to-Quad, mono-to-5.0, and stereo-to-5.0 multichannel formats.



Space Feature Highlights

Space features let you create the best reverb effect in the shortest possible time.

Reverb Features

- Mono, Stereo, Quad, and 5.0–channel output support
- Multiband EQ
- Independent wet/dry and decay levels
- Separate reverb early and late levels and length
- Control of early size, low-cut, and balance
- Pre delay and late delay controls
- Precise control of low, mid, and high decay crossover
- Adjustable waveform reverse, displayed in beats per minute
- Waveform processing bypass

Interface Features

- Full waveform view, zoom, and channel highlight functions
- On-screen input and output metering with clip indicators
- Impulse response information display

Impulse Response (IR) Loading and Organization Features

- Scrollable IR browser makes finding impulse responses easy
- Browser supports user-defined IR groups on any local drives
- Browser keyboard shortcuts
- IR favorites function
- Automatically recognizes common IR formats for one click loading
- Quick browser buttons allow rapid IR loading and preview

Automation and Ease of Use Features

- Snapshot mode supports rapid changes between ten predefined reverb scenes
- Picture preview mode allows you to view image files stored with impulse responses
- Impulse responses stored directly in Pro Tools presets and sessions for easy session sharing
- New impulse responses can be copied to system and loaded without closing Space
- iLok support for quick and easy relocation to other Pro Tools systems

Surround and Post-Production Features

- Full input and output surround metering on screen at all times
- Separate front, center, and rear levels
- Independent front and rear decay
- Snapshot mode ideal for post automation requirements
- Seamless snapshot switching
- Automatic phantom channel creation

IR Library

- A wide variety of both real and synthetic reverb spaces and effects
- Mono, stereo, and surround formats
- All reverb impulse responses stored in WAV file format

Space Overview

The following sections provide information on the concepts of reverb and convolution reverb.

Reverb Basics

Reverberation is an essential aspect of the sound character of any space in the real world. Every room has a unique reverb sound, and the qualities of a reverb can make the difference between an ordinary and an outstanding recording. The same reverb principles responsible for the sound of a majestic, soaring symphony in a concert hall also produce the booming, unintelligible PA system at a train station. Recordings of audio in the studio context have traditionally been captured with a minimum of real reverb, and engineers have sought to create artificial reverbs to give dry recorded material additional dimension and realism.

The first analog reverbs were created using the ‘echo chamber’ method, which consists of a speaker and microphone pair in a quiet, closed space with hard surfaces, often a tiled or concrete room built in the basement of a recording studio. Chamber reverbs offered a realistic, complex reverb sound but provided very little control over the reverb, as well as requiring a large dedicated room.

Plate reverbs were introduced by EMT in the 1950s. Plate reverbs provide a dense reverb sound with more control over the reverb characteristics. Although bulky by modern standards, plate reverb units did not require the space needed by a chamber reverb. Plate reverbs function by attaching an electrical transducer

to the center of a thin plate of sheet metal suspended by springs inside a soundproof enclosure. An adjustable damping plate allows control of the reverb decay time and piezoelectric pickups attached to the plate provide the return reverb signal to the console. An alternative and less expensive analog reverb system is the spring reverb, most commonly seen in guitar amplifiers beginning in the 1960s. Similar to the plate reverb in operation, the spring reverb uses a transducer to feed the signal into a coiled steel spring and create vibrations. These are then captured via a pickup and fed back into an amplifier.

Since the advent of digital audio technology in the 1980s, artificial reverberation has been created primarily by digital algorithms that crudely mimic the physics of natural reverb spaces by using multiple delay lines with feedback. Digital “synthetic” reverb units offer a new level of realism and control unavailable with older analog reverb systems, but still fall short of the actual reverb created by a real space.

Components of Reverb

Reverberation sound in a normal space usually has several components. For example, the sound of a single hand clap in a large cathedral will have the following distinct parts. The direct sound of the hand clap is heard first, as it travels from the hand directly to the ear which is the shortest path. After the direct sound, the first component of reverb heard by a listener is reflected sound from the walls, floor, and ceiling of the cathedral. The timing of each reflection will vary on the size of the room, but they will always arrive after the direct sound. For example, the reflection from the floor typically occurs first, followed by the ceiling and the walls. The initial reflections are known as *early reflections*, and are a function of the reflective surfaces, the position of the audio source and the relative location of the listener.

A small room may have only a fraction of a second before the first reflections, whereas large spaces may take much longer. The elapsed time of the early reflections defines the perceived size of the room from the point of view of a listener. Space offers various controls over early reflection parameters.

The time delay between the direct sound and the first reflection is usually known as *pre-delay*. Space lets you adjust pre-delay. Increasing the pre-delay often changes the perceived clarity of audio such as vocals.

Reflections continue as the audio reaches other surfaces in a space, and they create more reflections as the sound waves intermingle with one another, becoming denser and changing in character depending on the properties of the room. As the room absorbs the energy of the sound waves, the reverb gradually dies away. This is known as the *reverb tail* and may last anywhere up to a minute in the very largest of spaces.

The reverb tail will often vary at different frequencies depending on the space. Cavernous spaces often produce a booming, bassy reverb whereas other spaces may have reverb tails which taper off to primarily high frequencies. Space allows for equalization of the frequencies of the reverb tail in order to adjust the tonal characteristics of the reverb sound.

A reverb tail is often described by the time it takes for the sound pressure level of the reverb to decay 60 decibels below the direct sound and is known as *RT60*. Overall, Space lets you adjust the decay as desired. For surround processing, decay can be adjusted for individual channel groups.

Space Convolution Reverb

Convolution reverb goes beyond traditional analog and synthetic digital reverb techniques to directly model the reverb response of an actual reverb space. First, an *impulse response (IR)* is taken of an actual physical space or a traditional reverb unit. An IR can be captured in mono, stereo, surround, or any combination. The IR, as displayed by Space, clearly shows the early reflections and the long decay of the reverb tail.



Impulse Response sample

Space uses a set of mathematical functions to convolve an audio signal with the IR, creating a reverb effect directly modeled on the sampled reverb space. By using non-reverb impulse responses, Space expands from reverb applications to a general sound design tool useful for many types of audio processing.

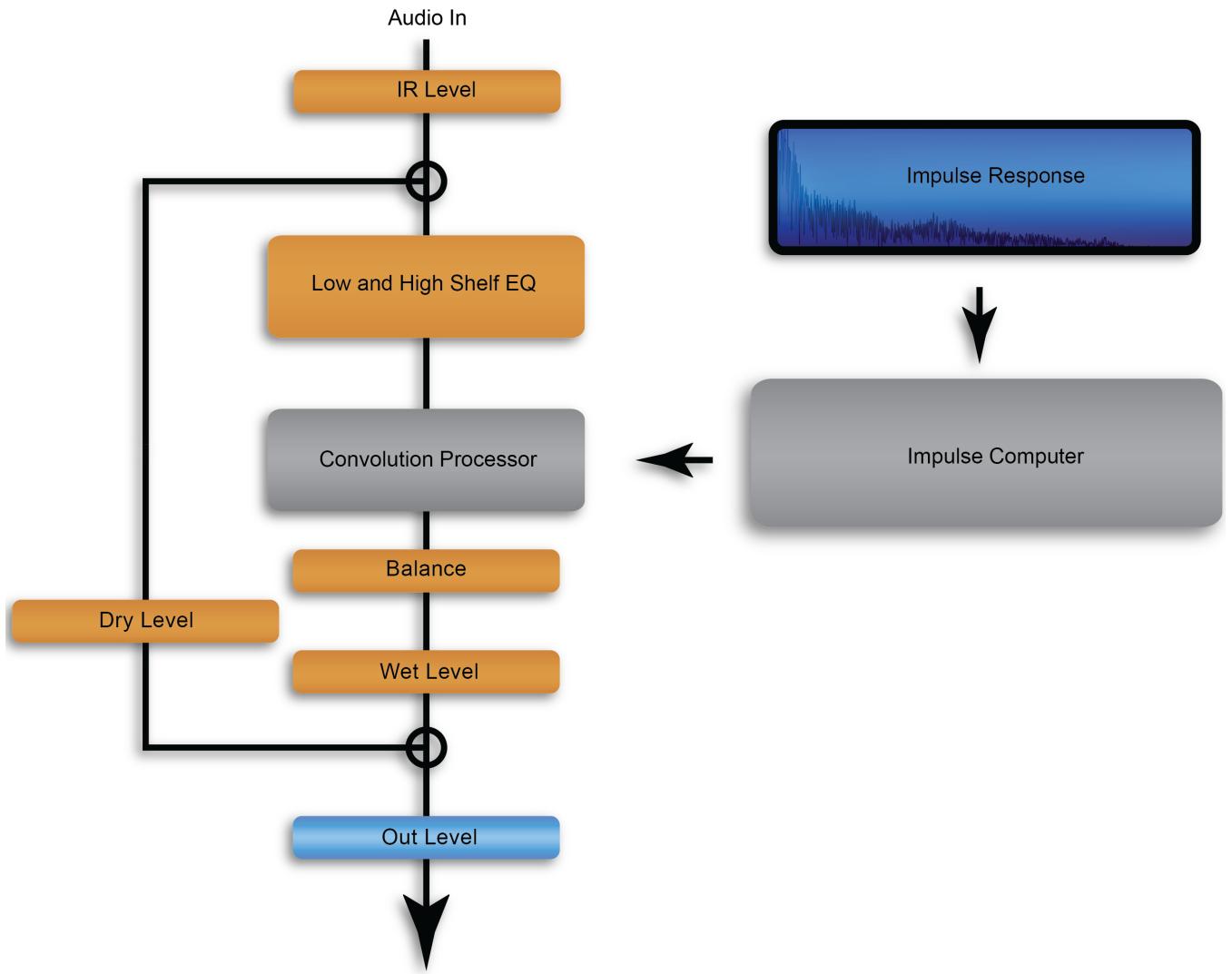
The downside of traditional software based convolution reverbs has been the heavy CPU processing requirement, which can result in convolution reverbs with unacceptable latency. Many early software convolution reverbs did not offer adequate control over traditional reverb parameters such as Pre Delay, EQ, or decay time.

Space redefines reverb processing in Pro Tools by offering zero and low latency convolution with the full set of controls provided by traditional synthetic reverbs.

Space System Design

Space uses advanced DSP algorithms to deliver convolution reverb processing.

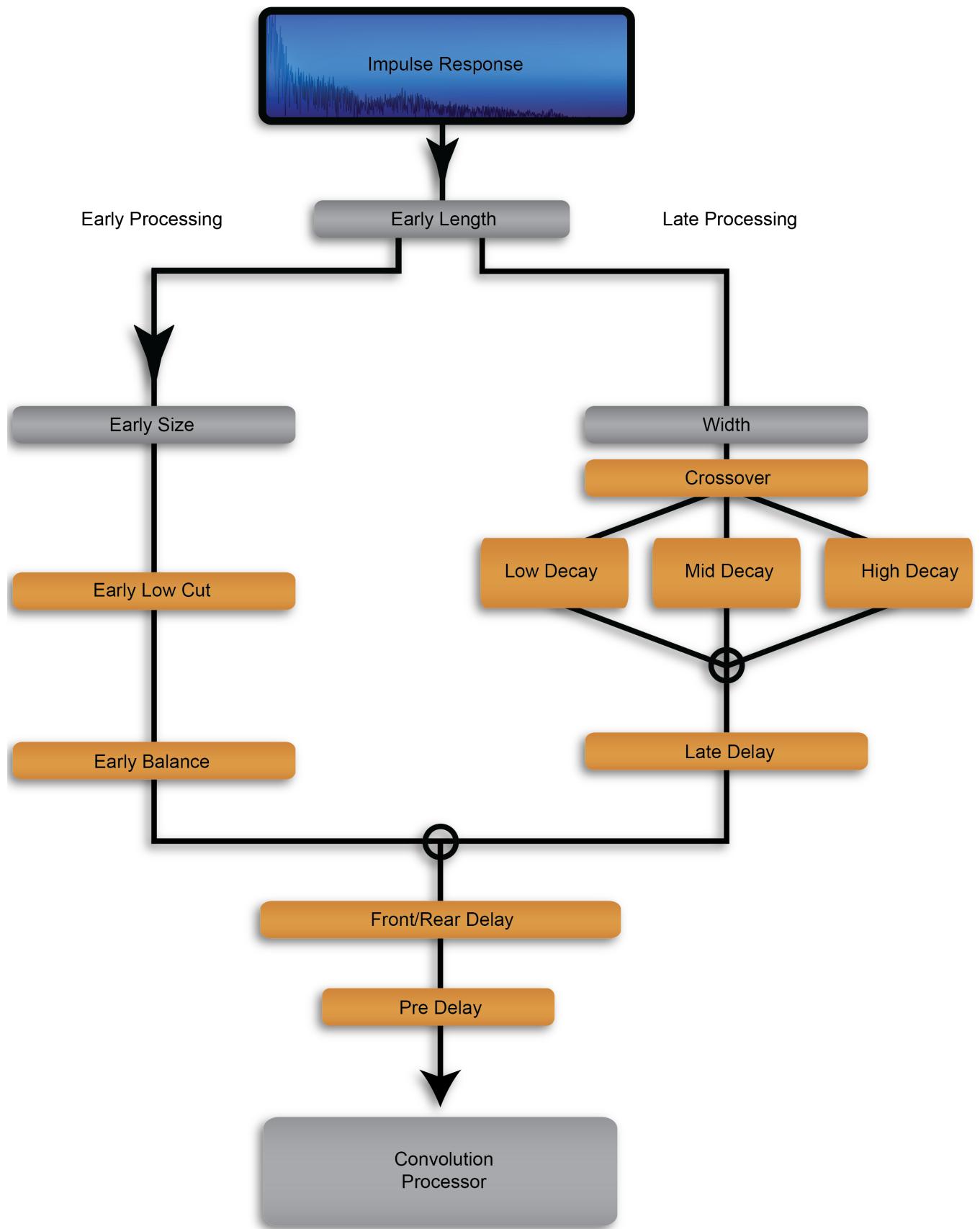
The following figure shows the internal system design of Space and demonstrates how Space processes the audio signal.



Space internal system design

The impulse computer is an internal module of Space that provides extensive control over the currently loaded impulse response waveform. When you adjust the parameters shown below, the IR is automatically recalculated by the impulse computer and reloaded into the convolution processor.

The following figure shows the internal functions of the impulse computer as it processes the waveform and loads it into the convolution processor.



Space internal functions of the impulse computer

Impulse Response (IR) and Space

This section covers aspects of impulse response (IR) and Space.

IR Processing Control Lag

Adjusting some controls in Space requires the impulse computer to recalculate the waveform and reload it into the convolution processor. This operation uses DSP and host processing capacity. When this occurs, some control lag may be experienced. This should be kept in mind if controls are being automated in real time during a session.

How Impulse Responses Are Captured

An IR of an actual physical space is captured using a combination of an impulse sound source and capture microphones. The sound source is used to excite the physical space to create a reverb, and can be a starter pistol or a frequency tone played through a speaker. The microphones can be placed in various configurations. The resulting IR is then processed to create a digital representation of both the physical space, potentially colored by the sound source and the type of microphone used.

Similarly, an IR of a hardware effects unit can be captured by sending a test pulse through the unit and capturing the result digitally. In addition to reflecting reverb or delay characteristics, an IR also reflects tonal character and can be used for a variety of effects beyond pure reverb applications.

Depending on the capture technique used, the IR may be suitable for use with mono, stereo, surround or a combination of those formats. For example, a capture setup with a single sound source and two microphones is ideal for a mono-to-stereo IR.

Multiple IRs may be taken of a physical space where the sound source has been moved to different physical locations. Each resulting IR may be used to create individual reverbs for separate instruments. This effectively allows an engineer to place each instrument in the reverb sound field as if the instruments were physically arranged in the space.

Space IR Library Installation

You can download IR Libraries from Avid's Space Online IR Library. For more information on downloading and installing IR Libraries from the Space Online IR Library, see "["Installing Space IR Packages " on page 222.](#)

Using Third-Party IRs in Space

Space reads a wide range of IR formats automatically, including WAV and AIFF file formats, allowing you to import a variety of IRs. Space supports IR sample rates from 22 kHz up to 96 kHz in bit depths from 16 to 32 bits. In addition, Space supports the display of JPEG format picture files stored with IRs.

To use third-party IR libraries with Space:

1. In the IR Browser, select **Edit > Import Other IR Folder**.
2. Locate and select the library on your hard drive.
3. Click **Choose**.

Space Multichannel IR Formats

Space supports IRs in multichannel or multiple mono audio files. IRs with a single input are used for mono or summed stereo processing and can be stored as a single interleaved multichannel file, or as multi-mono files. IRs with stereo inputs used for true stereo processing must be stored as multi-mono files.

The following table shows Space IR channel formats.

Input	Output	Channel Order	File Format
Mono	Mono	—	Mono file

Input	Output	Channel Order	File Format
Mono	Stereo	L R	One 2-channel file or two mono files
Mono	Quad	L R Ls Rs	One 4-channel file or four mono files
Mono	5.0	L C R Ls Rs	One 5-channel file or five mono files
Stereo	Stereo	L R	Four mono files
Stereo	Quad	L R Ls Rs	Eight mono files
Stereo	5.0	L C R Ls Rs	Ten mono files

For multi-mono files, Space understands the following filename conventions, based on those used by Pro Tools. The filename format (`Impulsename.inputchannel.outputchannel.type`) is based on the impulse name plus two suffixes which indicate input and output channels as follows:

- Impulsename is the name of the impulse. Mixing multiple IR files with the same Impulsename in the same folder is not supported.
- Inputchannel refers to the number of sources used for the impulse, starting at the number 1. An IR captured in true stereo will usually have two input channels numbered 1 and 2. If there is only one input channel, then inputchannel is optional and can be omitted. Also, instead of using numbers 1 and 2, the inputchannel can be designated as L and R.
- Outputchannel refers to the microphones used to capture the impulse, and corresponds to your studio monitors. outputchannel is designated using the standard L, C, R, Ls and Rs extensions.
- Type is optionally .WAV or AIFF. For best performance, filenames should always be suffixed with type to avoid Space having to open the file to determine audio format.

The following examples show how various multi-mono IR files could be named.

Stereo to Stereo IR

- Cathedral.1.L.wav
- Cathedral.1.R.wav
- Cathedral.2.L.wav
- Cathedral.2.R.wav

Stereo to 5.0 IR

- Cathedral.1.L.wav
- Cathedral.1.C.wav
- Cathedral.1.R.wav
- Cathedral.1.Ls.wav
- Cathedral.1.Rs.wav
- Cathedral.2.L.wav
- Cathedral.2.C.wav

- Cathedral.2.R.wav
- Cathedral.2.Ls.wav
- Cathedral.2.Rs.wav

Mono to Quad IR

- Cathedral.L.wav
- Cathedral.R.wav
- Cathedral.Ls.wav
- Cathedral.Rs.wav

Stereo to Quad IR

- Cathedral.1.L.wav
- Cathedral.1.R.wav
- Cathedral.1.Ls.wav
- Cathedral.1.Rs.wav
- Cathedral.2.L.wav
- Cathedral.2.R.wav
- Cathedral.2.Ls.wav
- Cathedral.2.Rs.wav

Channel Compatibility and Space

Space works best with IRs that match your current channel configuration. For example, if Space is instantiated in a mono to stereo configuration, stereo IRs will be highlighted in the IR browser. The IR information in the display area shows how many inputs and outputs an IR has. For example, an IR listed as 2 input 4 output is a stereo to quad IR.

If an IR is loaded that doesn't match the current configuration, Space will try to create the best possible match with the IR provided. For example, if a stereo IR is loaded into a mono instantiation of Space, Space will sum the left and right channels in order to mimic a stereo reverb with both channels panned to mono.

If an IR is loaded that is missing a required channel, Space will automatically create a phantom channel for the IR if needed. For example, if a stereo IR is loaded into a quad instantiation, Space will compute left and right surround channels automatically based on the existing channels. If a quad IR is loaded into a 5.0 channel instantiation, Space will compute a phantom center from the front left and right channels.

Phantom channels are indicated by comparing the IR information displayed in the display area to the number of channels in use. For example, a 2 input 4 output IR used with a 5.0 output instantiation of Space will automatically have a phantom center channel created.

Space Presets

Space supports the Pro Tools Plugin Librarian. When an IR file is loaded, all controls remain at their current positions, as the IR file only contains the audio waveform. By default, presets contain both the IR waveform and control settings and can be saved as required so that specific control settings can be retained for future sessions. If you save presets without embedding the IR waveform, be sure that you include the IR waveform with the session when transferring the session between different Pro Tools systems.

There are two important items to note about using presets in Space:

- Space presets do not store information for the Wet and Dry level controls. This is to enable you to change presets without losing level information. Likewise, the Pro Tools Compare function is not enabled for these controls.

- A Space preset only includes the currently selected snapshot.

 **IR files are audio files only and do not contain information about Space control settings. If you wish to save specific control settings for an IR, you should save them using the Pro Tools Plugin Librarian or using the snapshot facility of Space.**

Space Snapshots

In addition to presets, Space lets you manage a group of settings, called snapshots, that can be switched quickly using a single, automatable control. Each snapshot contains a separate IR and settings for all Space controls.

IRs in a snapshot have been pre-processed by the impulse computer and can be loaded instantly into the convolution processor. Snapshots are useful, for example, in post production mixes when the reverb is changed for different scenes via automation as the picture moves from one scene to another.

Embedding IRs in Sessions, Presets, and Snapshots

By default, all IR and snapshot info used by Space (including up to ten IRs) is saved in the Pro Tools session file. Likewise, plugin presets contain a saved copy of the IR and settings in the currently selected snapshot. Session and preset file sizes will increase as Space stores each IR waveform inside the file. This provides maximum compatibility between different Pro Tools systems without the need for them to have identical IR libraries.

IR embedding can be disabled in Space's Preferences. If IR embedding is disabled, Space stores only a reference to the name of the IR file. When the session is transferred to a different system, Space attempts to load the matching IR file from the Space IR library. For maximum compatibility, ensure that all of the appropriate IR files are available on the new system.

When working with an IR that only exists in a session file, ensure it is saved to a separate snapshot or preset. If the IR is overwritten by loading a new IR and the session is saved, the original IR cannot be recovered without access to the original IR file.

 **By default, Pro Tools presets or session files created using Space automatically include copies of all relevant IR waveforms. This provides maximum compatibility of session files between different Pro Tools systems.**

 **It is your responsibility to ensure that you observe the copyright on any IR transferred to a third party in this fashion.**

Space Controls and Displays

The Space interface is divided into the following sections:

1. Display area ("Space Display Area" on the next page)
2. IR Browser ("Space IR Browser" on page 220)
3. Primary controls ("Space Primary Controls" on page 223)
4. Group Selectors and Controls ("Space Group Selectors and Controls" on page 223)



Space Display Area

The display area of Space operates in the following four modes, indicated by the Display Mode selectors at the top right hand corner of the Space window:

- Waveform mode
- Picture Preview mode
- Snapshot mode
- Preferences mode



Display Mode selectors

The Display area changes based on the selected mode.

Info Bar

At all times, the Info bar at the bottom of the display area window shows the following controls and information.



Snapshot Menu

A pop-up menu allowing quick selection or automation of a snapshot.

IR Name

Displays the folder and file name of the currently loaded IR.

Quick Browser Controls

The Quick browser controls allow the IR to be quickly changed even when the IR browser is closed, automatically loading each IR sequentially. The Waveform icons step backwards and forwards through IRs and automatically load the IR file. The Folder icons step backwards and forwards through folders. The Quick browser requires an IR to be currently loaded from the IR browser. If no such IR is loaded (for example, the IR in use has been loaded from a preset or session but does not exist in the IR browser), the Quick browser controls are inoperative.

Space Waveform Mode

Waveform mode is selected using the Waveform icon at the top of the Space window.

Waveform mode displays the IR waveform along a horizontal axis marked in seconds and the vertical axis marked in amplitude. The early section of the waveform is highlighted in a lighter color. In addition, the channel selector highlights the current channel in the waveform.

IR information such as sample rate and number of input and output channels is displayed at the bottom right of the waveform.



Display area, Waveform mode

The controls in Waveform mode function as follows:

Original

Bypasses all waveform processing, allowing the original IR to be auditioned. This control effectively bypasses the processing in the IR computer as shown in the system diagram.

Channel Selectors

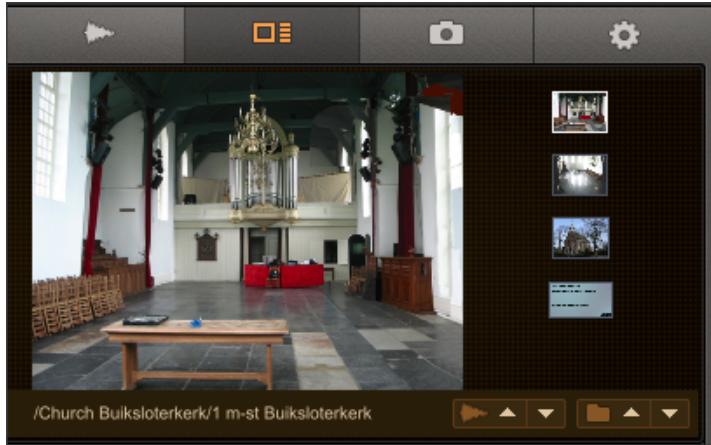
Displays from one to five channels (in the order Left, Center, Right, Left Surround, Right Surround). Click the desired channel to display the IR waveform for that channel. In Mono mode, no channel selector is displayed.

Zoom

Zooms in and out on the time axis for the waveform display.

Space Picture Preview Mode

Picture Preview mode is selected using the Picture Preview icon at the top of the Space window. When selected, Picture Preview mode shows pictures associated with the IR. For an IR provided with Space, this will usually include a photograph of the location, and an image with technical details such as microphones used or an overview of the microphone setup. Thumbnails of images are displayed in the right hand column. In this mode, the IR browser can be used to view the associated pictures without loading the IR itself.



Display area, Picture Preview mode

Space Snapshot Mode

Snapshot mode is selected using the Snapshot icon at the top of the Space window. Space provides up to ten snapshots that are available at all times. Each snapshot stores a separate IR waveform and all control settings. Snapshots are optimized for quick loading into the convolution processor, and switching between snapshots is considerably faster than loading a new IR. Snapshot mode allows all ten snapshots to be viewed as well as the option to select, rename, copy, paste, and clear snapshots.

The name of the currently selected snapshot is always displayed in the Info bar at the bottom of the display area, and can be automated. This lets you switch reverb settings during playback and is useful for post production sessions where the reverb setting may change as the scene changes.



Display area, Snapshot mode

The active snapshot can be selected in one of two ways. At any time, a snapshot can be selected by using the snapshot menu in the Info bar. Alternatively, when the display area is in Snapshot mode, a snapshot can be selected by clicking the selection area next to the snapshot name.

Select

Lets you select which snapshot is currently loaded.

Name

Displays the name of each snapshot. By default, snapshots are named “Snapshot 1” through “Snapshot 10.” Snapshots can be renamed by clicking on the snapshot name and entering a new name followed by the Enter key (Windows) or the Return key (Macintosh).

Sample Path

Displays the name of the IR selected for each snapshot.

Copy

Copies the currently selected snapshot settings into a clipboard.

Paste

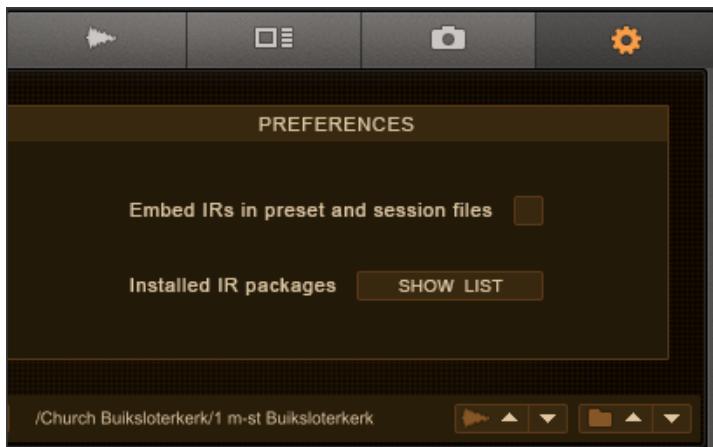
Pastes the clipboard into the currently selected snapshot. Note that the name of the existing snapshot is not changed by pasting a new snapshot, in order to avoid duplicate snapshot names.

Clear

Clears the IR from the currently selected snapshot.

Space Preferences Mode

Preferences mode is selected using the Preferences icon at the top of the Space window. This displays a number of preferences settings for Space.



Display area, Preferences mode

Embed IRs in Preset & Session Files

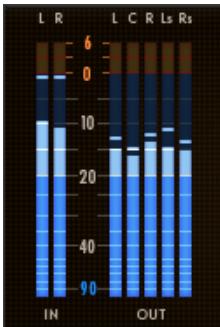
Enables or disables the embedding of IR waveforms in presets and session file. By default, this is enabled.

Installed IR Packages

Displays a list of installed Space IR packages and their versions.

Space Meters

The Meters display the amplitude of the incoming and outgoing audio signals by channel. The number of meters shown will depend on the number of input and output channels. Input meters may be mono or stereo, and output meters may be mono, stereo, quad, or 5.0 channels. Each meter is marked as either mono, left, right, center, left surround, or right surround. A logarithmic scale marked in decibels and momentary peaks are also displayed on the meter.



Meters, stereo input to 5.0 output shown

The red Clip indicators at the top of the meters indicate clipping on the corresponding channel. When a channel has clipped once, the clip indicator remains lit and additional clips will be shown by a variation in the color of the indicator. The clip indicator for all channels can be cleared by clicking on any clip indicator, or selecting **Track > Clear All Clip Indicators** in Pro Tools, or pressing Option+C (Mac) or Alt+C (Windows).

Space IR Browser

The IR browser lets you quickly and easily install, locate, and organize IRs on local hard drives. The Load and Edit buttons in the IR browser let you install and import IRs, create Favorites, and change the IR groups displayed.

Space automatically highlights each IR that matches the current channel configuration. For example, when using a Space Stereo to Quad inset, each IR with that configuration is highlighted. Impulses that are not highlighted can still be loaded, and Space tries to adapt the IR to the current channel format (see "["Channel Compatibility and Space" on page 214](#)).



IR Browser

An IR can be loaded by double clicking with the mouse, or using the Load button displayed at the top of the IR browser drawer. The currently loaded IR is highlighted with a small dot next to the file name in the browser.

The IR browser can be operated using the following shortcuts. When the IR browser has keyboard focus, a blue highlight is displayed around the edge of the browser window.

Browser Navigation	Arrow Keys
Load IR	Enter (Windows) Return (Macintosh)
Open/close all folders	Alt-click (Windows) Option-click (Macintosh)
Edit menu	Right-click (Windows or Macintosh) Control-click (Macintosh)
Return keyboard focus to Pro Tools	Escape key

The IR browser lets you install and import new IRs. Each IR folder reflects a folder on the hard drive. When importing a new IR folder, a standard file dialog will be displayed to enable the user to choose the folder that contains the desired IR.

The IR browser also provides a Favorites folder, which is a user defined group of links to IRs in the IR browser. Favorites can be sorted in any desired order by dragging and dropping them as required. In addition, folders can be created in Favorites using the 'New Folder in Favorites' function in the Edit menu.

To add an IR file or folder to the Favorites folder:

1. In the IR browser, select the desired IR file or folder.
2. From the IR browser's Edit menu, select **Add to Favorites**.

Space IR Browser Edit Menu

The IR browser's Edit menu contains the following commands:

[Download Space IR Package](#)

Opens a Web browser to the Space online IR library.

[Install Space IR Package](#)

Installs a new IR package downloaded from the Space online library (see "[Installing Space IR Packages](#)" on the next page).

[Import Other IR Folder](#)

Lets you import a new IR folder in common file formats. By default, the new IR is given the same name as the selected folder.

[Remove Imported IR Folder](#)

Lets you remove the currently selected IR folder.

[Rename Imported IR Folder](#)

Lets you rename the currently selected IR folder.

[Add to Favorites](#)

Adds the currently selected IR to the Favorites group at the top of the browser window.

New Folder in Favorites

Creates a folder in the Favorites group. Favorite IRs can be dragged and dropped into the folder.

Rename Favorites Folder

Lets you rename the currently selected Favorites folder.

Remove from Favorites

Removes the currently selected IR from the Favorites group. This function only removes the link in the Favorites group and does not remove the original IR file from the system.

Reset to Default IR Library

Resets Space to the default library. This also removes any user imported IR folder, but does not affect the Favorites folder, or IR packages installed from the Space online IR library.

Rescan for Files

Forces Space to check the hard drive for new IRs. This is typically required if new IR files have been copied to the hard drive. Using the Rescan for Files command loads new IRs into Space without needing to close Space or the Pro Tools session.

 **Space may pause briefly while it scans the hard drives to locate IRs or if all folders are opened at once. The amount of time taken is proportional to the number of folders and IRs scanned.**

Installing Space IR Packages

Additional IR packages for Space are available for registered users to download from the Space Online IR Library at: www.avid.com/plugins/space-impulse-response-library

These package files are supplied in a lossless compressed format.

To install a Space IR package:

1. In the Space IR browser, select **Download IR Package** from the Edit menu. Your default Web browser launches and loads the Avid Space Online IR Library website.
2. Click **Download**.
3. Log in using your email address and password. You may need to create a new account if you have not yet registered Space.

 **To download IR packages from the Space Online IR Library, you must first register with Avid and create an online profile.**

4. Click **Continue**.
5. Click **Download** for the IR package you want.
6. In Space, select **Install Space IR Package** from the Edit menu.
7. In the resulting dialog, locate and select the file you downloaded.
8. Click **Choose**.
9. Click **Install** to install the IR package. A window is displayed with the results of the installation.

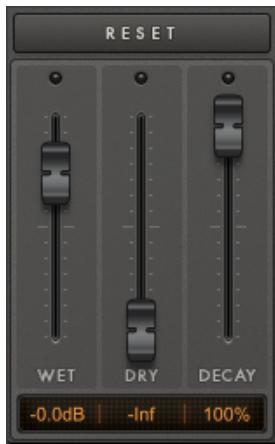
The IR browser in Space updates to include the new IR.

If a problem occurs with the IR installation, Space displays an error message. Review the log file stored in the Space IR library for further details. Each IR package has a version number, and Space warns you if an IR package has already been installed.

The details of all installed IR packages can be reviewed using the Show Packages option in Preferences mode.

Space Primary Controls

The primary control group is visible at all times and allows control of key reverb parameters. This includes the wet and dry levels of the audio passing through Space.



Reset

Resets all Space parameters except Wet, Dry, and Input and Output Level.

Wet

Controls the level of wet or effected reverb signal, from –inf dB to +12 dB.

Dry

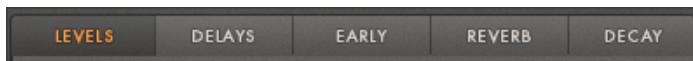
Controls the level of dry or unaffected reverb signal, from –inf dB to +12 dB.

Decay

Controls the overall decay of the IR waveform and is displayed as a percentage of the original. When Decay is adjusted, the waveform is recalculated in real time.

Space Group Selectors and Controls

Space presents reverb controls in five different groups. Each group is activated by selecting the corresponding selector.



Group Selectors

Space Level Controls

The Levels group provides control of the overall input and output of the reverb, including individual controls for early and late reflections, and independent front, rear, and center levels for surround outputs.



Level controls (5.0 shown)

Input

Cuts or boosts the input signal level from –inf dB to +12 dB.

Output

Cuts or boosts the output signal level from –inf dB to +12 dB.

Early

Cuts or boosts the levels of the early reflections from –inf dB to +12 dB.

Late

Cuts or boosts the levels of the late reflections from –inf dB to +12 dB.

Front/Rear/Center

In quad and 5.0 channel output modes, Space provides additional controls to attenuate or boost the Front (left and right), Rear (left and right), and Center (5.0 only) signal levels from –inf dB to +12 dB. In 5.0 output mode, the level of the center channel is affected by both the **Front** and **Center** controls.

Space Delay Controls

The Delays group provides controls for the delay timings of the reverb. When changes are made to any control in the Delays group, the IR waveform is recalculated and displayed in the Waveform display.



Delay controls (5.0 shown)

Pre Delay

Adjusts length of the Pre Delay from –200 to +200 ms. The Pre Delay is the time between the direct sound and the first reflection. Increasing the Pre Delay often changes the perceived clarity of audio such as vocals. Pre Delay adjusts the delay of the overall impulse and affects both the Early and Late portions of the IR equally.

Pre Delay can be set to negative values to allow for subtle or radical changes to the reverb. For example, a small negative Pre Delay setting can be used to eliminate the early portion of an IR. A large negative Pre Delay setting lets you use the very end of a reverb tail for creative sounds not possible with standard reverbs.

Late Delay

Adjusts length of the Late Delay from zero to +200 ms. The Late Delay is the time between the Early Reflections and the Late Reflections or tail of the reverb.

Increasing the Late Delay control from zero allows the reverb tail to be delayed so that it does not start immediately after the early portion of the IR. As Late Delay is increased, the reverb tail starts later in time and makes the reverb space sound larger. Large amounts of late delay can be used to achieve creative effects not possible with standard reverbs.

Front/Rear/Center Delay

In quad and 5.0 channel output modes, adjusts length of the Front, Rear, and Center Delays independently from zero to +200 ms.

Space Early Section Controls

The Early group controls the character of the early portion of the IR and the early reflections. The primary control is Early Length which defines the size of the early portion of the IR waveform. When loading an IR from an audio file, Space relies on the user to define which part of the IR is the early portion of the waveform. By default, the Early length is set to 20 ms.



Early controls

The early portion of the IR waveform is highlighted in the Waveform display. If Early length is set to zero, then the Early setting have no effect on the audio. Otherwise, when changes are made to any control in the Early group, the IR waveform is recalculated and displayed in the Waveform display.



Early controls indicated in IR waveform

Length

Adjusts the length of the Early reflections from zero to 500 ms. When set to zero, other controls in the Early group have no effect on the audio. The Early Length control adjusts the point in the impulse where the early portion ends and the late portion or tail begins.

For the most realistic reverb results, Early Length should be adjusted while viewing the waveform display. The early portion of a reverb IR is typically seen as a series of discrete spikes at the beginning of the waveform. Early Length can however be adjusted to any value to explore other creative possibilities.

Size

Changes the size of the Early reflections, from 50% to 200%. Early Size expands or contracts the reflections in the early portion of the IR (as specified by the Early Length control). Reduce the Early Size to give the space a smaller, tighter sound. Increase the Early Size to give the space a larger, roomier sound.

Lo Cut

Early Lo Cut controls the frequency of a highpass filter applied to the early portion of the IR (as specified by the Early Length control). The default setting of zero disables the highpass filter. As the control is set to a higher value, the corner frequency of the highpass filter is increased. Use this control to reduce boom and low frequency cancellations that can happen when mixing the reverb output with a dry signal.

Balance

Early Balance controls the left/right gain balance of the early portion of the IR (as specified by the Early Length control). Adjust the Balance to control the apparent position of the reverb input in the stereo image. A negative value reduces the right channel gain. A positive value reduces the left channel gain.



When loading an IR from an audio file, Space relies on the user to define which part of the IR is the early portion of the waveform. If the Early Length is set to zero, controls in the Early group will not affect the IR.

Space Reverb Section Controls

The Reverb group offers a low and high shelf EQ in addition to width and balance controls. The EQ operates prior to convolution processing.



Reverb controls

Lo Freq

Adjusts the frequency of a low frequency filter from 20 to 500 Hz.

Lo Gain

Cuts or boosts the frequency set in Lo Freq from –15 dB to +15 dB.

Hi Freq

Adjusts the frequency of a high frequency filter from 500 Hz to 20 kHz.

Hi Gain

Cuts or boosts the frequency set in Hi Freq from –15 dB to +15 dB.

Width

Increase or reduces the stereo spaciousness of the reverb. Use this control to tailor the reverb's character in a mix. Keep in mind that an IR that has little stereo separation to begin with may have limited results.

Balance

Controls the balance of the reverb output. Use this control to balance a reverb from an IR that has been captured without a centered stereo image, or for creatively controlling the character of the reverb in a mix.

Reverse

Reverses the IR waveform and controls the total length. As the IR waveform is recalculated, it is re-displayed in the Waveform display. The value shown is measured in Beats Per Minute to let you easily match the tempo of the music.



If the waveform is reversed using the Reverse control, effected audio may continue to play for several seconds after the transport is stopped or audio input finishes.

Space Decay Section Controls

The Decay group controls allow the user to control the decay of the low, mid, and high frequency portions of the IR. Use the controls to tailor the reverb's character for a mix or for creative possibilities not found in traditional reverb processors.



Decay controls

Low

Decreases or increases the rate at which low frequencies decay.

Low Xover

Adjusts the frequency point that divides the IR into low and mid frequency portions.

Mid

Decreases or increases the rate at which mid frequencies decay.

High Xover

Adjusts the frequency point that divides the IR into mid and high frequency portions.

High

Decreases or increases the rate at which high frequencies decay.

Front/Rear

In quad and 5.0 channel output modes, Front and Rear independently control the decay for front and rear channels.

Using Space

This section addresses some common scenarios in which Space can be used during a Pro Tools session.

Using Space Presets

Space ships with a selection of factory presets for different reverb sounds. The presets are designed to give a sample of the various IRs available from the Plugin Presets selector in conjunction with various reverb settings. However, the presets do not cover the entire IR library.

Using Space on an Effect Send

When Space is used on an Aux Input track as an effects send, the Dry control should be set to –inf dB.

Automating Space Snapshots

Snapshot automation is a powerful method of changing the reverb parameters without having to individually automate each parameter.

To automate Space Snapshots:

1. Insert Space on a track.
2. Select Snapshot mode.
3. Load an IR into each Snapshot and make any desired changes to specific Space controls.
4. Name each Snapshot as desired.
5. Click **Auto**.
6. Add Snapshot to the list of automated controls.
7. Select **Space > Snapshot** from the automation menu for the track.
8. Draw the desired automation on the track with the Pencil tool. The names displayed in the automation track will match the names entered for each Snapshot.

Space IR Library Categories

Space includes an extensive impulse response library, divided into the following categories.

Category	Description
Halls	Halls and auditoriums
Churches	Churches and chapels
Rooms	Large and small rooms
Chambers	Traditional studio reverb chambers
Plates	Classic electromechanical reverb plates
Springs	Classic electromechanical reverb springs
Digital Reverbs	Classic and contemporary digital reverb units
Post Production	Post production impulses
Tiny Spaces	Small reverbs from everyday objects
Pure Spaces	A selection of Pure Space impulses in multiple categories
Effects	Non-reverb effects for sound design in multiple categories
Colors	Sound coloring and positioning
Cosmic	Spacey smears and washes
Impressions	Smears and washes that evoke an image
Industrial	Heavy machinery
Periodic table	Better living through chemistry

6 Delay Plugins

Delay plugins let you add echo effects to material. Synchronizing delay to a song's tempo can add interesting rhythmic qualities to a track. Other uses for delay include stylistic effects such as slap-back on vocals or subtle support underneath the main signal of a guitar solo, or special effects as heard in dub and other styles of music. Delay is also useful in post-production to add realism to scenes that take place in a canyon, parking garage, or other echo-heavy environment, and in all production environments for time-aligning signals for corrective or creative applications.

This topic includes information about the following:

- "Mod Delay III" below
- "Moogerfooger Analog Delay" on page 233
- "Reel Tape Delay" on page 235
- "Tel-Ray Variable Delay" on page 239
- "TimeAdjuster" on page 241

Mod Delay III

Mod Delay III provides mono, multi-mono, mono-to-stereo, and stereo modulating delay effects.

Mod Delay III is available in DSP, Native, and AudioSuite plugin formats.

Mod Delay III supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Mod Delay III Controls

Mod Delay III provides separate sections in the plugin window for Input and Output metering, Delay and Modulation controls, and for the Wet/Dry Mix control. Stereo and mono-to-stereo versions provide meters and controls for each channel. Delay, Modulation, and Mix controls for stereo and mono-to-stereo instances of Mod Delay III can be linked, or can be operated independently.



Input

Input Meters

The Input meters show peak signal levels before processing:

- Dark Blue
Indicates nominal levels from –INF to –12 dB.
- Light Blue

Indicates pre-clipping levels, from –12 dB to 0 dB.

- Red

Indicates clipping.

Phase Invert

The Phase Invert button at the top of the Input section inverts the phase (polarity) of the input signal, to help compensate for phase anomalies that can occur either in multi-microphone environments or because of mis-wired balanced connections.

To enable (or disable) phase inversion on input:

- ▶ Click the Phase Invert button so that it is highlighted. Click it again so that it is not highlighted to disable it.

Delay

Link

For stereo and mono-to-stereo tracks, enable the Link button to link the Delay, Modulation, and Mix controls between the Left and Right channels. This option is highlighted when it is enabled.

For mono tracks, this option reads **Mono** and is display only.

Delay Time

The Delay Time control sets the delay time between the original signal and the delayed signal (from 0.0 ms to 5,000.0 ms).

Feedback (FBK)

The Feedback setting controls the amount of feedback applied from the output of the delay back into its input (from –100% to 100%). It also controls the number of repetitions of the delayed signal. Negative feedback settings give a more intense “tunnel-like” sound to flanging effects.

Low Pass Filter (LPF)

The Low Pass Filter setting controls the cutoff frequency of the Low Pass Filter (from 10 Hz to 22 kHz). Use the LPF setting to attenuate the high frequency content of the feedback signal. The lower the setting, the more high frequencies are attenuated. The maximum value for LPF is Off. This lets the signal pass through without limiting the bandwidth of the plugin.

Sync

When Sync is enabled, and a Duration (a rhythmic note value) is selected, the Delay Time setting is affected by the session tempo. When Sync is disabled, and a Duration is selected, the Delay Time setting is affected by changes to the Tempo setting.

When Tempo Sync is enabled, the Tempo and Meter controls are uneditable and follow the session tempo and meter changes in the Pro Tools timeline. The Duration and Groove controls apply regardless of whether Sync is enabled.

Meter

The Meter setting lets you enter either simple or compound time signatures. The Meter control defaults to a $\frac{4}{4}$ time signature.

When Sync is enabled, the Meter control is unavailable.

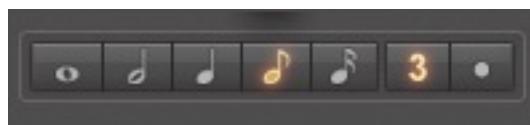
Tempo

The Tempo control sets the tempo in beats per minute (from 5.00 to 500.00 bpm). This setting is independent of the Pro Tools session tempo. When a specific Duration is selected, moving this control affects the Delay Time setting.

When Sync is enabled, the Tempo control is unavailable.

Duration

The Duration setting lets you set the Delay Time based on a rhythmic value. Select a note value (whole note, half note, quarter note, eighth note, or sixteenth note). Additionally, you can select the Dot or Triplet modifier buttons to dot the selected note value or make it a triplet. For example, selecting a quarter note and then selecting the dot indicates a dotted quarter note, and selecting an eighth note and then selecting the triplet indicates a triplet eighth note.



Duration buttons

Groove

The Groove control provides fine adjustment of the delay in percentages of a 1:4 subdivision of the beat (from -100% to 100%). It can be used to add “swing” by slightly offsetting the delay from the precise beat of the track.

Modulation Section

Rate

The Rate control sets the rate of modulation of the delayed signal (from 0.00 Hz to 20.0 Hz).

Depth

The Depth control sets the depth of the modulation applied to the delayed signal (from 0% to 100%).

Mix

The Mix control sets the balance between the delayed signal (wet) and the original signal (dry). If you are using a delay for flanging or chorusing, you can control the depth of the effect somewhat with the Mix setting. Click the Dry button to set the Mix to 100% dry. Click the Wet button to set the Mix to 100% wet.

Output

The Output section provides output metering and controls for adjusting the level of the output signal.

Output Meters

The Output meters show peak signal levels after processing:

- Dark Blue
Indicates nominal levels from -INF to -12 dB.
- Light Blue
Indicates pre-clipping levels, from -12 dB to 0 dB.
- Red
Indicates full scale levels (clipping)

Output Gain

The Output Gain control sets the output level after processing. For mono instances of Mod Delay III, there is a single Gain control. For stereo and mono-to-stereo instances of Mod Delay III, there are independent Gain controls for each channel (left and right).

Selections for Mod Delay III AudioSuite Processing

Because AudioSuite Delay adds additional material (the delayed audio) to the end of selected audio, make a selection that is longer than the original source material to allow the additional delayed audio to be written to the end of the audio file.

If you select only the original material without leaving additional space at the end, delayed audio that occurs after the end of the selection will be cut off.

Moogerfooger Analog Delay

Moogerfooger Analog Delay is a delay plugin that is available in DSP, Native, and AudioSuite formats.

Moogerfooger Analog Delay supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Moogerfooger Analog Delay operates as a mono, multi-mono, or stereo plugin.



Moogerfooger Analog Delay provides a warm sounding delay in the digital domain. A delay circuit produces a replica of an audio signal a short time after the original signal. Mixed together, the delayed signal sounds like an echo of the original. If this mixture is fed back to the input of the delay circuit, the delayed output provides a string of echoes that repeat and die out gradually—a classic musical effect.

The Moogerfooger Analog Delay uses Bucket Brigade Analog Delay Chips to achieve its delay. These analog integrated circuits function by passing the audio waveform down a chain of thousands of circuit cells, just like water being passed by a bucket brigade to put out a fire. Each cell in the chip introduces a tiny time delay. The total time delay depends on the number of cells and on how fast the waveform is “clocked,” or moved from one cell to the next.

With the advent of digital technology, these and similar analog delay chips have gradually been phased out of production. In fact, Bob Moog secured a supply of the last analog delay chips ever made, and used them to build a Limited Edition of 1,000 “real-world” Moogerfooger Analog Delay units.

Compared to digital delays, the frequency and overload contours of well-designed analog delay devices generally provide smoother, more natural series of echoes than digital delay units. Another difference is that the echoes of a digital delay are static because they are the same digital sound repeated over and over, whereas a bucket brigade device itself imparts a warm, organically evolving timbre to the echoes.

Avid's digital replica re-creates all the warm, natural sounds of its analog counterpart. The Moogerfooger Analog Delay plugin was enhanced to be even more useful for digital recording. An integrated Highpass Filter allows you to remove unwanted bass buildup from the feedback loop, allowing you to have warmer, more controllable echo swarms while minimizing the potential for digital clipping.

Moogerfooger Analog Delay Controls

The Moogerfooger Analog Delay provides the following controls:

Delay Time

Delay Time allows you to select the length of delay between the original and the delayed signal. Used with Feedback, it also affects how long apart the echoes are.

Short/Long

The Short/Long switch sets the range of the Delay Time control. Set to Short, the Delay Time ranges from 0.04 to 0.4 seconds. Set to Long, it ranges from 0.08 to 0.8 seconds.

Feedback

Feedback determines how much signal is fed back to the delay input, affecting how fast the echoes die out.

Highpass

The Highpass knob removes low frequencies from the feedback loop. It removes undesirable low frequency "mud" common when mixing with delays and also allows the creation of amazing echo swarms that won't clip the output. Dial in a highpass frequency from 50 Hz to 500 Hz. Frequencies below the setting are filtered from the feedback loop.

HPF On/Off

The HPF Off/HPF On enables or disables the highpass filter (HPF).

Drive

The Drive control sets the input gain.

Mix

The Mix control blends the original input signal with the delayed signal.

LED Indicators

Three LEDs down the center of the unit provide visual feedback.

Input Level

The Input Level LED glows green when signal is present.

HPF

The HPF LED turns green when the highpass filter is enabled.

Bypass

The Bypass LED glows either red (bypassed) or green (not bypassed) to show whether or not the effect is in the signal path.

Moogerfooger Analog Delay Tips and Tricks

Infidelity

Because analog delay chips offer only a fixed number of cells, the extended delay times store a lower-fidelity version of the input signal. Try the Long delay setting when going for cool “lo-fi” sounds and textures.

Echo Swarms

By carefully adjusting the Feedback, Drive, and Highpass controls, you can use the Moogerfooger Analog Delay as a sound generator. Simply pulse the delay unit with a short piece of audio (even a second will do), and adjust the Delay Time knob. Set correctly, the unit will generate cool timbres for hours all by itself.

Reel Tape Delay

Reel Tape Delay is part of the Reel Tape suite of tape-simulation effects plugins. Reel Tape Delay simulates an analog tape echo effect, modeling the frequency response, noise, wow and flutter, and distortion characteristics of analog tape. It also reproduces the varispeed effect you get when the tape speed control is adjusted.

Reel Tape Delay is available in DSP, Native, and AudioSuite formats.

Reel Tape Delay supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Reel Tape Delay operates as a mono, multi-mono, or stereo plugin.



For years, engineers have relied on analog tape to add a smooth, warm sound to their recordings. When driven hard, tape responds with gentle distortion rather than abrupt clipping as in the digital domain. Magnetic tape also has a frequency-dependent saturation characteristic that can lend punch to the low end, and sweetness to the highs.

Reel Tape Delay models a studio tape machine in record/playback mode, with a fixed distance between the record head and the play head, and a continuously variable tape speed.

Reel Tape Delay automatically applies tape saturation effects that correspond to the following control settings in Reel Tape Saturation:

- Speed: 15 ips
- Bias: 0.0 dB
- Cal Adjust: +9 dB

You can use the BPM Sync feature to synchronize the Reel Tape Delay effect to the current tempo of the Pro Tools session.

Reel Tape Delay can be placed on mono, stereo, or multichannel tracks.

Reel Tape Common Controls

All Reel Tape plugins share the following controls:

Drive

Drive controls the amount of saturation effect by increasing the input signal to the modeled tape machine while automatically compensating by reducing the overall output. Drive is adjustable from –12 dB to +12 dB, with a default value of 0 dB.

Output

Output controls the output signal level of the plugin after processing. Output is adjustable from –12 dB to +12 dB, with a default value of 0 dB.

Tape Machine

The Tape Machine control lets you select one of three tape machine types emulated by the plugin, each with its own sonic characteristics:

US

Emulates the audio characteristics of a 3M M79 multitrack tape recorder.

Swiss

Emulates the audio characteristics of a Studer A800 multitrack tape recorder.

Lo-Fi

Simulates the effect of a limited-bandwidth analog tape device, such as an outboard tape-based echo effect.

Tape Formula

The Tape Formula control lets you select either of two magnetic tape formulations emulated by the plugin, each with its own saturation characteristics:

Classic

Emulates the characteristics of Ampex 456, exhibiting a more pronounced saturation effect.

Hi Output

Emulates the characteristics of Quantegy GP9, exhibiting a more subtle saturation effect.

Reel Tape Delay Controls

In addition to the Drive, Output, Tape Machine, and Tape Formula controls, Reel Tape Delay has the following controls:

Speed

The Speed control adjusts the delay time, calibrated to tape speed. A slower tape speed results in a longer delay. A faster tape speed results in a shorter delay.

The displayed tape Speed value corresponds to the delay time resulting from the distance between the record and play heads on an Ampex 440-series tape transport.

Tape speed is adjustable from approximately 1 7/8 ips (1486 ms delay) to approximately 30 ips (93 ms delay), with a default value of approximately 15 ips (172 ms delay).

You can synchronize the delay time to the current tempo of the Pro Tools session. ["Synchronizing Reel Tape Delay to Session Tempo" on the next page](#)

Feedback

The Feedback control adjusts the amount of delayed output fed back into the input, allowing generation of multiple echoes. A higher feedback amount results in more echo regeneration. A lower feedback amount results in less echo regeneration. Feedback amount is adjustable from 0 to 100 percent, with a default value of 30 percent.

Wow/Flutter

The Wow/Flutter control adjusts the amplitude of the tape machine's wow and flutter, or the amount of fluctuation in tape speed. A higher setting results in wider fluctuations in speed. A lower setting results in narrower fluctuations in speed. Wow/Flutter is adjustable from 0 to 1 percent, with a default value of 0.20 percent.

Wow Speed

(Plugin Automation Playlist or Control Surface Access Only) The Wow Speed parameter adjusts the frequency of the tape machine's wow effect, or the rate of fluctuation in tape speed. A higher value results in faster fluctuations in speed. A lower value results in slower fluctuations in speed. Wow Speed is adjustable from 0 to 100 percent, with a default value of 50 percent.

This parameter is accessible only from the plugin automation playlist or from a supported control surface.

 *Settings for this parameter are saved with plugin presets. If you use a preset for the Native, DSP, or AudioSuite version of this plugin, any settings for this parameter will be active.*

Bass

The Bass control boosts or cuts the amount of low frequencies fed to the echo feedback loop. Bass amount is adjustable from -10 dB to +10 dB, with a default value of 0 dB.

 *Note that this control does not affect the first delayed signal, only the repeated delays caused by the Feedback control.*

Treble

The Treble control boosts or cuts the amount of high-mid frequencies fed to the echo feedback loop. Treble amount is adjustable from -10 dB to +10 dB, with a default value of 0 dB.

 *Note that this control does not affect the first delayed signal, only the repeated delays caused by the Feedback control.*

Mix

The Mix control adjusts the amount of processed signal mixed with the input signal in the final output of the plugin. The default Mix value is 25 percent.

Noise

(Plugin Automation Playlist or Control Surface Access Only) The Noise parameter controls the level of simulated tape hiss that is added to the processed signal. Noise is adjustable from Off (–INF) to –24 dB, with a default value of –80 dB.

This parameter is accessible only from the plugin automation playlist or from a supported control surface.

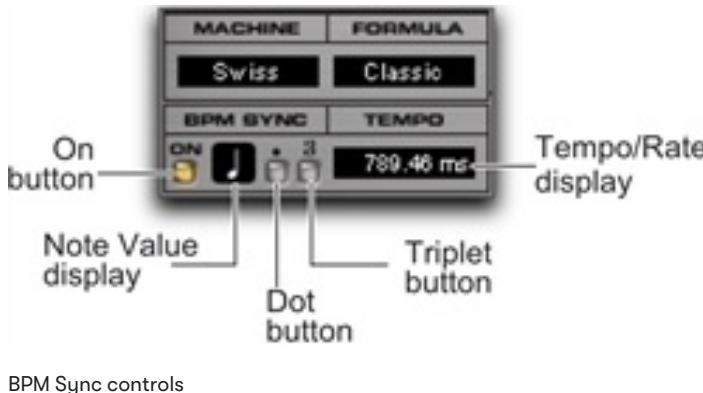
 *Settings for this parameter are saved with plugin presets. If you use a preset for the Native, DSP, or AudioSuite version of this plugin, any settings for this parameter will be active.*

Synchronizing Reel Tape Delay to Session Tempo

You can set the delay time (Speed control) in the Reel Tape Delay to synchronize to the session tempo (in beats per minute).

To synchronize the delay time to the session tempo:

1. In the BPM Sync section, click the On button. The Tempo / Rate display changes to match the current session tempo.



2. To set a rhythmic delay, click the Note Value to choose from the available note values (whole, half, quarter, eighth, sixteenth, or thirty-second note)
3. To adjust the rhythm further, do any of the following:
 - To enable triplet rhythm delay timing, click the Triplet (“3”) button so that it is lit.
 - To set a dotted rhythm delay value, click the Dot (“.”) button so that it is lit.

 *You can override the settings derived from BPM Sync at any time by manually adjusting the plugin Speed control.*

 *To set the delay time to a specific time value, turn off BPM Sync and enter the delay time (in msec) in the Tempo/Rate display.*

Reel Tape Delay Presets

The Reel Tape Delay presets coordinate Speed, Wow/Flutter, Feedback and the Bass and Treble controls for different tape speeds.

3.75 ips

Sets the delay time to correspond to a Speed Control setting of 3.75 inches per second.

3.75 ips Flutter

Includes the 3.75 ips setting plus Wow/Flutter.

7.5 ips

Sets the delay time to correspond to a Speed Control setting of 7.5 inches per second.

7.5 ips Flutter

Includes the 7.5 ips setting plus Wow/Flutter.

30 ips Flutter

Adds Wow/Flutter to the highest Speed Control setting.

Rockabilly

A common tape slap effect, useful on vocals or electric guitar. Sets the delay time to 130 ms, which corresponds to the delay time resulting from the distance between the record and play heads on an Ampex 300-series or Ampex 350-series tape transport.

Rockabilly Plus

Includes the Rockabilly setting plus Feedback, Wow/Flutter, Bass and Treble adjustments on feedback.

Tel-Ray Variable Delay

Tel-Ray Variable Delay is a delay/echo plugin that is available in DSP, Native, and AudioSuite formats.

Tel-Ray Variable Delay supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Tel-Ray Variable Delay operates as a mono, multi-mono, or stereo plugin.

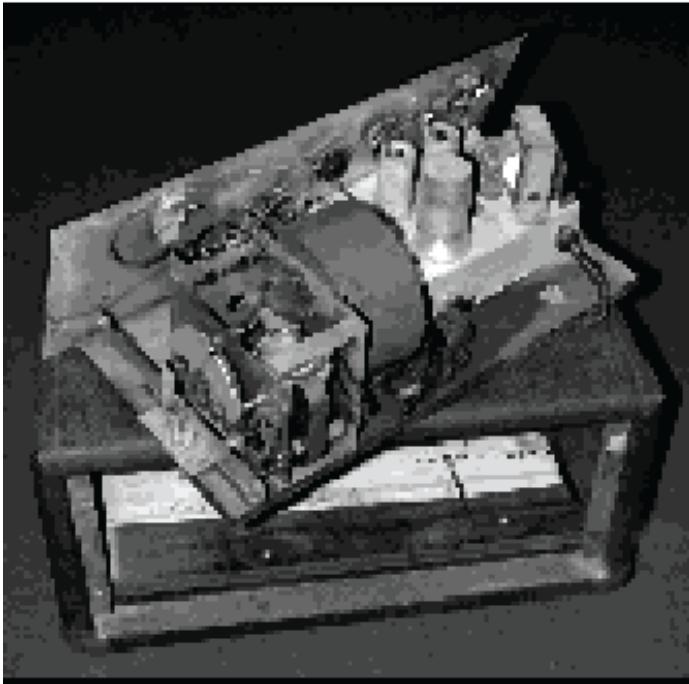


Add delay or echo to any voice or instrument using the Tel-Ray Variable Delay. It provides lush delay, amazing echo, and warms up your tracks and mixes.

In the early 1960s, a small company experimented with electronics and technology. When they came up with something great, they would Tell Ray (the boss).

One invention involved a tuna can, a motor, and a few tablespoons of oil. The creation: an Electronic Memory Unit. A technology, they were sure, that would be of great interest to companies like IBM and NASA.

Though it never made it to the moon, most every major guitar amp manufacturer licensed the technology that gives Tel-Ray its unique sound.



Space-age technology in a can

Tel-Ray Controls

Input / Output Section

Input

Input sets the signal level to the tuna can echo unit.

Tone

Tone is a standard tone control like those commonly found on guitar effects.

Mix

Mix adjusts the amount of dry (unprocessed) signal relative to the amount of wet (processed) signal. Full clockwise is 100% wet. (On original units, this control is located deep inside the box, typically soaked in carcinogenic PCB oil.)

Output

Output is a simple digital output trim control.

Echo/Delay Section

Variable Delay

Variable Delay selects the delay time. Delay times vary from 0.06 to 0.3 seconds. Full clockwise is slowest.

Variation

Variation adjusts how much variation occurs in the delay. The more variation you use, the more warbled and wobbly the sound becomes.

Sustain

Sustain determines how long the delay takes to die out. It is actually a feedback control similar to the one found on the Moogerfooger Analog Delay.

Echo/Doubler

Echo/Doubler determines whether or not a second record head is engaged, resulting in a double echo.

Tel-Ray Tips and Tricks

Each and every Tel-Ray varies drastically in motor and flywheel stability, resulting in different pitch and variation effects. Even the same unit may sound different day to day, depending on temperature, warm-up time, and other factors. Since the original units are basically thirty year-old tuna cans bolted to plywood with springs and motors flopping around inside, the virtual Tel Ray Delay provides a **Variation** knob so that you can dial in a Tel-Ray in whatever state of disrepair you desire.

TimeAdjuster

TimeAdjuster is a time-processing plugin that is available in DSP and Native formats.

TimeAdjuster supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

TimeAdjuster operates as a mono, multi-mono, or stereo plugin.



Use the TimeAdjuster plugin for any of the following:

- Delay compensation
- Gain compensation (+/- 24 dB)
- Phase inversion for correcting out-of-phase signals



For more information on Delay Compensation and Time Adjuster, see the *Pro Tools Reference Guide*.

TimeAdjuster Controls

The TimeAdjuster plugin provides the following controls:

Phase Invert

This controls inverts the phase (polarity) of the input signal. While most Avid plugins supply a phase invert button of their own, some third-party plugins may not. Phase inversion is also useful for performing delay compensation by tuning unknown delay factors by ear (see "[TimeAdjuster](#)" above).

Gain

Provides up to 24 dB of positive or negative gain adjustment. This control is useful for altering the gain of a signal by a large amount in real time. For example, when you are working with audio signals that are extremely low level, you may want to adjust the channel gain to a reasonable working range so that a fader is positioned at its optimum travel position. Use the Gain control as an insert effect to make a wide range of gain adjustment in real time without having to permanently process the audio files, as you would with an AudioSuite plugin.

Delay

Provides up to 8192 samples of delay compensation adjustment, or general adjustment of phase relationships of audio recorded with multiple microphones (the amount of delay available depends on the version of TimeAdjuster: Short, Medium, or Long). It defaults to a minimum delay of four samples, which is the delay created by use of the TimeAdjuster plugin itself.

While phase inversion controls have been used for many years by engineers as creative tools for adjustment of frequency response between multiple microphones, sample-level delay adjustments provide far more control. Creative use of this control can provide a powerful tool for adjusting frequency response and timing relationships between audio signals recorded with multiple microphones.

Using TimeAdjuster for Manual Delay Compensation

DSP and host-based processing in all digital systems incurs delay of varying amounts. You can use the TimeAdjuster plugin to apply an exact number of samples of delay to the signal path of a Pro Tools track to compensate for delay incurred by specific plugins. TimeAdjuster provides presets for common delay-compensation scenarios.

To compensate for several plugins in-line, use the delay times from each settings file as references, and add them together to derive the total delay time.



Some plugins (such as Avid's Maxim) have different delays at different sample rates.

Alternatively, look up the delay in samples for the plugins you want to compensate for, then apply the appropriate amount of delay.

To manually compensate for DSP-induced delays, try one of the following methods:

- ▶ Phase inversion
- ▶ Comb-filter effect cancellation

Phase Inversion

If you are working with phase-coherent track pairs, or tracks recorded with multiple microphones, you can invert the phase to negate the delay. If you don't hear any audio when you invert a signal's phase, you have precisely adjusted and compensated for the delay. This is because when you monitor duplicate signals and invert the polarity (phase) of one of them, the signals will be of opposite polarity and cancel each other out. This technique is convenient for finding the exact delay setting for any plugin.

To determine the delay of a plugin by inverting its signal phase:

1. Place duplicate audio clips on two different audio tracks and pan them to the center (mono).
2. Apply the plugin whose delay you want to calculate to the first track, and a Time Adjuster plugin to the second track.
3. With TimeAdjuster, invert the phase.
4. Control-drag (Windows) or Command-drag (Mac) to fine-tune delay in one sample increments, or use the up/down arrow keys to change the delay one sample at a time until the audio signal disappears.
5. Change the polarity back to normal.
6. Save the TimeAdjuster setting for later use.

Comb-Filter Effect Cancellation

Adjust the delay with the signal in phase until any comb-filter effects cancel out.

Viewing Channel Delay and TimeAdjuster

Because plugins display their delay values in the channel delay indicators, this can be used as another method for determining delay compensation.

To view time delay values and use TimeAdjuster to compensate for the delay:

1. Do one of the following:
 - ▶ Control-click (Windows) or Command-click (Mac) the Track Level Indicator to toggle between level (that appears on the display as “vol”), headroom (“pk”), and channel delay (“dly”) indications. Delay values are shown in samples.
 - ▶ Select the Delay Compensation view from the Mix Window View selector. This view will appear below the track name. Delay, User Offset, Compensation Amount values are shown in samples.



Determining the DSP delay of track inserts (Mix window shown)

2. Apply the TimeAdjuster plugin to the track whose delay you want to increase, and Control-click (Windows) or Command-click (Mac) its Track Level indicator until the channel delay value is displayed for that track.
3. Change the delay time in TimeAdjuster by moving the Delay slider or entering a value in the Delay field, until the channel delay value matches that of the first track.
4. Test the delay values by duplicating an audio track and reversing its phase while compensating for delay.

When to Compensate for Delays

If you want to compensate for delays across your entire system with Time Adjuster, you will want to calculate the maximum delay incurred on any channel, and apply the delays necessary to each channel to match this channel.

However, this may not always be necessary. You may only really need to compensate for delays between tracks where phase coherency must be maintained (as with instruments recorded with multiple microphones or stereo pairs). If you are working with mono signals, and the accumulated delays are small (just a few samples, for example), you probably needn’t worry about delay compensation.

 For more information about delays and mixing with Pro Tools, see the *Pro Tools Reference Guide*.

7 Modulation Plugins

Modulation effects include wah, chorus, vibrato, flanging, phasing, and more. In traditional applications, modulation can add color, character, and texture. At extreme levels, modulation can mutate a sound beyond recognition to create something entirely new.

This topic includes information about the following:

- "Eleven Effects Modulation Plugins" below
- "Moogerfooger Lowpass Filter" on page 249
- "Moogerfooger 12-Stage Phaser" on page 252
- "Moogerfooger Ring Modulator" on page 255
- "Reel Tape Flanger" on page 257
- "Sci-Fi" on page 262
- "Voce Plugins" on page 264

Eleven Effects Modulation Plugins

Eleven Effects Modulation plugins include the following:

- "Black Shiny Wah" below
- "C1 Chorus/Vibrato" on the next page
- "Flanger" on page 246
- "Orange Phaser" on page 247
- "Roto Speaker" on page 248
- "Vibe Phaser" on page 248

Black Shiny Wah

Black/Shiny Wah is a standard wah pedal effect, offering a sweepable resonant filter that lets you add animation and special timbral effects to the guitar signal. It also offers a Shine option with a vintage-style modeled filter circuit and sweep response.

Black/Shiny Wah is available as a Mono (or Multi-Mono) plugin only.



Black/Shine

The **Black/Shine** switch lets you toggle between the Black Wah effect and the Shine Wah effect.

Pedal Control

Click and drag up or down on the virtual pedal control to engage the Wah effect. The control is often best used with plugin automation.

C1 Chorus/Vibrato

Based on a heavyweight late-70s analog chorus/vibrato pedal, C1 Chorus/Vibrato offers warm, liquid modulation effects. In Chorus mode, the signal is routed through a modulated short delay, which is mixed with the dry signal, creating a washy, doubled sound.

In Vibrato mode, the dry signal is absent and there is more control over the depth of pitch modulation, allowing for everything from an understated “wobble” to wacky, synth-like pitch modulation.

C1 Chorus/Vibrato is available as a Mono, Mono to Stereo, or Stereo plugin.



Chorus

When the Chorus/Vibrato switch is set to **Chorus**, the **Chorus** knob sets the intensity and speed of the Chorus effect.

Sync

The **Sync** control lets you synchronize the speed of the Chorus effect to the Pro Tools session tempo. Simply select the rhythmic value from the Sync selector. Set it to **Sync Off** to control the Chorus setting manually.

Depth

When the Chorus/Vibrato switch is set to **Vibrato**, the **Depth** knob setting determines the amount of the Vibrato effect.

Rate

When the Chorus/Vibrato switch is set to **On**, the **Rate** knob controls the Vibrato rate.

Chorus/Vibrato

The **Chorus/Vibrato** button toggles the effect between Chorus and Vibrato. The Chorus LED or the Vibrato LED lights to show which effect is selected.



When set to Chorus, the Vibrato's Rate and Depth controls are inactive. Conversely, when set to Vibrato, the Chorus control will not function.

Flanger

Flanger effects originated with the act of pressing on the flanges of tape reels. Flangers became ubiquitous with the advent of effects pedals. The Flanger effect can be coaxed into bell-like resonant sweeps, or add a silky, shimmering sheen to your sound. This effect works well when positioned before or after an amplifier modeler in the signal chain.

Flanger is available as a Mono or Stereo plugin.



Pre-Delay

The **Pre-Delay** knob sets the amount of pre-delay, which changes the phase relationship between the dry signal and the delayed signal, with timbral results.

Depth

The **Depth** knob sets the amount of delay. The higher the setting, the more “jet-engine” artifacts will be introduced.

Rate

The **Rate** knob lets you manually set the modulation rate for the flanger effect.

Sync

The **Sync** control lets you synchronize the modulation rate to the Pro Tools session tempo. Simply select the rhythmic value from the Sync selector. Set it to **Sync Off** to control the Chorus setting manually.

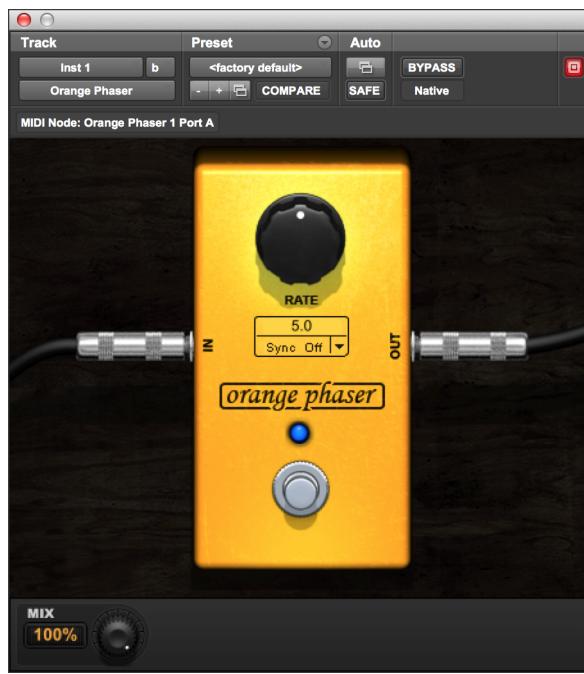
Feedback

The **Feedback** knob sets the amount of signal fed back into the modulated delay. Higher settings introduce more ringing, whistling artifacts.

Orange Phaser

Don't let that single knob fool you! Inspired by a ubiquitous 70s analog phaser pedal, Orange Phaser offers a deep, warm phasing effect that ranges from a slow harmonic sweep to out-of-control wobbles.

Orange Phaser is available as a Mono or Stereo plugin.



Rate

The **Rate** knob controls the rate of modulation for the phaser effect.

Sync

The **Sync** selector lets you synchronize the modulation rate to the session tempo by the specified rhythmic subdivision.

Roto Speaker

Inspired by the rotating speaker cabinets that made classic tonewheel organs roar, Roto Speaker offers added motion and vintage grit.

Roto Speaker is available as a Mono, Mono to Stereo, or Stereo plugin.



Speed

The **Speed** lever sets the speed of the rotating speaker effect in three increments: **Slow**, **Fast**, and **Brake**.

Balance

The **Balance** knob sets the blend between the upper and lower rotors of the rotating speaker.

Type

The **Type** selector lets you choose between various types of rotary speakers.

Vibe Phaser

The psychedelic-era phaser that inspired our Vibe Phaser effect was traditionally paired with an expression pedal that could be used to vary the rate of pitch modulation over time. Like the C1, you can choose to run it as a Chorus, with the modulated and dry signals mixed together, or in Vibrato mode, which leaves the pitch-modulated signal alone, with rippling, disorienting effects.

Vibe Phaser is available as a Mono or Stereo plugin.



On/Bypass

The On/Bypass toggle lets you bypass the Vibe Phaser effect.

Rate

The Rate slider lets you set the modulation rate for the phaser effect.

Sync

The Sync selector lets you synchronize the modulation rate to the session tempo by the specified rhythmic subdivision.

Volume

The Volume knob lets you set the signal volume passing through the effect.

Chorus/Vibrato

The Chorus/Vibrato switch toggles the dry signal on (Chorus) and off (Vibrato).

Depth

The Depth knob setting determines the amount of the effect.

Power

The Power button for Vibe Phaser functions exactly the same as the On/Bypass toggle.

Moogerfooger Lowpass Filter

Moogerfooger Lowpass Filter features a 2-pole/4-pole variable resonance filter with envelope follower. Use it to achieve classic 60s and 70s sounds on bass and electric guitar, or just dial in some warm, fat virtual analog resonance when you need it.

Moogerfooger Lowpass Filter is available in DSP, Native, and AudioSuite formats.

Moogerfooger Lowpass Filter supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

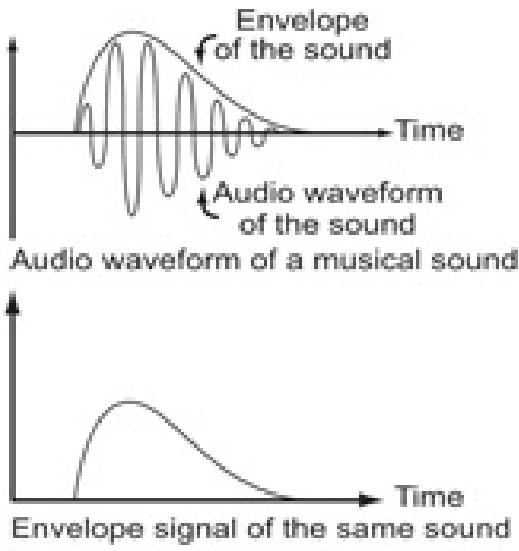
Moogerfooger Lowpass Filter operates as a mono, multi-mono, or stereo plugin.



With the invention of the MOOG® synthesizer in the 1960s, Bob Moog started the electronic music revolution. A direct descendant of the original MOOG Modular synthesizers, the Moogerfooger Lowpass Filter provides two classic MOOG modules: a Lowpass Filter and an Envelope Follower.

A low pass Filter allows all frequencies up to a certain frequency to pass, and cuts frequencies above the cutoff frequency. It removes the high frequencies from a tone, making it sound more mellow or muted. The Moogerfooger Lowpass Filter contains a genuine four-pole lowpass filter. We say “genuine” because the four-pole filter—a major part of the “MOOG Sound” of the 60s and 70s—was first patented by Bob Moog in 1968! The digital version preserves all the character, nuances, and personality of his original classic analog design.

An Envelope Follower tracks the loudness contour, or envelope, of a sound. Think of it like this: each time you play a note, the envelope goes up and then down. The louder and harder you play, the higher the envelope goes. In the Moogerfooger Lowpass Filter, the Envelope Follower drives the cutoff frequency of the Lowpass Filter. Since the envelope follows the dynamics of the input, it “plays” the filter by sweeping it up and down in response to the loudness of the input signal.



Envelope

Moogerfooger Lowpass Filter Controls

Envelope Section

Amount

The Amount knob determines how much the envelope varies the filter. When the knob is counterclockwise, the envelope signal has no effect on the filter. When the knob is fully clockwise, the envelope signal opens and closes the filter over a range of five octaves.

Smooth/Fast

The Smooth/Fast switch determines how closely the envelope tracks the loudness of the input signal. Some sounds (like guitar chords) have long, rough envelopes, and often sound better with less dramatic changes in the filter. Other sounds (like bass or snare drum) are quick and sharp, and sound great when the filter closely tracks their attack.

Mix

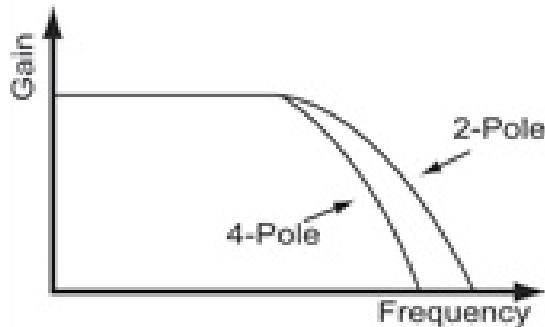
The Mix control blends the original input signal with the filtered signal. Use it to get any mixture of filtered and unfiltered sound.

Filter Section

Control the filter using the Cutoff and Resonance knobs and the 2-Pole/4-Pole switch.

Cutoff

Cutoff opens and closes the filter. Turned counterclockwise, fewer high frequencies pass through the filter. Turned clockwise, more high frequencies pass.



The 2/4 pole switch selects the filter slope

Resonance

Resonance changes the way the filter sounds. At low resonance, low frequencies come through evenly. At high resonance, frequencies near the cutoff frequency are boosted, creating a whistling or vowel-type quality. When resonance is maxed out, the filter oscillates and produces its own tone at the cutoff frequency. This oscillation interacts with other tones as they go through the filter, producing the signature Moog sound.

2-Pole/4-Pole

The 2-Pole/4-Pole switch selects whether the signal goes through half the filter (2-pole) or the entire filter (4-pole). 2-pole is brighter, while 4-pole has a deeper, mellow quality.

Drive

The Drive control sets the input gain. Use it to adjust the input to the filter and envelope follower.

LED Indicators

Three LEDs down the center of the unit provide visual feedback.

Level

Level glows green when signal is present to the envelope circuit.

Env

Env (envelope) glows redder in response to the envelope tracking of the input.

Bypass

Bypass glows either red (bypassed) or green (not bypassed) to show whether or not the effect is in the signal path.

Moogerfooger Lowpass Filter Tips and Tricks

Try inserting an LFO ahead of the Moogerfooger Lowpass Filter to produce a cool “auto wah” effect. Use this in conjunction with Voce Spin’s rotating speaker for a swirling auto-wah effect.

Moogerfooger 12-Stage Phaser

Moogerfooger 12-Stage Phaser combines a 6- or 12-stage phaser with a wide-ranging variable LFO. Start with subtle tremolo or radical modulation effects, then crank the distortion and resonant filters for unbelievable new tones—all featuring classic MOOG sound.

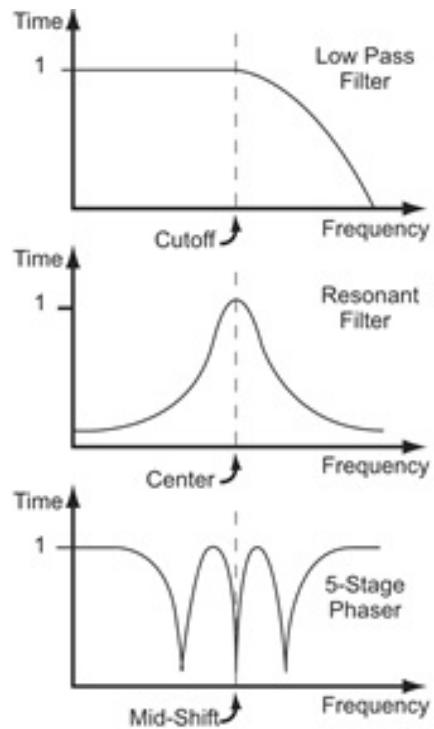
Moogerfooger 12-Stage Phaser is available in DSP, Native, and AudioSuite formats.

Moogerfooger 12-Stage Phaser supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Moogerfooger 12-Stage Phaser operates as a mono, multi-mono, or stereo plugin.



Moogerfooger 12-Stage Phaser offers 6 or 12 stages of MOOG resonant analog filters. Unlike the Lowpass Filter, however, the filters are arranged in an allpass configuration.



Different types of filters

A phaser works by sweeping the mid-shift frequency of the filters back and forth. As this happens, the entire frequency response of the output moves back and forth as well. The result is the classic phaser “whooshing” sound as different frequency bands of the signal are alternately emphasized and then attenuated.

A sweep control allows you to adjust the range of the frequency shift. And, keeping in the spirit of the MOOG modular synthesizers, an integrated LFO allows you to modulate the sweep control, allowing for extreme effects.

Moogerfooger 12-Stage Phaser Controls

LFO Section

Control the LFO using the Amount and Rate knobs and the Lo/Hi selector switch.

Amount

Amount varies the depth of phaser modulation, from barely perceptible at the full counterclockwise position, to the full sweep range of the phaser (full clockwise or “Kill” setting).

Rate

Rate determines how fast the LFO oscillates. The LFO light blinks to give a visual indication of the LFO rate.

Lo/Hi

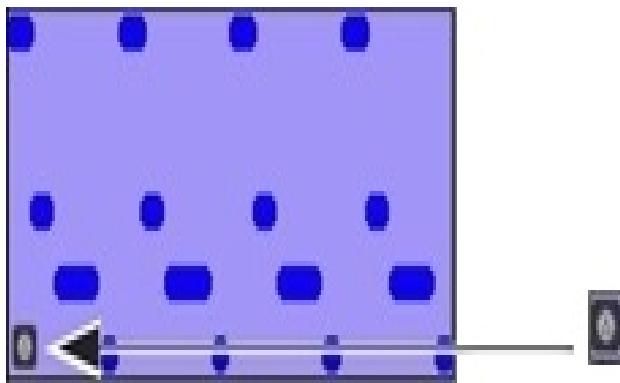
The Lo/Hi switch selects the range of the Rate control. When the switch is Lo, the Rate control varies from 0.01 Hz (one cycle every hundred seconds) to 2.5 Hz (2.5 cycles every second). When the switch is Hi, the Rate control varies from 2.5 Hz (2.5 cycles every second) to 250 Hz (two hundred fifty cycles per second). With such a wide range of rates available, obviously you’ll need to adjust Rate after you flick the Lo/Hi switch to get the sound you desire.

Phaser Section

Control the Phaser with the Sweep and Resonance knobs and the 6-Stage/12-Stage switch.

Resonance

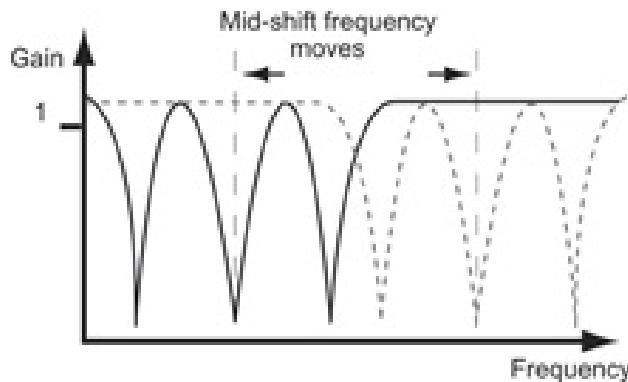
Resonance adjusts the feedback of the analog filters. As you add more resonance, the peaks caused by the filters get sharper and more noticeable.



Responses of a phaser with high resonance

Sweep

Sweep adjusts the center frequency point of the filters. Use it in conjunction with Amount to control the frequencies affected by the phaser.



Sweep adjusts the center frequency point

Drive

The Drive control sets the input gain.

LED Indicators

Three LEDs provide visual feedback.

Level

Level glows green when signal is present.

LFO

LFO blinks to show the LFO rate.

Bypass

Bypass glows either red (bypassed) or green (not bypassed) to show whether or not the effect is in the signal path.

Moogerfooger 12-Stage Phaser Tips and Tricks

More Harmonics = More Fun

The richer the harmonic content of the sound, the more there is to filter and sweep. Try adding distortion using the SansAmp PSA-1 before the phaser—it's a cool variation on the common signal path used when putting a phaser in front of a guitar amp.

Aggressive and Extreme

Dr. Moog apparently took these mantras of early 21st Century recording science to heart when he designed the Rate knob on his phaser. Flick the Rate switch to Hi and let the party begin. Try muting a track and mixing in bits of extremely phase-swept material.

It's an Effect—Play with It!

All the controls on the Moogerfooger 12-Stage Phaser are fully independent of one another. This means you can set them in any combination that you wish. There is no such thing as a “wrong” combination of settings, so you can experiment all you like to find new, exciting effects for your music.

Moogerfooger Ring Modulator

Moogerfooger Ring Modulator provides a wide-range carrier oscillator and dual sine/square waveform LFO. Add motion to rhythm tracks and achieve radical lo-fidelity textures—you set the limits!

Moogerfooger Ring Modulator is available in DSP, Native, and AudioSuite formats.

Moogerfooger Ring Modulator supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The Moogerfooger Ring Modulator operates as a mono, multi-mono, or stereo plugin.



Like the Lowpass Filter, the Moogerfooger Ring Modulator has its roots in the original MOOG Modular synthesizers. It provides three classic MOOG modules: a Low Frequency Oscillator, a Carrier Oscillator, and a Ring Modulator.

Low Frequency Oscillators (or LFOs) create slow modulations like vibrato and tremolo. The LFO in the Moogerfooger Ring Modulator is a wide-range, dual-waveform (sine/square) oscillator.

The Carrier Oscillator is a wide-range sinusoidal oscillator. It's called the Carrier Oscillator because, like the carrier of an AM radio signal, it's always there, ready to be modulated by the input.

A Ring Modulator takes two inputs, and outputs the sum and difference frequencies of the two inputs. For example, if the first input contains a 500 Hz sine wave, and the second input contains a 100 Hz sine wave, then the output contains a 600 Hz sine wave (500 plus 100) and a 400 Hz (500 minus 100) sine wave.

Moogerfooger Ring Modulator Controls

LFO Section

Control the LFO using the Amount and Rate knobs and the Square/Sine waveform selector switch.

Amount

Amount determines the amount of LFO waveform that modulates the frequency of the carrier oscillator. When the knob is full counterclockwise, the carrier is unmodulated. Fully clockwise, the carrier oscillator is modulated over a range of three octaves.

Rate

Rate determines how fast the LFO oscillates, from 0.1 Hz (one cycle every ten seconds) to 25 Hz (twenty-five cycles per second). The LFO light blinks to give a visual indication of the LFO rate.

Sine/Square

The Square/Sine switch selects either a square or sine waveform. The square wave produces trill effects, whereas the sine waveform produces vibrato and siren effects.

Modulator Section

The Carrier Oscillator is controlled by the Frequency knob and the Low/High switch.

Frequency Knob

Operating at the selected frequency, the carrier oscillator provides one input to the ring modulator, with the other coming from the input signal.

Lo

In the Lo position, the Frequency knob ranges from 0.5 Hz to 80 Hz.

Hi

In the High position, the Frequency knob ranges from 30 Hz to 4 kHz.

Mix

The Mix control blends the input signal and the Ring Modulator output. You hear only the input signal when the knob is counterclockwise, and only the ring modulated signal with the knob fully clockwise.

Drive

The Drive control sets the input gain.

LED Indicators

Three LEDs provide visual feedback.

Level

Level glows green when signal is present.

LFO

LFO blinks to show the LFO rate.

Bypass

Bypass glows either red (bypassed) or green (not bypassed) to show whether or not the effect is in the signal path.

Moogerfooger Ring Modulator Tips and Tricks

You'll discover tons of great uses for the Moogerfooger Ring Modulator through experimentation. But don't forget to try using it in subtle ways, adding "just a hint" to harshen up or add a metallic quality to individual tracks buried in the mix. Almost all the great MOOG sounds feature subtle, clever uses of Ring Modulation.

Reel Tape Flanger

Reel Tape Flanger is part of the Reel Tape suite of tape-simulation effects plugins. Reel Tape Flanger simulates a tape machine flanging effect, modeling the frequency sweep and "crossover" comb-filtering effects that can result when the flanger variable delay is adjusted. It also reproduces the frequency response, noise, wow and flutter, and distortion characteristics of analog tape recording.

Reel Tape Flanger is available in DSP, Native, and AudioSuite formats.

Reel Tape Flanger supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Reel Tape Flanger operates as a mono, multi-mono, or stereo plugin.



For years, engineers have relied on analog tape to add a smooth, warm sound to their recordings. When driven hard, tape responds with gentle distortion rather than abrupt clipping as in the digital domain. Magnetic tape also has a frequency-dependent saturation characteristic that can lend punch to the low end, and sweetness to the highs.

Reel Tape Flanger models a classic tape flanging setup with two analog tape machines and a mixer, where one tape machine has a fixed delay and the other has a continuously variable delay.

The two machines are fed an input signal in parallel, and the output of the machines is then mixed. When the variable delay on the second machine is changed at a constant rate (using an LFO), the resulting frequency cancellations cause a periodic phasing of the original signal.

The use of a fixed delay on the first machine makes it possible to adjust the variable delay on the second machine to pass the "zero" point (to a delay value less than the fixed delay), resulting in phase cancellation (or the "crossover" flanging effect).

Reel Tape Flanger automatically applies tape saturation effects that correspond to the following control settings in Reel Tape Saturation:

- Speed: 15 ips
- Bias: 0.0 dB
- Cal Adjust: +9 dB

Use the BPM Sync feature to synchronize the Reel Tape Flanger effect to the current tempo of the Pro Tools session.

Reel Tape Common Controls

All Reel Tape plugins share the following controls:

Drive

Drive controls the amount of saturation effect by increasing the input signal to the modeled tape machine while automatically compensating by reducing the overall output. Drive is adjustable from -12 dB to +12 dB, with a default value of 0 dB.

Output

Output controls the output signal level of the plugin after processing. Output is adjustable from -12 dB to +12 dB, with a default value of 0 dB.

Tape Machine

The Tape Machine control lets you select one of three tape machine types emulated by the plugin, each with its own sonic characteristics:

US

Emulates the audio characteristics of a 3M M79 multitrack tape recorder.

Swiss

Emulates the audio characteristics of a Studer A800 multitrack tape recorder.

Lo-Fi

Simulates the effect of a limited-bandwidth analog tape device, such as an outboard tape-based echo effect.

Tape Formula

The Tape Formula control lets you select either of two magnetic tape formulations emulated by the plugin, each with its own saturation characteristics:

Classic

Emulates the characteristics of Ampex 456, exhibiting a more pronounced saturation effect.

Hi Output

Emulates the characteristics of Quantegy GP9, exhibiting a more subtle saturation effect.

Reel Tape Flanger Controls

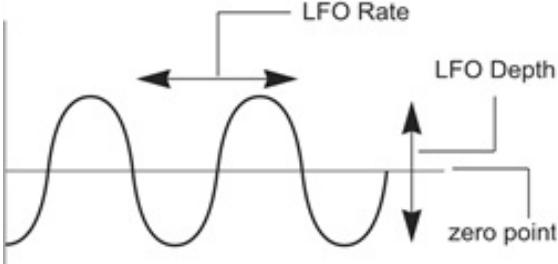
In addition to the Drive, Output, Tape Machine, and Tape Formula controls, Reel Tape Flanger has the following controls:

Range

The Range control adjusts the overall magnitude of the variable delay, which determines the offset between the two modeled tape machines. A center or “zero” setting results in no offset. Range is continuously adjustable from -20 ms to +20 ms, and is divided into two types of effects: flanging and automatic double tracking.

Flange

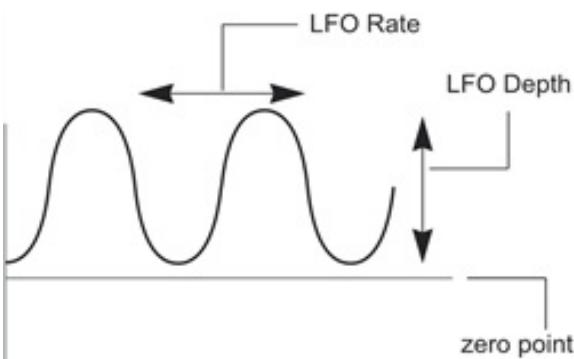
Range settings within the narrow center band around “zero” simulate tape flanging, with a phase cancellation effect as the variable delay crosses the “zero” point.



Operation with “Flange” Range setting (no offset)

ADT (Artificial Double Tracking)

Range settings outside the narrow center band simulate *artificial double tracking*, in which the variable delay does not cross the “zero” point. This varying delay creates a unique doubling effect, essentially an analog precursor to chorusing. (You can hear ADT-type effects on many classic analog recordings, such as those of the Beatles or Led Zeppelin.)



Operation with “ADT” Range setting (positive offset)

 When the LFO Depth control is set to zero, you can still achieve a “manual” flanging or ADT effect by varying the Range control.

Feedback

The Feedback control adds a short delay to the flanged signal. Feedback amount is adjustable from 0 to 100 percent, with a default value of 0 percent. (This is not the same feedback effect as on an electronic flanger or delay.)

Wow/Flutter

The Wow/Flutter control adjusts the amplitude of the variable delay tape machine’s wow and flutter, or the amount of fluctuation in tape speed. A higher setting results in wider fluctuations in speed. A lower setting results in narrower fluctuations in speed. Wow/Flutter is adjustable from 0 to 1 percent, with a default value of 0.03 percent.

Rate

The LFO Rate control adjusts the rate of change in the variable delay. A higher setting results in faster fluctuations in speed. A lower setting results in slower fluctuations in speed. LFO Rate is adjustable from 0.05 Hz to 5 Hz, with a default setting of 0.14 Hz.

You can set the LFO Rate control to synchronize to the current tempo of the Pro Tools session.
[“Synchronizing Reel Tape Flanger to Session Tempo” on the next page](#)

Depth

The LFO Depth control adjusts the amplitude of the change in variable delay. A higher setting results in wider fluctuations in speed. A lower setting results in narrower fluctuations in speed. LFO Depth is adjustable from 0 to 100 percent, with a default value of 65 percent.

Mix

The Mix control adjusts the amount of fixed delay signal mixed with the variable delay signal in the final output of the plugin. The default Mix value is adjustable from -100 (all fixed delay signal) to +100 (all variable delay signal) percent, with a default value of 0 (50% fixed delay, 50% variable delay signals).

Invert

(Plugin Automation Playlist or Control Surface Access Only) The Invert parameter inverts the polarity of the signal coming from the variable delay tape machine, so that complete audio cancellation occurs when the flanger effect crosses the zero point. The default setting for the Invert parameter is Off.

This parameter is accessible only from the plugin automation playlist or from a supported control surface.

 *Settings for this parameter are saved with plugin presets. If you use a preset for the DSP, Native, or AudioSuite version of this plugin, any settings for this parameter will be active.*

Noise

(Plugin Automation Playlist or Control Surface Access Only) The Noise parameter controls the level of simulated tape hiss that is added to the processed signal. Noise is adjustable from Off (-INF) to -24 dB, with a default value of Off.

This parameter is accessible only from the plugin automation playlist or from a supported control surface.

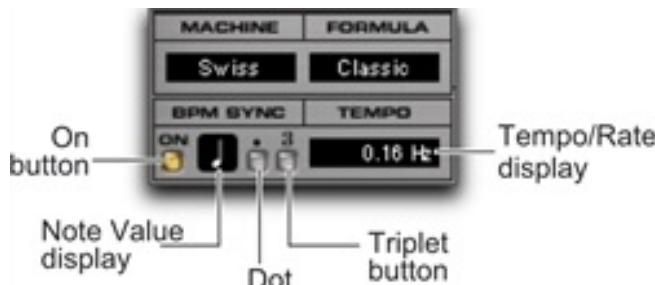
 *Settings for this parameter are saved with plugin presets. If you use a preset for the DSP, Native, or AudioSuite version of this plugin, any settings for this parameter will be active.*

Synchronizing Reel Tape Flanger to Session Tempo

You can set the LFO Rate in Reel Tape Flanger to synchronize to the session tempo (in beats per minute).

To synchronize the LFO Rate control setting to the session tempo:

1. In the BPM Sync section, click the On button. The Tempo/Rate display changes to synchronize with the current session tempo.



BPM Sync controls

2. To set a rhythmic LFO rate, click the Note Value to choose from the available note values (whole, half, quarter, eighth, sixteenth, or thirty-second note)

3. To adjust the rhythm further, do any of the following:

- ▶ To enable triplet rhythm delay timing, click the Triplet (“3”) button so that it is lit.
- ▶ To set a dotted rhythm delay value, click the Dot (“.”) button so that it is lit.

Reel Tape Flanger Tips

- To achieve a flanging effect, set the Range control within the “Flange” range and adjust the LFO Depth control to a value that is greater than the offset (so that the variable delay crosses the “zero” point.)
- To achieve an ADT (doubling) effect, set the Range control within either of the “ADT” ranges and adjust the LFO Depth control to a value that is smaller than the offset (so that the variable delay does not cross the “zero” point).
- To achieve a manual flanging effect, set the LFO Depth control to 0 and vary (or automate) the Range control within the “Flange” range. For fine control, hold Control (Windows) or Command (Mac) while varying the Range control.
- To add complexity to flanging or ADT effects, turn up the Wow/Flutter control to introduce more fluctuation in the variable delay.
- Use Reel Tape Flanger in a send/return configuration to mix the dry signal with an aggressively driven, flanged signal to control the amount of “grunge” in the final mix.
- When you start playback, the LFO sweep always starts at the bottom of the cycle, so each time you start playback from the same location (for example, at a bar line), the effect will be applied in the same way.

Reel Tape Flanger Presets

12-String

Moderate-depth ADT setting that works well with acoustic guitar sounds

Flutter Flange

Moderate-depth flange setting with Wow/Flutter

Flutter

Extreme Wow/Flutter setting with flanging turned off and a Mix setting that passes only the variable delay

Manual Flange

Settings with LFO Depth set to zero, ready for manual flanging by adjusting or automating the Range control

Slow Flange

High Depth setting combined with slow LFO Rate, suitable for flanging vocals

Vocal ADT

Settings for creating doubling effect without flanging “crossover” effect, suitable for vocals

Vocal Walrus

Drive-boosted settings for extreme vocal doubling effect

Wobble

A high LFO Rate setting combined with a Mix setting that passes only the variable delay. Works well on sustained parts.

Sci-Fi

Sci-Fi features analog synthesizer-type effects that include:

- Ring modulation
- Frequency modulation
- Variable-frequency, positive and negative resonator
- Modulation control by LFO, envelope follower, sample-and-hold, or trigger-and-hold

Sci-Fi is available in DSP, Native, and AudioSuite formats.

Sci-Fi supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Sci-Fi operates as a mono, multi-mono, or stereo plugin.



Sci-Fi is designed to mock-synthesize audio by adding effects such as ring modulation, resonance, and sample & hold, which are typically found on older, modular analog synthesizers. Sci-Fi is ideal for adding a synth edge to a track.

Sci-Fi Controls

Sci-Fi Input Level

Input Level attenuates signal input level to the Sci-Fi processor. Since some Sci-Fi controls (such as Resonator) can cause extreme changes in signal level, adjusting the Input Level is particularly useful for achieving unity gain with the original signal level. The range of this control is from -12 dB to 0 dB.

Sci-Fi Effect Types

Sci-Fi provides four different types of effects:

Ring Mod

Is a ring modulator—which modulates the signal amplitude with a carrier frequency, producing harmonic sidebands that are the sum and difference of the frequencies of the two signals. The carrier frequency is supplied by Sci-Fi itself. The modulation frequency is determined by the Effect Frequency control. Ring modulation adds a characteristic hard-edged, metallic sound to audio.

Freak Mod

Is a frequency modulation processor that modulates the signal frequency with a carrier frequency, producing harmonic sidebands that are the sum and difference of the input signal frequency and whole number multiples of the carrier frequency. Frequency modulation produces many more sideband frequencies than ring modulation and an even wilder metallic characteristic. The Effect Frequency control determines the modulation frequency of the Freak Mod effect.

Resonator+ and Resonator-

Add a resonant frequency tone to the audio signal. This frequency is determined by the Effect Frequency control. The difference between these two modules is that Resonator- reverses the phase (polarity) of the effect, producing a hollower sound than Resonator+. The Resonator can be used to produce metallic and flanging effects that emulate the sound of classic analog flangers.

Sci-Fi Effect Amount

Effect Amount controls the mix of the processed sound with the original signal. The range of this control is from 0–100%.

Sci-Fi Effect Frequency

Effect Frequency controls the modulation frequency of the ring modulator and resonators. The frequency range is dependent on the effect type. For Ring Mod, the frequency range of this control is from 0 Hz to 22.05 kHz. For Freak Mod, the frequency range is from 0 Hz to 22.05 kHz. For Resonator+, the frequency range is from 344 to 11.025 kHz. For Resonator-, the frequency range is from 172 Hz to 5.5 kHz.

You can also enter a frequency value using keyboard note entry.

Sci-Fi Mod Type Controls

The four Mod Type buttons determine the type of modulation applied to the frequency of the selected effect. Depending on the type of modulation you select here, the sliders below it will change to provide the appropriate type of modulation controls. If the Mod Amount is set to 0%, no dynamic modulation is applied to the audio signal. The Effect Frequency slider then becomes the primary control for modifying the sound.

LFO

Produces a low-frequency triangle wave as a modulation source. The rate and amplitude of the triangle wave are determined by the Mod Rate and Mod Amount controls, respectively.

Envelope Follower

Causes the selected effect to dynamically track the input signal by varying with the amplitude envelope of the audio signal. As the signal gets louder, more modulation occurs. This can be used to produce a very good automatic wah-wah-type effect. When you select the Envelope Follower, the Mod Amount slider changes to a Mod Slew control. Slew provides you with the ability to smooth out extreme dynamic changes in your modulation source. This provides a smoother, more continuous modulation effect. The more slew you add, the more gradual the changes in modulation will be.

Sample+Hold

Periodically samples a random pseudo-noise signal and applies it to the effect frequency. Sample and hold modulation produces a characteristic random stair-step modulation. The sampling rate and the amplitude are determined by the Mod Rate and Mod Amount controls, respectively.

Trigger+Hold

Trigger and hold modulation is similar to sample and hold modulation, with one significant difference: If the input signal falls below the threshold set with the Mod Threshold control, modulation will not occur. This provides interesting rhythmic effects, where modulation occurs primarily on signal peaks. Modulation will occur in a periodic, yet random way that varies directly with peaks in the audio material. Think of this type of modulation as having the best elements of both sample and hold modulation and with an envelope follower.

Sci-Fi Mod Amount and Mod Rate Controls

These two sliders control the amplitude and frequency of the modulating signal. The modulation amount ranges from 0% to 100%. The modulation rate, when LFO or Sample+Hold are selected, ranges from 0.1 Hz to 20 Hz.

If you select Trigger+Hold as a modulation type, the Mod Rate slider changes to a Mod Threshold slider, which is adjustable from -95 dB to 0 dB. It determines the level above which modulation occurs with the trigger and hold function.

If you select Envelope Follower as a modulation type, the Mod Rate slider changes to a Mod Slew slider, which is adjustable from 0% to 100%.

Sci-Fi Output Meter

The Output Meter indicates the output level of the processed signal. Note that this meter indicates the output level of the signal—not the input level. If this meter clips, the signal may have clipped on input before it reached Sci-Fi. Monitor your send or insert signal levels closely to prevent this from happening.

Voce Plugins

The Voce plugins provide a pair of vintage modulation effect plugins: Voce Chorus Vibrato and Voce Spin.

The Voce plugins are available in DSP, Native, and AudioSuite formats.

The Voce plugins support 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The Voce plugins support mono, mono-to-stereo (Voce Spin only), multi-mono, and stereo operation.

Voce Chorus/Vibrato

Voce Chorus/Vibrato recreates the mechanical scanner vibrato found in the B-3 Organ. Three settings of chorus and three settings of vibrato presented on one cool knob! Fun and easy to use, it's a classic effect used for over sixty years.



In a large pipe organ, “ranks” of pipes (multiple pipes designed to emit the same frequency) aren’t perfectly in tune. The effect goes by the name “multirank” or, more commonly, “chorus.”

Inside every B3 organ, on the end of the driveshaft that spins the tonewheels, you’ll find a mechanical contraption that delays the sound of the organ. Originally added to make the B3 sound more like a pipe organ, it imparts frequency variation to the sound.

Although well received by churches, the signature B-3 Chorus/Vibrato graced jazz and rock recordings ever since. Now you can use this beautiful effect on any instrument.

Voce Chorus/Vibrato Controls

Simply click the Big Knob to rotate between settings of Vibrato and Chorus. V1 provides the least amount of vibrato, V2 slightly more, and V3 the most. Likewise the amount of Chorus increases from C1 to C3.

Option-click (Mac) or Alt-click (Windows) the knob to rotate it in the opposite direction, or click the lettering to select a specific setting.

Voce Chorus/Vibrato Tips and Tricks

The classic setting for organ is “C3” but you’ll find other settings useful on a variety of instruments. Some of our favorites include:

Electric Pianos

Many electric pianos feature built-in vibrato. But if the sound you’re using doesn’t provide a realistic vibrato (perhaps you’re wrestling with a sampler), track dry and apply the effect later.

Guitar

A certain popular guitar amp has a knob that says “Vibrato” but it’s really just Tremolo. Tremolo is amplitude modulation; the sound gets louder and quieter. Vibrato, in contrast, imparts pitch change. A select few highly sought after ‘50s Magnatone guitar amps feature a true tube vibrato (one even does stereo!) You can approximate this sound by recording guitar direct (or starting with a clean miked sound), applying Voce Chorus/Vibrato, then using SansAmp™ PSA-1 or Eleven.

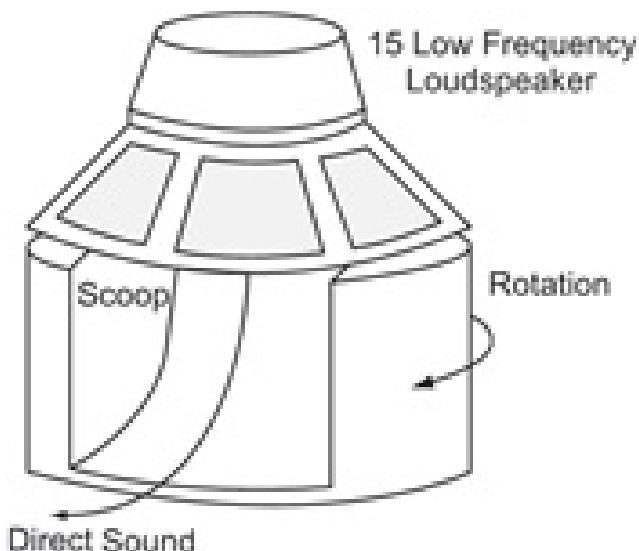
Voce Spin

Voce Spin provides the most accurate simulation of the well-loved rotating speaker. 15 classic recording setups feature horn resonance, speaker crossover, varying microphone placement—even the “Memphis” sound with the lower drum’s slow motor unplugged!



Don Leslie invented the rotating speaker in 1937. His design is simple and elegant: an internal 40-watt tube amplifier feeds a speaker crossover, which splits the signal.

All frequencies below 800 Hz go to a 15" bass speaker and all frequencies above 800 Hz go to a compression horn driver.



Lower speaker assembly

The large bass speaker is bolted to the cabinet and a foam drum directly below the speaker reflects the bass outward.

For the high frequencies, a treble horn with two bells reflects the sound from the compression horn driver located below.

Only one bell actually produces sound; the other is merely a counterbalance.

Then, of course, it spins. Separate belts, pulleys and motors drive the upper treble horn and the lower foam drum. Adding to the effect, the upper horn and lower drum spin in opposite directions. Most rotating speakers feature two sets of motors, allowing both slow (“Chorale”) and fast (“Tremolo”) rotation speeds.

Voce Spin Controls

Of course, all that motion creates a rich sound—but then you have to capture it using microphones. Spin provides fifteen classic recording setups to choose from, giving you the sounds you’ve heard on countless records instantly.

Just choose a preset and click Chorale, Tremolo, or Off. Alternately, click and drag the flip switch. Short flicks of the wrist land on Off; longer flicks toggle between Chorale and Tremolo.

 See also "Voce Spin Additional Controls" on the next page.

Spin Presets

- 122
Model 122 speaker, medium pulleys.
- 122 (Small Pulley)
Small pulleys (fastest rotation).
- 122 (Large Pulley)
Large pulleys (slowest rotation).
- 122 (Wide Stereo)
Middle pulleys, wide stereo microphone placement.
- 122 (Mono)
Middle pulleys, one mic each top and bottom.
- 21H
Model 21H speaker.
- Foam Drum
Middle pulleys, microphones close.
- Memphis
Lower drum slow motor unplugged, microphones close.
- Steppenwolf
Lower drum only, loose belts, microphones close.
- Rover (Slow to Fast)
Guitar rotating speaker, maximum speed differential.
- Rover (Slow to Medium)
Guitar rotating speaker, slower variation.

- Rover (Medium to Fast)
Guitar rotating speaker, faster variation.
- Phaser
Medium rotation rate, microphones very close.
- Watery Guitar
Fast rotation rate, microphones close.
- Speed Options
- Chorale
Slow rotation.
- Tremolo
Fast rotation.
- Off
No rotation, but still through the crossover and speakers (wherever the speakers comes to rest relative to the microphones!).

Voce Spin Additional Controls

Though the Voce Spin plugin window contains only the Chorale/Off/Tremolo control, the following controls are also available:

- Input Trim
- Speed Switch
- Rotor Balance
- Upper Slow Speed
- Upper Accel Rate
- Upper Decel Rate
- Upper Mic Angle
- Lower Fast Speed
- Lower Slow Speed
- Lower Accel Rate
- Lower Decel Rate
- Lower Mic Angle

You can adjust and automate controls such as input trim (from -24 dB to +24 dB), set the rotor balance (the mix between the upper and lower speakers), specify acceleration and deceleration times (in seconds) for both the upper and lower speakers, tweak the fast and slow speeds of each speaker, and specify the microphone angle for each stereo pair of microphones.

You can access these additional controls through Pro Tools plugin automation, and / or from a compatible control surface.

Accessing Voce Spin Controls

Accessing Voce Spin Controls On-Screen

All Voce Spin controls can be adjusted on-screen by editing Pro Tools breakpoint automation data.

To access additional Voce Spin controls on-screen:

1. Click the Plugin Automation button in the Plugin window to open the Plugin Automation window.
2. In the list of controls at the left, click to select a control and click **Add** (or just double-click a control in the list). Repeat to access and enable additional controls.
3. Click **OK** to close the Plugin Automation window.
4. In the Edit window, do one of the following:
 - ▶ Click the Track View selector and select the automation control you just enabled from the Voce Spin sub-menu.
 - ▶ Reveal an Automation lane for the track, click the Automation Type selector and select the automation control you just enabled from the Voce Spin sub-menu.
5. Edit the breakpoint automation for the enabled control.

Accessing Voce Spin Controls on a Control Surface

When using a control surface, all Voce Spin controls are available whenever the plugin is focused. You only need to enable plugin automation if you want to record your adjustments as breakpoint automation.

To access additional Voce controls from a control surface:

1. Focus the Voce Spin plugin on your control surface. All available controls are mapped to encoders, faders, and switches.
 2. Adjust the corresponding control.
 3. Use the previous / next Page controls to access additional controls.
-  To automate your adjustments, enable automation for that control. For more information on plugin automation, see the Pro Tools Reference Guide.

Voce Spin Tips and Tricks

The “One Mic Way Back In The Corner Of The Room” Trick

Spin isn’t designed to sound like a rotating speaker spinning all by itself in a large room. Spin provides the sound of a miked rotating speaker, the sound the producer and engineer hear in the control room. But don’t let that stop you from getting the sound you want!

To achieve the sound of a distant microphone capturing the rotating speaker, run Spin using the wide stereo preset. Now apply a room reverb, remove any pre-delay, and adjust the wet/dry reverb balance until you get the distant sound you’re looking for.

Spin into Moogerfooger Lowpass Filter

Try using the amplitude modulation effects of Spin as an LFO driving the Moogerfooger Lowpass Filter!

Distortion and Spin

To simulate overdriving the tube amp powering the rotating speaker, apply distortion before Spin, since, in the real-world signal path, the amp distorts the signal before the speakers throw the sound around. Among tons of other great distortion sounds, the SansAmp PSA-1 plugin provides distortion presets for both the model 122 and model 147 rotating speakers.

Organ Signal Path

Likewise, when going for classic organ sounds, route through the Voce Chorus/Vibrato before Spin, as that’s the signal path in the B-3 organ.

The John Lennon Vocal Thing

In what seems like a particularly dangerous Beatles studio experiment, a Leslie speaker cabinet was dismembered, a microphone was affixed to the rapidly spinning upper rotor, and John Lennon attempted to sing into it. Fortunately the deafening wind noise captured by the microphone put a stop to the proceedings before anyone was hurt. Feel free just to run the vocal through the rotating speaker—that's what they wound up doing.

Reverse Spin

Those reverse-vocal and reverse-guitar tricks are even more fun when you run ‘em through Spin. Try reversing the vocal and putting it through Spin, as well as putting the vocal through Spin then reversing the processed vocal.

Generator Leakage

Of all the sounds to pass through a Leslie, no sound has been amplified more often than the sound of B3 Organ generator leakage. Even with no notes keyed, a small amount of B3 sound leaks out.

8 Harmonic Plugins

Harmonic plugins affect the harmonic spectrum of a sound, and include amp simulation, tape emulation, sub-harmonics, and more.

This topic includes information about the following:

- "[Aphex Aural Exciter Type III](#)" below
- "[Aphex Big Bottom Pro](#)" on page 277
- "[Eleven](#)" on page 280
- "[Eleven MK II](#)" on page 307
- "[Eleven Effects Harmonic Plugins](#)" on page 333
- "[Lo-Fi](#)" on page 336
- "[Pro Subharmonic](#)" on page 338
- "[Recti-Fi](#)" on page 349
- "[Reel Tape Saturation](#)" on page 351
- "[SansAmp PSA-1](#)" on page 354

Aphex Aural Exciter Type III

Aural Exciter Type III is an AAX plugin that retains the look and sound of Aphex Systems' renowned hardware units. Aural Exciter makes it possible to recreate and restore missing harmonics.



Aphex Systems, Inc. first introduced Aural Exciter in 1975. Since then, several refinements and improvements have been incorporated into its original design. The Aural Exciter plugin is modeled after the TYPE III Aural Exciter. Aural Exciter has become a standard in the professional audio industry, and has been used on many albums, CDs, movies, broadcast productions, commercials, and concerts. The Aural Exciter plugin for Pro Tools continues this tradition of success, and is ready for use with the latest cutting edge music productions.

Harmonics are musically and dynamically related to the original sound, and reveal the fine differences between voices and various instruments. Reproduced sound is audibly different from the original live sound because of the loss in harmonic detail, often sounding dull and lifeless.

Aural Exciter is an audio process that recreates and restores missing harmonics. It actually adds harmonics, restoring the sound's natural brightness, clarity and presence, effectively improving detail and intelligibility. Use Aural Exciter on specific instruments or in the final mix to bring life back to recordings.

Unlike EQs and other brightness enhancers which only boost the high frequencies that often alter the overall tonal balance, Aural Exciter extends the high frequencies. The stereo image is enhanced with Aural Exciter. This results in a greater perceived loudness without an introduction of noise into the audio path, commonly caused by increased gain.

Aural Exciter is a single-ended process which can be inserted at any point within the audio chain. The input signal is split into two paths. One path goes to the output unmodified, while the other path, known as a side-chain, goes through the Aural Exciter, which includes a tunable high-pass filter and a harmonics generator. Aural Exciter applies frequency-dependent phase shift and amplitude-dependent harmonics. The output of the Aural Exciter's harmonic generator is mixed back with the unmodified signal, lower in level.

When used at nominal settings, Aural Exciter does not add significant average level to the original signal. Even though the added information is low level, the perception is a dramatic increase in mid and high frequencies.

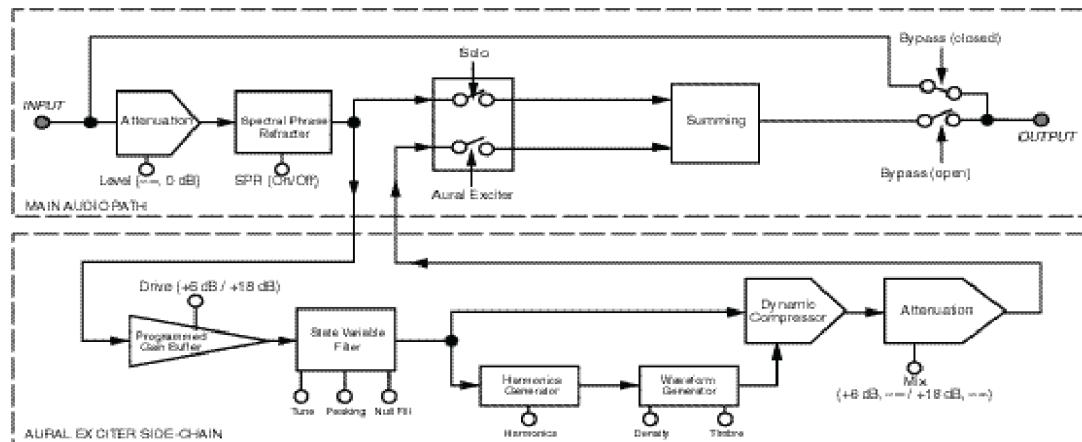
The Aural Exciter is patented in the United States, Japan and most of Europe. Others may claim they are doing the same thing, but they can only resort to some form of EQ (amplitude correction or expansion), phase scrambling and/or filtering. They can only increase peak levels causing clipping, feedback, tape distortion and listener fatigue.

Aural Exciter is available in DSP, Native, and AudioSuite formats.

Aural Exciter supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Aural Exciter operates as a mono, multi-mono, or stereo plugin.

BLOCK DIAGRAM OF AURAL EXCITER TYPE III



Meters

Drive Meter

The Drive meter monitors the peak level to the harmonic generator. It works in conjunction with the Drive switch.

For optimal performance keep the peak hold meter of the Drive meter inside the yellow area. The harder you drive the Exciter, the more Exciter enhancement you generate. If you cannot get the Drive meter to register in the yellow area, try setting the Drive switch to High (Drive switch enabled).

Out Meter

The Out meter lets you monitor the output level after Aural Exciter processing.

Rotary Controls

Level Control

The Level control sets the attenuation of the input signal. For normal operation set the Level control on **Max** (no attenuation).

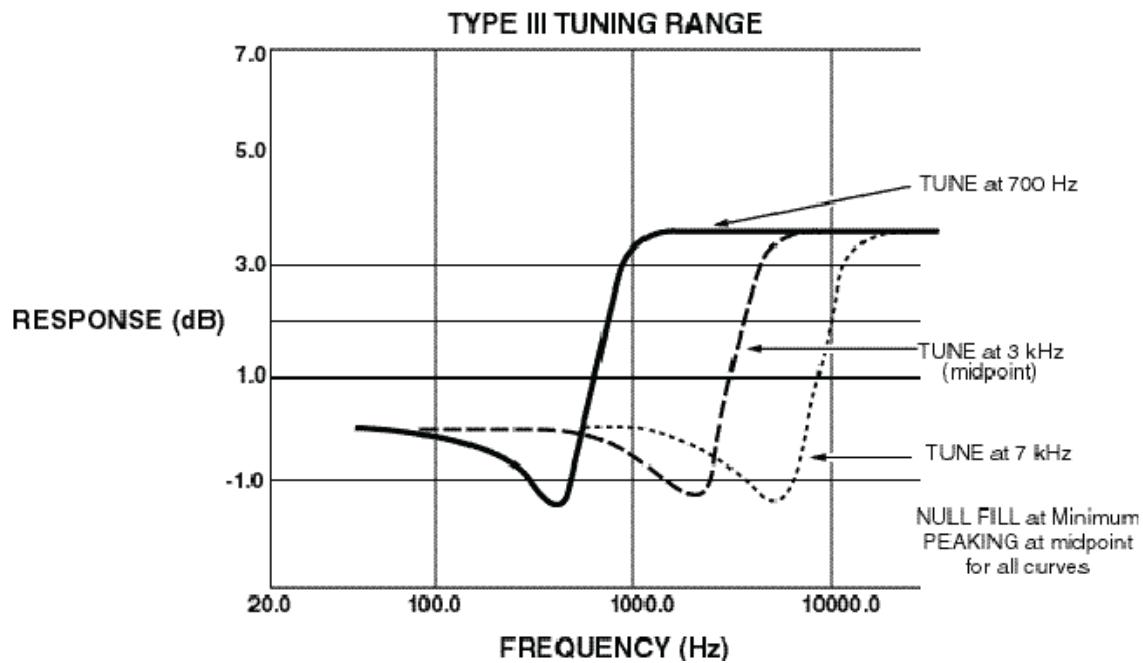
Aural Exciter has an internal gain structure that boosts +6 dB of the output from the high-pass filter into the side-chain. The Drive switch further boosts the signal level fed into the harmonics generator. When Drive is set to Normal, you obtain a boost of +6 dB; in the High position you can get an additional 6 dB of gain, for a total maximum boost of +18 dB. You can also generate a boost in the high-pass filter section by setting Peaking to Max.

If you run into headroom problems when adjusting the Mix control, adjust the Level control to generate the necessary headroom.

Tune Control

The Tune control sets the bandwidth (corner frequency) of the second order high-pass filter in the side-chain prior to the harmonics generator. The range of the control extends from 700 Hz to 7 kHz. The following figure shows the range of the Tune control from 700 Hz to 7 kHz with Null Fill set near Min and Peaking set at the mid-point position.

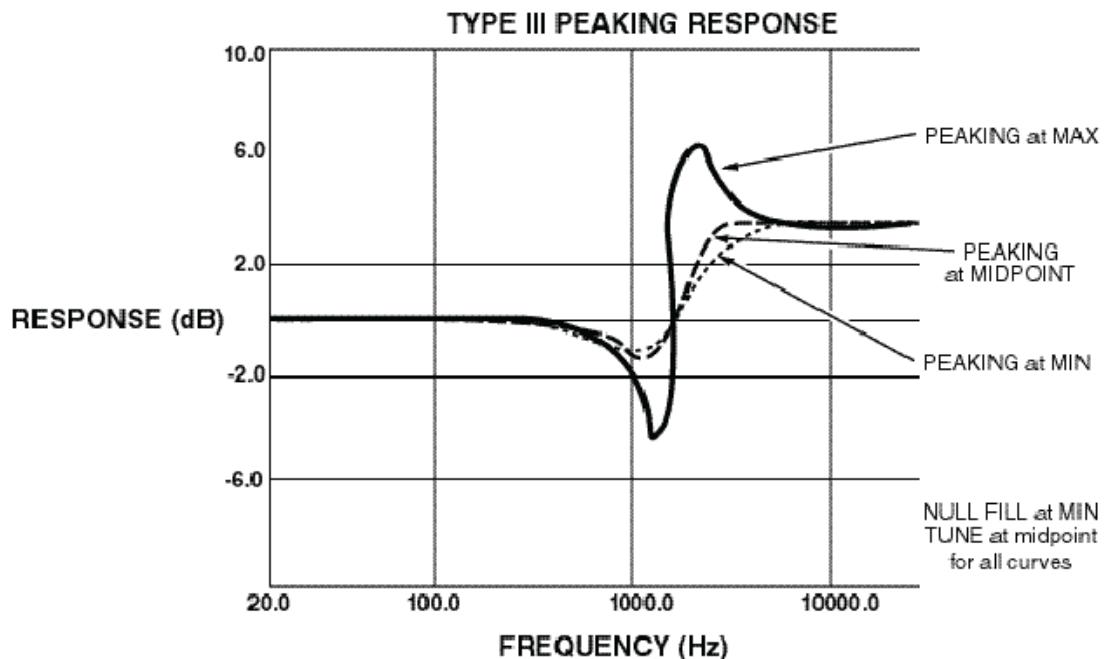
Notice the interaction that the Peaking and Null Fill controls have on Tune, as well as on each other.



Tune control

Peaking Control

The Peaking control provides a damping effect on the leading frequency edge of the high-pass filter controlled by Tune. As you vary this control from Min to Max, the Tune frequency becomes more accentuated, as shown in the following figure. However, at the same time, a dip is created just before the accentuated Tune frequency. This dip or null becomes larger as Peaking is increased.



Peaking control

The amount of Peaking is displayed as a percentage.

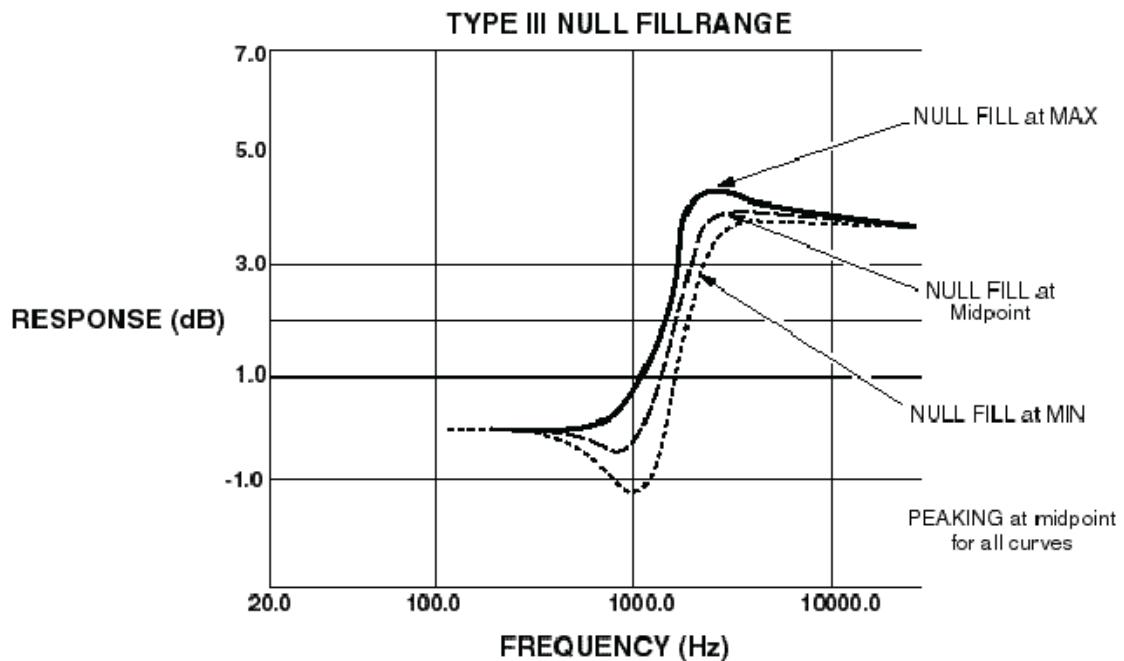
Null Fill Control

The Null Fill control adjusts the curve of the high-pass filter to “fill in” the null caused by the summing of the side-chain return signal and the input signal.

The amount of Null Fill is displayed as a percentage.

This control compensates for “phase pulling,” which occurs as a side effect of the time delay present in the side-chain signal, an important part of the Aural Exciter operating theory. As the time delay “stretches” transient waveforms to create a perception of louder sound, a “dip” or “null” also occurs in the output equalization curve at the Tune frequency. As a result, the “null” frequencies are de-emphasized, thus giving even more emphasis to the higher frequencies. Although this often is a desirable effect, the Null Fill control was created to allow the user to fill-in the null by a selectable amount for any applications requiring less emphasis.

The following figure shows three different Null Fill settings with Tune set at the mid-point position. With the Null Fill control set at Min, there is a noticeable drop in the frequency response, just before the start of the high-pass shelf boost. At this setting, program material under enhancement would lose some presence. When the Null Fill control is set at Max, the frequency dip is filled, but the frequencies associated with the shelf top become accentuated. Also notice the shift in the Tune frequency (0 dB axis) for the range of Null Fill settings.



Null Fill control

Harmonics Control

The Harmonics control adjusts the amount of harmonics being generated, which is displayed as a percentage underneath the controls.

The harmonic generator produces harmonic components according to a complex set of laws, including considerations for transient and steady-state qualities, as well as relative amplitude of the original audio signal.

As you move the control up, harmonic content increases proportionally as it works in conjunction with the Timbre control. Moreover, the amount of harmonics generated is dependent on the input level. The gain of the harmonics automatically increases as the input level increases.

The generated harmonics are not products of harmonic distortion, since they are intelligently produced and formed into a power envelope that enhances rather than distorts the final audio signal.

Timbre Control

The Timbre control sets the order or type of harmonic signal being generated by way of the Harmonics control. The control can be varied from all Even harmonics in the Min position, to all Odd harmonics at the Max position. Odd order harmonics will sound softer to your ear, while even harmonics will sound harsher.

Varying the Timbre control between the two extremes will provide you with a mix of both Even and Odd harmonics in proportion to the control position. To emphasize the effect of the Timbre control, set the Density switch to High.

The Timbre control display ranges from +100% (all Odd) to -100% (all Even).

Mix Control

The Mix control determines the amount of Aural Exciter enhancement mixed into the original signal. The control ranges from Min (no enhancement), up to Max, representing approximately a 6 dB boost when the Drive switch is set to Normal, and approximately an 18 dB boost when it is set to High.

The amount of enhancement mixed into the original signal is displayed as a percentage.

Using Aural Exciter III

In the recording studio, post production suite, or similar environment, post-processing of previously recorded audio tracks with Aural Exciter can restore lost vibrancy and realism, even to the extent of saving dialogue or sound effects which were thought to be unusable. Instruments and vocals can be made to stand out in the mix without substantially increasing the mix levels or using equalization.

The Pro Tools mixing environment is very flexible, offering several ways to route and use Aural Exciter in a session. This section provides some suggestions for efficient use of Aural Exciter in your Pro Tools sessions. The exact steps you take to use Aural Exciter's capabilities will differ depending on the nature of your session and your specific Pro Tools mixer configuration.

Setting the Gain Structure

If the input material has a very high peak-to-peak level and no additional headroom for Exciter effects, use the Level fader to adjust the signal level to avoid over-coloring the signal.

When using digital audio as a sound source, such as a CD Player with S/PDIF outputs, there is a very high peak-to-peak level because the material on the CD is optimized for the best signal-to-noise performance. In this situation the Level fader can be used to adjust the signal level to gain additional headroom.

In an analog based system you will have the same headroom problem when using a very high peak-to-peak level signal.

Using the Level fader to adjust for more headroom is also useful when restoring older recordings.

For optimal performance keep the peak hold meter of the Drive meter inside the yellow area. The harder you drive the Exciter, the more Exciter enhancement you generate. If you cannot get the Drive meter to register in the yellow area, try setting the Drive switch to High.

Optimizing Aural Exciter Effects

When using Aural Exciter, the output signal level has to be equal to the input signal level plus the enhanced Exciter effect. The dynamic characteristics of the harmonic generator used in the Aural Exciter plugin are based on a complex algorithm that includes the signal peak level, the averaged steady state level, and the dynamic characteristics.

Unlike an EQ, which adds a constant boost in the high end, Aural Exciter enhancement is added into the input signal in such a way that the average signal level will be virtually unchanged.

The Level, Tune, Peaking, Null Fill, Harmonics, Timbre and Mix faders provide separate left and right faders when in stereo. For stereo, a separate set of switches for independent control of the left and right channels is provided for Ax, Solo, SPR, Bypass, Drive and Density.

The Tune fader adjusts the corner frequency of the high pass filter and the Mix fader varies the amount of Aural Exciter enhancement that is mixed with the unmodified signal.

Experiment with the Aural Exciter controls to hear how each one enhances the original audio signal.

To experiment with Aural Exciter:

1. Set the Level fader on Max.
2. Set the Drive switch to reflect the current nominal level.
3. Make sure the Bypass switch is deactivated (Bypass light off).
4. Make sure the Ax switch is activated (Ax light on).
5. Set Density to Normal. (Density light off). As you make the following adjustments, alternate the Density switch between Normal and High to hear the change in the Aural Exciter effect.
6. Put the Aural Exciter Mix fader on Max, making it easier to hear the effect as it changes.

7. Vary the Tune fader and listen for the frequency range that is being enhanced. The Tune fader can be used to enhance a particular instrument so it stands out in the mix.
8. Adjust the Harmonics fader and listen for the change in harmonics being added to the original audio signal.
9. When finished experimenting, set the Mix control to taste. Keep in mind that a little Aural Exciter goes a long way.

Using the Tune Fader

After a while you'll get a sense of where you like your Tune setting when using Aural Exciter on individual tracks. It's best not to process the same range of frequencies with the Tune fader during the final mix. If you already processed individual tracks with Aural Exciter, try starting the final mix with the Tune fader in the maximum position which is approximately 7 kHz. You should get a spacious, three-dimensional mix with an open "airy" quality.

Using the SPR Switch

The SPR function can produce a useful effect with solo voices (human and instrumental) or mixed programs (such as drama and music). There is no specific time when SPR should or shouldn't be used. Experiment with it on various types of material until you get used to the effect. Listen carefully as you operate the SPR switch. The effect may be noticed only at certain times (such as specific modulations of a voice or during a particular instrumental playing style or passage). Don't expect to hear the sound change radically. The SPR is usually subtle, adding a certain beauty and good feeling to the sound. In time you will find that the SPR does indeed produce demonstrable results.

For instance, the SPR effect can:

- Drop pitch of ultra low bass
- Increase apparent bass power
- Unmask instruments or sonic details hidden in the mix
- Improve definition of high frequency sounds (such as on cymbals and bells)
- Improve speech articulation and presence
- Increase depth and clarity of male voices

Successful use of the SPR depends on the character of the original sound. It is hard to predict in advance what will be the effect of the SPR. Typically, you may find it useful about 50% of the time. At other times, there will be little or no discernible effect. Seldom does the effect damage good audio, so it could be left on as a matter of course.

A few examples of audio material likely to be helped by the SPR are:

- Highly overdubbed tape tracks
- Live acoustic recordings
- Electronic keyboards
- Productions composed from tape cartridge and cassette sources
- Material recorded with transformer coupled mic preamps
- Vocals recorded with dynamic microphones
- Reverberant live sound or recordings
- Highly equalized material
- Delayed, flanged, or digitally processed material
- Material from broadcast audio reception (such as store casting and muzak)

Aphex Big Bottom Pro

Aphex Big Bottom Pro is an AAX plugin that retains the look and sound of Aphex Systems' renowned hardware units. Aphex Systems, Inc. first introduced Big Bottom Pro in 1992 as part of the Model 104. Since then, Big Bottom Pro has become a standard in the professional audio industry, and has been used on numerous albums, CDs, movies, broadcast productions, commercials, and concerts. The Big Bottom Pro plugin for Pro Tools continues this tradition of success, and is ready for use with the latest cutting edge music productions.



Big Bottom Pro provides more energy to the bass (increasing its sustain and density). It dynamically contours the bass response of a complex range of shapes in the 40 to 400 Hz range, isolating and enhancing the lowest frequencies to provide a deeper, more resonant bass. Big Bottom increases the perception of low frequencies without significantly increasing the maximum peak output.

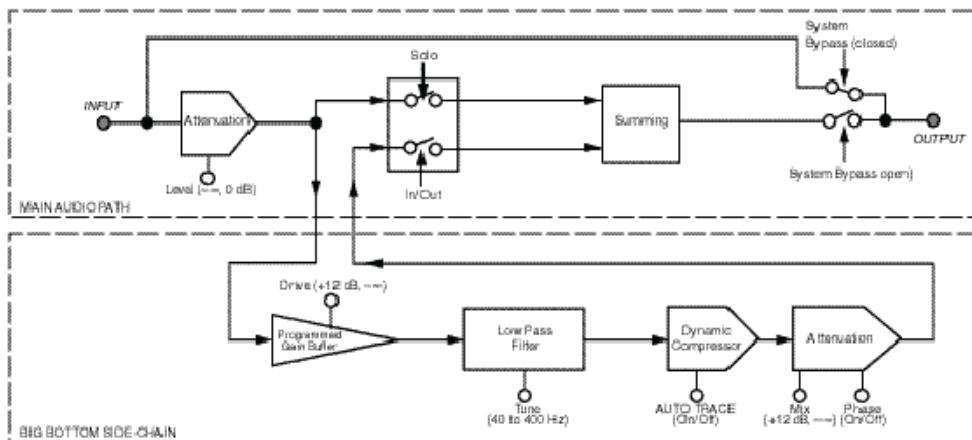
Big Bottom Pro is a single-ended process which can be inserted at any point within the audio chain. The input signal is split into two parts. One part goes to the output unmodified, while the other part, known as a side-chain, goes through Big Bottom Pro. The side-chain consists of a tunable low pass filter followed by a dynamic processor.

Big Bottom is available in DSP, Native, and AudioSuite formats.

Big Bottom supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Big Bottom Pro operates as a mono, multi-mono, or stereo plugin.

BLOCK DIAGRAM OF BIG BOTTOM PRO



Meters

Drive Meter

The input Drive peak meter indicates the actual peak level to the Big Bottom Pro side-chain.

Compression Meter

The Compression (Comp) meter indicates the actual amount of compression taking place in the Big Bottom Pro side-chain. If the Comp meter is not showing any activity the input level is too low. Adjust the Level and Drive controls accordingly.

Out Meter

The Output peak meter indicates the actual peak level after mixing the Big Bottom Pro side-chain with the original input signal.

 *Audition the loudest or peak sections of your audio material to avoid Big Bottom Pro output clipping: Use the Out Meter to check for clipping.*

Rotary Controls

Level Control

The Level control sets the attenuation of the input signal. For normal operation set the Level control on Max (0 dB).

In the event you are not generating enough bass enhancement (even when the Mix control is also set on Max), lower the Level control. This will give the plugin more headroom by generating less compression in the dynamic processor, resulting in a more powerful side-chain signal. If you need more headroom when adjusting the Mix control, lower the input Level and re-tune the Mix control.

Drive Control

The Drive control sets the sensitivity to the bass generating side-chain. The corresponding Drive meter shows the actual peak level of the side-chain input. There is a boost in the side-chain signal of +12 dB, when the Drive control is set to Max.

The Drive control needs to be set at a point where the dynamic processor receives the optimum level required for Big Bottom Pro to work effectively. To find the optimum level, adjust the Drive control until the Comp meter displays in the yellow area. Make sure the Drive meter does not indicate clipping.

If the Comp meter is not showing any activity, the input level is too low. Adjust the Level control accordingly. When the AutoTrace switch is set to the On position, the setting of the Drive control is less sensitive, and the Big Bottom Pro side-chain affects a wider input range.

In general, higher Drive settings to the side-chain provide better control over peaks, while lower Drive settings tend to produce a more open sound.

By adjusting both the Drive and Mix controls, you can experiment with the different “colors” or timbral modifications Big Bottom Pro is able to generate.

Tune Control

The Tune control sets the bandwidth (corner frequency) of the low pass filter in the side-chain prior to the dynamics processor. The range of the Tune control is from 40–400 Hz.

Aside from the Mix control, this is the most important control on the Big Bottom Pro plugin.

The Tune control is used to isolate the range of frequencies being enhanced by Big Bottom Pro.

Mix Control

The Mix control adjusts the amount of the Big Bottom Pro enhancement signal being added to the original signal. The lower the setting the subtler the effect. The higher the setting, the more dramatic the effect. It's important to note that higher settings may increase the peak output.

Switches

In/Out Switch

The In/Out switch gives you the choice of turning the Big Bottom Pro process On or Off. When the switch is set to the On position, Big Bottom Pro enhancement is sent to the outputs.

The switch illuminates when the Big Bottom Pro effect is activated.

Unlike system bypass, the audio from the input travels through the DSP algorithm on the way to the output whenever the In/Out switch is set to Off.

Switching back and forth from On to Off provides a quick A/B comparison, allowing you to hear the enhancements from the Big Bottom Pro effect in your program content.

Solo Switch

When engaged, the Solo switch allows you to audition the Big Bottom Pro side-chain effect without the main audio signal. The switch illuminates when the Solo switch is activated.

Phase Switch

The Phase switch allows you to alter the phase of the side-chain signal, which contains the Big Bottom Pro effect, before it is mixed with the original input signal. This function is used as a optional way to change the "quality" of the Big Bottom Pro effect.

The switch illuminates when the Phase switch is activated.

Altering the side-chain signal's phase dramatically effects the sound of the Big Bottom Pro enhancement. With the Phase switch turned Off, you will recognize the Big Bottom Pro effect found in the Aphex Model 104.

As an exclusive feature for this DSP plugin, we have added the Phase switch. When activated, the Phase switch alters the Big Bottom Pro effect by setting the side-chain in-phase with the main signal. This increases the output peak level. Use the Mix or Level controls to restore the output peak level if the Drive meter indicates clipping.

AutoTrace Switch

Activating the AutoTrace switch enables an automatic threshold function for the compressor within the Big Bottom Pro side-chain. The AutoTrace function enables the dynamic processor to self-optimize during normal operation. The switch illuminates when the AutoTrace switch is activated.

This control is particularly useful when you want a subtle Big Bottom Pro effect, or when the peak level of the input material varies over time. The AutoTrace feature is also ideal for changing the sound characteristics of the Big Bottom Pro effect. Drive control adjustments will be reduced when the AutoTrace switch is activated.

Link Switch

The Link switch is for stereo operation only. It links the left and right controls so they work as one. Grab a control on one page with the cursor and move it to the desired position. The control on the other page automatically updates. In this way both controls can be set to the exact same position. Stereo controls may be linked temporarily by holding down the Shift key while adjusting the control.

The switch illuminates when Link is activated.

LR (Left/Right) Switches

The LR switch is for stereo operation only. It allows you to view or change parameters on one channel at a time.

The switch for the currently displayed channel illuminates. Clicking the unlit switch changes the display to the other channel.

To edit both channels simultaneously, click on the Link switch.

Using Big Bottom Pro

By putting Big Bottom Pro to use in a Pro Tools session you will find many creative uses for its powerful processing capabilities.

The remaining sections provide instructions on how to get the most out of Big Bottom Pro.

Setting the Gain Structure

If the amount of Big Bottom Pro effect is limited by a lack of headroom in the input material, use the Level control to adjust the signal level to avoid clipping. When using Big Bottom Pro with the Phase switch in the Off position, it is possible to achieve a substantial increase in bass energy without significantly increasing the peak level output.

For optimal performance keep the peak hold meter of the Drive meter inside the yellow area.

Optimizing Big Bottom Pro Effects

When using Big Bottom Pro, the output signal level is equal to the input signal levels plus the bass enhanced Big Bottom Pro effect. The dynamic characteristics of Big Bottom Pro are based on a complex algorithm that includes the signal peak level, the average steady state level as well as the dynamic characteristics. Unlike a bass EQ, which adds a constant boost in the low end, Big Bottom Pro enhancement is added into the input signal dynamically.

Starting with the factory settings, experiment with the controls on Big Bottom Pro to hear how this plugin effects the low-end frequencies of your source material, as follows:

- If the Drive meter is clipping (in the yellow area), adjust the Drive control for optimal operation.
- Activate the Solo switch to listen to only the Big Bottom Pro side-chain effect.
- Vary the Tune control to hear the low-pass filter isolate the low-end bandwidths of the original input signal.
- De-activate the Solo switch and continue to vary the Tune control until you find the optimal setting.
- Adjust the Mix control to set the amount of Big Bottom Pro effect.
- Use the In/Out switch for an A/B comparison with the output signal and the original input signal.
- Activate the Phase switch and observe the change in the sound characteristics of the Big Bottom Pro effect. For most applications, leave the Phase switch in the Off position.
- Activate the AutoTrace switch and observe the change in the sound characteristics. Also notice that the compression level in the dynamic processor, shown by the Comp meter, is affected as well.
- Readjust the Mix control as desired, to experience the benefits of the Big Bottom Pro plugin. Remember that a little Big Bottom Pro effect goes a long way.

Eleven

Eleven is a guitar amplifier plugin that is available in DSP, Native, and AudioSuite formats. Eleven gives you stunning guitar amplifier, cabinet, and microphone models of the “best of the best” vintage and contemporary gear.

Eleven Lite is a free version of Eleven that comes with every Pro Tools system, with a reduced feature set. Eleven Lite comes in Native and AudioSuite formats only.



Eleven Lite Plugin Features

- Two custom amp models from Avid
- Two speaker cabinet models
- Amps and cabinets can be mixed and matched
- Noise Gate to control any unwanted noise
- Settings files (presets) to store and recall factory and custom tones
- Support of any compatible work surface or MIDI controller. MIDI Learn provides effortless mapping to any continuous controller (CC)-capable MIDI device
- Support for sample rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz
- Support for mono or multi-mono operation, in up to 8 channel (7.1) format



Eleven can share preset data with the Eleven Rack guitar processor/audio interface from Avid. For more information, see the Eleven Rack User Guide.

Eleven Plugin Features

- Classic amp models that faithfully recreate the sound and dynamic response of the original amps
- Highly accurate speaker cabinet models with variable speaker breakup (cone distortion)
- Selectable mics, with on- and off-axis options
- Amps, cabs, and mics can be mixed and matched into nearly limitless combinations
- Amps and cabs can be bypassed separately
- All controls can be automated
- Noise Gate to control any unwanted noise
- Settings files (presets) to store and recall factory and custom tones

- Support of any compatible Ethernet or MIDI controller. MIDI Learn provides effortless mapping to any continuous controller (CC)-capable MIDI device
- Support for sample rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz
- Support for mono or multi-mono operation, in up to 8 channel (7.1) format

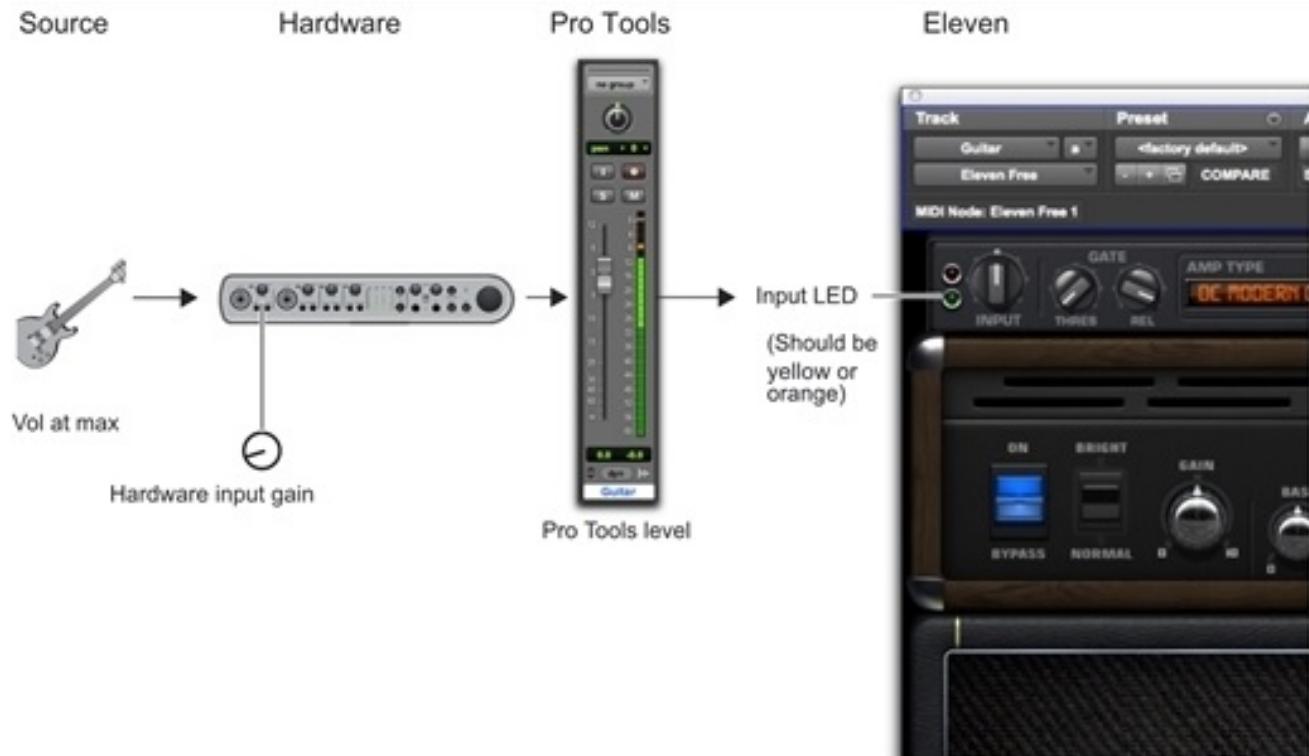
Eleven Input Calibration and QuickStart

This section shows you how to get connected, calibrated, and cranking through Eleven as quickly as possible.

Before You Begin with Eleven

Eleven was designed to model the essential aspects of each amplifier including characteristics of the input stage. Providing an appropriate level of signal delivers the most accurate response from the plugin.

- If you are working with pre-recorded guitar tracks, see "[Using Eleven with Pre-Recorded Tracks](#)" on [page 286](#).
- If you are working with a live guitar signal, follow the steps on the next few pages for optimal input level calibration. Input calibration takes only a couple of minutes, and helps ensure the best results with Eleven, its amps, and its factory presets.



Basic gain stages to calibrate live guitar input for Eleven

Connect your Guitar and Configure Source Input

If your setup includes pedals or other gear, it helps to know whether the final output device is providing an instrument- or line-level signal. Choose and configure your input and source settings accordingly. (Check the Setup Guide that came with your system for more information.)

To connect your guitar to a Pro Tools host-based system:

1. Do one of the following, depending on your hardware configuration:
 - ▶ If you are using an interface that has a DI input (such as a Pro Tools | Carbon), plug your guitar into an available DI input.
 - ▶ If you are using your computer's built-in inputs, plug your guitar into an available input.
2. Make sure to use the correct input on your interface. For example, on Mbox Pro, plug your guitar into front-panel DI Inputs 1 or 2.



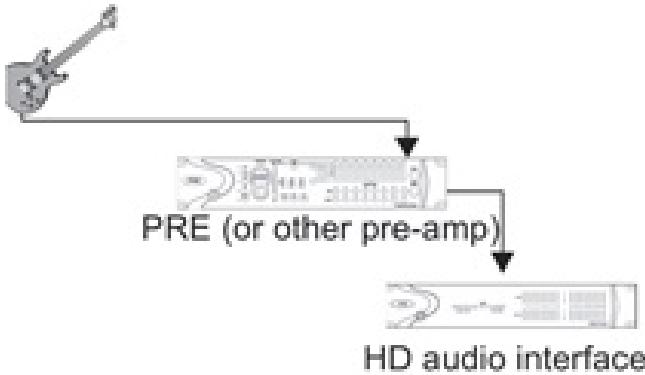
Mbox Pro DI Inputs 1 and 2

 **Mbox Pro back-panel 1/4" inputs are line-level only and should not be used with a guitar.**

To connect your guitar to a Pro Tools HD system:

1. Make sure you have a pre-amp (such as an Pro Tools | PRE) or similar unit connected to a Pro Tools HD audio interface (such as a Pro Tools | HD I/O). (Note that Pro Tools | HD OMNI provides built-in preamps.)
 2. Plug your guitar into an available pre-amp input and set its source, impedance, and other settings as needed for your setup.
-  *If you use a direct box to convert your guitar's hi-impedance output to a low-impedance signal, set the Line/Inst 1 input to Line source or the equivalent on your particular pre-amp.*

For example, if you are using a PRE, you can plug your guitar directly into the front panel Line/Inst 1 input, then set its source to Inst.



Guitar into Avid PRE into a 192 I/O

Set Hardware and Levels

After plugging in, do the following to set your primary gain and configure your Pro Tools hardware by watching its input indicators (meters). This sets the first stage of your gain structure for Eleven.

To prepare your guitar and Pro Tools host-based hardware for input calibration:

1. In Pro Tools, choose **Setup > Playback Engine** and set your Hardware Buffer to a low enough setting to reduce monitor latency.
2. On your guitar, select the highest output pickup or position and set the volume and tone controls to 10 (maximum).
3. Strum full chords (your loudest expected playing) while watching the Input indicators on your audio hardware.
4. Adjust the Input Gain on your audio interface high enough to indicate a strong signal on the hardware Input LED (but not overloading the input).



Input 1 Gain on Mbox Pro

To prepare your guitar and HD hardware for input calibration:

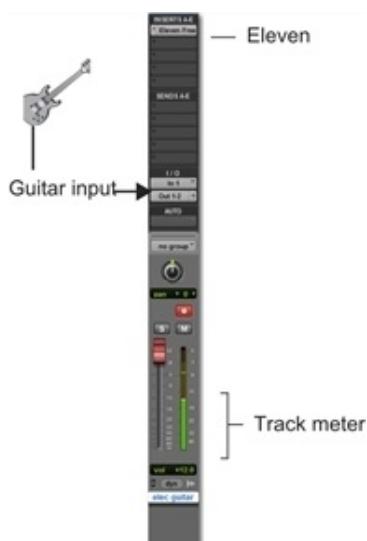
1. On your guitar, select the highest output pickup or position and set all volume and tone controls to the maximum.
2. Strum full chords (your loudest expected playing) while watching the Input indicators on your audio hardware.
3. Adjust your pre-amp input gain until you see a strong signal on your audio interface Input meters (but not overloading the input).

Set Up a Pro Tools Track

In this step, you'll create and configure an audio track to use for the final stage of input calibration.

To set up and check Track level (all systems):

1. Choose **Tracks > New**, and create one mono Audio track.
2. In the Mix window, click the track Input selector and choose your guitar input.
3. Click the track Insert selector and select **Eleven**.



One audio track for input calibration on Pro Tools

4. Record enable the audio track, or enable its TrackInput monitoring button (Pro Tools Ultimate and Studio software only).

Set Up Eleven

Use Eleven's Input LED to make final gain adjustments and complete the input calibration process.

To calibrate your input signal to the Eleven plugin:

1. Open the Eleven plugin window by clicking its insert slot. Leave it at its default settings.



Eleven's Input LED (top) and Clip LED (bottom)

2. Strum as hard as you can a few more times and watch Eleven's Input LED to see where your level registers. The Input LED lights green, yellow, orange, or red to indicate the following level ranges:
 - Green (Off to -8)
Indicates signal is present, but too low.
 - Yellow (-8 to -4)
Indicates the best level for low output sources, such as single coil pickups.
 - Orange (-4 to 0)
Indicates the best level for higher output sources, such as humbucker pickups.
 - Red (0 and above)
Indicates that you have clipped the plugin input. Click the Input LED to clear the clip indicator.
3. Leaving the Input control on the plugin at its default setting of 0 (12:00 position), set the signal level going to the plugin by adjusting the input gain control on your hardware until Eleven's Input LED shows yellow or orange.
4. After calibrating, strum as you normally would and/or back down your guitar volume from the maximum setting used for input calibration. Don't worry about the Input LED showing yellow or orange when playing normally. As long as the plugin isn't indicating clipping, your gain staging should be established.
5. Adjust the Output knob in Eleven's Master section to raise or lower the plugin output signal.



Proper input calibration of live guitar does not require any adjustment of Eleven's Input control. To learn how this control was designed to work with the amp models, see "Input" on page 289.

Using Eleven with Pre-Recorded Tracks

If the pre-recorded tracks were not calibrated with the Eleven plugin using the method previously described, you can use the Input control in Eleven to adjust the signal level feeding the input stage of the amp model.

Use your ears as a guide and adjust to taste. Since the Input LED measures the signal level entering the plugin and precedes the input control, you will not see any changes to the Input LED as you make adjustments.

 See "Processing Pre-Recorded Tracks Through Eleven" on page 299 for more information.

Getting Started Playing Music with Eleven

To get started playing music with Eleven:

1. Make sure you already calibrated your input signal as explained in the previous sections of this chapter.
2. Click the plugin Librarian menu and choose a factory preset, then play guitar. Take your time to explore — the Presets let you hear all of Eleven's different amps and combos.



Librarian menu (left) and the Settings menu (right)

3. Pick any amp and cabinet from the available types (see "Pairing Amps and Cabinets" on page 294.)
4. Refer to "Using Eleven" below for details on Eleven's main controls, and for suggested track setups for recording and mixing.



Use the Settings menu to save, copy, paste, and manage plugin settings files. To save a setting, see "Eleven Settings (Presets)" on page 288.

Using Eleven

The following sections introduce you to the main sections and controls in Eleven and show you how to use them. You'll also find suggested track setups and signal routing tips to help you get the most out of Eleven.

Inserting Eleven on Tracks

Eleven can be inserted on Pro Tools audio, Auxiliary Input, Master Fader, or Instrument tracks.

To insert Eleven on a track:

- ▶ Click an Insert selector on the track and choose **Eleven** or **Eleven LE**.

Channel Formats

Eleven is available as a mono or multi-mono plugin only. For use in stereo or greater formats choose the multi-mono version.

Sample Rates

Eleven supports 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz sample rates.

Category and Manufacturer

When Pro Tools plugins are organized by Category or Manufacturer, Eleven is listed as follows:

- Category (Harmonic)
- Manufacturer (Avid)

Adjusting Eleven Controls

This section tells you how to adjust controls using your mouse, a Pro Tools controller, or with a MIDI device.

Navigating the Amp, Cab, and Mic Type Selectors

You can click on the name of the current Amp Type, Cab Type, or Mic Type to display their pop-up menus and select an item.

You can also click the Previous / Next arrows to step through Amp, Cabinet, and Mic choices one at a time.



Previous arrow (top) and Next arrow (bottom) (Amp Type shown)

 You can control the Amp, Cab, and Mic Type selectors with MIDI. See "Using MIDI and MIDI Learn with Eleven" below.

Groups and Linked Plugin Controls

Eleven's parameters can follow Pro Tools Groups (Mix, Edit, or Mix/Edit) for linked control of multiple inserts. For more information, see the *Pro Tools Reference Guide*.

Using Automation

All of Eleven's parameters can be automated. When a parameter has been enabled for automation, an LED appears lit near that control.



See the *Pro Tools Reference Guide* for more information on plugin automation.

Using a Controller with Eleven

Eleven can be controlled directly from any compatible Pro Tools controller. Eleven appears along with other plugins and can be assigned, edited, bypassed and automated using the Insert section as available on the particular controller being used.

About Unused Controls and Controllers

Some amps that have relatively few controls (such as the Tweed Lux) will display controls on a controller that are not actually available with that particular amp model. Even though you can adjust these unused encoders or switches, only those controls seen on-screen for any amp can be adjusted from a controller. Changing an unused control does nothing to the current amp, but does alter the value of that unused control. If you switch to a different amp that does include that (previously unused) control, the new amp inherits the altered setting which can lead to sudden jumps in gain or other settings.

Using MIDI and MIDI Learn with Eleven

Eleven supports MIDI Control Change (CC) messages, meaning that the Master section, amp, cabinet and mic parameters can be controlled remotely by any CC-capable MIDI device. This includes MIDI controllers, mixers, and instruments, as well as the 003® (in MIDI Mode).

MIDI Learn lets you quickly map plugin controls to a MIDI foot pedal, switch, fader, knob, or other CC-compatible trigger. You can also manually assign controls to specific MIDI CC values.

MIDI control assignments are saved and restored with the Pro Tools session in which they are defined. Settings files (presets) for Eleven do not store or recall MIDI Learn assignments.

To map a MIDI controller to a parameter:

1. Make sure your external MIDI device is connected to your system, and recognized by your MIDI Studio Setup (Windows) or Audio MIDI Setup (Mac).
2. Create a MIDI track.
3. Set the input of the MIDI track to accept input from your external MIDI device.
4. Set the output of the MIDI track to Eleven.
5. Right-click on any control in Eleven, and do one of the following:
 - ▶ Click **Learn**, then move a control on your MIDI controller. Pro Tools maps whichever control you touch to that plugin parameter.
 - ▶ If you know the MIDI CC value of your foot controller or other device, select it from the **Assign** menu.
6. Right-click on any control in Eleven.



Right-clicking for MIDI Learn



On Mac, you can Control-click an Eleven parameter to show the MIDI Learn menu. Note that you won't be able to use the Control key modifier to "clutch" a Grouped control.

To clear a MIDI assignment:

- ▶ Right-click the control and choose **Forget**.

Eleven Settings (Presets)

You can pick a preset from the plugin Librarian menu.

To load a preset:

- ▶ Click the Librarian menu and select an available Settings file.



Plugin controls for Eleven Settings files

You can save, import, copy, paste, and manage settings using the Settings menu.

To save your settings as an Eleven preset:

- ▶ Click the Settings menu and choose **Save Settings**. Name the preset, choose a location, and click Save.

You can scroll through and select pre-configured Eleven Settings files (presets) using the plugin Librarian menu, and the +/- buttons.

For more information on Settings files and folders, see the *Pro Tools Reference Guide*.

Master Section

The Master section includes plugin I/O (Input / Output) and noise gate controls, the Amp Type selector and the Cab Type selector.

The Master section doesn't change when you switch amps. Master section settings are stored and recalled with plugin presets.



Master section

Input LED

The Input LED shows green, yellow, orange, or red to indicate whether you are under- or over-driving the plugin. The Input LED is before the Input section of the Master section. To learn more about the Input LED within the Eleven signal chain, see "["Eleven Signal Flow Notes" on page 306](#)".

Input

The Input knob provides input trim/boost, for tone and distortion control. The Input range is -18 dB to +18 dB.

The Input knob provides a great way to increase or decrease gain with amp models that don't have a separate preamp control. It also provides a way to trim or boost the level of pre-recorded tracks you want to treat with Eleven.

The setting of the Input knob is saved and restored with Settings files (presets).



To learn more about the Input control, see "["Eleven Signal Flow Notes" on page 306](#)".

Output

The Output control sets the output gain after processing, letting you make up gain or prevent clipping on the channel where the plugin is being used. Output range is –60 dB to +18 dB.

-  When you want to adjust Eleven's output level, use the Output knob. For tone/distortion, use the amp Master volume.

Amp Type

Amp Type selects which amplifier model to use (see "Amp Types" below).

Cab Type

This selector lets you select which speaker cabinet model to use (see "Eleven Cabinet Types" on page 293).

Gate

Noise Gate Threshold

The Noise Gate Threshold control sets the level at which the Noise Gate opens or closes. At minimum Threshold setting, the Noise Gate has no effect. At higher Threshold settings, only louder signals will open the Gate and pass sound. Threshold range is from Off (–90 dB) to –20 dB.

Noise Gate Release

The Noise Gate Release control sets the length of time the Noise Gate remains open and passing audio. Adjust the Release to find the best setting for the current task (not too fast to avoid cutting off notes, and not too slow to avoid unwanted noise). Release range is from 10 ms to 3000 ms.

-  For suggested gate applications, see "Using the Noise Gate" below. For details on where it derives its key (trigger) and applies its gate, see "Eleven Signal Flow Notes" on page 306.

Using the Noise Gate

You can use the Noise Gate to silence unwanted signal noise or hum, or just for an effect.

To use the Noise Gate to clean up unwanted, low level noise:

1. Connect and calibrate your guitar as explained in "Connect your Guitar and Configure Source Input" on page 282.
2. For the next steps, hold your guitar but don't play it (and be sure to leave its volume up). You should hear only the noise that we'll soon get rid of.
3. To make it easier to hear the effect, begin by setting the Release to its middle (12 o'clock) position.
4. Now raise the Threshold control to its highest setting, fully clockwise, so that the Gate fully closes (you shouldn't hear anything coming through Eleven).
5. Slowly lower the Threshold control until the Gate opens again to find the cutoff (or, threshold) of the noise.
6. Raise the Threshold control again slightly, increasing it only enough to once again silence the noise (hold Command (Mac) or Ctrl (Win) while adjusting to be able to fine-tune the setting in tenths of a dB). Now you're in the ballpark.
7. If you lowered the Release setting as suggested in step 3, make sure to return it to its maximum setting (fully clockwise) before continuing.

Amp Types

The Amp Type selector lets you choose an amp.



Choosing an amp from the Amp Type selector

Available Amp Types in Eleven include the following:

- '59 Tweed Lux *
- '59 Tweed Bass *
- '64 Black Panel Lux Vibrato *
- '64 Black Panel Lux Normal *
- '66 AC Hi Boost *
- '67 Black Panel Duo *
- '69 Plexiglas – 100W *
- '82 Lead 800 – 100W *
- '85 M-2 Lead *
- '89 SL-100 Drive *
- '89 SL-100 Crunch *
- '89 SL-100 Clean *
- '92 Treadplate Modern *
- '92 Treadplate Vintage *
- DC Modern Overdrive
- DC Vintage Crunch

* These models only appear in the full version of Eleven.



Eleven is not affiliated with, or sponsored or endorsed by, the makers of the amplifiers emulated in the product.

Eleven Amp Controls

Each Eleven amp provides a set of controls similar to (and in some cases identical to) those on the actual amp it models. The following sections give a general overview of amp controls.



Amp controls in the default Amp Type

Amp Bypass

The Amp Bypass switch (or lamp) lets you bypass just the amp model, leaving the cab and mic settings in effect. The default setting is On. When set to Bypass, only the amp is bypassed; Master section, cabinet and microphone settings remain active.

Bright

The Bright switch provides extra high frequency response to the input signal, and alters the timbre of the distortion. On some amp models, the effect is most apparent at lower volume settings.

Gain 1

Gain 1 determines the overall gain amount and sensitivity of the amp. When Gain 1 is low it allows for cleaner, brighter sounds with enhanced dynamic response. When set high, the entire personality of the amp changes, becoming fatter and overdriven. Gain 1 responds differently with each amp model and is designed to have a musical response that closely matches that of its original amp, at all settings. The default setting is 5.0. Gain 1 range is from 0 to 10.



All Eleven controls provide identical ranges as the original amps, but some numbers have been adjusted for consistency.

Gain 2

Gain 2 is a second Gain knob used with some amp models that determines the amount of overdrive in the pre-amp stage. Gain 2 (also known as “Presence” on some amps) allows for more harmonic subtleties in character of the amp tone. The default is 5.0. Gain 2 range is from 0 to 10.

- Parallel or Series

The Gain 2 control on the Tweed Lux, AC Hi Boost and Plexiglass is in parallel (“jumped”) with the Gain 1 control. The M-2 Lead is in series, meaning the signal goes in and out of Gain 1, then into Gain 2.

- Tone

Tone controls let you shape the highs, mids and lows of the amp sound. Electric guitar pickups tend to have a strong low-mid emphasis and little high frequency response, often producing a mid-range heavy sound that requires some treble boost. The response and interaction of the tone controls are unique to each amp.

- Bass

The Bass control determines the amount of low end in the amp tone. The response of this control in some models is linked to the setting of the Treble control. The default setting is 5.0. Bass range is from 0 to 10.

- Middle

The Middle control determines the mid-range strength in lower gain sounds. With high gain amp models, the Middle control has a more dramatic effect and can noticeably shape the sound of the amp at both the minimum and extreme settings. The default setting is 5.0. The Middle range is from 0 to 10.

- Treble

In most amp models, the Treble control is the strongest of the three tone controls. Its setting determines the blend and strength of the Bass and Middle controls. When Treble is set to higher values, it becomes the dominant tone control, minimizing the effect of Bass and Middle controls. When Treble is set to lower values, the Bass and Middle have more effect, making for a darker amp tone. The default setting is 5.0. The Treble range is from 0 to 10.

Presence

The Presence control provides a small amount of boost at frequencies above the treble control. Presence is applied at the end of each amp model pre-amp stage, acting as a global brightness control that is independent of other tone controls. The default setting is 3.0. The Presence range is from 0 to 10.

Master

The Master control sets the output volume of the pre-amp, acting as a gain control for the power amplifier. In a standard master-volume guitar amp, as the Master volume is increased more power tube distortion is produced. The default setting is 5.0. Master range is from 0 to 10.

 Some might assume a Master volume knob would be capable of silencing the amp completely. Not so. Use the Output knob (in the Master section) to silence the output of the plugin. Use Master volume for tone and distortion.

Tremolo

Tremolo is achieved through the use of amplitude modulation, multiplying the amplitude of the pre-amp output by a waveform of lower frequency. Tremolo is not available on all amps.

- Tremolo Speed

The Speed control sets the rate of the Tremolo effect. The Tremolo Speed LED pulses at the rate of Tremolo Speed. The default setting is 5.0.



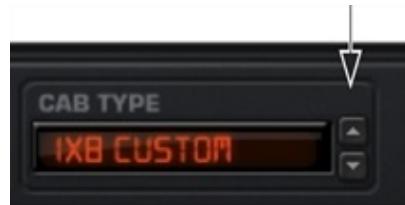
Eleven does not support Tempo Sync.

- Tremolo Depth

The Depth controls the amount of the Tremolo effect. The default setting for this control is 0.0, which is equivalent to off. Some amp models call the Tremolo Depth control Intensity.

Eleven Cabinet Types

The Cab Type selector lets you pick a cabinet to use with the current amp. The selected cabinet and its controls are displayed directly below the amp controls.



Cabinet Type selector in the Master section

Available cabinets include the following:

- 1x12 Black Panel Lux *
- 1x12 Tweed Lux *
- 2x12 AC Blue *
- 2x12 Black Panel Duo *
- 4x10 Tweed Bass *
- 4x12 Classic 30
- 4x12 Green 25W

* These models only appear in the full version of Eleven.

Cabinets are listed by their number and diameter of their speakers. For example, “1x12” means a cabinet has a single 12-inch speaker.



Eleven is not affiliated with, or sponsored or endorsed by, the makers of the loudspeakers and cabinets that are emulated in the product.



To learn about each of the cabinets used to create Eleven, visit the [Avid Knowledge Base](#).

Pairing Amps and Cabinets

Eleven lets you combine amps and cabinets in traditional pairings (such as the combo amps through their default cabinets) and non-traditional match ups.

Some of the amps modeled in Eleven are “combo” amps. Combo amps have both their amp and speaker housed in the same physical box, meaning there is one and only one cabinet associated with the signature sound of a combo amp. The Tweed Lux and AC Hi Boost are both examples of combo amps.

Other amps are amps-only (heads), and were designed to be run through a speaker cabinet. Many amp/cab pairings have become standards.

Using Settings for Realistic and Classic Pairings

You can use Eleven’s factory Settings files (presets) for combo amps and classic combinations. Settings files store and recall all controls, (including Amp and Cabinet Type).

For combo amps and default combinations:

- ▶ Choose a factory Settings file for that amp from Eleven’s Settings menu.

Using the Amp Type and Cabinet Type Selectors for Unlinked Pairing

You can use the Amp Type and Cabinet Type selectors to try your own, unique combinations.

If you want to combine amps and cabs (unlinked):

- ▶ Click and choose from the Amp Type and Cabinet Type selectors to create new pairings.
- ▶ Use the Settings menu to save new combinations and build your own custom library (see "Eleven Settings (Presets)" on page 288).

Eleven Cabinet Controls

All cabinets provide Bypass, Speaker Breakup, Mic Type, and Position controls.



Cabinet Bypass

The Bypass switch in the Cabinet section lets you bypass cabinet and microphone processing. When in the Bypass position, no cabinet or microphone processing is applied to the signal. When in the On position, cabinet and microphone settings are applied.

Speaker Breakup

(Full version, HDX Only) The Speaker Breakup slider lets you specify how much distortion is produced by the current speaker model. Increasing the Speaker Breakup setting adds distortion that is a combination of cone breakup and other types of speaker distortion (emulated by the speaker cabinet model). Range is from 1 to 10.

Below certain frequencies, the speaker cone vibrates as one piece. Above those frequencies (typically between 1 kHz and 4 kHz), the cone vibrates in sections. By the time a wave travels from the apex at the voice coil out to the edge of the speaker cone, a new wave has started at the voice coil. The result is comb filtering and other anomalies that contribute to the texture of the overall sound.



When enabled, Speaker Breakup draws additional CPU resources.

Mic Type

The Mic Type selector lets you choose the microphone to use with the selected cabinet.



Mic Type selector in the Cabinet section

Available Mic Types include the following:

- Dynamic 7
- Dynamic 57
- Dynamic 409
- Dynamic 421
- Condenser 67
- Condenser 87
- Condenser 414
- Ribbon 121



Eleven is not affiliated with, or sponsored or endorsed by, the makers of the microphones that are emulated in the product.

Mic Axis

When capturing the sound of a speaker cabinet in a studio, sound engineers select different microphones and arrange them in different placements to get a particular sound. For example, a mic can be pointed straight at a speaker or angled slightly off-center, in order to emphasize (or de-emphasize) certain frequencies that the mic picks up.

On-axis, for most microphones, is a line in the same direction as the long dimension of the microphone and will produce a noticeable difference in coloration when compared to the same microphone in the off-axis position.

In Eleven, the Axis switch lets you toggle between on- and off-axis setting of the currently selected microphone model. The default position for Mic position is On Axis.



Mic Axis switch in the Cabinet section

About Mic Placement

All Eleven cabinets and mics were close mic'd (whether on- or off-axis). This provides the purest tones possible, of any room tone or ambiance specific to the Eleven recording environment.

Tracks and Signal Routing for Guitar

The way you set up Pro Tools tracks and signal routing can vary depending on what you want to do while recording and mixing with Eleven. This section gives you a few specific examples of some of the many different ways you can choose to work:

- ["Recording Dry: Monitor Through Eleven" below.](#)
- ["Recording Wet: Record Eleven-Processed Track to Disk" on the next page.](#)
- ["Recording Dry and Eleven Simultaneously" on page 298.](#)
- ["Processing Pre-Recorded Tracks Through Eleven" on page 299](#)
- ["Blending Eleven Cabinets and Amps" on page 300.](#)

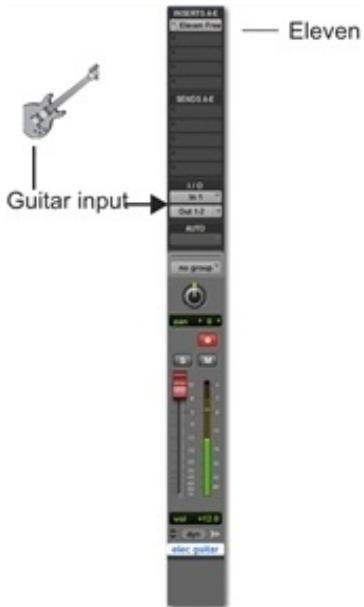
Recording Dry: Monitor Through Eleven

This workflow lets you record dry (clean) while the recorded signal is processed through Eleven, letting you hear it but without committing the track to that tone forever.

The flexibility to audition and compare different settings and combinations of amps, cabinets and microphones is a very creative and powerful tool for mixing and arranging.

To record dry and monitor through Eleven:

1. Choose **Track > New** and configure the New Track to create one mono Audio Track.
2. Set the track input to the audio interface input your guitar is plugged in to (such as **In 1 (Mono)**).
3. Insert Eleven on the track (see "[Inserting Eleven on Tracks](#)" on page 286).



Audio track for recording dry while hearing Eleven

4. Choose a Settings file (preset), or adjust Eleven's parameters to get your tone (see "[Eleven Settings \(Presets\)](#)" on page 288).
5. Record enable the track, or enable TrackInput monitoring (Pro Tools Ultimate and Studio only) and check your levels.
6. When you're ready, arm the Pro Tools Transport and press Record to record your part.

The audio that is recorded is the dry (unprocessed) signal only, while playback of the recording is processed through Eleven and any other plugins inserted on the track.

Recording Wet: Record Eleven-Processed Track to Disk

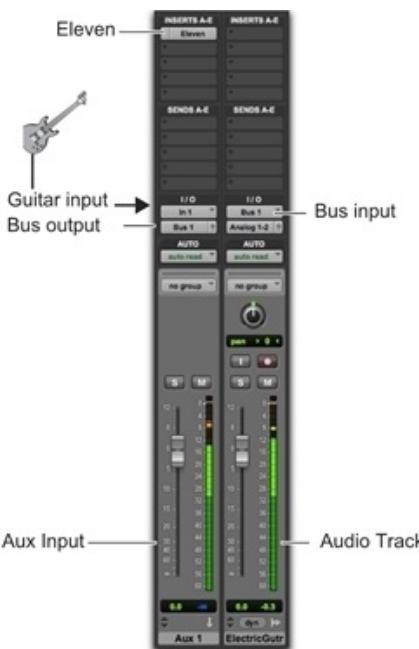
In this workflow, the audio output of Eleven is recorded to disk while tracking. Usually, no additional dry track is recorded.

This method commits your track to the original Eleven tone used while tracking. It requires two tracks (an Auxiliary Input and an audio track), but after tracking, the plugin can be deactivated or removed to free up processing resources.

To record guitar with Eleven while playing:

1. Choose **Track > New**.
2. Configure a new track by doing the following:
 - a. Create one mono Auxiliary Input track.
 - b. Click the **Add Row** button (+).
 - c. Create one mono audio track.
 - d. Click **Create**.
3. In the Mix (or Edit) window, configure the Aux Input by doing the following:

- a. Click the Input selector and choose your guitar input (the audio interface input your guitar is plugged in to).
 - b. Click the Output selector and choose **Bus 1**.
 - c. Click the Insert selector and select **Eleven**.
4. Configure the audio track by doing the following:
- a. Click the Input selector and choose **Bus 1**.
 - b. Record enable the audio track.



Recording Eleven (printing its output)

5. Make sure you are not overloading your input signal by checking levels in all tracks and Eleven's Input LED.
6. When you're ready, arm Pro Tools and begin recording.

The output from Eleven is recorded to disk. If you need to conserve DSP or Native processing resources, you can remove or deactivate Eleven after recording.

Recording Dry and Eleven Simultaneously

You can record a dry, unprocessed track and an Eleven-processed track simultaneously.

This method gets the best of both worlds by tracking dry (to experiment with tones later) and at the same time recording the tone used on the original tracking session. It requires two audio track, as follows:

To record guitar dry and with Eleven live:

1. Choose **Track > New**.
2. Configure the New Tracks dialog to create two mono audio tracks, then click **Create**.
3. In the Mix (or Edit) window, configure the first (left-most) new audio track by doing the following:
 - a. Click the Input selector and choose your guitar input (the audio interface input your guitar is plugged in to).

- b. Click the Output selector and choose **Bus 1**.
 - c. Click the Insert selector and select **Eleven**.
 - d. Record enable the audio track.
4. Configure the second audio track by doing the following:
 - a. Click the Input selector and choose **Bus 1**.
 - b. Record enable the audio track.
5. Make sure you are not overloading your input signal by checking levels in all tracks and Eleven's Input LED.
 6. When you're ready, arm Pro Tools and begin recording.

The dry guitar is recorded to the first audio track, processed through Eleven, then bussed to the second audio track and recorded to disk.

Processing Pre-Recorded Tracks Through Eleven

You can process pre-recorded guitar tracks, or almost any material, through Eleven.

To listen to pre-recorded tracks through Eleven (without re-recording):

1. Import and place your audio in a Pro Tools audio track.
2. Assign the audio track Output to **Bus 1** (or **Bus 1-2** if working with stereo material).
3. Create an Aux Input track, and configure it by doing the following:
 - a. Click its track Input selector and choose **Bus 1** (or **Bus 1-2**).
 - b. Click the Insert selector and select **Eleven**.
4. Begin playback and watch Eleven's Input LED to check your level. Make sure you're not clipping Eleven's input.
5. While listening, adjust Eleven's Input knob to increase or decrease input level.
6. After setting your gain structure, do any of the following:
 - ▶ Try different Settings files (presets) to get your basic amp/cab/mic combination.
 - ▶ Adjust amp controls.
 - ▶ Try different cabinets and varying amounts of Speaker Breakup.
 - ▶ Try different mics and positions to hear how they affect the track.
7. Apply other plugins, or bus the Aux Input to another track for additional processing.

To process and re-record tracks through Eleven:

1. Import and place your audio in a Pro Tools audio track.
2. Configure the source audio track by doing the following:
 - a. Assign the audio track Output a bus (such as **Bus 1** if mono, or **Bus 1-2** if stereo).
 - b. Click the Insert selector and select **Eleven**.
3. Choose **Track > New** and create one mono audio track.
4. Configure the new audio track by doing the following:
 - a. Click its track Input selector and choose the **Bus 1** (or **Bus 1-2**).
 - b. Click the Insert selector and select **Eleven**.
5. Record enable the new audio track (or enable TrackInput monitoring if using Pro Tools Ultimate and Studio).

6. Begin playback and start listening.
7. While listening, adjust Eleven's Input knob to increase or decrease input level.
8. When everything sounds and looks good, locate to where you want to begin recording (or make a time selection), arm the Pro Tools Transport and press Play to start recording.

Blending Eleven Cabinets and Amps

You can use Eleven for multi-cabinet and multi-amp setups so you can blend their signals together. This classic technique lets you get tones that no single combo, cabinet, or amp could produce. Unlike working with real amps, this is simple to achieve with Pro Tools track, signal routing, and plugin features.

Blending Eleven Cabinets

In this example you'll see how to take the output of one Eleven amp and send it to multiple cabinets so you can blend different cabinets, multi-mic one cabinet, or both.

To blend multiple cabinets:

1. Choose **Tracks > New**.
2. Configure a new track by doing the following:
 - a. Create one mono Audio Track.
 - b. Click the **Add Row** button.
 - c. Create three mono Aux Inputs.
 - d. Click **Create**.
3. In the Mix or Edit window, configure the audio track by doing the following:
 - a. Click the audio track Input selector and choose your guitar input (the audio interface input your guitar is plugged in to).
 - b. Click the Output selector and choose **Bus 1**.
 - c. Click the Insert selector and select **Eleven**.
4. Select all three Aux Input tracks by Shift-clicking their **Track Name** displays (make sure your audio track isn't still selected). This lets you work with the three Aux tracks "as one" in the next few steps.



Three tracks, selected

5. Hold Option+Shift (Mac) or Alt+Shift (Windows) while doing each of the following:
 - a. Choose **Bus 1** from the Input selector of any of the three selected Aux Inputs.
 - b. Click the Insert selector of any of the three and select **Eleven**.
 - c. Click the next available Insert selector on any of three selected Aux Inputs and select the **TimeAdjuster (short)** plugin.
6. Open the Eleven plugin on the audio track and click the **Cabinet Bypass** to bypass Cabinet and microphone processing.
7. Open one of the Eleven plugins on any of the three selected Aux Input tracks and Opt+Shift+click (Mac) or Alt+Shift+click (Windows) the Amp Bypass switch.
8. Solo the first Aux Input track.



Setup for blending cabinets

9. Click to open the Eleven plugin window on the first Aux Input, and do any of the following:
 - ▶ Choose a cabinet.
 - ▶ Choose a mic and its position.
 - ▶ Adjust Speaker Breakup.
10. When you're done, close the plugin window and then unsolo the track.
11. Solo the next Aux Input track, and repeat to configure its cabinet and mic settings.
12. Repeat for other Aux Input tracks to configure their cabinet and mic settings.
13. When you have set your cabinet tones, make sure to unsolo all the Aux Inputs and begin playing so you can hear the combined tone of all three cabinet channels.
14. Do the following to continue:
 - a. Balance the tracks using the volume faders on the Aux Input tracks.
 - b. Try different pan positions for each Aux Input track.
 - c. Evaluate the phase relationships of the combined signals and adjust accordingly (see "[Phase Considerations with Blending in Eleven](#)" on page 304).

If You Plan on Blending Cabinets

The Eleven plugin emulates the variation in cabinet response that is unique to each amp/cab combination. In the physical world, these variations are the result of the distinct loads put out by each amp, and the way the cabinet handles (responds to) that particular type of signal. Though subtle, the effect of this is a unique cabinet resonance.

In each Eleven plugin you insert on a track, the currently selected Amp Type has a similar effect on the sound of its current cabinet, even when the amp section itself is bypassed.

This does not mean that the (bypassed) amp settings affect the cabinet tone, only the chosen amp type. This could bring just the right amount of extra low, low-mid, or mid-range response to the cabinet.

-  *Different amps can also have a different number of stages, which can affect polarity. See "Phase Considerations with Blending in Eleven" on page 304 for more information.*

How Do I Use This?

Here are a few suggested ways you can pair Eleven's amps and cabinets:

- To accurately capture the sound of one amp split to and driving multiple cabinets, make sure the same Amp Type is selected in all the Eleven plugins (all the cabinets as well as the active amp).
- For maximum variety, mix and match bypassed amps with active cabinets.
- For realism with the combo amps (such as the Tweed Lux and AC Hi Boost), make sure to use their default cabinets.

Blending Eleven Amps

You can easily set up tracks and Eleven for multi-amp setups.

To blend multiple amps:

1. Set up tracks and signal routing as explained in the previous workflow (see "[To blend multiple cabinets:](#) " on page 300).
2. Remove (or simply bypass) the Eleven plugin on the source input/track.

 *To maximize processing resources, remove the Eleven plugin on the source track, or make the plugin Inactive. See the Pro Tools Reference Guide for more information.*



Setup for blending amps

3. Solo the first Aux Input track.
4. Click to open the Eleven plugin window on the soloed Aux Input, and do any of the following:
 - ▶ Make sure the amp and cabinet are active (not bypassed).
 - ▶ Choose a preset (Settings file).
 - ▶ Pair any amp with any cabinet.
 - ▶ Choose a mic and its position.
 - ▶ Adjust Speaker Breakup.
5. Solo the next Aux Input track, and repeat to configure its settings for a different tone.
6. Repeat for other Aux Input tracks to configure their settings.
7. When you have set your tones, make sure to un-solo all the Aux Inputs.
8. Continue playing so you can hear the combined tone of all the amps.
9. Do the following to continue:
 - a. Balance the tracks using the volume faders on the Aux Input tracks.
 - b. Try different pan positions for each Auxiliary Input track.
10. Evaluate the phase relationships of the combined signals and adjust accordingly (see "[Phase Considerations with Blending in Eleven](#)" on the next page).

Phase Considerations with Blending in Eleven

When multi-tracking guitar, experienced engineers know how to identify and take advantage of the phase relationships that exist between different signals. Adjusting phase is not just a corrective technique either, it's also a powerful creative technique for tone, as well as for special effects.

You can use the TimeAdjuster plugin to flip phase and to adjust timing in single-sample increments, as described in the next sections.

Flipping Phase (Polarity)

Electric guitar is often recorded to more than one track, such as one dry or DI track, plus one or more tracks of a mic'd amp. The different signal paths of direct tracks versus mic tracks affect the timing relationships of the audio. Depending on the signal chain of each track, the signals can get so out of alignment that they nearly cancel each other out.

Sending a single source track through multiple, unique amps can pose an additional challenge in that each tube stage in an amp usually inverts the signal. So, depending on whether the number of tube stages in an amp is odd or even, that amp will either be inverting or non-inverting, respectively. If you send an identical signal to two amps and one is inverting while the other is non-inverting, signal cancellation will result. All amps in Eleven accurately model the number of amp stages found in all the original hardware.

If you want to keep it simple and be able to experiment with phase flip, do the following.

To use the TimeAdjuster plugin to flip phase when blending amps or cabinets:

1. Configure your audio track and Aux Inputs as instructed in ["Blending Eleven Cabinets and Amps" on page 300](#). Make sure each Aux Input has an Eleven plugin followed by a TimeAdjuster plugin.
2. Open the plugin window for each of the TimeAdjuster plugins (click the first one to open it, then Shift-click each of the other TimeAdjuster plugins).
3. Click the Phase switch in the first TimeAdjuster plugin to invert the polarity. Listen to the effect it has on the combined signal. Click it again to disengage (flip back).
4. Click the Phase switch on the next channel's TimeAdjuster plugin, listen, then disengage.
5. Repeat for additional Eleven/TimeAdjuster channels.
6. Try combinations of flipped and non-flipped Phase settings to find the ideal relationship for the currently blended amps and cabinets.

Tweaking Phase

If each of the mics used on a single cabinet are not positioned carefully, comb filtering and other frequency anomalies can occur. With real amps, the engineer moves one or more mics to find their optimal positions relative to the source, and to each other.

To hear the effect of small adjustments to the phase relationships of signals, do the following.

To use the Time Adjuster plugin to control phase:

1. Configure your audio track and Aux Inputs as instructed in ["Blending Eleven Cabinets and Amps" on page 300](#). Make sure each Aux Input has an Eleven plugin followed by a TimeAdjuster (short) plugin.
2. Open the plugin window for each of the TimeAdjuster plugins (click the first one to open it, then Shift-click each of the other TimeAdjuster plugins).
3. Adjust the Delay slider in one sample increments. Listen to the effect it has on the combined signal. Repeat, increasing the Delay by one sample each time.
4. Try combinations of TimeAdjuster settings with flipped and non-flipped Phase settings for endlessly variable tonal possibilities.

Eleven Tips and Suggestions

This section leaves you with some tips and suggestions for other ways you can integrate Eleven into your sessions.

Changing Settings Versus Switching Amps

Many guitarists use different tones to maximize the contrast between sections of a song (intro, verse, chorus, or bridge). Some examples include:

- Soft (or clean) tone for the verse, kick in the distortion for the chorus.
- Using tremolo during the intro and the bridge.
- Doubling the rhythm track halfway through the verse to build momentum.

Pro Tools automaton is the key to these and other techniques:

- For simple, single amp contrasts such as soft/loud, choose an amp and automate its gain, drive, volume or other parameter to achieve the desired tone change. This uses the least amount of processing resources of the examples provided here.
- To switch amps, automate the Amp Type selector and any other controls (you cannot automate the selection of Pro Tools plugin Settings files). Depending on the amount of overlap or crossfading you want between tones, you might be better off using the next, multi-Eleven workflow.



See the *Pro Tools Reference Guide* to learn about Snapshot automation, Glide, and other automation features.

- For maximum flexibility, control and variety, use a dry track bussed to multiple Aux Inputs, each with a different Eleven tone (see "Blending Eleven Amps" on page 302 for instructions). Configure one for tone A, configure the next Eleven (on the next Aux Input) for tone B (which could be a completely different amp and sound) and so on. Then use Pro Tools track Volume (fader) automation to fade the different Eleven tracks in and out at the right times. This gives the greatest amount of control over the transition between amps and tones, while also letting you stack and layer amps.

Managing Eleven Plugin Resources

If system resources need to be conserved or minimized, you can “bus record” with effects to commit Eleven tones to disk. See "Recording Wet: Record Eleven-Processed Track to Disk" on page 297.

Or, use the AudioSuite version to print Eleven tracks to disk. AudioSuite is especially useful when you’re processing loops or other shorter-form guitar material.

Beyond Eleven: Some Suggested Effects

If you’re new to guitar or new to Pro Tools, you might want to know about a few simple effects you can add to your Eleven guitar tracks using nothing more than a few of the plugins included with Pro Tools.

Bussing and Submixing

Not so much a plugin or effect as a standard operating procedure, multiple guitar tracks are often submixed to stereo Aux Input for centralized level control of those tracks. This is especially useful for applying compression or limiting, creating stem mixes, and many other practical uses. See your *Pro Tools Reference Guide* for mixing and submixing setups and suggestions, and try them out while exploring some of the following effects suggestions.

Dynamics

Compression, limiting, expansion and gating are all useful effects for guitar. Different results can be achieved using each of the different types of dynamics processing, in combination with signal routing for individual (discrete) versus submix (shared resource) processing. Here are a few examples:

- If all you seek is the taming of occasional dynamic aberrations within a track (meaning, you just need to clamp a couple “overs”), try putting a limiter on the individual track (after Eleven).
- To “glue” multiple rhythm tracks or tones together, bus them to a stereo Aux Input and apply heavy compression or limiting to that Aux Input. Experiment with different dynamics plugins such as Dyn 3 or any of Avid’s classic compressor processors to find one that works best for the material. Don’t be afraid to use extreme compression ratios to achieve this effect.

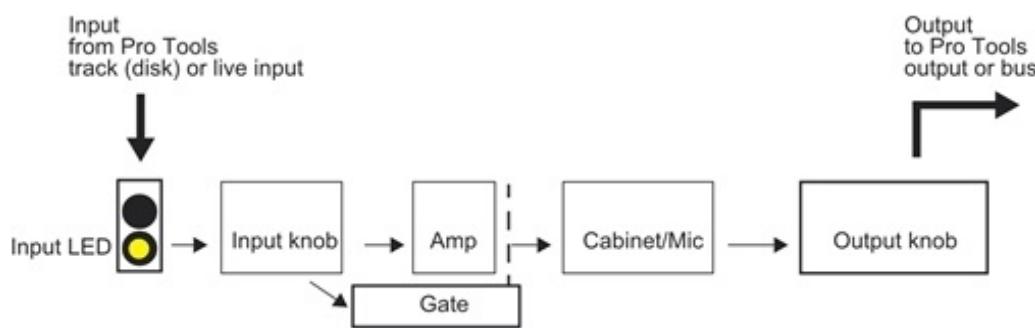
EQ

Simple EQ processing can be used to soften “hot spots” in the playing range of some guitars. Using any of the included EQ plugins, you can also try applying drastic shelving or band-limiting as a special effect, or automate a filter sweep to simulate a wah-style effect.

Echo and Delay

To add echo to the guitar track, bus an Eleven track to an Aux Input and put a Delay plugin on the Aux. Try other delay plugins to unlock the secrets of multi-tap, ping-pong, and other specialized applications.

Eleven Signal Flow Notes



Signal flow through Eleven

Plugins are Pre-Fader

Keep in mind that inserts (plugins) in Pro Tools are post-disk/live input but pre-fader. The track fader does not affect the signal into any plugins inserted on that same track. This is the same for all Pro Tools inserts, not just Eleven.

Input LED before the Input Knob

The Input LED is before the Input section of the Master section, which is prior to the first input stage of each amp. This lets you determine whether you’re clipping a signal before it enters the Eleven signal chain. The Input LEDs will light red when the signal has clipped the input. (If this occurs, insert the Trim plugin before Eleven and use its (Trim) gain control to attenuate the signal.)

Input Knob and Amp Gain

Eleven actually gives you two separate input gain stages to the plug in:

- The Input knob in the Master section, which affects the signal level before entering the amplifier model.
- The gain knob(s) on each amplifier, which control the *main input stage* of that particular amplifier model.

This makes the Input knob useful for increasing or decreasing gain on amps that don’t have a separate preamp.

Noise Gate After the Input Knob

The Noise Gate is keyed (triggered) from the input signal. The gate is applied to the output of the amp; when open, it lets sound pass from the amp to the cabinet module, and when closed, it silences amp output to the speaker cabinet.

Eleven MK II

Avid Eleven MK II is a guitar amplifier plugin that is available in DSP, Native, and AudioSuite formats. Eleven MK II gives you stunning guitar amplifier, cabinet, and microphone models of the “best of the best” vintage and contemporary gear. Additionally, Eleven MK II Cab is a speaker cabinet modeling plugin that makes it easy to blend cabinets with Eleven MK II amp modeling.



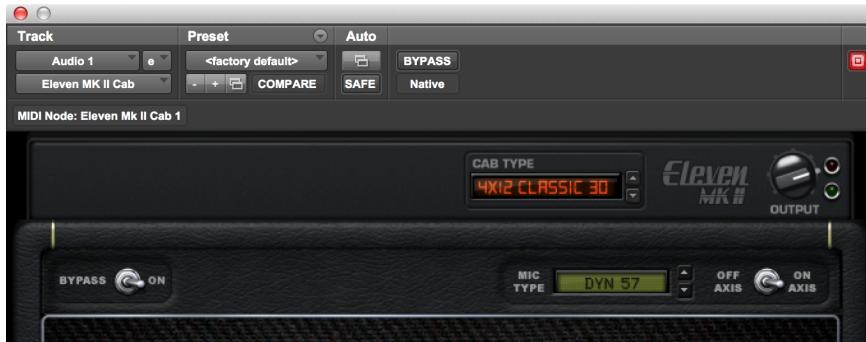
Eleven MK II Plugin Features

- Classic amp models that faithfully recreate the sound and dynamic response of the original amps
- Highly accurate speaker cabinet models with variable speaker breakup (cone distortion)
- Selectable mics, with on- and off-axis options
- Amps, cabs, and mics can be mixed and matched into nearly limitless combinations
- Amps and cabs can be bypassed separately
- All controls (except Link) can be automated
- Noise Gate to control any unwanted noise
- Settings files (presets) to store and recall factory and custom tones
- Support of any compatible Ethernet or MIDI controller. MIDI Learn provides effortless mapping to any continuous controller (CC)-capable MIDI device
- Support for sample rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz
- Support for mono or multi-mono operation, in up to 8 channel (7.1) format
- For general information on using plugins with Pro Tools, see the Pro Tools Reference Guide.
- Eleven MK II Cab Plugin Features
- Highly accurate speaker cabinet models with variable speaker breakup (cone distortion)
- Selectable mics, with on- and off-axis options

- All controls can be automated
- Settings files (presets) to store and recall factory and custom tones
- Support of any compatible Ethernet or MIDI controller. MIDI Learn provides effortless mapping to any continuous controller (CC)-capable MIDI device
- Support for sample rates of 44.1 kHz, 48 kHz, 88.2 kHz, and 96 kHz
- Support for mono or multi-mono operation, in up to 8 channel (7.1) format

Eleven MK II Cab Plugin

The Eleven MK II Cab plugin provides all of the features of the Cabinet section of the Eleven MK II plugin. Use the Eleven MK II Cab plugin on mono Auxiliary Input (or audio) tracks fed by the Auxiliary Output Send of an instance of the Eleven MK II plugin on a mono audio (or Auxiliary Input) track for blending different speaker cabinets from a single amp source.



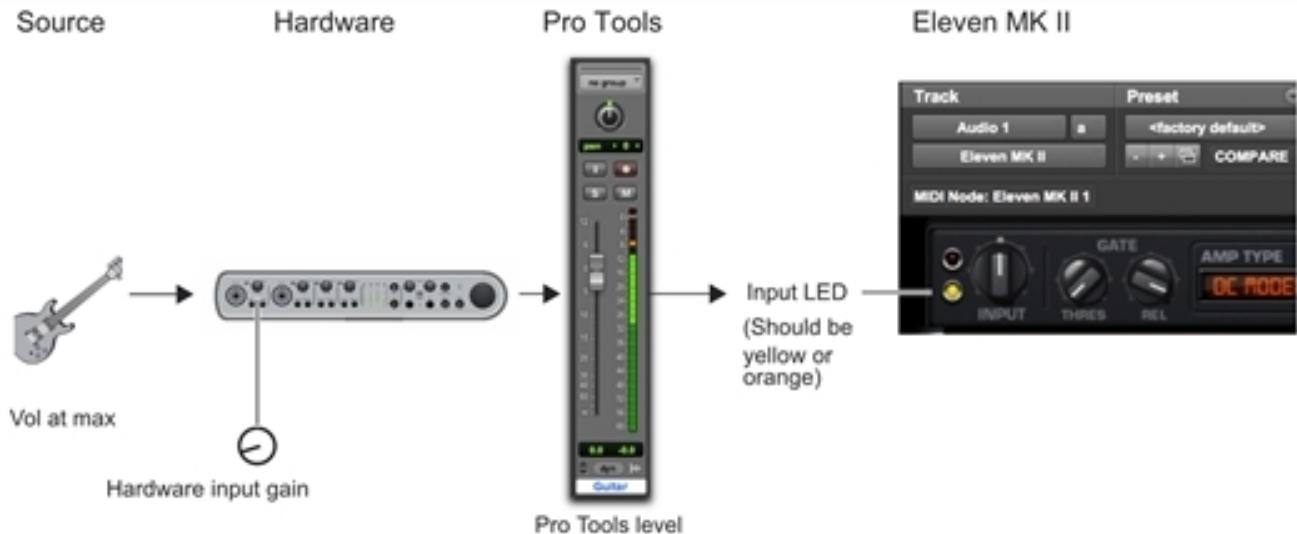
Eleven MK II Input Calibration and QuickStart

This section shows you how to get connected, calibrated, and cranking through Eleven MK II as quickly as possible.

Before You Begin with Eleven MK II

Eleven MK II was designed to model the essential aspects of each amplifier including characteristics of the input stage. Providing an appropriate level of signal delivers the most accurate response from the plugin.

- If you are working with pre-recorded guitar tracks, see "[Using Eleven MK II with Pre-Recorded Tracks](#)" on page 312.
- If you are working with a live guitar signal, follow the steps on the next few pages for optimal input level calibration. Input calibration takes only a couple of minutes, and helps ensure the best results with Eleven MK II, its amps, and its factory presets.



Basic gain stages to calibrate live guitar input for Eleven MK II

Connect your Guitar and Configure Source Input

If your setup includes pedals or other gear, it helps to know whether the final output device is providing an instrument- or line-level signal. Choose and configure your input and source settings accordingly. (Check the Setup Guide that came with your system for more information.)

To connect your guitar to a Pro Tools host-based system:

1. Do one of the following, depending on your hardware configuration:
 - ▶ If you are using an interface that has a DI input (such as a Pro Tools | Carbon), plug your guitar into an available DI input.
 - ▶ If you are using your computer's built-in inputs, plug your guitar into an available input.

💡 If you use a direct box to convert your guitar's hi-impedance output to a low-impedance signal, connect the direct box to a mic or line input instead of the DI input.
2. Make sure to use the correct input on your interface. For example, on Mbox Pro, plug your guitar into front-panel DI Inputs 1 or 2.



Mbox Pro DI Inputs 1 and 2

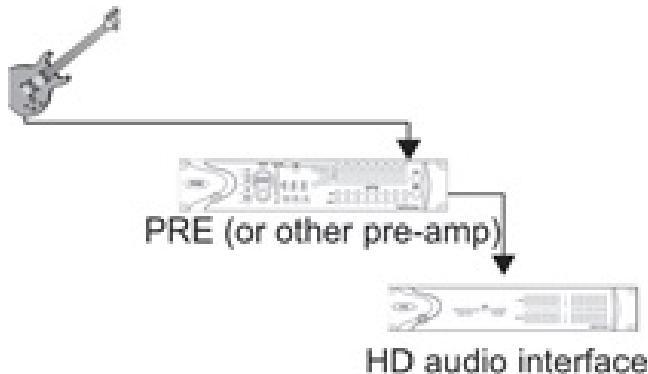
⚠️ Mbox Pro back-panel 1/4" inputs are line-level only and should not be used with a guitar.

To connect your guitar to a Pro Tools | HDX or HD Native system:

1. Make sure you have a pre-amp (such as an Pro Tools | PRE) or similar unit connected to a Pro Tools HD audio interface (such as a Pro Tools | HD I/O). (Note that Pro Tools | HD OMNI provides built-in preamps.)
2. Plug your guitar into an available pre-amp input and set its source, impedance, and other settings as needed for your setup.

 If you use a direct box to convert your guitar's hi-impedance output to a low-impedance signal, set the Line/Inst 1 input to Line source or the equivalent on your particular pre-amp.

For example, if you are using a PRE, you can plug your guitar directly into the front panel Line/Inst 1 input, then set its source to Inst.



Guitar into Avid PRE into a 192 I/O

Set Hardware and Levels

After plugging in, do the following to set your primary gain and configure your Pro Tools hardware by watching its input indicators (meters). This sets the first stage of your gain structure for Eleven MK II.

To prepare your guitar and Pro Tools host-based hardware for input calibration:

1. In Pro Tools, choose **Setup > Playback Engine** and set your Hardware Buffer to a low enough setting to reduce monitor latency.
2. On your guitar, select the highest output pickup or position and set the volume and tone controls to 10 (maximum).
3. Strum full chords (your loudest expected playing) while watching the Input indicators on your audio hardware.
4. Adjust the Input Gain on your audio interface high enough to indicate a strong signal on the hardware Input LED (but not overloading the input).



Input 1 Gain on Mbox Pro

To prepare your guitar and HD hardware for input calibration:

1. On your guitar, select the highest output pickup or position and set all volume and tone controls to the maximum.
2. Strum full chords (your loudest expected playing) while watching the Input indicators on your audio hardware.
3. Adjust your pre-amp input gain until you see a strong signal on your audio interface Input meters (but not overloading the input).

Set Up a Pro Tools Track

In this step, you'll create and configure an audio track to use for the final stage of input calibration.

To set up and check Track level (all systems):

1. Choose **Tracks > New**, and create one mono Audio track.
2. In the Mix window, click the track Input selector and choose your guitar input.
3. Click the track Insert selector and select **Eleven MK II**.



One audio track for input calibration on Pro Tools

4. Record enable or enable TrackInput monitoring the audio track (Pro Tools Ultimate and Studio software only).

Set Up Eleven MK II

Use Eleven MK II's Input LED to make final gain adjustments and complete the input calibration process.

To calibrate your input signal to the Eleven MK II plugin:

1. Open the Eleven MK II plugin window by clicking its insert slot. Leave it at its default settings.



Eleven MK II's Input LED (top) and Clip LED (bottom)

2. Strum as hard as you can a few more times and watch Eleven MK II's Input LED to see where your level registers. The Input LED lights green, yellow, orange, or red to indicate the following level ranges:
 - Green (Off to -8)
Indicates signal is present, but too low.
 - Yellow (-8 to -4)
Indicates the best level for low output sources, such as single coil pickups.
 - Orange (-4 to 0)
Indicates the best level for higher output sources, such as humbucker pickups.
 - Red (0 and above)
Indicates that you have clipped the plugin input. Click the Input LED to clear the clip indicator.
3. Leaving the Input control on the plugin at its default setting of 0 (12:00 position), set the signal level going to the plugin by adjusting the input gain control on your hardware until Eleven MK II's Input LED shows yellow or orange.
4. After calibrating, strum as you normally would and/or back down your guitar volume from the maximum setting used for input calibration. Don't worry about the Input LED showing yellow or orange when playing normally. As long as the plugin isn't indicating clipping, your gain staging should be established.
5. Adjust the Output knob in Eleven MK II's Master section to raise or lower the plugin output signal.



Proper input calibration of live guitar does not require any adjustment of Eleven MK II's Input control.
To learn how this control was designed to work with the amp models, see "Input" on page 316.

Using Eleven MK II with Pre-Recorded Tracks

If the pre-recorded tracks were not calibrated with the Eleven MK II plugin using the method previously described, you can use the Input control in Eleven MK II to adjust the signal level feeding the input stage of the amp model.

Use your ears as a guide and adjust to taste. Since the Input LED measures the signal level entering the plugin and precedes the input control, you will not see any changes to the Input LED as you make adjustments.



See "Processing Pre-Recorded Tracks Through Eleven MK II" on page 326 for more information.

Getting Started Playing Music with Eleven MK II

To get started playing music with Eleven MK II:

1. Make sure you already calibrated your input signal as explained in the previous sections of this chapter.
2. Click the plugin Librarian menu and choose a factory preset, then play guitar. Take your time to explore — the Presets let you hear all of Eleven MK II's different amps and combos.



Settings menu (left) and Librarian menu (right)

3. Pick any amp and cabinet from the available types (see "[Pairing Amps and Cabinets](#)" on page 321.)
4. Refer to "[Using Eleven MK II](#)" below for details on Eleven MK II's main controls, and for suggested track setups for recording and mixing.

 *Use the Settings menu to save, copy, paste, and manage plugin settings files. To save a setting, see "[Eleven MK II Settings \(Presets\)](#)" on page 315.*

Using Eleven MK II

The following sections introduce you to the main sections and controls in Eleven MK II and show you how to use them. You'll also find suggested track setups and signal routing tips to help you get the most out of Eleven MK II.

Inserting Eleven MK II on Tracks

Eleven MK II can be inserted on Pro Tools audio, Auxiliary Input, Master Fader, or Instrument tracks.

To insert Eleven MK II on a track:

- ▶ Click an Insert selector on the track and choose **Eleven MK II**.

Channel Formats

Eleven MK II is available as a mono or multi-mono plugin only. For use in stereo or greater formats choose the multi-mono version.

Sample Rates

Eleven MK II supports 44.1 kHz, 48 kHz, 88.2 kHz and 96 kHz sample rates.

Category and Manufacturer

When Pro Tools plugins are organized by Category or Manufacturer, Eleven MK II is listed as follows:

- Category (Harmonic)
- Manufacturer (Avid)

Adjusting Eleven MK II Controls

This section tells you how to adjust controls using your mouse, a Pro Tools controller, or with a MIDI device.

Navigating the Amp, Cab, and Mic Type Selectors

You can click on the name of the current Amp Type, Cab Type, or Mic Type to display their pop-up menus and select an item.

You can also click the Previous / Next arrows to step through Amp, Cabinet, and Mic choices one at a time.



Previous arrow (top) and Next arrow (bottom) (Amp Type shown)

 You can control the Amp, Cab, and Mic Type selectors with MIDI. See "Using MIDI and MIDI Learn with Eleven MK II" below.

Groups and Linked Plugin Controls

Eleven MK II's parameters can follow Pro Tools Groups (Mix, Edit, or Mix/Edit) for linked control of multiple inserts. For more information, see the *Pro Tools Reference Guide*.

Using Automation

All of Eleven MK II's parameters can be automated. When a parameter has been enabled for automation, an LED appears lit near that control.

 See the *Pro Tools Reference Guide* for more information on plugin automation.

Using a Controller with Eleven MK II

Eleven MK II can be controlled directly from any compatible Pro Tools controller. Eleven MK II appears along with other plugins and can be assigned, edited, bypassed and automated using the Insert section as available on the particular controller being used.

About Unused Controls and Controllers

Some amps that have relatively few controls (such as the Tweed Lux) will display controls on a controller that are not actually available with that particular amp model. Even though you can adjust these unused encoders or switches, only those controls seen on-screen for any amp can be adjusted from a controller. Changing an unused control does nothing to the current amp, but does alter the value of that unused control. If you switch to a different amp that does include that (previously unused) control, the new amp inherits the altered setting which can lead to sudden jumps in gain or other settings.

Using MIDI and MIDI Learn with Eleven MK II

Eleven MK II supports MIDI Control Change (CC) messages, meaning that the Master section, amp, cabinet and mic parameters can be controlled remotely by any CC-capable MIDI device. This includes MIDI controllers, mixers, and instruments, as well as the 003® (in MIDI Mode).

MIDI Learn lets you quickly map plugin controls to a MIDI foot pedal, switch, fader, knob, or other CC-compatible trigger. You can also manually assign controls to specific MIDI CC values.

MIDI control assignments are saved and restored with the Pro Tools session in which they are defined. Settings files (presets) for Eleven MK II do not store or recall MIDI Learn assignments.

To map a MIDI controller to a parameter:

1. Make sure your external MIDI device is connected to your system, and recognized by your MIDI Studio Setup (Windows) or Audio MIDI Setup (Mac).
2. Create a MIDI track.
3. Set the input of the MIDI track to accept input from your external MIDI device.
4. Set the output of the MIDI track to Eleven MK II.
5. Right-click on any control in Eleven MK II, and do one of the following:
 - ▶ Click **Learn**, then move a control on your MIDI controller. Pro Tools maps whichever control you touch to that plugin parameter.
 - ▶ If you know the MIDI CC value of your foot controller or other device, select it from the Assign menu.
6. Right-click on any control in Eleven MK II.



Right-clicking for MIDI Learn



On Mac, you can Control-click an Eleven MK II parameter to show the MIDI Learn menu. Note that you won't be able to use the Control key modifier to "clutch" a Grouped control.

To clear a MIDI assignment:

- ▶ Right-click the control and choose **Forget**.

Eleven MK II Settings (Presets)

You can pick a preset from the plugin Librarian menu.

To load a preset:

- ▶ Click the Librarian menu and select an available Settings file.



Plugin controls for Eleven MK II Settings files

You can save, import, copy, paste, and manage settings using the Settings menu.

To save your settings as an Eleven MK II preset:

- ▶ Click the Settings menu and choose **Save Settings**. Name the preset, choose a location, and click Save.

You can scroll through and select pre-configured Eleven MK II Settings files (presets) using the plugin Librarian menu, and the +/– buttons.

 For more information on Settings files and folders, see the *Pro Tools Reference Guide*.

Master Section

The Master section includes plugin I/O (Input / Output) and noise gate controls, the Amp Type selector and the Cab Type selector.

The Master section doesn't change when you switch amps. Master section settings are stored and recalled with plugin presets.



Input LED

The Input LED shows green, yellow, orange, or red to indicate whether you are under- or over-driving the plugin. The Input LED is before the Input section of the Master section. To learn more about the Input LED within the Eleven MK II signal chain, see "["Eleven MK II Signal Flow Notes" on page 332](#)".

Input

The Input knob provides input trim/boost, for tone and distortion control. The Input range is –18 dB to +18 dB.

The Input knob provides a great way to increase or decrease gain with amp models that don't have a separate preamp control. It also provides a way to trim or boost the level of pre-recorded tracks you want to treat with Eleven MK II.

The setting of the Input knob is saved and restored with Settings files (presets).

 To learn more about the Input control, see "["Eleven MK II Signal Flow Notes" on page 332](#)"

Output

The Output control sets the output gain after processing, letting you make up gain or prevent clipping on the channel where the plugin is being used. Output range is –60 dB to +18 dB.

 When you want to adjust Eleven MK II's output level, use the Output knob. For tone/distortion, use the amp Master volume.

Amp Type

Amp Type selects which amplifier model to use (see "["Amp Types" on the next page](#)").

Link

The Link button links the Cab type to follow the selected Amp type. When enabled, the Link button turns orange and the Cab type follows changes to the Amp type. If the Cab type is changed, the Amp type does not change, but if the Cab type doesn't match the Amp type, the Link button turns blue.

Cab Type

This selector lets you select which speaker cabinet model to use (see "[Eleven MK II Cabinet Types](#)" on page 320).

Gate

- Noise Gate Threshold

The Noise Gate Threshold control sets the level at which the Noise Gate opens or closes. At minimum Threshold setting, the Noise Gate has no effect. At higher Threshold settings, only louder signals will open the Gate and pass sound. Threshold range is from Off (-90 dB) to -20 dB.

- Noise Gate Release

The Noise Gate Release control sets the length of time the Noise Gate remains open and passing audio. Adjust the Release to find the best setting for the current task (not too fast to avoid cutting off notes, and not too slow to avoid unwanted noise). Release range is from 10 ms to 3000 ms.



For suggested gate applications, see "[Using the Noise Gate](#)" below. For details on where it derives its key (trigger) and applies its gate, see "[Eleven MK II Signal Flow Notes](#)" on page 332.

Using the Noise Gate

You can use the Noise Gate to silence unwanted signal noise or hum, or just for an effect.

To use the Noise Gate to clean up unwanted, low level noise:

1. Connect and calibrate your guitar as explained in "[Connect your Guitar and Configure Source Input](#)" on page 309.
2. For the next steps, hold your guitar but don't play it (and be sure to leave its volume up). You should hear only the noise that we'll soon get rid of.
3. To make it easier to hear the effect, begin by setting the Release to its middle (12 o'clock) position.
4. Now raise the Threshold control to its highest setting, fully clockwise, so that the Gate fully closes (you shouldn't hear anything coming through Eleven MK II).
5. Slowly lower the Threshold control until the Gate opens again to find the cutoff (or, threshold) of the noise.
6. Raise the Threshold control again slightly, increasing it only enough to once again silence the noise (hold Command (Mac) or Control (Win) while adjusting to be able to fine-tune the setting in tenths of a dB). Now you're in the ballpark.
7. If you lowered the Release setting as suggested in step 3, make sure to return it to its maximum setting (fully clockwise) before continuing.

Amp Types

The Amp Type selector lets you choose an amp.

Available Amp Types in Eleven MK II include the following:

- '59 Tweed Lux
- '59 Tweed Bass
- '64 Black Panel Lux Vibrato

- '64 Black Panel Lux Normal
- '64 Black Vib
- '64 Black SR (based on the 1965 Fender Super Reverb combo amp)
- '64 Black Mini
- '64 J45 (based on the 1965 Marshall JTM45 head)
- '66 AC Hi Boost
- '67 Black Panel Duo
- '67 Plexiglas Vari (based on the 1967 Marshall Super Lead "Plexi" head with Variac modification)
- '68 Plexiglas - 50W (based on the 1968 Marshall Super Lead 50W head)
- '69 Plexiglas - 100W
- '69 Blue Line Bass (based on the 1969 Ampeg SVT head)
- '82 Lead 800 - 100W
- '85 M-2 Lead
- '89 SL-100 Drive
- '89 SL-100 Crunch
- '89 SL-100 Clean
- '92 Treadplate Modern
- '92 Treadplate Vintage
- '93 MS-30 (based on the 1993 Matchless D/C-30 combo amp)
- '97 RB-01b Red (based on the Bogner Ecstasy 101B head)
- '97 RB-01b Blue (based on the Bogner Ecstasy 101B head)
- '97 RB-01b Green (based on the Bogner Ecstasy 101B head)
- DC Modern Overdrive
- DC Modern SOD
- DC Modern 800
- DC Modern Clean
- DC Vintage Crunch
- DC Vintage OD
- DC Vintage Clean
- DC Bass

 *Eleven MK II is not affiliated with, or sponsored or endorsed by, the makers of the amplifiers emulated in the product.*

Eleven MK II Amp Controls

Each Eleven MK II amp provides a set of controls similar to (and in some cases identical to) those on the actual amp it models. The following sections give a general overview of amp controls.



Amp controls in the default Amp Type

Amp Bypass

The Amp Bypass switch (or lamp) lets you bypass just the amp model, leaving the cab and mic settings in effect. The default setting is On. When set to Bypass, only the amp is bypassed; Master section, cabinet and microphone settings remain active.

Bright

The Bright switch provides extra high frequency response to the input signal, and alters the timbre of the distortion. On some amp models, the effect is most apparent at lower volume settings.

Gain 1

Gain 1 determines the overall gain amount and sensitivity of the amp. When Gain 1 is low it allows for cleaner, brighter sounds with enhanced dynamic response. When set high, the entire personality of the amp changes, becoming fatter and overdriven. Gain 1 responds differently with each amp model and is designed to have a musical response that closely matches that of its original amp, at all settings. The default setting is 5.0. Gain 1 range is from 0 to 10.



All Eleven MK II controls provide identical ranges as the original amps, but some numbers have been adjusted for consistency.

Gain 2

Gain 2 is a second Gain knob used with some amp models that determines the amount of overdrive in the pre-amp stage. Gain 2 (also known as “Presence” on some amps) allows for more harmonic subtleties in character of the amp tone. The default is 5.0. Gain 2 range is from 0 to 10.

- Parallel or Series

The Gain 2 control on the Tweed Lux, AC Hi Boost and Plexiglass is in parallel (“jumped”) with the Gain 1 control. The M-2 Lead is in series, meaning the signal goes in and out of Gain 1, then into Gain 2.

- Tone

Tone controls let you shape the highs, mids and lows of the amp sound. Electric guitar pickups tend to have a strong low-mid emphasis and little high frequency response, often producing a mid-range heavy sound that requires some treble boost. The response and interaction of the tone controls are unique to each amp.

- Bass

The Bass control determines the amount of low end in the amp tone. The response of this control in some models is linked to the setting of the Treble control. The default setting is 5.0. Bass range is from 0 to 10.

- Middle

The Middle control determines the mid-range strength in lower gain sounds. With high gain amp models, the Middle control has a more dramatic effect and can noticeably shape the sound of the amp at both the minimum and extreme settings. The default setting is 5.0. The Middle range is from 0 to 10.

- Treble

In most amp models, the Treble control is the strongest of the three tone controls. Its setting determines the blend and strength of the Bass and Middle controls. When Treble is set to higher values, it becomes the dominant tone control, minimizing the effect of Bass and Middle controls. When Treble is set to lower values, the Bass and Middle have more effect, making for a darker amp tone. The default setting is 5.0. The Treble range is from 0 to 10.

Presence

The Presence control provides a small amount of boost at frequencies above the treble control. Presence is applied at the end of each amp model pre-amp stage, acting as a global brightness control that is independent of other tone controls. The default setting is 3.0. The Presence range is from 0 to 10.

Master

The Master control sets the output volume of the pre-amp, acting as a gain control for the power amplifier. In a standard master-volume guitar amp, as the Master volume is increased more power tube distortion is produced. The default setting is 5.0. Master range is from 0 to 10.



Some might assume a Master volume knob capable of silencing the amp completely. Not so. Use the Output knob (in the Master section) to silence the output of the plugin. Use Master volume for tone and distortion.

Tremolo

Tremolo is achieved through the use of amplitude modulation, multiplying the amplitude of the pre-amp output by a waveform of lower frequency. Tremolo is not available on all amps.

- Tremolo Speed

The Speed control sets the rate of the Tremolo effect. The Tremolo Speed LED pulses at the rate of Tremolo Speed. The default setting is 5.0.



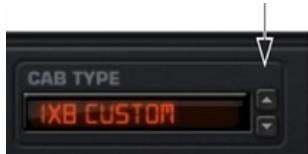
Eleven MK II does not support Tempo Sync.

- Tremolo Depth

The Depth controls the amount of the Tremolo effect. The default setting for this control is 0.0, which is equivalent to off. Some amp models call the Tremolo Depth control Intensity.

Eleven MK II Cabinet Types

The Cab Type selector lets you pick a cabinet to use with the current amp. The selected cabinet and its controls are displayed directly below the amp controls.



Cabinet Type selector in the Master section

Available cabinets include the following:

- 1x8 Custom
- 1x12 Black Panel Lux
- 1x12 Tweed Lux
- 1x15 Open Back (based on an Ampeg Reverberocket 1x15 with Jensen C15Nspeaker)
- 2x12 AC Blue
- 2x12 Black Panel Duo
- 2x12 B30 (based on a Bogner 2x12 with Celestion Vintage 30 speakers)
- 2x12 Silver Cone (based on a Roland JC-120 2x12)
- 4x10 Tweed Bass
- 4x10 Black SR (based on a Fender Super Reverb 4x10 with CTS Alnico speakers)
- 4x12 Classic 30
- 4x12 65W (based on a Marshall 4x12 with original issue Celestion G12-65 speakers)
- 4x12 Green 20W (based on a Marshall 4x12 with Celestion Heritage G12M speakers)
- 4x12 Green 25W
- 8x10 Blue Line (based on an Ampeg SVT 8x10 with “towel bar”)

Cabinets are listed by their number and diameter of their speakers. For example, “1x12” means a cabinet has a single 12-inch speaker.



Eleven MK II is not affiliated with, or sponsored or endorsed by, the makers of the loudspeakers and cabinets that are emulated in the product.



To learn about each of the cabinets used to create Eleven MK II, visit the [Avid Knowledge Base](#).

Pairing Amps and Cabinets

Eleven MK II lets you combine amps and cabinets in traditional pairings (such as the combo amps through their default cabinets) and non-traditional match ups.

Some of the amps modeled in Eleven MK II are “combo” amps. Combo amps have both their amp and speaker housed in the same physical box, meaning there is one and only one cabinet associated with the signature sound of a combo amp. The Tweed Lux and AC Hi Boost are both examples of combo amps.

Other amps are amps-only (heads), and were designed to be run through a speaker cabinet. Many amp/cab pairings have become standards.

Using Settings for Realistic and Classic Pairings

You can use Eleven MK II’s factory Settings files (presets) for combo amps and classic combinations. Enable the Link button to ensure that classic cabs follow classic amp settings. Settings files store and recall all controls, (including Amp and Cabinet Type).

For combo amps and default combinations:

- ▶ Choose a factory Settings file for that amp from Eleven MK II’s Settings menu.

Using the Amp Type and Cabinet Type Selectors for Unlinked Pairing

You can use the Amp Type and Cabinet Type selectors to try your own, unique combinations.

If you want to combine amps and cabs (unlinked):

- ▶ Click and choose from the Amp Type and Cabinet Type selectors to create new pairings.
- 💡 Use the Settings menu to save new combinations and build your own custom library (see "Eleven MK II Settings (Presets)" on page 315).

Eleven MK II Cabinet Controls

All cabinets in Eleven MK II and Eleven MK II Cab provide Bypass, Speaker Breakup, Mic Type, and Position controls.



Cabinet controls

Cabinet Bypass

The Bypass switch in the Cabinet section lets you bypass cabinet and microphone processing. When in the Bypass position, no cabinet or microphone processing is applied to the signal. When in the On position, cabinet and microphone settings are applied.

Speaker Breakup

The Speaker Breakup slider lets you specify how much distortion is produced by the current speaker model. Increasing the Speaker Breakup setting adds distortion that is a combination of cone breakup and other types of speaker distortion (emulated by the speaker cabinet model). Range is from 1 to 10.

Below certain frequencies, the speaker cone vibrates as one piece. Above those frequencies (typically between 1 kHz and 4 kHz), the cone vibrates in sections. By the time a wave travels from the apex at the voice coil out to the edge of the speaker cone, a new wave has started at the voice coil. The result is comb filtering and other anomalies that contribute to the texture of the overall sound.

Mic Type

The Mic Type selector lets you choose the microphone to use with the selected cabinet.



Mic Type selector in the Cabinet section

Available Mic Types include the following:

- Dynamic 7
- Dynamic 12 (only with 8x10 Bass Cab replacing Condenser 87)
- Dynamic 20 (only available with 8x10 Bass Cab replacing Dynamic 409)

- Dynamic 57
- Dynamic 409 (not available with 8x10 Bass Cab)
- Dynamic 421
- Condenser 67
- Condenser 87 (not available with 8x10 Bass Cab)
- Condenser 414
- Ribbon 121



Eleven MK II is not affiliated with, or sponsored or endorsed by, the makers of the microphones that are emulated in the product.

Mic Axis

When capturing the sound of a speaker cabinet in a studio, sound engineers select different microphones and arrange them in different placements to get a particular sound. For example, a mic can be pointed straight at a speaker or angled slightly off-center, in order to emphasize (or de-emphasize) certain frequencies that the mic picks up.

On-axis, for most microphones, is a line in the same direction as the long dimension of the microphone and will produce a noticeable difference in coloration when compared to the same microphone in the off-axis position.

In Eleven MK II, the Axis switch lets you toggle between on- and off-axis setting of the currently selected microphone model. The default position for Mic position is On Axis.



Mic Axis switch in the Cabinet section

About Mic Placement

All Eleven MK II cabinets and mics were close mic'd (whether on- or off-axis). This provides the purest tones possible, of any room tone or ambience specific to the Eleven MK II recording environment.

Tracks and Signal Routing for Guitar

The way you set up Pro Tools tracks and signal routing can vary depending on what you want to do while recording and mixing with Eleven MK II. This section gives you a few specific examples of some of the many different ways you can choose to work:

- ["Recording Dry: Monitor Through Eleven MK II" on the next page.](#)
- ["Recording Wet: Record Eleven MK II—Processed Track to Disk" on the next page.](#)
- ["Recording Dry and Eleven MK II Simultaneously" on page 325.](#)
- ["Processing Pre-Recorded Tracks Through Eleven MK II" on page 326](#)
- ["Blending Eleven MK II Cabinets and Amps" on page 327.](#)

Recording Dry: Monitor Through Eleven MK II

This workflow lets you record dry (clean) while the recorded signal is processed through Eleven MK II, letting you hear it but without committing the track to that tone forever.

The flexibility to audition and compare different settings and combinations of amps, cabinets and microphones is a very creative and powerful tool for mixing and arranging.

To record dry and monitor through Eleven MK II:

1. Choose **Track > New** and configure the New Track to create one mono Audio Track.
2. Set the track input to the audio interface input your guitar is plugged in to (such as **In 1 (Mono)**).
3. Insert Eleven MK II on the track (see "[Inserting Eleven MK II on Tracks](#)" on page 313).



Audio track for recording dry while hearing Eleven MK II

4. Choose a Settings file (preset), or adjust Eleven MK II's parameters to get your tone (see "[Eleven MK II Settings \(Presets\)](#)" on page 315).
5. Record enable the track, or enable TrackInput monitoring (Pro Tools Ultimate and Studio only) and check your levels.
6. When you're ready, arm the Pro Tools Transport and press Record to record your part.

The audio that is recorded is the dry (unprocessed) signal only, while playback of the recording is processed through Eleven MK II and any other plugins inserted on the track.

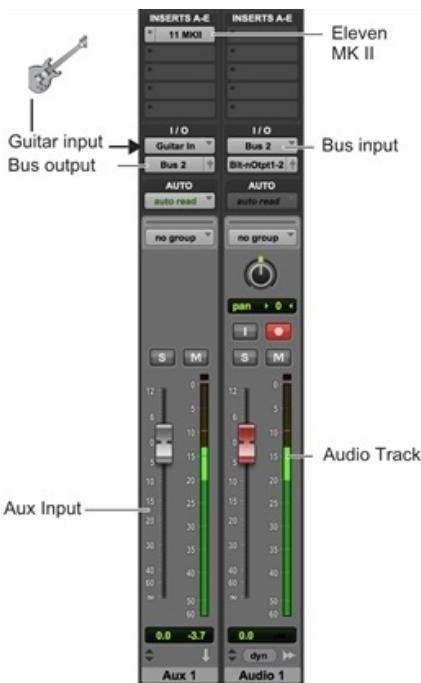
Recording Wet: Record Eleven MK II–Processed Track to Disk

In this workflow, the audio output of Eleven MK II is recorded to disk while tracking. Usually, no additional dry track is recorded.

This method commits your track to the original Eleven MK II tone used while tracking. It requires two tracks (an Auxiliary Input and an audio track), but after tracking, the plugin can be deactivated or removed to free up processing resources.

To record guitar with Eleven MK II while playing:

1. Choose **Track > New**.
2. Configure a new track by doing the following:
 - a. Create one mono Auxiliary Input track.
 - b. Click the **Add Row** button (+).
 - c. Create one mono audio track.
 - d. Click **Create**.
3. In the Mix (or Edit) window, configure the Aux Input by doing the following:
 - a. Click the Input selector and choose your guitar input (the audio interface input your guitar is plugged in to).
 - b. Click the Output selector and choose **Bus 1**.
 - c. Click the Insert selector and select **Eleven MK II**.
4. Configure the audio track by doing the following:
 - a. Click the Input selector and choose **Bus 1**.
 - b. Record enable the audio track.



Recording Eleven MK II (printing its output)

5. Make sure you are not overloading your input signal by checking levels in all tracks and Eleven MK II's Input LED.
6. When you're ready, arm Pro Tools and begin recording.

The output from Eleven MK II is recorded to disk. If you need to conserve DSP or Native processing resources, you can remove or deactivate Eleven MK II after recording.

Recording Dry and Eleven MK II Simultaneously

You can record a dry, unprocessed track and an Eleven MK II-processed track simultaneously.

This method gets the best of both worlds by tracking dry (to experiment with tones later) and at the same time recording the tone used on the original tracking session. It requires two audio track, as follows:

To record guitar dry and with Eleven MK II live:

1. Choose **Track > New**.
2. Configure the New Tracks dialog to create two mono audio tracks, then click **Create**.
3. In the Mix (or Edit) window, configure the first (left-most) new audio track by doing the following:
 - a. Click the Input selector and choose your guitar input (the audio interface input your guitar is plugged in to).
 - b. Click the Output selector and choose **Bus 1**.
 - c. Click the Insert selector and select **Eleven MK II**.
 - d. Record enable the audio track.
4. Configure the second audio track by doing the following:
 - a. Click the Input selector and choose **Bus 1**.
 - b. Record enable the audio track.
5. Make sure you are not overloading your input signal by checking levels in all tracks and Eleven MK II's Input LED.
6. When you're ready, arm Pro Tools and begin recording.

The dry guitar is recorded to the first audio track, processed through Eleven MK II, then bussed to the second audio track and recorded to disk.

Processing Pre-Recorded Tracks Through Eleven MK II

You can process pre-recorded guitar tracks, or almost any material, through Eleven MK II.

To listen to pre-recorded tracks through Eleven MK II (without re-recording):

1. Import and place your audio in a Pro Tools audio track.
2. Assign the audio track Output to **Bus 1** (or **Bus 1-2** if working with stereo material).
3. Create an Aux Input track, and configure it by doing the following:
 - a. Click its track Input selector and choose **Bus 1** (or **Bus 1-2**).
 - b. Click the Insert selector and select **Eleven MK II**.
4. Begin playback and watch Eleven MK II's Input LED to check your level. Make sure you're not clipping Eleven MK II's input.
5. While listening, adjust Eleven MK II's Input knob to increase or decrease input level.
6. After setting your gain structure, do any of the following:
 - ▶ Try different Settings files (presets) to get your basic amp/cab/mic combination.
 - ▶ Adjust amp controls.
 - ▶ Try different cabinets and varying amounts of Speaker Breakup.
 - ▶ Try different mics and positions to hear how they affect the track.
7. Apply other plugins, or bus the Aux Input to another track for additional processing.

To process and re-record tracks through Eleven MK II:

1. Import and place your audio in a Pro Tools audio track.
2. Configure the source audio track by doing the following:
 - a. Assign the audio track Output a bus (such as **Bus 1** if mono, or **Bus 1-2** if stereo).
 - b. Click the Insert selector and select **Eleven MK II**.
3. Choose **Track > New** and create one mono audio track.
4. Configure the new audio track by doing the following:
 - a. Click its track Input selector and choose the **Bus 1** (or **Bus 1-2**).
 - b. Click the Insert selector and select **Eleven MK II**.
5. Record enable the new audio track (or enable TrackInput monitoring if using Pro Tools Ultimate and Studio).
6. Begin playback and start listening.
7. While listening, adjust Eleven MK II's Input knob to increase or decrease input level.
8. When everything sounds and looks good, locate to where you want to begin recording (or make a time selection), arm the Pro Tools Transport and press Play to start recording.

Blending Eleven MK II Cabinets and Amps

You can use Eleven MK II for multi-cabinet and multi-amp setups so you can blend their signals together. This classic technique lets you get tones that no single combo, cabinet, or amp could produce. Unlike working with real amps, this is simple to achieve with Pro Tools track, signal routing, and plugin features.

Blending Cabinets with Eleven MK II and Eleven MK II Cab Plugins

You can use multiple tracks to blend cabinet models with the Eleven MK II and Eleven MK II Cab plugins.

To blend cabinets with a single instance of Eleven MK II and one or more instances of Eleven MK II Cab:

1. Insert Eleven MK II on a mono audio (or Auxiliary Input) track. Route your guitar signal to this track.
2. Create a new mono Auxiliary Input (or audio) track and insert Eleven MK II Cab on that track.
3. For the new track input, select **Plugin > Eleven MK II Cab > Pre-speaker out**.



Selecting Eleven MK II Auxiliary Output Send as the Input for an Auxiliary Input track

4. Repeat steps 2 and 3 to add more cabinet models for blending.
5. Adjust the settings for Eleven MK II and each instance of Eleven MK II Cab as desired.
6. Play your guitar (or play back pre-recorded audio) and adjust the volume fader on each track to

blend cabinet models as desired.



Blending Eleven MK II and Eleven MK II Cab between and audio track and an Auxiliary Input track

If You Plan on Blending Cabinets

The Eleven MK II plugin emulates the variation in cabinet response that is unique to each amp/cab combination. In the physical world, these variations are the result of the distinct loads put out by each amp, and the way the cabinet handles (responds to) that particular type of signal. Though subtle, the effect of this is a unique cabinet resonance.

In each Eleven MK II plugin you insert on a track, the currently selected Amp Type has a similar effect on the sound of its current cabinet, even when the amp section itself is bypassed.

This does not mean that the (bypassed) amp settings affect the cabinet tone, only the chosen amp type. This could bring just the right amount of extra low, low-mid, or mid-range response to the cabinet.



Different amps can also have a different number of stages, which can affect polarity. See "Phase Considerations with Blending in Eleven MK II" on page 330 for more information.

How Do I Use This?

Here are a few suggested ways you can pair Eleven MK II's amps and cabinets:

- To accurately capture the sound of one amp split to and driving multiple cabinets, make sure the same Amp Type is selected in all the Eleven MK II plugins (all the cabinets as well as the active amp).
- For maximum variety, mix and match bypassed amps with active cabinets.
- For realism with the combo amps (such as the Tweed Lux and AC Hi Boost), make sure to use their default cabinets.

Blending Eleven MK II Amps

You can easily set up tracks and Eleven MK II for multi-amp setups.

To blend multiple amps:

1. Set up tracks and signal routing as explained in the previous workflow (see "Blending Cabinets with Eleven MK II and Eleven MK II Cab Plugins" on page 327).
 2. Remove (or simply bypass) the Eleven MK II plugin on the source input/track.
- Tip** To maximize processing resources, remove the Eleven MK II plugin on the source track, or make the plugin Inactive. See the Pro Tools Reference Guide for more information.



Setup for blending amps

3. Solo the first Aux Input track.
4. Click to open the Eleven MK II plugin window on the soloed Aux Input, and do any of the following:
 - ▶ Make sure the amp and cabinet are active (not bypassed).
 - ▶ Choose a preset (Settings file).
 - ▶ Pair any amp with any cabinet.
 - ▶ Choose a mic and its position.
 - ▶ Adjust Speaker Breakup.
5. Solo the next Aux Input track, and repeat to configure its settings for a different tone.
6. Repeat for other Aux Input tracks to configure their settings.
7. When you have set your tones, make sure to un-solo all the Aux Inputs.
8. Continue playing so you can hear the combined tone of all the amps.
9. Do the following to continue:
 - a. Balance the tracks using the volume faders on the Aux Input tracks.

- b. Try different pan positions for each Auxiliary Input track.
10. Evaluate the phase relationships of the combined signals and adjust accordingly (see ["Phase Considerations with Blending in Eleven MK II" below](#)).

Phase Considerations with Blending in Eleven MK II

When multi-tracking guitar, experienced engineers know how to identify and take advantage of the phase relationships that exist between different signals. Adjusting phase is not just a corrective technique either, it's also a powerful creative technique for tone, as well as for special effects.

You can use the TimeAdjuster plugin to flip phase and to adjust timing in single-sample increments, as described in the next sections.

Flipping Phase (Polarity)

Electric guitar is often recorded to more than one track, such as one dry or DI track, plus one or more tracks of a mic'd amp. The different signal paths of direct tracks versus mic tracks affect the timing relationships of the audio. Depending on the signal chain of each track, the signals can get so out of alignment that they nearly cancel each other out.

Sending a single source track through multiple, unique amps can pose an additional challenge in that each tube stage in an amp usually inverts the signal. So, depending on whether the number of tube stages in an amp is odd or even, that amp will either be inverting or non-inverting, respectively. If you send an identical signal to two amps and one is inverting while the other is non-inverting, signal cancellation will result. All amps in Eleven MK II accurately model the number of amp stages found in all the original hardware.

If you want to keep it simple and be able to experiment with phase flip, do the following.

To use the TimeAdjuster plugin to flip phase when blending amps or cabinets:

1. Configure your audio track and Aux Inputs as instructed in ["Blending Eleven MK II Cabinets and Amps" on page 327](#). Make sure each Aux Input has an Eleven MK II plugin followed by a TimeAdjuster plugin.
2. Open the plugin window for each of the TimeAdjuster plugins (click the first one to open it, then Shift-click each of the other TimeAdjuster plugins).
3. Click the Phase switch in the first TimeAdjuster plugin to invert the polarity. Listen to the effect it has on the combined signal. Click it again to disengage (flip back).
4. Click the Phase switch on the next channel's TimeAdjuster plugin, listen, then disengage.
5. Repeat for additional Eleven MK II/TimeAdjuster channels.
6. Try combinations of flipped and non-flipped Phase settings to find the ideal relationship for the currently blended amps and cabinets.

Tweaking Phase

If each of the mics used on a single cabinet are not positioned carefully, comb filtering and other frequency anomalies can occur. With real amps, the engineer moves one or more mics to find their optimal positions relative to the source, and to each other.

To hear the effect of small adjustments to the phase relationships of signals, do the following.

To use the Time Adjuster plugin to control phase:

1. Configure your audio track and Aux Inputs as instructed in ["Blending Eleven MK II Cabinets and Amps" on page 327](#). Make sure each Aux Input has an Eleven MK II plugin followed by a TimeAdjuster (short) plugin.

2. Open the plugin window for each of the TimeAdjuster plugins (click the first one to open it, then Shift-click each of the other TimeAdjuster plugins).
3. Adjust the Delay slider in one sample increments. Listen to the effect it has on the combined signal. Repeat, increasing the Delay by one sample each time.
4. Try combinations of TimeAdjuster settings with flipped and non-flipped Phase settings for endlessly variable tonal possibilities.

Eleven MK II Tips and Suggestions

This section leaves you with some tips and suggestions for other ways you can integrate Eleven MK II into your sessions.

Changing Settings Versus Switching Amps

Many guitarists use different tones to maximize the contrast between sections of a song (intro, verse, chorus, or bridge). Some examples include:

- Soft (or clean) tone for the verse, kick in the distortion for the chorus.
- Using tremolo during the intro and the bridge.
- Doubling the rhythm track halfway through the verse to build momentum.

Pro Tools automaton is the key to these and other techniques:

- For simple, single amp contrasts such as soft/loud, choose an amp and automate its gain, drive, volume or other parameter to achieve the desired tone change. This uses the least amount of processing resources of the examples provided here.
- To switch amps, automate the Amp Type selector and any other controls (you cannot automate the selection of Pro Tools plugin Settings files). Depending on the amount of overlap or crossfading you want between tones, you might be better off using the next, multi-Eleven MK II workflow.



See the Pro Tools Reference Guide to learn about Snapshot automation, Glide, and other automation features.

- For maximum flexibility, control and variety, use a dry track bussed to multiple Aux Inputs, each with a different Eleven MK II tone (see "Blending Eleven MK II Amps" on page 328 for instructions). Configure one for tone A, configure the next Eleven MK II (on the next Aux Input) for tone B (which could be a completely different amp and sound) and so on. Then use Pro Tools track Volume (fader) automation to fade the different Eleven MK II tracks in and out at the right times. This gives the greatest amount of control over the transition between amps and tones, while also letting you stack and layer amps.

Managing Eleven MK II Plugin Resources

If system resources need to be conserved or minimized, you can “bus record” with effects to commit Eleven MK II tones to disk. See "Recording Wet: Record Eleven MK II-Processed Track to Disk" on page 324.

Or, use the AudioSuite version to print Eleven MK II tracks to disk. AudioSuite is especially useful when you’re processing loops or other shorter-form guitar material.

Beyond Eleven MK II: Some Suggested Effects

If you’re new to guitar or new to Pro Tools, you might want to know about a few simple effects you can add to your Eleven MK II guitar tracks using nothing more than a few of the plugins included with Pro Tools.

Bussing and Submixing

Not so much a plugin or effect as a standard operating procedure, multiple guitar tracks are often submixed to stereo Aux Input for centralized level control of those tracks. This is especially useful for applying compression or limiting, creating stem mixes, and many other practical uses. See your Pro Tools

Reference Guide for mixing and submixing setups and suggestions, and try them out while exploring some of the following effects suggestions.

Dynamics

Compression, limiting, expansion and gating are all useful effects for guitar. Different results can be achieved using each of the different types of dynamics processing, in combination with signal routing for individual (discrete) versus submix (shared resource) processing. Here are a few examples:

- If all you seek is the taming of occasional dynamic aberrations within a track (meaning, you just need to clamp a couple “overs”), try putting a limiter on the individual track (after Eleven MK II).
- To “glue” multiple rhythm tracks or tones together, bus them to a stereo Aux Input and apply heavy compression or limiting to that Aux Input. Experiment with different dynamics plugins such as Dyn 3 or any of Avid’s classic compressor processors to find one that works best for the material. Don’t be afraid to use extreme compression ratios to achieve this effect.

EQ

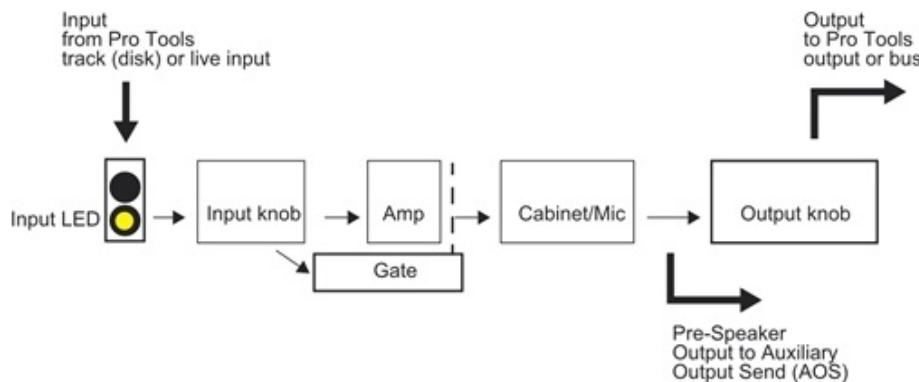
Simple EQ processing can be used to soften “hot spots” in the playing range of some guitars. Using any of the included EQ plugins, you can also try applying drastic shelving or band-limiting as a special effect, or automate a filter sweep to simulate a wah-style effect.

Echo and Delay

To add echo to the guitar track, bus an Eleven MK II track to an Aux Input and put a Delay plugin on the Aux. Try other delay plugins to unlock the secrets of multi-tap, ping-pong, and other specialized applications.

Eleven MK II Signal Flow Notes

The following figure shows the signal flow through Eleven MK II from its input source to its output destination.



Signal flow through Eleven MK II

Plugins are Pre-Fader

Keep in mind that inserts (plugins) in Pro Tools are post-disk/live input but pre-fader. The track fader does not affect the signal into any plugins inserted on that same track. This is the same for all Pro Tools inserts, not just Eleven MK II.

Input LED before the Input Knob

The Input LED is before the Input section of the Master section, which is prior to the first input stage of each amp. This lets you determine whether you’re clipping a signal before it enters the Eleven MK II signal chain. The Input LEDs will light red when the signal has clipped the input. (If this occurs, insert the Trim plugin before Eleven MK II and use its (Trim) gain control to attenuate the signal.)

Input Knob and Amp Gain

Eleven MK II actually gives you two separate input gain stages to the plug in:

- The Input knob in the Master section, which affects the signal level before entering the amplifier model.
- The gain knob(s) on each amplifier, which control the *main input stage* of that particular amplifier model.

This makes the Input knob useful for increasing or decreasing gain on amps that don't have a separate preamp.

Noise Gate After the Input Knob

The Noise Gate is keyed (triggered) from the input signal. The gate is applied to the output of the amp; when open, it lets sound pass from the amp to the cabinet module, and when closed, it silences amp output to the speaker cabinet.

Eleven Effects Harmonic Plugins

Eleven Effects Harmonic plugins include the following:

- "Black Op Distortion" below
- "DC Distortion" on the next page
- "Green JRC Overdrive" on the next page
- "Tri-Knob Fuzz" on page 335
- "White Boost" on page 336

Black Op Distortion

Inspired by an 80s-era op-amp-based distortion pedal, Black Op Distortion offers massive crunch and power. Its hard-clipping drive can squeeze aggressive rhythm and lead tones out of soft-sounding vintage amps, and create surprisingly hard-edged tones when paired with more modern amps.

Black Op Distortion is available as a Mono (or Multi-Mono) plugin only.



Distortion

The **Distortion** knobs control the clipping level.

Cut

The **Cut** knob adjusts the cutoff frequency for the filter.

Volume

The **Volume** knob controls final output volume.

DC Distortion

This distortion effect offers a range of overdriven tones, aided by its built-in Bass and Treble EQ, which help shape the response of the clipping circuit.

DC Distortion is available as a Mono (or Multi-Mono) plugin only.



Distortion

The **Distortion** knob controls clipping level.

Treble

The **Treble** knob adds treble frequencies to the boosted signal.

Bass

The **Bass** knob adds bass frequencies to the boosted signal.

Volume

The **Volume** knob controls final output volume.

Green JRC Overdrive

Green JRC Overdrive was inspired by a low-gain 70s overdrive pedal, loved by blues and blues-rock players the world over for its sweet, singing sting. It can be used to simply drive an amp's input section into gentle clipping, or to supply some dirty glow of its own.

Green JRC Overdrive is available as a Mono (or Multi-Mono) plugin only.



Overdrive

The **Overdrive** knob determines the amount of overdrive applied to the signal.

Tone

The **Tone** knob lets you change the tonal balance of the effect.

Level

The **Level** knob sets the overall output volume of the effect.

Tri-Knob Fuzz

The pedal that inspired Tri-Knob Fuzz was a transistor-based unit, originally popular with lead guitarists searching for ever-higher gain in the '70s. It shone again in the '90s grunge rock scene, probably pushed further into woolly grind than its makers could have anticipated.

Tri-Knob Fuzz is available as a Mono (or Multi-Mono) plugin only.



Volume

The **Volume** knob sets the overall output volume of the effect.

Sustain

The **Sustain** knob sets the gain of the fuzz circuit.

Tone

The **Tone** knob sets the tonal balance of the effect, from deep and full of sub-bass to high and shrill.

White Boost

This booster effect, based on a well-loved clean booster pedal with 20 dB of gain boost and a built-in EQ, is useful for driving the preamp section of any amp model into a gentle (or not so gentle) overdrive. The Bass and Treble controls boost and cut frequencies as normal, but in this usage, they help shape the overdrive response as well.

White Boost is available as a Mono (or Multi-Mono) plugin only.



Gain

The **Gain** knob controls the amount of boost added to the signal.

Volume

The **Volume** knob controls final output volume.

Treble

The **Treble** knob boosts (turn to the right) or attenuates (turn to the left) treble frequencies to the boosted signal.

Bass

The **Bass** knob boosts (turn to the right) or attenuates (turn to the left) bass frequencies to the boosted signal.

Lo-Fi

Lo-Fi provides “retro,” down-processing effects.

Lo-Fi features include:

- Bit-rate reduction
- Sample rate reduction
- Soft clipping distortion and saturation
- Anti-aliasing filter
- Variable amplitude noise generator

Lo-Fi is available in DSP, Native, and AudioSuite formats.

Lo-Fi supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Lo-Fi operates as a mono, multi-mono, or stereo plugin.



Lo-Fi down-processes audio by reducing its sample rate and bit resolution. It is ideal for emulating the grungy quality of 8-bit samplers.

Lo-Fi Controls

Sample Rate

The Sample Rate slider adjusts an audio file's playback sample rate in fixed intervals from 700 Hz to 33 kHz in sessions with sample rates of 44.1 kHz, 88.2 kHz, or 176.4 kHz; and from 731 Hz to 36 kHz in sessions with sample rates of 48 kHz, 96 kHz, or 192 kHz. Reducing the sample rate of an audio file has the effect of degrading its audio quality. The lower the sample rate, the grungier the audio quality.

The maximum value of the Sample Rate control is Off (which effectively means bypass).

 The range of the Sample Rate control is slightly different at different session sample rates because Lo-Fi's subsampling is calculated by integer ratios of the session sample rate.

Anti-Alias Filter

The Anti-Alias control works in conjunction with the Sample Rate control. As you reduce the sample rate, aliasing artifacts are produced in the audio. These produce a characteristically dirty sound. Lo-Fi's anti-alias filter has a default setting of 100%, automatically removing all aliasing artifacts as the sample rate is lowered.

This control is adjustable from 0% to 100%, letting you add precisely the amount of aliasing you want back into the mix. This slider only has an effect if you have reduced the sample rate with the Sample Rate control.

Sample Size

The Sample Size slider controls the bit resolution of the audio. Like sample rate, bit resolution affects audio quality and clarity. The lower the bit resolution, the grungier the quality. The range of this control is from 24 bits to 2 bits.

Quantization

Lo-Fi applies quantization to impose the selected bit size on the target audio signal. The type of quantization performed can also affect the character of an audio signal. Lo-Fi provides you with a choice of Linear or Adaptive quantization.

Linear

Linear quantization abruptly cuts off sample data bits in an effort to fit the audio into the selected bit resolution. This imparts a characteristically raunchy sound to the audio that becomes more pronounced as the sample size is reduced. At extreme low bit-resolution settings, linear quantization will actually cause abrupt cut-offs in the signal itself, similar to gating. Thus, linear resolution can be used creatively to add random percussive, rhythmic effects to the audio signal when it falls to lower levels, and a grungy quality as the audio reaches mid-levels.

Adaptive

Adaptive quantization reduces bit depth by adapting to changes in level by tracking and shifting the amplitude range of the signal. This shifting causes the signal to fit into the lower bit range. The result is a higher apparent bit resolution with a raunchiness that differs from the harsher quantization scheme used in linear resolution.

Noise Generator

The Noise slider mixes a percentage of pseudo-white noise into the audio signal. Noise is useful for adding grit into a signal, especially when you are processing percussive sounds. This noise is shaped by the envelope of the input signal. The range of this control is from 0 to 100%. When noise is set to 100%, the original signal and the noise are equal in level.

Distortion/Saturation

The Distortion and Saturation sliders provide signal clipping control.

The Distortion slider determines the amount of gain applied and lets clipping occur in a smooth, rounded manner.

The Saturation slider determines the amount of saturation added to the signal. This simulates the effect of tube saturation with a roll-off of high frequencies.

Output Meter

The Output Meter indicates the output level of the processed signal. Note that this meter indicates the output level of the signal—not the input level. If this meter clips, the signal may have clipped on input before it reached Lo-Fi. Monitor your send or insert signal levels closely to prevent this from happening.

Pro Subharmonic

Avid Pro Subharmonic is an AAX plugin (DSP, Native, and AudioSuite) that synthesizes low-frequencies based on the harmonic content of the source audio signal.

Pro Subharmonic supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

The multichannel version of Pro Subharmonic supports stereo audio, and can also add a channel of LFE (.1) content to any 5.0, 6.0, or 7.0 track. Subharmonic material may also be added to the existing LFE channel of a 5.1, 6.1, or 7.1 track.

The mono/multi-mono version should be used for all other channel formats.



Greater-than-stereo formats are only available with Pro Tools Ultimate and Studio software only.



7.0 SDDS to 7.1 SDDS and 7.1 SDDS to 7.1 SDDS instances of Pro Subharmonic are Native-only. All other channel formats are supported on both Native and DSP.



In addition to standard knob, button, and fader controls, Pro Subharmonic also provides a graphic display of the synthesized frequencies and of the dynamic curves of the low pass and high pass filters applied to the low frequencies.

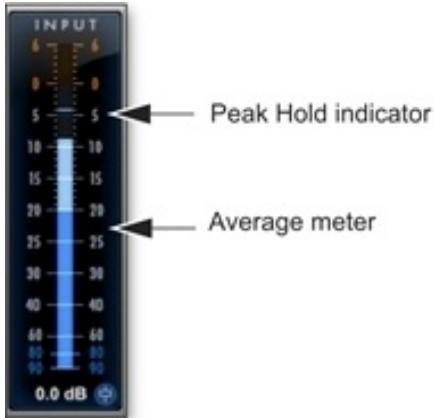
Metering

Pro Subharmonic provides channel-maximum sample peak meters for Input and Output signals.

The Peak Hold indicator appears as a thin line in the meter. This provides highly accurate visual metering correlation with the audio signal.

Input and Output meters use the following color coding:

- Dark Blue
Indicates nominal levels from -90 dB to -20 dB.
- Light Blue
Indicates pre-clipping levels, from -20 dB to 0 dB.
- Yellow
Indicates full scale levels from 0 dB to +6 dB.



Pro Subharmonic Input meter

Input

The Input section provides input metering and controls for adjusting the level of the input signal.



Input Level control

Input Level

The Input Level control sets the input gain of the plugin before processing, letting you boost or attenuate gain at the plugin input stage.

To adjust the level of the input signal, do one of the following:

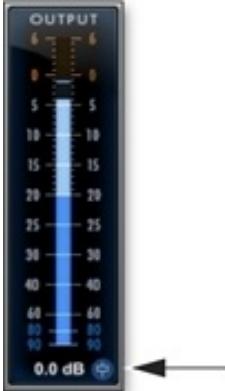
- ▶ Click in the Input Level field and type a value (-18.0 dB to +18.0 dB).
- ▶ Click the Input Level control and drag up or down to adjust the Input Level setting.

Input Meters

The Input meters show channel-maximum sample peak meters summed from all input channels before processing (from -90 dB to +6.0 dB).

Output

The Output section provides output metering and controls for adjusting the level of the output signal.



Output Level control

Output Level

The Output Level control sets the output level after processing, letting you boost or attenuate gain of the output signal.

To adjust the output level, do one of the following:

- ▶ Click in the Output Level field and type a value (-18.0 dB to +18.0 dB).
- ▶ Click the Output Volume control and drag up or down to adjust the Output Volume setting.

Output Meters

The Output meters show channel-maximum sample peak meters summed for all output channels after processing (from -90 dB to +6.0 dB).

Dynamic Frequency Display

Pro Subharmonic provides a graphic display for the synthesized frequency content, low frequency content already present in the source audio, and for the low and high pass filters.



Graphic Frequency and Dynamics display

High Pass Filter Curve

Displays the frequency range and dynamic curve for the High Pass filter.

Low Pass Filter Curve

Displays the frequency range and dynamic curve for the Low Pass filter.

Lower Synthesized Band

Displays the dynamics of the lower range of synthesized frequencies.

Upper Synthesized Band

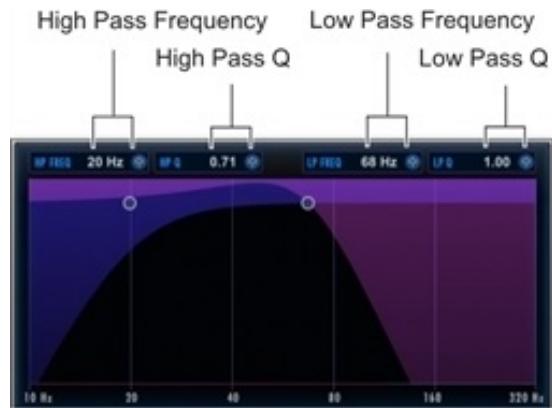
Displays the dynamics of the upper range of synthesized frequencies.

Direct Bass Band

Displays the dynamics and the frequency range of the direct bass band (the bass frequency content from the source audio signal).

High Pass and Low Pass Filter Controls

The High Pass and Low Pass filters shape the output of Pro Subharmonic. These filters apply to the direct, unprocessed low frequency content of the source signal as well as the synthesized frequencies.



High Pass and Low Pass Filter controls

HP Freq

Sets the high frequency for the High Pass filter (5–1000 Hz).

HP Q

Sets the Q for the High Pass filter (0.10–5.00).

LP Freq

Sets the low frequency for the Low Pass filter (5–1000 Hz).

LP Q

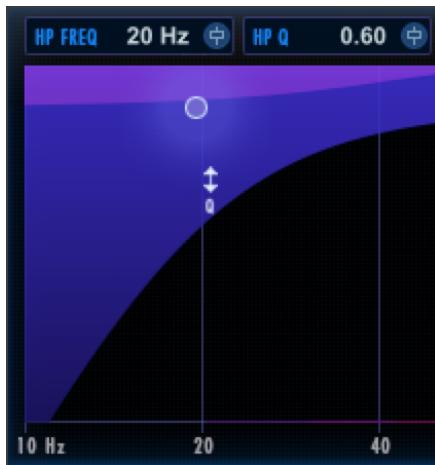
Sets the Q for the Low Pass filter (0.10–5.00).

To adjust the Frequency of the High Pass or Low Pass filter, do one of the following:

- ▶ Drag the fader icon, or drag in the numeric entry field.
- ▶ Click the numeric entry field, type a value, and press Enter.
- ▶ Move the cursor over the frequency curve in the Frequency Graph so that it shows the “**FREQ**” cursor, then drag to adjust the **Frequency** value.

To adjust the Q of the High Pass or Low Pass filter, do one of the following:

- ▶ Drag the fader icon, or drag in the numeric entry field.
- ▶ Click the numeric entry field, type a value, and press Enter.
- ▶ Move the cursor over the frequency curve in the Frequency Graph so that it shows the “Q” cursor, then drag to adjust the Q value.



Adjusting the Q setting on the Frequency Graph

Subharmonic Frequency Range

Use the Subharmonic Frequency Range buttons to specify the frequency range of the source signal for the synthesized audio content. For example, in a post production setting, you might use the lowest option to reinforce an explosion in the LFE channel of a 5.0 source signal. Or, you might use the 60–90 Hz option for a stereo music mix to give it a little more “bump.” The lower settings can add power to kick drums and explosions, while the higher ones add fatness to bass lines and low mid-range audio source signals. The best setting will depend on the audio content.

 You can also use MIDI to tune Pro Subharmonic. This can be especially useful for music production.
See "Tuning Subharmonics with MIDI" on page 347.

To set the frequency range for synthesized subharmonics, click one of the following options:

- ▶ 120–180 Hz
- ▶ 80–120 Hz
- ▶ 60–90 Hz
- ▶ 40–60 Hz



Frequency Range Selector buttons

 Shift-click the Input (Hz) button to automatically adjust the High Pass and Low Pass Frequency settings to align with the Input (Hz) setting.

Lower, Upper, and Direct Gain Controls

Pro Subharmonic provides gain controls for the lower band, upper band, and direct bass band. You can also solo each.

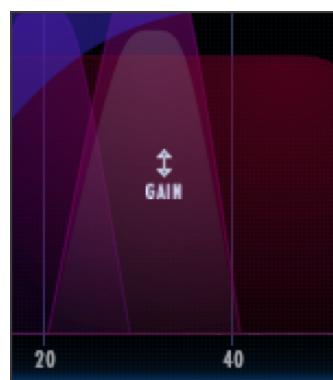


Band Gain controls

The Lower Band Gain control corresponds to the lower frequency of the currently selected Subharmonic Frequency Range setting. Likewise, the Upper Band Gain control corresponds to the upper frequency of the currently selected Subharmonic Frequency Range setting. The Direct Gain control lets you blend in some of the low frequency content of the source signal.

To adjust the gain for the Lower Band, Upper Band, or Direct Bass Band, do one of the following:

- ▶ Drag the Gain knob up or down, or to the left or right.
- ▶ Click the Gain field and type a value between -120 dB and 24 dB.
- ▶ Move the cursor over the corresponding Gain curve in the Frequency Graph so that it shows the "Gain" cursor, and drag to adjust the Gain value.



Adjusting the Gain setting on the Frequency Graph

To solo the Lower Band, Upper Band, or Direct Bass Band:

- ▶ Click the corresponding Solo button.

Drive

Use the **Drive** control to adjust the level of all three bands. The **Drive** control applies soft-saturation distortion, so it can be used to prevent internal clipping. The Drive effect is shaped by both the Low Pass and High Pass filters.

You can also select any one of six Drive Character options. These settings change the behavior and sound of Pro Subharmonic by altering the resonances of the internal filters and by adjusting the contour of the saturation stages in the processed signal path. For the cleanest, most direct sound, use **Clean I**. For a sound that adds some color, select one of the **Resonant** or **Distort** options.

Experiment with the various Drive Character options and the **Drive** level setting until you find the tone-quality you want.



Drive control

To adjust the amount of Drive, do one of the following:

- ▶ Drag the Drive knob up or down, or to the left or right.
- ▶ Click the Gain field and type a value between -18.0 dB and 18.0 dB.

To set the Drive Character, select one of the following options:

- ▶ **Clean I**
- ▶ **Clean II**
- ▶ **Resonant I**
- ▶ **Resonant II**
- ▶ **Distort I**
- ▶ **Distort II**

Mix Controls

Mono and Stereo tracks provide a single Mix control to balance the wet (added bass) signal and the dry signal. If any of the bands are soloed, the Mix solo button (the button to the right of the numeric field) flashes. Click the flashing button to unsolo all soloed bands. You can click the unlit Mix solo button to effectively mute the dry signal regardless of the Mix setting. This lets you audition only the synthesized and processed signal.



Mix control (Mono and Stereo tracks)

To adjust the dry/wet mix, do one of the following:

- ▶ Drag the Mix knob up or down, or to the left or right.
 - ▶ Click the Gain field and type a value between 0% (all dry) and 100% (all wet).
- 💡** When Mix is at 50%, both the wet and dry signal paths are at full volume. Setting the Mix control to values below 50% keeps the dry level at full, but decreases the amount of the wet signal. Conversely, setting the Mix control to values over 50% keeps the wet level at full, but decreases the level of the dry signal.

For surround tracks, Pro Subharmonic provides multiple Mix controls.

Mix Output

Lets you mix the output of Pro Subharmonic between the LFE channel and the Left and Right channels.

Wet

Lets you mix the wet signal from 0–100% to the plugin output.

Dry

Lets you mix the dry signal from 0–100% to the plugin output.

Wet and Dry Solo Buttons

Let you solo the wet or dry output signals respectively. Only one of these may be soloed at a time (for example, soloing the Dry signal while the Wet signal is already soloed cancels the solo on the Wet signal).



Mix control (surround tracks)

Surround Send Controls

When Pro Subharmonic is inserted on a surround track, it provides controls to mix how much of the source audio is sent from the Front channels, the Center channel, the Surround channels, and the LFE channel (if present) for Subharmonic synthesis processing. For example, if your source audio has a big sound effect in the center channel and music in the front left and right channels, and you want subharmonics synthesized only from the sound effect, turn up the Center channel input and turn down the Front and Surround channel inputs. On .1 tracks only, Pro Subharmonic provides an LFE control so that you can create subharmonics using the audio on the LFE channel. Each input source can be soloed.



Front Send

Lets you feed Pro Subharmonic from the front left and right input channels.

Center Send

Lets you feed Pro Subharmonic from the center input channel.

Surround Send

Lets you feed Pro Subharmonic from the surround input channels.

LFE Send (.1 Format Tracks Only)

Lets you feed Pro Subharmonic from the LFE input channel.

Tuning Subharmonics with MIDI

In addition to using the Range Setting buttons, you can use MIDI to tune Pro Subharmonic. Pro Subharmonic can receive MIDI note numbers 12 through 60. This means that you can use MIDI notes to set the Band frequencies from 16 Hz up to 262 Hz. Use this to reinforce the low end of your program material based what key or mode it is in.

When Pro Subharmonic is receiving MIDI, the MIDI In icon highlights, the Range settings are controlled by the MIDI input, and the Range Setting buttons are bypassed. The Lower band is tuned to the incoming MIDI note and the Upper band is tuned to a perfect fifth above that.

 **VENUE and Media Composer do not support MIDI.**

To route MIDI to Pro Subharmonic:

1. Insert Pro Subharmonic on a track.
2. Create a new MIDI track.
3. Route the output of the MIDI track to the corresponding Pro Subharmonic MIDI node.



Routing MIDI to Pro Subharmonic

To tune Pro Subharmonic with MIDI:

1. Use a MIDI track routed to the specific instance of Pro Subharmonic that you want to control.
 2. Record, enter, or import a MIDI sequence on the MIDI track.
- ⚠️ Be sure to only use a monophonic MIDI sequence or live performance to control Pro Subharmonic.**
3. Play back the session. The MIDI In icon highlights when Pro Subharmonic is receiving MIDI.



Routing MIDI to Pro Subharmonic

- 💡** The MIDI tuning feature can be used to lock Pro Subharmonic to a bass Virtual Instrument. Routing a MIDI track to both the input node of a bass Virtual Instrument and the input node of a Pro Subharmonic that is inserted after the Virtual Instrument creates subharmonics evenly across a four-octave playing range (from MIDI note number 12 up to MIDI note number 60).
- 💡** When using Pro Subharmonic with a bass Virtual Instrument, you may want to transpose the bass part up or down to better tune Pro Subharmonic. To do this, copy and paste the MIDI sequence to a new MIDI track and route the track output to Pro Subharmonic. Use Real-Time MIDI properties on the MIDI track to transpose the sequence as desired.

MIDI Input to Pro Subharmonic AudioSuite

The AudioSuite version of Pro Subharmonic also supports MIDI input. This can be used to fine-tune the input frequency range for the AudioSuite version of Pro Subharmonic.

To tune Pro Subharmonic AudioSuite with MIDI:

1. Select the audio you want to process in the Edit window.
2. Open the AudioSuite version of Pro Subharmonic.
3. Create a new MIDI track and rout its output to Pro Subharmonic.
4. Send a MIDI note to Pro Subharmonic via the MIDI track.
5. Process the selected audio with Pro Subharmonic AudioSuite.

Recti-Fi

Recti-Fi provides additive harmonic processing effects through waveform rectification. Recti-Fi features the following effects:

- Subharmonic synthesizer
- Full wave rectifier
- Pre-filter for adjusting effect frequency
- Post-filter for smoothing generated waveforms

Recti-Fi is available in DSP, Native, and AudioSuite formats.

Recti-Fi supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Recti-Fi operates as a mono, multi-mono, or stereo plugin.



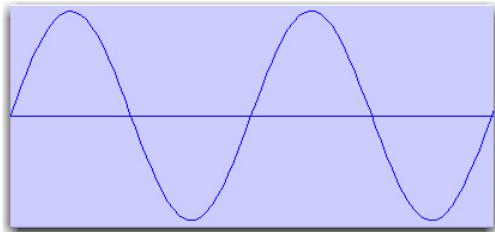
Recti-Fi provides additive synthesis effects through waveform rectification. Recti-Fi multiplies the harmonic content of an audio track and adds subharmonic or superharmonic tones,

Recti-Fi Controls

Recti-Fi Pre-Filter Control

The Pre-Filter control filters out high frequencies in an audio signal prior to rectification. This is desirable because the rectification process can cause instability in waveform output—particularly in the case of high-frequency audio signals. Filtering out these higher frequencies prior to rectification can improve waveform stability and the quality of the rectification effect. If you wish to create classic subharmonic synthesis effects, set the Pre-Filter and Post-Filter controls to a relatively low frequency, such as 250 Hz.

The range of the Pre-Filter is from 43 Hz to 22 kHz, with a maximum value of Thru (which effectively means bypass).

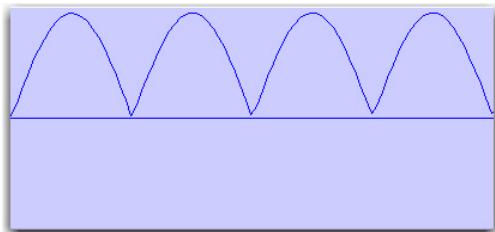


Normal waveform

Recti-Fi Rectification Controls

Positive Rectification

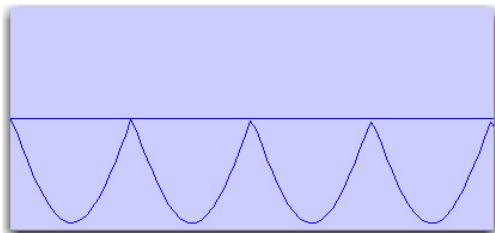
This rectifies the waveform so that its phase is 100% positive. The audible effect is a doubling of the audio signal's frequency.



Positive rectification

Negative Rectification

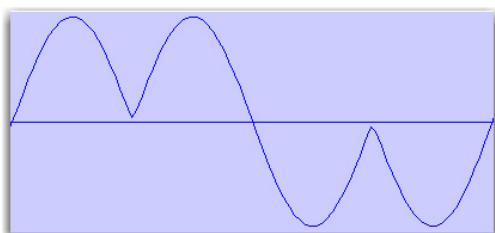
This rectifies the waveform so that its phase is 100% negative. The audible effect is a doubling of the audio signal's frequency.



Negative rectification

Alternating Rectification

This alternates between rectifying the phase of the first negative waveform excursion to positive, then the next positive excursion to negative, and so on, throughout the waveform. The audible effect is a halving of the audio signal's frequency, creating a subharmonic tone.



Alternating rectification

Alt-Max Rectification

This alternates between holding the maximum value of the first positive excursion through the negative excursion period, switching to rectify the next positive excursion, and holding its peak negative value until the next zero crossing. The audible effect is a halving of the audio signal's frequency, and creating a subharmonic tone with a hollow, square wave-like timbre.



Alt-Max rectification

Recti-Fi Gain Control

Gain lets you adjust signal level before the audio reaches the Post-Filter. This is particularly useful for restoring unity gain if you have used the Pre-Filter to cut off high frequencies prior to rectification. The range of this control is from -18dB to +18dB.

Recti-Fi Post-Filter

Waveform rectification, particularly alternating rectification, typically produces a great number of harmonics. The Post Filter control lets you remove harmonics above the cutoff frequency and smooth out the sound. This is useful for filtering audio that contains subharmonics. To create classic subharmonic synthesis effects, set the Pre-Filter and Post-Filter to a relatively low frequency.

The range of the Post-Filter control is 43 Hz to 22 kHz, with a maximum value of Thru (which effectively means bypass).

Recti-Fi Mix Control

Mix adjusts the mix of the rectified waveform with the original, unprocessed waveform.

Recti-Fi Output Meter

The Output Meter indicates the output level of the processed signal. Note that this meter indicates the output level of the signal—not the input level. If this meter clips, the signal may have clipped on input before it reached Recti-Fi. Monitor your send or insert signal levels closely to prevent this from happening.

Reel Tape Saturation

Reel Tape Saturation is part of the Reel Tape suite of tape-simulation effects plugins. Reel Tape Saturation simulates the saturation effect of an analog tape machine, modeling its frequency response, noise and distortion characteristics, but without any delay or wow and flutter effects.

Reel Tape Saturation is available in DSP, Native, and AudioSuite formats.

Reel Tape Saturation supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Reel Tape Saturation operates as a mono, multi-mono, or stereo plugin.



For years, engineers have relied on analog tape to add a smooth, warm sound to their recordings. When driven hard, tape responds with gentle distortion rather than abrupt clipping as in the digital domain. Magnetic tape also has a frequency-dependent saturation characteristic that can lend punch to the low end, and sweetness to the highs.

Reel Tape Saturation models the sonic characteristics of analog tape, including the effects of tape speed, bias setting, and calibration level of the modeled tape machine.

Reel Tape Saturation can be placed on mono, stereo, or multichannel tracks.

Reel Tape Common Controls

All Reel Tape plugins share the following controls:

Drive

Drive controls the amount of saturation effect by increasing the input signal to the modeled tape machine while automatically compensating by reducing the overall output. Drive is adjustable from –12 dB to +12 dB, with a default value of 0 dB.

Output

Output controls the output signal level of the plugin after processing. Output is adjustable from –12 dB to +12 dB, with a default value of 0 dB.

Tape Machine

The Tape Machine control lets you select one of three tape machine types emulated by the plugin, each with its own sonic characteristics:

US

Emulates the audio characteristics of a 3M M79 multitrack tape recorder.

Swiss

Emulates the audio characteristics of a Studer A800 multitrack tape recorder.

Lo-Fi

Simulates the effect of a limited-bandwidth analog tape device, such as an outboard tape-based echo effect.

Tape Formula

The Tape Formula control lets you select either of two magnetic tape formulations emulated by the plugin, each with its own saturation characteristics:

Classic

Emulates the characteristics of Ampex 456, exhibiting a more pronounced saturation effect.

Hi Output

Emulates the characteristics of Quantegy GP9, exhibiting a more subtle saturation effect.

Reel Tape Saturation Controls

In addition to the Drive, Output, Tape Machine, and Tape Formula controls, Reel Tape Saturation has the following controls:

Speed

The Speed control adjusts the tape speed in ips (inches per second). Tape speed affects the frequency response of the modeled tape machine. Available tape speeds include 7.5 ips, 15 ips, and 30 ips, with a default setting of 15 ips.

Noise

Reel Tape Saturation produces noise only during playback and recording, and not when the transport is stopped.

The Noise control adjusts the level of simulated tape noise that is added to the processed signal. The characteristics of the noise depend on the Speed, Bias, and Tape Machine settings, and the relative level of the noise depends on the Drive, Cal Adjust, and Tape Formula settings.

Noise is adjustable from Off (−INF) to −24 dB, with the default value being Off.

Bias

The Bias control simulates the effect of under- or over-biasing the modeled tape machine. Bias is adjustable from −6 dB to +6 dB, with a default value of 0.0 dB. The 0.0 dB value represents a standard overbias calibration of 3 dB for analog tape machines, so the control acts as a bias offset rather than as an absolute bias control.

Cal Adjust

Cal Adjust simulates the effect of three common calibration levels on the modeled tape machine and magnetic tape formulations.

With the evolution of tape formulations, it was possible to increase the fluxivity level, or magnetic strength, of the signals on tape. Over the years, this resulted in an elevation of recorded levels relative to a standard reference fluxivity (185 nW/m at 700 Hz). The Cal Adjust value expresses the elevated level in dB over this standard reference level.

The Cal Adjust control does not affect the overall gain, but does affect the amount of saturation effect for a given input signal.

Available Cal Adjust values are:

- +3 dB (equivalent to 250 nW/m)
- +6 dB (equivalent to 370 nW/m)
- +9 dB (equivalent to 520 nW/m)

The default value is +6 dB.

Reel Tape Saturation Tips

- Use Reel Tape Saturation on individual tracks to round out sharp transients or add color to sustained tones.
- Use Reel Tape Saturation on a group of tracks (for example drums) to add cohesiveness to the sound

of the group.

- Use Reel Tape Saturation on a Master Fader to apply analog tape-style compression to a mix.

Reel Tape Saturation Presets

The sonic effect of Reel Tape Saturation depends on many factors, including the signal level of the source material; these presets are just starting points. With some experimentation, Reel Tape Saturation can yield warmer-sounding results than conventional digital compression.

Bass Drum

Rounds out and adds consistency to bass drum hits.

Bass Gtr

Adds consistency and warmth to bass guitar sound while avoiding compression artifacts

Snare Drum

Reduces harsh peaks resulting from EQ-boosted snare drum or rim shots.

SansAmp PSA-1

SansAmp PSA-1 is a guitar amp simulator plugin. Punch up existing tracks or record great guitar sounds with the SansAmp PSA-1. Capture bass or electric guitar free of muddy sound degradation and dial in the widest range of amplifier, harmonic generation, cabinet simulation and equalization tone shaping options available! Tube sound, speaker simulation, warm equalization and cool lo-fi textures—no wonder thousands of records feature the classic sounds of SansAmp!



SansAmp PSA-1 is available in DSP, Native, and AudioSuite formats.

SansAmp PSA-1 supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

SansAmp PSA-1 operates as a mono, multi-mono, or stereo plugin.

B. Andrew Barta of Tech 21, Inc. introduced the SansAmp Classic in 1989. A guitar player with both a trained ear and electronics expertise, Andrew and Tech 21 pioneered the market for tube amplifier emulation.

SansAmp's FET-hybrid circuitry emulation captures the low-order harmonics and sweet overdrive unique to tube amplifiers. And pushed harder, SansAmp also generates cool lo-fi and grainy sound textures that still retain warmth.

SansAmp also features a proprietary speaker simulator which emulates the smooth, even response of a multiple-miked speaker cabinet—free of the harsh peaks, valleys and notches associated with single miking or poor microphone placement.

Finally, SansAmp provides two extremely sweet sounding tone controls (high and low) that sound great on most anything.

PSA-1 Controls

Use the eight knobs to dial in your tone or effect.

Pre-Amp

Determines the input sensitivity and pre-amp distortion. Increasing the setting produces an effect similar to putting a clean booster pedal ahead of a tube amp, overdriving the first stage. For cleaner sounds, use settings below the unity-gain point.

Buzz

Controls low frequency break up and overdrive. Boost the effect by turning clockwise from the center point indicated by the arrows. As you increase towards maximum, the sound becomes (you guessed it) buzzy, with added harmonic content. For increased clarity and definition when using distortion, position the knob at its midpoint or towards minimum.

Punch

Sets midrange break up and overdrive. Decreasing from the center produces a softer, “Fender”-style break up. Increasing the setting produces a harder, heavier distortion. At maximum, it produces a sound similar to a wah pedal at mid-boost position placed in front of a Marshall amp.

Crunch

Brings out upper harmonic content and, on guitars, pick attack. For cleaner sounds or smoother high end, decrease as needed.

Drive

Increases the amount of power amp distortion. Power amp distortion is associated with the “Vintage Marshall” sound—using SansAmp, you can produce the effect even at low levels.

Low

Provides a tone control specially tuned for maximum musicality when used to EQ low frequencies on instruments. Boost or cut by ±12 dB by turning from the center point indicated by the arrows.

High

Boosts or cuts high frequencies by ±12 dB.

Level

Boosts or cuts the overall gain to re-establish unity after adding distortion or equalizing the signal.

PSA-1 Tips and Tricks

Peace and Unity

The arrows in the SansAmp controls indicate the unity-gain position.

Louder and Cleaner

For best results, don’t set the Pre-Amp level lower than unity gain when the Drive knob is at 9 o’clock or higher. However, if you want a crystal-clear sound and the Drive control is already near minimum, decrease Pre-Amp to further remove distortion.

Pre-Amp Versus Drive

To create varying types of overdrive, vary Pre-Amp in relation to Drive. A high Pre-Amp setting emphasizes pre-amp distortion (see “Mark 1” preset), while high Drive settings emphasize power amp distortion (see “Plexi” preset).

9 Dither Plugins

Dither plugs-in minimize quantization artifacts when reducing the bit depth of an audio signal to 16-, 18-, or 20-bit resolution. Whenever you are mixing down or bouncing to disk and your destination bit depth is lower than 24-bit, insert a dither plugin on a Master Fader track that controls the output mix.

If you are mixing down to an analog destination with any 24-bit capable interface, you do not need to use Dither. This allows maximum output fidelity from the 24-bit digital-to-analog converters of the interface.

This topic includes information about the following:

- "Dither" below
- "POW-r Dither" on the next page

Dither

Dither is a dither-generation plugin. The Dither plugin minimizes quantization artifacts when reducing the bit depth of an audio signal to 16-, 18-, or 20-bit resolution.

Dither is available in DSP and Native formats.

Dither supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Dither operates as a mono, multi-mono, or stereo plugin.



Whenever you are mixing down or bouncing to disk and your destination bit depth is lower than 24-bit, insert a dither plugin on a Master Fader track that controls the output mix.

Using a dither plugin on a Master Fader is preferable to an Auxiliary Input because Master Fader inserts are post-fader. As a post-fader insert, the dither plugin can process changes in Master Fader level.

For more information on using dither plugins in Pro Tools, see the [Pro Tools Reference Guide](#).

The Dither plugin has user-selectable bit resolution and a noise shaping on/off option.

If you are mixing down to an analog destination with any 24-bit capable interface, you do not need to use Dither. This allows maximum output fidelity from the 24-bit digital-to-analog converters of the interface.

Dither Controls

The Dither plugin has a Bit Resolution button and a Noise Shaping button.

Bit Resolution Button

Use this pop-up menu to choose one of three possible resolutions for the Dither processing. Set this control to the maximum bit resolution of your destination.

16-bit

Recommended for output to digital devices with a maximum resolution of 16 bits, such as DAT and CD recorders.

18-bit

Recommended for output to digital devices with a maximum resolution of 18 bits.

20-bit

Recommended for output to digital devices that support a full 20-bit recording data path, such the Sony PCM-9000 optical mastering recorder, or the Alesis ADAT XT 20. The 20-bit setting can also be used for output to digital effects devices that support 20-bit input and output, since it provides for a lower noise floor and greater dynamic range when mixing 20-bit signals directly in Pro Tools.



The Dither plugin only provides eight channels of uncorrelated dithering noise. If Dither is used on more than eight tracks, the dithering noise begins to repeat and dither performance is impaired. For example, if two Quad Dithers are used, both Quad instances of Dither will have all of their dither noise uncorrelated. However, any additional instances of the Dither plugin will begin to repeat the dithering noise.

Noise Shaping Button

The Noise Shaping button engages or disengages Noise shaping. Noise shaping is on when the button is highlighted in blue.

Noise shaping can further improve audio performance and reduce perceived noise inherent in dithered audio. Noise shaping uses filtering to shift noise away from frequencies in the middle of the audio spectrum (around 4 kHz), where the human ear is most sensitive.

POW-r Dither

POW-r Dither is a dither-generation plugin. The POW-r Dither plugin is an advanced type of dither that provides optimized bit depth reduction. It is designed for final-stage critical mixdown and mastering tasks where the highest possible fidelity is required when reducing bit depth.

POW-r Dither is available in DSP and Native formats.

POW-r Dither supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

POW-r Dither operates as a mono, multi-mono, or stereo plugin.



POW-r Dither Controls

POW-r Dither provides a variety of controls for adjusting plugin parameters.

Bit Resolution

Use this pop-up menu to choose either 16- or 20-bit resolutions for POW-r Dither processing. Set this control to the maximum bit resolution of your destination.

16-bit

Recommended for output to digital devices with a maximum resolution of 16 bits, such as DAT and CD recorders.

20-bit

Recommended for output to devices that support a full 20-bit recording data path.

Noise Shaping

Noise shaping can further improve audio performance and reduce perceived noise inherent in dithered audio. Noise shaping uses filtering to shift noise away from frequencies in the middle of the audio spectrum (around 4 kHz), where the human ear is most sensitive.



The POW-r Dither plugin is not appropriate for truncation stages that are likely to be further processed. It is recommended that POW-r Dither be used only as the last insert in the signal chain (especially when using Type 1 Noise Shaping).

The POW-r Dither plugin provides three types of noise shaping, each with its own characteristics. Try each noise shaping type and choose the one that adds the least amount of coloration to the audio being processed.

Type 1

Has the flattest frequency spectrum in the audible range of frequencies, modulating and accumulating the dither noise just below the Nyquist frequency. Recommended for less stereophonically complex material such as solo instrument recordings.

Type 2

Has a psychoacoustically optimized low order noise shaping curve. Recommended for material of greater stereophonic complexity.

Type 3

Has a psychoacoustically optimized high order noise shaping curve. Recommended for full-spectrum, wide-stereo field material.



For more information on using dither plugins in Pro Tools, see the *Pro Tools Reference Guide*.

10 Sound Field Plugins

Sound Field plugins let you manipulate where sounds appear in the stereo or multi-channel sound field, or up/down mix material for the current listening environment (such as "down mixing" a 5.1 surround mix to stereo to be able to listen in stereo).

This topic includes information about the following:

- "AutoPan" below
- "Down Mixer" on page 367

AutoPan

AutoPan is an automatic panning plugin that is available in DSP and Native formats. AutoPan pans a mono input to a multichannel (stereo, LCR, quad, or 5.0) output based on a LFO, envelope follower, MIDI Beat Clock, or manual automation. AutoPan is ideal for rhythmic panning effects based on your Pro Tools session tempo. It also provides an easy and elegant way to automate panning to multichannel surround formats for post-production.



AutoPan Controls

AutoPan provides output meters, panner controls, LFO controls, tempo controls, and envelope controls.

AutoPan Output Meters

The Output meters display the amplitude of the outgoing audio. In mono-to-stereo mode, a two meter bar is shown. In mono-to-LCR, quad, or 5.0 mode, three, four, or five channels are shown respectively.



Output meters (L, C, R, Ls, Rs)

The Clip indicator lights red when the channel has clipped. The clip indicator for each channel can be cleared by clicking it.

AutoPan Panner Controls

The Panner section provides different controls for different output channel configurations. AutoPan in mono-to-stereo and mono-to-LCR formats provide controls common to all output configurations: **Output**, **Width**, and **Manual**. AutoPan mono-to-quad and mono-to-5.0 formats provide additional controls depending on the Path selection: Angle and Place, or Spread. Additionally, the Panning Source selector, Panning display, and Path selectors are common to all output channel configurations.

Output

The **Output** slider lets you cut or boost the output signal level from -24 dB to +12 dB.



Panner section, mono-to-stereo, left to right path selected

Width

The **Width** slider controls the width of the panning field. At 100%, the panning field is at its widest. At 0%, the panning field is centered and stationary. The Width slider effectively determines the amount of LFO or Envelope control on the pan position.

Manual

The **Manual** slider directly controls the pan position, this lets you manually control the pan position from a control surface or by using automation. The amount of manual control is affected by the setting of the Width slider. For full manual control, set the Width slider to 0%. When the Width slider is at 100%, the Manual slider has no effect on the pan position. When Width is set to 50%, the LFO sweeps the position through 50% of its range and the Manual slider lets you move the position of that 50% range.

Angle

The **Angle** slider adjusts the orientation of the panning field from -90° to +90°. At 0°, the panning field is oriented strictly left/right. At -90° or +90°, the panning field is oriented strictly front/back



Panner section, mono-to-5.0, left to right path selected

The **Angle** slider is only available with mono-to-quad and mono-to-5.0 formats, and a left to right or right to left path selected.

Place

The **Place** slider adjusts the front/back placement of the panning field. At 0%, the panning field is centered front/back. At +100%, it is placed all the way front. At -100%, it is placed all the way back.

The **Place** slider is only available with mono-to-quad and mono-to-5.0 formats, and a left to right or right to left path selected.

Spread

The **Spread** slider opens or constricts the field of panning. At 100%, the spread of the panning field is at its greatest. At 0%, the spread of the panning field is completely constricted, and the sound is centered and stationary (left/right and front/back).



Panner section, mono-to-5.0, clockwise path selected

The **Spread** slider is only available with mono-to-quad and mono-to-5.0 formats, and a circular path (clockwise or counterclockwise) selected.

Panning Source

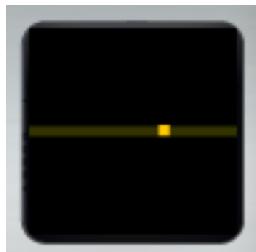
Click **LFO** or **Env** to select the source for panning. When the Source is set to LFO, panning is controlled by the LFO and its controls (see "[AutoPan LFO Controls](#)" on the next page). When the Source is set to Envelope (**Env**), panning is controlled by the Envelope Detector and its controls (see "[AutoPan Envelope Controls](#)" on page 365). The Envelope Detector can be triggered by the panned audio signal, or by a side-chain input (see "[Using the Side-Chain Input](#)" on page 367).



Panning Source buttons

Panning Display

The Panning display graphically represents the panning field and the location of the sound source within that field.



Panning display, mono-to-5.0, left to right path selected

Sound Location Indicator

This bright yellow light indicates the location of the sound source.

Panning Field Indicator

This is the grey line on which the yellow Sound Location indicator travels and indicates the panning field.

Path

The **Path** selectors determine whether the audio signal pans left to right, right to left, or in a circular motion clockwise, or counterclockwise. The circular path selectors (clockwise and counterclockwise) are only available with mono-to-quad and mono-to-5.0 formats.



Path selectors, left to right path selected

AutoPan LFO Controls

The **LFO** section provides controls for the Low Frequency Oscillator that can be used to modulate panning. The controls in the **LFO** section only affect the panning if LFO is selected as the panning source in the panning section (see "[Panning Source](#)" on the previous page).



LFO section

When the Panner section is set to Envelope (Env), the controls in the LFO section have no effect on panning.

Rate

The **Rate** slider adjusts the rate of the LFO in beats per minute. When Link to Tempo is activated, the slider is ignored and the Tempo display always shows the current session tempo (see "Tempo Display" on page 365).

Waveform

The Waveform selector determines the wave shape used by the LFO. The waveform shape in use is graphically depicted by the movement of the Sound Location indicator in the Panning display.



Selecting the LFO Waveform

LFO Triggers

By default, the LFO cycles continuously through the selected waveform. The LFO can be set to cycle through the selected waveform just once, or it can be triggered by MIDI Beat Clock, the Envelope, or manually.



LFO Triggers

- Single

When the **Single** trigger is selected, the LFO will cycle through the waveform once only and then stop.

- Beat Clock

When the **Beat Clock** trigger is selected, the LFO synchronizes to MIDI Beat Clock. TL AutoPan receives Beat Clock signal every 64th-note. The Duration menu determines how often the Beat Clock signal triggers TL AutoPan, ranging from every 16th-note to every 4 bars. When Beat Clock signal is received, the Beat Clock trigger light blinks brightly. Using the Beat Clock function enables TL AutoPan to produce consistent panning results, ensuring that the LFO is always in the same state at each beat.

- Envelope

When the **Envelope** trigger is selected, the LFO is triggered directly by the Envelope Detector, which analyzes the amplitude of the audio signal. If the Side-Chain Input selector in the Envelope section is activated, then the side-chain audio signal is used instead. When activated, the Envelope light blinks brighter when an audio signal is detected. The threshold level can be adjusted using the Threshold control in the Envelope section.

If the Envelope Detector is completely released due to previous portions of the audio signal going above threshold, a trigger occurs the next time the audio goes above the threshold level. Another trigger will not happen until the Envelope Detector has completely released after the audio goes below the specified threshold. Increasing the release time reduces the rate at which triggers can occur and decreasing the release time increases the rate at which triggers can occur.

- Manual

When the **Manual** trigger is selected, the LFO is triggered manually. This can be especially useful if you want to trigger the LFO using Pro Tools automation.

With control surfaces and automation, the Manual trigger acts like an on/off switch and triggers the LFO every time it changes state.

AutoPan Tempo Controls

Link To Tempo

When the **Link To Tempo** option is enabled, the LFO rate is set to the Pro Tools session tempo, and any tempo changes in the session are followed automatically. In addition, the LFO rate slider is ignored and the Tempo display always shows the current session tempo.



Tempo controls

Duration Selector

The Duration selector works in conjunction with the session tempo, LFO rate, and Beat Clock trigger. By default, Duration is set to 1 bar. At that setting, the LFO cycles once within one bar. When Duration is set to 1 beat, the LFO cycles within the duration of one beat. When **Link to Tempo** is enabled, the Duration menu allows the LFO rate to be set as a function of the tempo of the Pro Tools session. The Duration menu also controls how often the Beat Clock trigger is activated.



Selecting Duration

Tempo Display

The Tempo display shows the tempo in BPM. The value in the Tempo display can also be edited directly by clicking it and typing a new value.



Tempo display

AutoPan Envelope Controls

When Envelope (Env) is selected as the Panning source, Panning (as shown in the Panning display) is controlled by the audio signal and the Envelope section controls.



Envelope section

When Envelope (Env) is not selected as the Panning Source, the controls in this section have no effect on the sound.

Side-Chain Input

When the Side-Chain Input selector (the key icon) is enabled, the audio for the Envelope Detector is taken from the side-chain input rather than the current track. Select the Side-Chain Input using the Pro Tools Key Input selector at the top of the plugin window.



Side-Chain Input selector enabled

Threshold

The **Threshold** slider sets the amplitude level required for the Envelope Detector. The LFO Envelope Detector light blinks brighter when audio is detected above the threshold.

Attack

The **Attack** slider sets the attack rate of the Envelope Detector.

Release

The **Release** slider sets the release rate of the Envelope Detector.

Using AutoPan

AutoPan can be used for dynamic panning effects based on a Low Frequency Oscillator (LFO), an amplitude envelope (ENV), or manual control.

AutoPan makes it easy to pan to the beat of a music track, as well as panning “fly-around” effects. The following section describes two possible scenarios for using AutoPan: panning to the beat for rhythmic panning effects and surround panning effects for post production.

Panning to the Beat

AutoPan lets you synchronize the LFO to MIDI Beat Clock for rhythmic panning effects.

To synchronize AutoPan to MIDI Beat Clock:

1. Make sure that your session tempo matches the tempo of the music.
2. Insert a mono-to-stereo instance of AutoPan on the mono audio track containing the audio you want to pan. The track's channel width changes from mono-to-stereo.
3. In the AutoPan Plugin window, enable **Link To Tempo**. This sets the LFO rate to follow the session tempo.
4. Select a duration from the Duration selector. For example, select 2 Beats.
5. Select a waveform for the LFO from the Waveform selector. For example, select 4 Step Triangle.
6. Enable Beat Clock for the LFO Trigger. This ensures that the LFO is synchronized to the beat.
7. Play back the session to hear the panning effect.

Post Production Panning

(Pro Tools Ultimate and Studio Only)

AutoPan lets you pan a mono track to a greater than stereo (LCR, Quad, or 5.0) output in a surround path. This is especially useful for post-production applications. The following example describes how to use TL AutoPan to pan a “mosquito” sound in 5.0 surround.

To pan a mono track to 5.0 with AutoPan:

1. Insert a mono-to-5.0 instance of AutoPan on the mono track containing the audio you want to pan. The track's channel width changes from mono-to-5.0.
2. Select a 5.0 output path from the track's Output selector.
3. In the AutoPan Plugin window, select a clockwise or counter-clockwise Path.
4. Adjust the **Spread** and **Width** sliders.
 -  Try automating Spread and Width to alter the positioning of the panned sound.
5. From the LFO Waveform selector, select Half Sine.
 -  Try automating the Manual control instead of using the LFO to create a more erratic panning of the “mosquito” sound.
6. Adjust the **Rate** slider.
 -  Try automating Rate to alter the speed of the panned sound over time.
7. Play back the session to hear the “mosquito” flying around your head.

Using the Side-Chain Input

The Side-Chain Input option in AutoPan lets you direct audio from another track in your Pro Tools session to the Envelope Detector. This is achieved by sending the audio from a channel to a bus and setting the side-chain input on AutoPan to the same bus.

 For more information on using the Side-Chain Input, see the *Pro Tools Reference Guide*.

Down Mixer

Avid Down Mixer can be used to automatically mix greater-than-stereo multichannel tracks (such as 5.1) down to stereo (Pro Tools Ultimate and Studio only) or stereo tracks down to mono.

Down Mixer is available in DSP and Native formats.

Down Mixer supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.



Down Mixer (5.1 to Stereo)

Down Mixer supports the following greater-than-stereo multichannel formats:

- LCR
- LCRS
- 5.0
- 5.1
- 7.1 SDDS
- 7.1
- 7.0.2
- 7.1.2

When inserting Down Mixer on a compatible greater-than-stereo multichannel track, the channel format of the track output changes to stereo.

When inserting Down Mixer on a stereo track, the channel format of the track output changes to mono.



Avid Down Mixer (Stereo to Mono)

Source

The Source section of the Down Mixer plugin provides controls that let you mute, invert the phase, and adjust the level of each input channel to the Down Mixer.

Mute

When enabled, the Mute button mutes the channel input to the Down Mixer.

Phase

When enabled, the Phase button inverts the phase of the channel input to the Down Mixer.

Level

You can adjust the level of the channel input to the Down Mixer from –45 dB to +12 dB. For stereo to mono down mixing, both the Left and Right channels are mixed to summed mono. For greater-than-stereo multichannel down mixing, the following rules apply:

- All left-channel sources (L, Lc, Ls, Lss, Lsr) feed to the left channel (L) of the down mixer.
- All right-channel sources (R, Rc, Rs, Rss, Rsr) feed to the right channel (R) of the down mixer.
- The center channel (C) and low-frequency channel (LFE) are panned center into the stereo field of the down mixer.

Meter

The level meters for source channels always show the input level (pre-fader) for the channel regardless of the Source Level setting.

Downmix

The Downmix section of the Down Mixer plugin provides output meters and a single fader to adjust the output level of the Down Mixer from –45 dB to +12 dB.

11 Instrument Plugins

Instrument plugins are Virtual Instruments (such as synths and samplers, or even a click) that can be played with MIDI from Instrument and MIDI tracks.

This topic includes information about the following:

- "[Click II](#)" below
- "[Pro Tools | GrooveCell](#)" on page 372
- "[Pro Tools | PlayCell](#)" on page 397
- "[Pro Tools | SynthCell](#)" on page 403
- "[ReWire](#)" on page 418

Click II

Click II is a metronome plugin. The Click II plugin creates an audible click during session playback that you can use as a tempo reference when performing and recording. The Click II plugin receives its tempo and meter data from the Pro Tools application, letting it follow any changes in tempo and meter in a session. The Click II plugin is a Native mono-only plugin. Several click sound presets are included.

Click II supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.



Click II does not sound if the Click option is disabled (Options > Click) or if the Click track has been muted.

Click II Controls and Displays

Click II provides displays for the session Meter and Tempo settings (which can be set manually in the Transport window or can follow the conductor rulers for Meter and Tempo in the session Timeline).

Beat Display

The Beat display shows the number of beats in a bar as determined by the Meter for the session. If the session contains meter changes, the Beat display shows the number of beats in a bar for the Meter at the current location of the Playback Cursor.

Follow Meter

When the Follow Meter option is enabled (highlighted), Click II follows the Meter track for the session. If this option is disabled (un-highlighted), you can set the rhythmic values for Click 1 and Click 2 independently of the Meter track.

To enable (or disable) the Follow Meter option:

- ▶ Click the Follow Meter toggle below the Beat display.

BPM Display

The BPM display shows the current tempo in the session. If Tempo is set manually, with the Conductor track disabled, the tempo as set in the Transport window is displayed. If the Conductor track is enabled, the Tempo at the current location of the Playback Cursor is displayed.

ON Button and MIDI IN LED

The ON button lets you enable (highlighted) or disable (grayed out) the LED that blinks with the click. When enabled, the LED blinks on and off providing a visual indication of the beat. When disabled, the LED is grayed out and provides no visual indication of the beat.

Click 1

The Click 1 section provides controls for the downbeat click.

Accent Fader

The Accent fader lets you set the relative strength of the accent (output MIDI velocity) for the downbeat click.

Click Sound Selector

You can choose from several click sound options using the Click Sound selector.

Click Beat Value

If the Follow Meter option is disabled, you can manually set the rhythmic value for the downbeat click. If the Follow Meter option is enabled, the Click Beat Value options grayed out.

To set the Click Beat Value independently of the Meter track:

1. Ensure that the Follow Meter option is disabled.
2. Click to select a rhythmic value for the downbeat click (whole, half, quarter, eighth, or sixteenth note).
3. Click to select (or deselect) the triplet or dot modifier for the beat value.



The Click Beat Value options can be automated to support the appropriate accent patterns for different meters for the click.

Click 2

The Click 2 section provides the same controls as the Click 1 section, but for all beats other than the downbeat.

Pro Tools | GrooveCell

Pro Tools | GrooveCell is a versatile, programmable, stereo AAX Native Virtual Instrument plugin for Pro Tools. GrooveCell supports 16-bit, 24-bit, and 32-bit floating point audio resolution at sample rates up to 192 kHz.



Pro Tools | GrooveCell Controls

Pro Tools | GrooveCell provides three separate pages of controls:

- The **Pads** page lets you play, import samples, and configure the settings for individual pads.
- The **Sequencer** page lets you setup the built-in sequencer.
- The **FX** page lets you configure global effects, and bus reverb and delay settings.

Pro Tools | GrooveCell Features

Pro Tools | GrooveCell provides the following key features:

- 16 independent, customizable, velocity sensitive drum pads with:
 - Up to 3 sample layers each
 - Individual Volume, Pan, and Pitch controls
 - Individual sends to Delay and Reverb effects

- Individual effects including: High and Low-pass filters, Amplitude and Pitch Envelopes, Drive and Dynamics
- Up to 15 separate stereo bus outputs in addition to the stereo **Main Output**
- Built-in 32-step, 16-track sequencer:
 - Import/export sequences
 - Randomize
 - Individual velocity, pitch, pan, and probability settings per step, per pad
 - Swing
- Global effects including: EQ, Distortion, and Compression
- Export audio, samples, and sequences by drag and drop from GrooveCell to the Pro Tools Timeline or Clips list.

Common Controls

Pro Tools | GrooveCell provides a set of common controls at the top of the plugin window.



Page Select Buttons

Click the **Pads**, **Sequencer**, or **FX** button to view the corresponding page.

The **Sequencer** button includes a Power icon on its left. Click it to enable or disable the Sequencer—it must be enabled for the Sequencer to play back. When enabled, it lights green.

The Lock icon to the right of each Page button lets you write protect the corresponding page when switching between plugin presets. This is especially useful for keeping a sequence or a kit from being

overwritten when recalling presets. For example, you might want to keep the current **Pads** and **FX** settings while loading different sequences from presets. When a Page Lock is enabled it lights green and the icon appears “locked.” When disabled, it is not lit and the icon appears “unlocked.”

Play Button

Click the Play button to start and stop Sequencer playback. Sequencer playback always clocks to the session tempo. The Play button is MIDI assignable.

Multi-out Button

Click the **Multi-out** button to enable or disable multi-out pad assignments (Individual outputs). The button dims when disabled. When disabled, any pads assigned to Individual outputs are automatically routed to the **Main Output**.

+ Send FX Button

Click the **+ Send FX** button to enable or disable all pad effects sends (Reverb and Delay). The button dims when disabled. When disabled, all individual pad Sends to Reverb and Delay effects are muted.

Volume Slider

Adjust the **Volume** slider to set the **Main Output** gain for GrooveCell. The Volume slider has no affect on any of the Individual Outputs.

Export Button

Click the **Export** button to export audio or MIDI. For complete information, see "["Export" on page 395](#)".

Pro Tools | GrooveCell Controls

Pro Tools | GrooveCell provides three separate pages of controls:

- The **Pads** page lets you play, import samples, and configure the settings for individual pads.
- The **Sequencer** page lets you setup the built-in sequencer.
- The **FX** page lets you configure global effects, and bus reverb and delay settings.

Pads Page

The Pads page provides 16 individual drum pads in the left pane (Pads pane) of the page and three tabs of settings for each pad in the right pane (Pad Settings pane).

Click any pad to play it and select it for editing. The settings shown in the right pane are specific to the selected pad. For example, select Pad 1 and change the Pan setting to 100 (full right), then select Pad 2 and notice that the Pan setting is 0 (unless you change it). Select Pad 1 again and you will see that Pan is set to 100. Option-click any setting to revert to its default.

Click the tabs (1, 2, 3) along the right of the Pad Settings pane to view any of the three pages of Pad Settings. Click any pad to select it and then adjust the settings for that pad on the three pages of Pad Settings as desired.

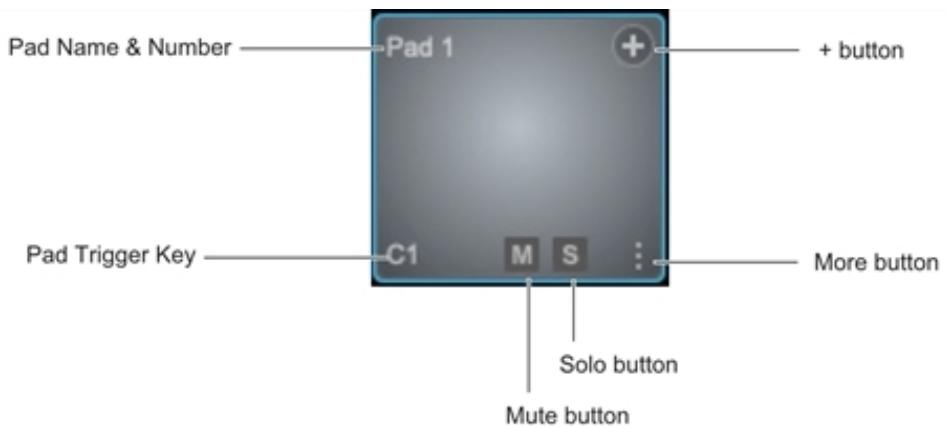


Pads Pane

Each pad in the Pads pane provides individual controls for sample import (+), Mute (M), and Solo (S). There are also controls to clear samples and settings, and to change the Trigger Key on each individual pad. Each Pad name reflects the file name of the imported sample (or the first sample file name when importing more than one sample to a pad).

⚠️ It is important to note that imported samples remain wherever they are on your system and are played back from their directory location. You can use a common directory location for all files you want to use with GrooveCell to help avoid missing samples and to facilitate transfer of presets and samples between different Pro Tools systems.

Pad Options



Pad Name and Number

Displays the name of the loaded sample and the pad number. If more than one sample has been loaded to the pad, the file name of the first loaded sample is shown.

Pad Trigger Key

Displays the note name of the specified trigger key for the pad. For example, if the Trigger Key for the pad is MIDI note number 36, “C1” is displayed. You can also click on the displayed Pad Trigger Key and drag up or down to change it.

+

Click the + button to open a dialog that lets you navigate to and select one or more audio file for import. For complete information about importing samples to pads, see ["Loading Custom Samples" on page 391](#).

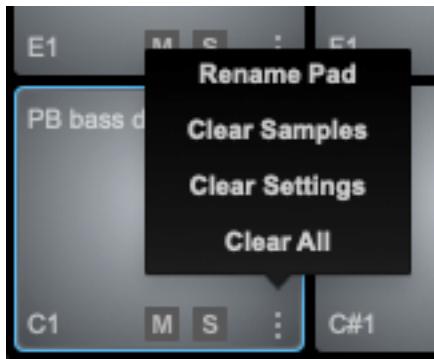
Mute

Select or deselect the Mute (M) button to mute or unmute the pad.

Solo

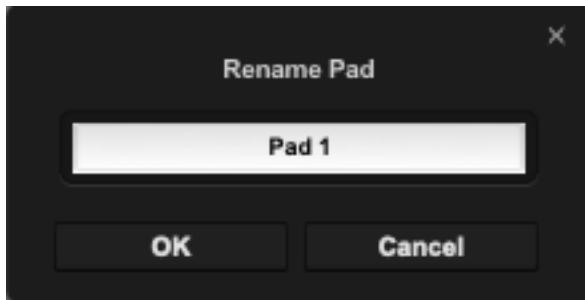
Select or deselect the Solo (S) button to solo or unsolo the pad.

... More Options



In the lower right corner of each pad the . . . icon lets you access the following options:

- **Rename Pad:** Lets you rename the pad.



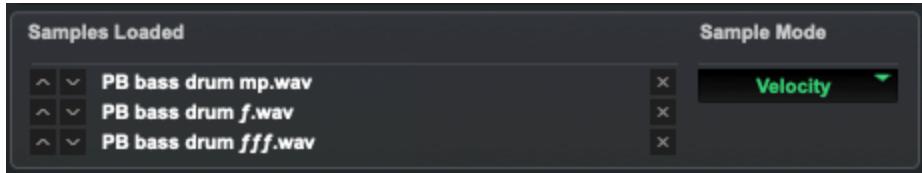
- **Clear Samples:** Clears all samples loaded to the pad.
- **Clear Settings:** Resets all settings for the pad to their defaults.
- **Clear All:** Clears all samples and reset all settings for the pad.

Samples Loaded

The **Samples Loaded** section lets you manage any custom samples loaded for the selected pad. This section is available in all tabs.

Use the Up and Down icons to the left of the sample name to move it up or down in the list. When loading multiple samples to a pad, the first selected file appears at the top of the list with the next selected files following in order below. In **Velocity** mode, samples are triggered from top to bottom by velocities from low to high. In **Round Robin** mode, samples are triggered one after the other in order from top to bottom.

The names for missing samples are displayed in red.



To remove a loaded sample:

- ▶ Click the **X** icon to the right of the sample name.

Sample Mode

You can change how samples play back for the selected pad by selecting a different **Sample Mode** from the pop-up menu:

Velocity

Load 2 or 3 files for individual playback by velocity range. When two files are loaded in a pad, velocities 1–63 trigger the first loaded sample, and velocities 64–127 trigger the second sample. When three files are loaded, velocities 1–42 trigger the first sample, 43–84 the second, and 85–127 triggers the third.

Layer

Load up to 3 files to a single pad. All samples play back together when the pad is triggered.

Round Robin

Load up to 3 files to a single pad. Each trigger cycles through the samples in order.

Waveform Display

The Waveform display shows the waveform of the sample for the selected pad. A graphic representation of the AHDSR Volume envelope is superimposed on the Waveform display (see "["AHDSR Vol" on page 380](#)"). The Waveform display is visible on all tabs.



Pad Settings Page 1

If not already shown, click Tab 1 to the right of the Pad Settings pane to show the first page of pad settings. Click to select the pad whose settings you want to change, and then adjust the settings as desired. The following settings can be adjusted independently for each pad.



General

The General pad controls are MIDI assignable.

Volume

Adjust the **Volume** control for the selected pad from –INF to +6.0 dB.

Pan

Adjust the **Pan** control for the selected pad from left to right in the stereo field from –100 (full left) to 0 (center) to 100 (full right).

Pitch

Adjust the **Pitch** control in semitones to transpose the selected pad from –36.000 semitones (down 3 octaves) to 36.000 (up 3 octaves). Command-click (Mac) or Control-click to fine tune the **Pitch** control in cents.

Sample

Start

Adjust to start playback of the sample for the selected pad later in the file (in samples).

End

Adjust to end playback of the sample for the selected pad earlier in the file (in samples).

One Shot Mode

When enabled, **One Shot Mode** ensures that the entire sample is played when the pad is triggered by a MIDI Note On message (or a mouse click). When this option is disabled, the sample plays when triggered by a MIDI Note On message (or a mouse click), but then stops playback with the corresponding MIDI Note Off (or mouse release). So, for example, if you trigger the sample with a quarter note, but the full duration of the sample lasts for a half note (at the current tempo), only the first half of the sample is played.

Output

Select the stereo output for the selected pad: the **Main Output** or any Individual Output (**Indiv. Out 2–16**). The **Main Output** plays through the track output on which the plugin is inserted. Individual outputs need to be routed to other track inputs to be heard. Assigning individual pads to separate outputs lets you record, process, and mix each of those pads independently.

For example, you might want to assign Pad 1 (kick) to one individual output (**Indv. Out 2**) and Pad 2 (snare) to another individual output (**Indv. Out 3**), and then separately assign each of those plugin outputs to the inputs of corresponding audio tracks for independent recording, processing, and mixing (or use Auxiliary Input tracks for just processing and mixing).

The Master effects on the **FX** page only process audio of pads assigned to the **Main Output**, and are not applied to any pads routed to Individual Outputs. The same is true for pads sending to the Delay and Reverb effects.

 When Multi-out is disabled, any pads assigned to Individual outputs are automatically routed to the Main Output (but pad output settings are maintained for when Multi-out is re-enabled). This can be useful for hearing all pads regardless of their output assignments.

Filter

The Filter controls are MIDI assignable.

High Pass

Adjust the **High Pass** filter for the selected pad from 20.00 to 25.000.0 Hz.

Low Pass

Adjust the **Low Pass** filter for the selected pad from 20.00 to 25.000.0 Hz.

Sends

The Sends controls are MIDI assignable.

 Click the + Send FX button to enable or disable all effects sends (Reverb and Delay). The button dims when disabled. When disabled, all individual pad Sends to Reverb and Delay effects are muted

Delay

Adjust the **Delay** effect send from the selected pad from –INF to +6.0 dB. The **Delay** effect settings are on the **FX** page.

Reverb

Adjust the **Reverb** effect send from the selected pad from –INF to +6.0 dB. The **Reverb** effect settings are on the **FX** page.

Pad Settings Page 2

If not already shown, click Tab 2 to the right of the Pad Settings pane to show the second page of pad settings. Click to select the pad whose settings you want to change, and then adjust the settings as desired. The following settings can be adjusted independently for each pad.



Mode

Drum Mode lets you set individual pads to emulate the sound of various vintage drum machines.

Drum Mode

- **Off:** No effect.
- **Old Sampler:** Simulates the sound of an old sampler with both a low bit depth and low sample rate.
- **Drum Machine 1200:** Pushes the sound towards the character of a famous vintage drum machine.
- **Super Console:** Emulates the sound of a famous 16-bit console from the 90s that was well regarded because of its sound chip.
- **Bad Converters:** Gives the sound a slightly rougher edge so that it reminds you of something that was not sampled with the best equipment.
- **Hollow Sounding:** Adds a special sonic character to the sound by combining formant shifting and boosting a specific frequency range.

AHDSR Vol

The **AHDSR Vol** settings let you apply an amplitude envelope to the selected pad. A graphic representation of the envelope is shown superimposed over the Waveform display. The AHDSR Volume controls are MIDI assignable.



Attack

Adjust the **Attack** setting from 0.0 ms to 16.00 seconds.

Hold

Adjust the **Hold** setting from 0.0 ms to 16.00 seconds.

Decay

Adjust the **Decay** setting from 0.0 ms to 16.00 seconds.

Sustain

Adjust the Sustain setting from –INF to 0.0 dB.

Release

Adjust the **Release** setting from 0.0 ms to 16.00 seconds.

Pitch Envelope

The **Pitch Envelope** settings let you apply pitch variation over time to the selected pad. The **Pitch Envelope** controls are MIDI assignable.

Intensity

Adjust the Intensity settings from 0.00 to 100.00% to determine how much the AHDSR settings affect the pitch of selected pad.

Adjust the **Attack** setting from 0.0 ms to 16.00 seconds.

Hold

Adjust the **Hold** setting from 0.0 ms to 16.00 seconds.

Decay

Adjust the **Decay** setting from 0.0 ms to 16.00 seconds.

Sustain

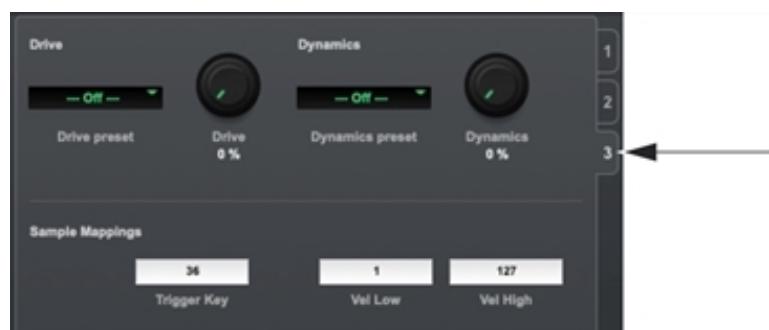
Adjust the Sustain setting from –INF to 0.0 dB.

Release

Adjust the **Release** setting from 0.0 ms to 16.00 seconds.

Pad Settings Page 3

If not already shown, click Tab 3 to the right of the Pad Settings pane to show the third page of pad settings. Click to select the pad whose settings you want to change, and then adjust the settings as desired. The following settings can be adjusted independently for each pad.



Drive

No effect.

Saturation

Adds some weight and volume to the sound without distorting it too much.

Distortion

Adds some aggressiveness, especially with higher drive settings.

Burning Gear

Very aggressive distortion. Really destroys the signal at high drive settings.

Analogue Warmth

Even softer than the Saturation setting, this preset is designed to add a little bit of warmth and flavor to your sounds.

Gritty

Adds dirt and distortion, but without destroying the punch too much. Great for beefing up kick drums and snares

Drive

Adjust the **Drive** amount from 0 to 100% to specify how much of the effect is applied to the selected pad. The **Drive** control is MIDI assignable.

Dynamics

Dynamics Preset

Off

No effect.

Punch

Enhances the attack of the signal by combining compression and transient shaping.

Slammer

Especially useful for drum loops to give them that special compressed character.

Fattening

Strong compression with a short attack but long release to squeeze the signal.

Extreme Transients

The stronger version of the “Punch” preset. Really features the transients at high settings and adds high clicks to the sound.

Attack Softener

Useful if a sound is too punchy or aggressive, and you want to lower the attack portion of the signal.

Hard Limiting

Not a brickwall limiter, but hard limiting to add a very compressed character to your sound.

Dynamics

Adjust the **Dynamics** amount from 0 to 100% to specify how much of the effect is applied to the selected pad. The **Dynamics** control is MIDI assignable.

Sample Mappings

Trigger Key

This setting lets you specify the **Trigger Key** (MIDI note number) for playing (triggering) the selected pad.

Vel Low

This setting lets you specify the minimum velocity required to play the selected pad (MIDI note velocity). Any MIDI velocities received below this value will not trigger playback.

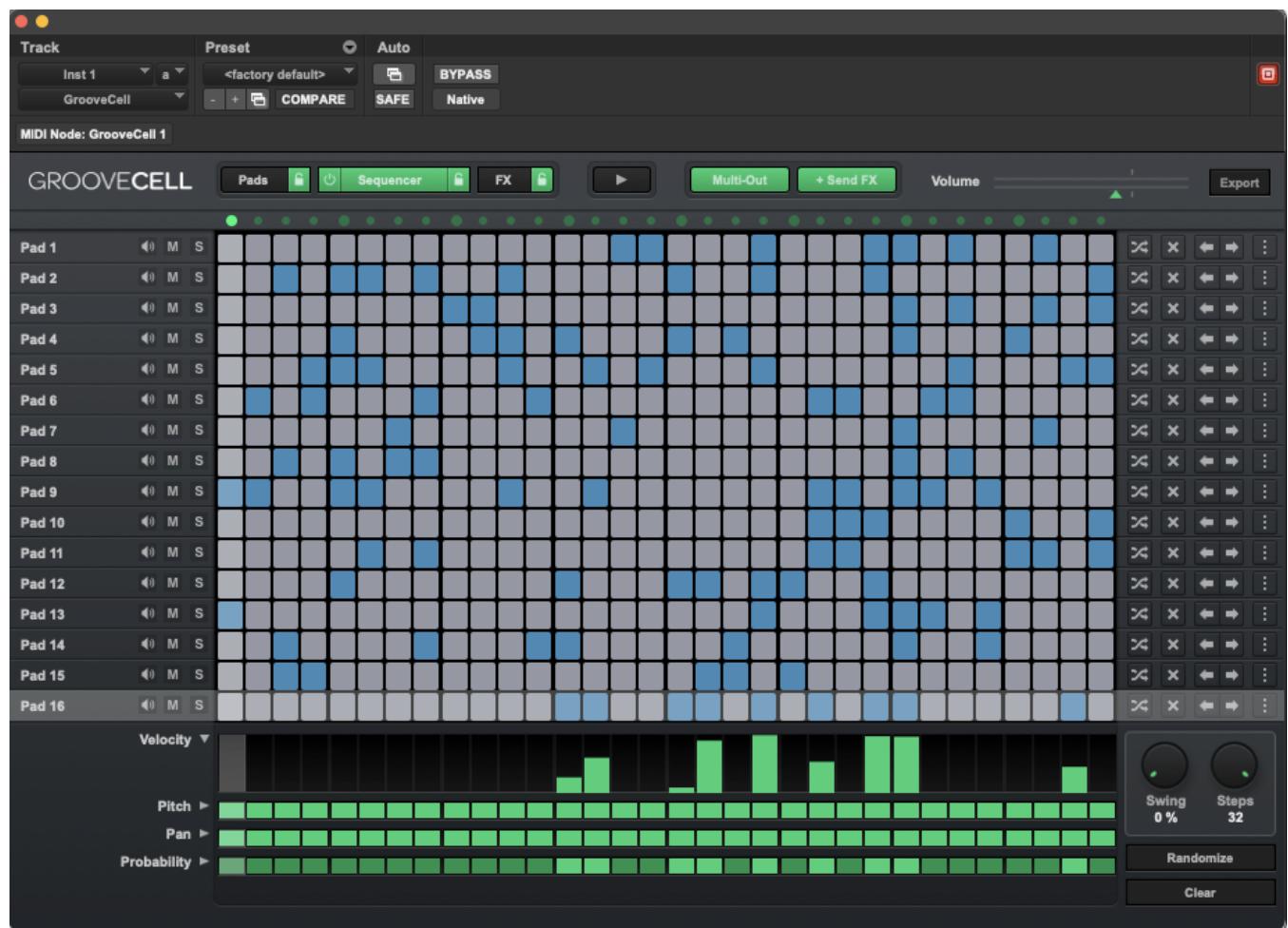
Vel High

This setting lets you specify the maximum velocity required to play the selected pad (MIDI note velocity). Any MIDI velocities received above this value will not trigger playback.

Sequencer Page

Pro Tools | GrooveCell provides a built-in 16 track, 32 step sequencer that automatically synchronizes with the Pro Tools Tempo and Meter tracks, and BPM setting.

Each pad has its own track in the sequencer, and each track has its own settings for **Velocity**, **Pitch**, **Pan**, and **Probability** with each step. Additionally, each track has its own settings for the number of **Steps**, **Swing**, **Nudge**, **Pattern Presets**, **Rate**, and **Playback** style.



Global Sequencer Controls

Play Button

Click the Play button to start or stop playback of the sequence. The sequencer always clocks to the Pro Tools session tempo whether the transport is running or not.

Step LEDs

The LEDs at the top of the sequencer light from left to right at the rate of the pulse to indicate the triggering of each step.

Randomize

Click the Randomize button to generate random sequence patterns for all tracks.

Clear

Click the Clear button to clear the sequences on all tracks.

Swing

Adjust the Swing control from 0 to 100% for the amount of “swing” you want applied to the whole sequence. The global Swing control adds further “swing” to any tracks with individual swing applied. The Swing control is MIDI assignable.

Steps

Adjust the Steps control from 1 to 32 for the number of steps you want before the entire sequence repeats. Individual tracks can be assigned a certain number of steps independently so that they each repeat according to their own cycle.

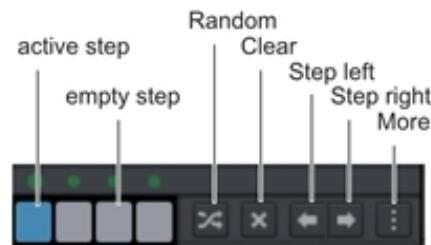
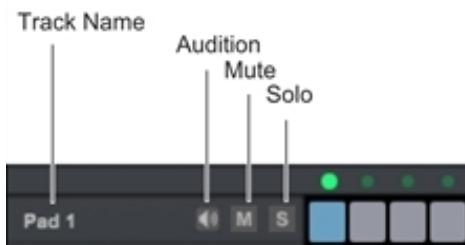
Track Controls

The Sequencer provides 16 tracks, one for each pad, arranged in rows from top to bottom. You can use up to 32 steps on any track. Each track provides audition, mute (M), and solo (S) controls on the left, and additional track controls on the right.



To enable (or disable) any step:

- ▶ Click the step (square) to enable it (highlighted) or disable it (unhighlighted).



In addition to steps, each track provides the following controls:

Track Name

Pad 1 through Pad 16 top to bottom.

Audition

Click the Audition button to trigger the Pad for that track.

Mute

Click the Mute (M) button to mute the track.

Solo

Click the Solo (s) button to solo the track.

Random

Click the Random button to randomize the step pattern for the track.

Clear

Click the Clear button to clear all steps for the track.

Move 1 Step Left

Click the Step Left button to move the entire pattern on the track one step left.

Move 1 Step Right

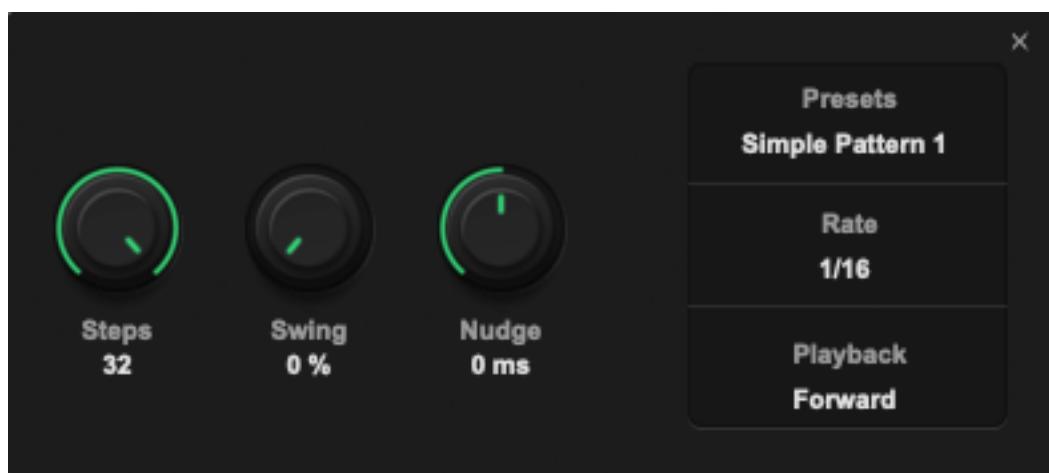
Click the Step Right button to move the entire pattern on the track one step right.

... More

Click the . . . More icon to open Playback controls for the track. For more information, see "Track Playback Controls" below.

Track Playback Controls

Each track has additional playback controls that are accessible from the track's . . . More icon.



Steps

Lets you adjust the number of steps for the track from 1 to 32.

Swing

Adjust to apply swing to the playback of the track from 0% (no swing) up to 100% (full swing feel).

Nudge

Lets you adjust the timing of the attack of steps in the track from -50% (earlier) to +50% (later).

Presets

Lets you select from 3 basic preset patterns for the track. **Simple Pattern 1** selects every 4th step. **Simple Pattern 2** selects every 8th step. **Simple Pattern 3** selects every step.

Rate

Lets you select the rhythmic value for steps in the track (each track can have different rhythmic values): 1/4, 1/8 D (dotted), 1/4 T (triplet), 1/8, 1/16 D, 1/8 T, 1/16, 1/32 D, 1/16 T, 1/32. 1/16 is selected by default.

Playback

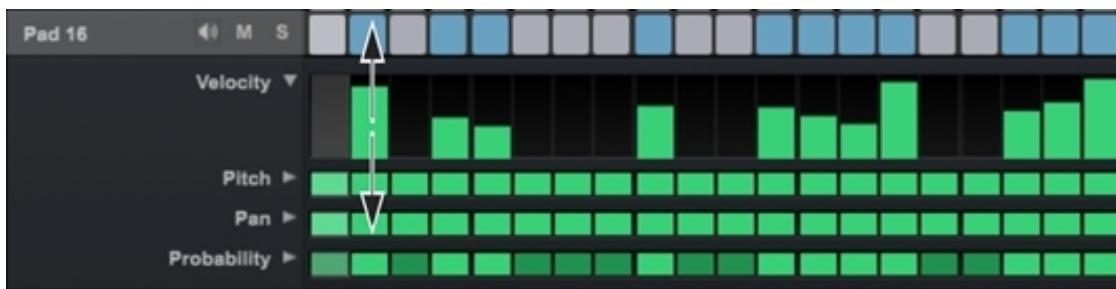
Lets you select the playback order of steps in the track: **Forward**—plays steps in order from left to right, **Backward**—plays steps in order from right to left, **Ping Pong**—plays steps in alternating order first step, last step, second step, second to last step, and so on.

Control Lanes

Velocity, **Pitch**, **Pan**, and **Probability** control lanes for the selected track are shown at the bottom of the sequencer. Only one control lane can be expanded for editing at a time.

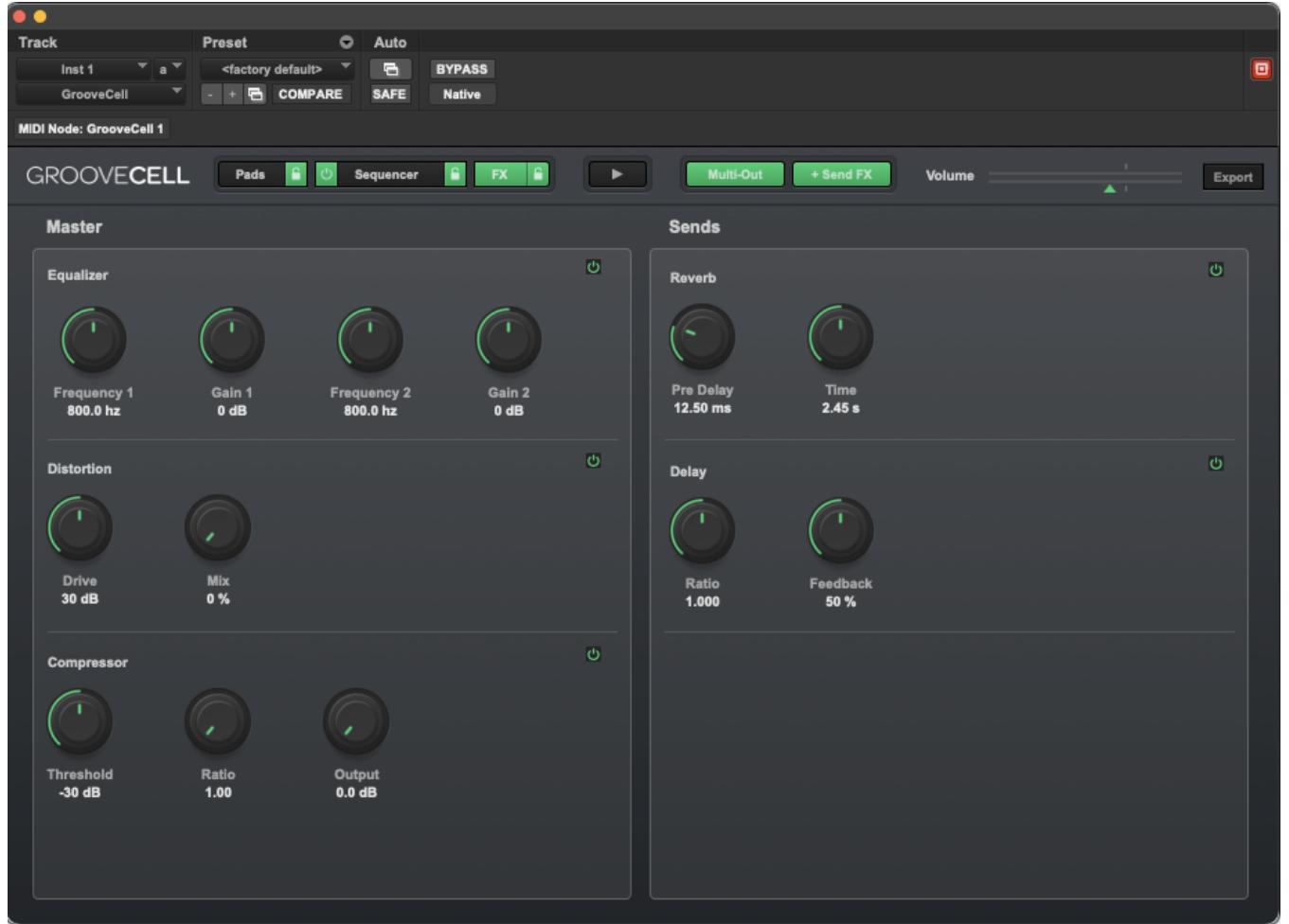
To adjust the Velocity, Pitch, Pan, and Probability settings for active steps on a track:

1. Select the track you want to edit (such as **Pad 16**).
2. If necessary, click the reveal triangle to expand the lane you want.
3. For any active step, click and drag the bar control up or down.



FX Page

The **FX** page provides controls for the **Master** effects applied to the **Main Output**, and **Reverb** and **Delay** effects controls applied to the effects sends from individual drum pads that are also assigned to the **Main Output**.



Master

Pro Tools | GrooveCell provides EQ, Distortion, and Compression effects on the **Main Output** of the plugin. You can enable or disable an effect with the checkbox in the upper right corner of each effect section. All **Master** effects controls are MIDI assignable.

💡 *The Master effects on the FX page only process audio of pads assigned to the Main Output, and are not applied to any pads routed to Individual Outputs. The same is true for pads sending to the Delay and Reverb effects.*



Equalizer

Frequency 1

Adjust **Frequency 1** of the EQ from 40.00 to 16,000.0 Hz.

Gain 1

Attenuate or boost the gain of Frequency 1 from –20 to 20 dB.

Frequency 2

Adjust **Frequency 2** of the EQ from 40.00 to 16,000.0 Hz.

Gain 2

Attenuate or boost the gain of Frequency 1 from –20 to 20 dB.

Distortion

Drive

Adjust the **Drive** setting for the distortion from 0 to 60 dB.

Mix

Adjust the **Mix** setting for the distortion from 0 to 100%.

Compressor

Threshold

Adjust the **Threshold** setting for the compressor from –60 to 0 dB.

Ratio

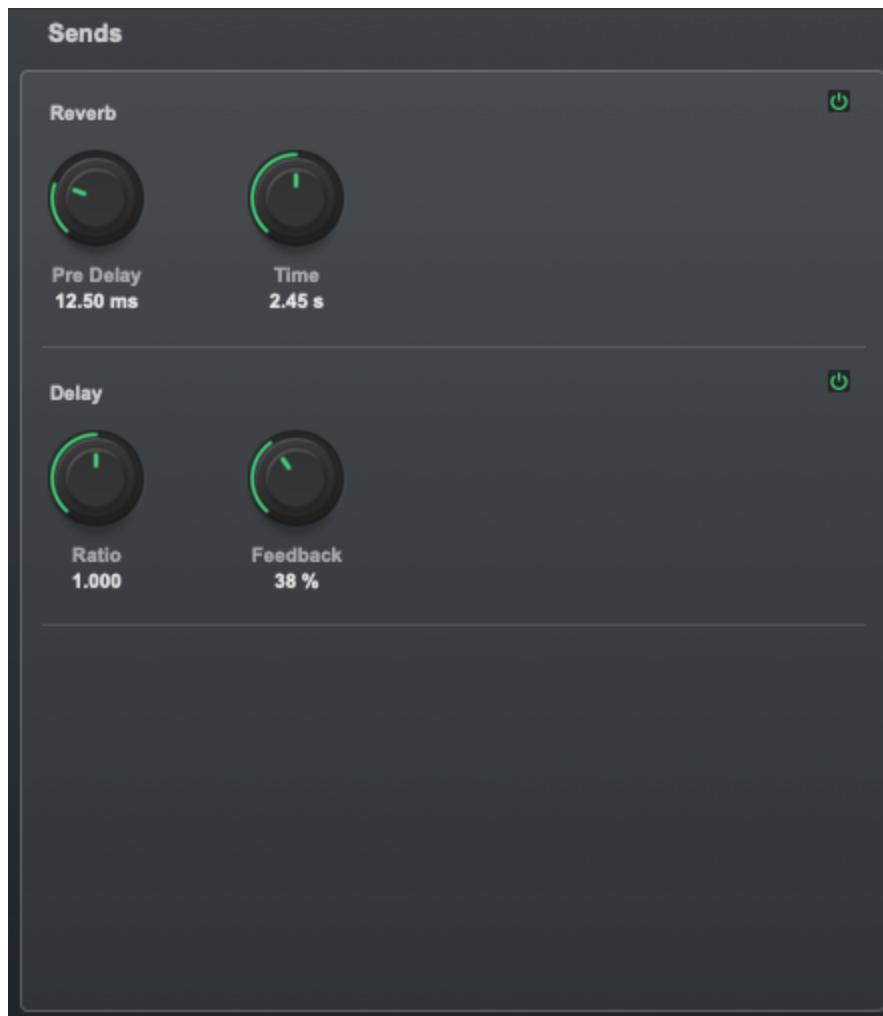
Adjust the **Ratio** setting for the compressor from 1.00 to 20.00.

Output

Adjust the **Output** setting for the compressor (make up gain) from 0.0 to 20.0 dB.

Sends

Pro Tools | GrooveCell provides Reverb and Delay effects for processing the effects sends from individual drum pads. You can enable or disable an effect with the checkbox in the upper right corner of each effect section. All **Sends** effects controls are MIDI assignable.



Reverb

The following settings apply to the Reverb Sends from individual pads.

Pre Delay

Adjust the reverb **Pre Delay** from 0.00 to 200.00 ms.

Time

Adjust the reverb **Time** from 0.10 to 60.00 seconds.

Delay

The following settings apply to the Delay Sends from individual pads.

Ratio

Adjust the delay **Ratio** from 0.000 to 4.000. The Delay time is always synchronized to the session tempo.

Feedback

Adjust the amount of delay Feedback from 0 to 100%.

Plugin Presets and GrooveCell

Pro Tools | GrooveCell uses Pro Tools Plugin Presets to save and recall Pads samples and settings, Sequences, and Effects. However, GrooveCell is unique in that you can write-protect any page of the plugin so that its current state is not overwritten when opening a preset. This lets you mix and match saved kits and sequences as you see fit.

Saving Presets

When saving a GrooveCell preset, all settings are saved with the preset including custom sample directory paths, pad settings, the current sequence, and all effects settings.

To save GrooveCell settings as a preset:

1. Configure GrooveCell as desired.
2. Do one of the following:
 - From the plugin **Preset** menu, choose **Save Settings As**, type a name for the preset and click **Save** to save a new preset.
 - From the plugin **Preset** menu, choose **Save** to save changes to the current preset.

Opening Presets

GrooveCell plugin presets include any links to custom samples and all settings for each page of the plugin: **Pads**, **Sequencer**, and **FX**. When changing presets, the current settings on each page will be overwritten. However, you may, for example, want to use presets to store and recall different sequences while maintaining the current kit. GrooveCell lets you lock or unlock each page for just this reason.

Locked/Unlocked Pages

GrooveCell lets you lock, or “write-protect” each page individually (**Pads**, **Sequencer**, and **FX**). This can be useful for using different saved sequences with the same kit where you write protect the **Pads** and **FX** pages while opening different presets with different sequences; or for trying different kits with the same sequence where you write protect the **Sequence** page while opening different presets to change kits setup with the **Pads** and **FX** pages.

To write protect a page in GrooveCell and open a preset:

1. For each page you want write protected, click the Lock icon to the right of the Page button so that it appears locked and unlit.



2. Do one of the following:
 - ▶ Select the preset you want from the Librarian menu.
 - ▶ Choose **Import Settings** from the **Preset** menu, navigate to and select the plugin preset file (.tfx) you want, and click **Open**.
3. All settings for unlocked pages are overwritten by the preset, but the settings for locked pages are remain unchanged.

Moving Presets and Samples Between Systems

You can move GrooveCell presets and samples between different systems, but you will need to pay attention to file management. If any of your presets use custom samples, be sure to export them for use with the presets you want to use on another system. This may also be necessary for any tracks using GrooveCell in a shared project (online collaboration). For information on exporting samples, see "["Export" on page 395](#)".

Import

GrooveCell lets you import individual samples to Pads for playback. You can load up to 3 samples per pad.

Loading Custom Samples

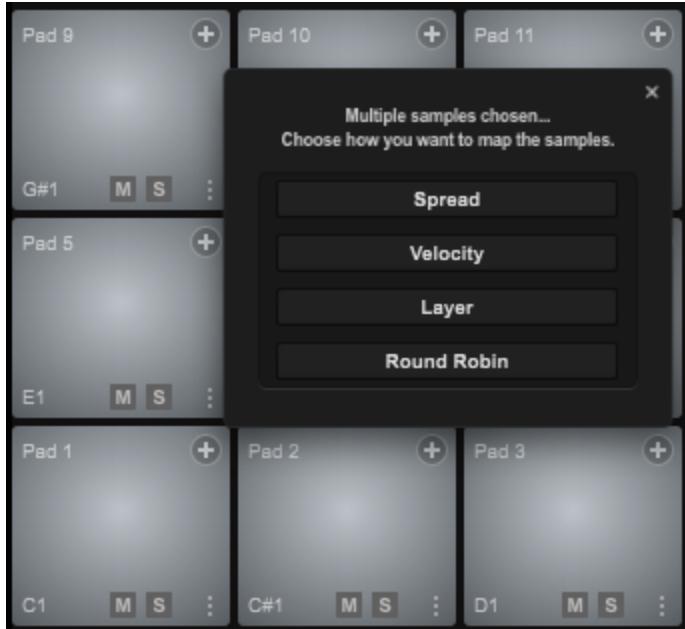
You can load your own samples from anywhere on your system to individual Pads in GrooveCell. GrooveCell links to the directory location of each imported sample rather than actually importing the file to the plugin or to the session. Each pad can load up to 3 samples for playback when the pad is triggered, and you can choose from 3 different playback modes (which can be set when you load samples and which can be changed after samples are loaded).

To load samples to pads:

1. Click the + button in the upper right corner of the pad to which you want to load samples.



2. In the resulting dialog, navigate to the audio files you want to load.
3. Select one or more audio files to load as follows:
 - Select a single file to load for the selected pad.
 - Select up to 3 files to load for the selected pad, which will play back according to the selected **Sample Mode**.
 - Select up to 16 files to load spread across consecutive pads in order, starting with the selected pad.
4. Click **Open**.
5. If you selected multiple files, choose the desired option for sample mapping.



Spread

Load up to 16 selected files across pads in order starting with the selected pad (1 sample per pad).

Velocity

Load 2 or 3 files for individual playback by velocity range. With 2 files, trigger the first sample by velocities from 1–63 and the second sample by velocities 64–127. With 3 files, trigger the first sample by velocities from 1–42, the second by velocities 43–84, and the third by velocities 85–127.

Layer

Load up to 3 files to a single pad. All samples play back together when the pad is triggered.

Round Robin

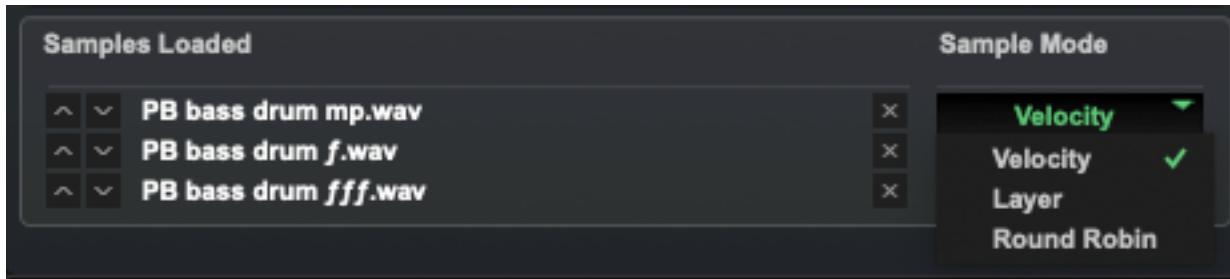
Load up to 3 files to a single pad. Each trigger cycles through the samples in order.

The selected files are loaded accordingly.

Samples Loaded	Sample Mode
PB bass drum mp.wav	Velocity
PB bass drum f.wav	
PB bass drum fff.wav	

Managing Loaded Samples

Once you have loaded samples to a pad, you can reorder them, individually unload them, and change the **Sample Mode** for playback. In the **Samples Loaded** list, the first selected file is loaded first and appears on top. The playback of samples in the list is from top to bottom, which is low to high in **Velocity** mode or in order, one after the other, when triggered in **Round Robin** mode.



To move a loaded sample up or down in the Samples Loaded list:

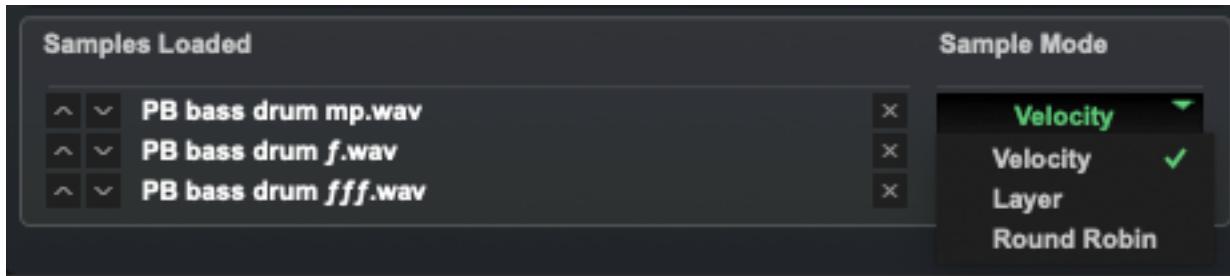
- ▶ Click the Up icon or the Down icon for the sample.

To unload a sample:

- ▶ Click the **x** icon for the sample.

To change the Sample Mode for the selected pad:

1. Click to select the pad you want to edit.
2. Select the desired **Sample Mode** from the pop-up menu: **Velocity**, **Layer**, or **Round Robin**.



Clearing Samples

You can unload individual samples or clear all loaded samples for a pad.

To unload a sample:

1. Click to select the pad you want to edit.
2. Click the **x** icon for the sample.

To clear all loaded samples for a pad:

1. Click the . . . icon for the More menu on a pad.

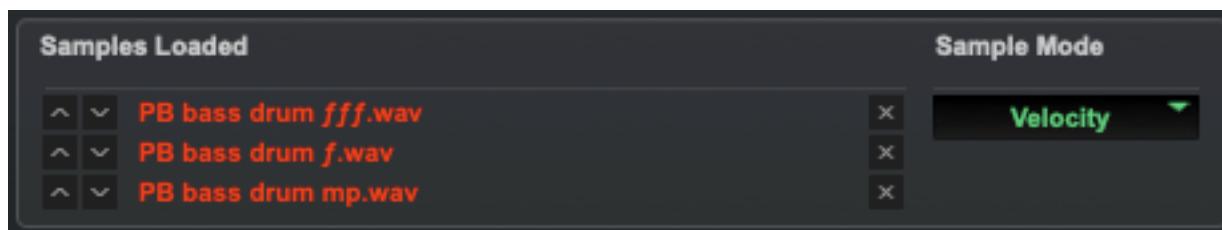


2. Choose **Clear Samples**.

All loaded samples are cleared for that pad.

Missing Samples

When you load samples to pads in GrooveCell, GrooveCell links to their directory location on your system and plays them back from that location rather than importing them into the plugin or into your Pro Tools session. If you move or delete any of those files they will go missing for GrooveCell and cannot be played back. The names of missing samples are displayed in red in the **Samples Loaded** list for the selected pad. You will need to either manually re-load the missing samples or move (or copy) the missing files back to their original directory location.



Use a common directory (such as home/Documents/Pro Tools/Sound Libraries/GrooveCell/) for GrooveCell samples to facilitate session, shared project, and GrooveCell preset interchange between different Pro Tools systems. You can export all Pads samples to a specific directory and include them with GrooveCell presets when moving kits between systems.

Drag and Drop Audio Clips from Pro Tools

Pro Tools lets you drag and drop audio clips from tracks in the Edit window and Workspace Browsers to AAX plugins, such as GrooveCell. When a clip is dragged and dropped into an AAX plugin window it will be committed with any Clip Gain, Clip Effects, Elastic Audio, ARA and track insert processing applied, and a new file will be created in the Audio Files folder within the session folder.



Dragging and dropping clips from audio tracks to GrooveCell



Dragging and dropping a clip from a Pro Tools track results in a post-fader rendered audio file. Consequently, if you drag and drop a clip from a track in Pro Tools that is muted (for example), the resulting file will contain no audio.

Pro Tools lets you drag and drop multiple audio clips from audio tracks to AAX plugins (such as GrooveCell) to create layered samples. You can also can “chop a loop” by transient and then drag and drop those audio clips onto separate pads of a plugin.

Export

GrooveCell lets you drag and drop to export MIDI or audio from the plugin to your Pro Tools session or to the desktop (macOS Finder or Windows Explorer). For MIDI, you can export the entire programmed MIDI sequence as a single multichannel MIDI file or export each track from the sequencer as individual MIDI files. For audio, you can export the audio performance by the sequencer as a single audio file or the samples from each pad as separate audio files.



To export MIDI or audio from GrooveCell:

1. Click **Export**.
2. In the resulting pop-up, click one of the following:

Export MIDI

Exports all MIDI from the sequencer.

Export Audio

Exports the sequence as a WAV file that you can drop and drop to a stereo audio track in Pro Tools or to the desktop

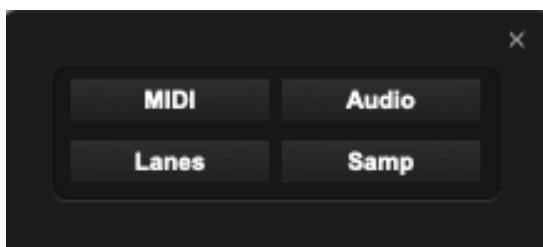
Export Lanes

Exports the information from the sequencer lanes info, as .MID files (into Pro Tools or desktop, via drag and drop)

Export Samples

Exports the samples from the pads to 16 separate .WAV files (drag and drop to Pro Tools or desktop)

The button you clicked updates to read **MIDI**, **Audio**, **Lanes**, or **Samples** accordingly.



Click **MIDI**, **Audio**, **Lanes**, or **Samples** as appropriate (a small, teal rectangle appears indicating content to be exported), and drag and drop to the Pro Tools Timeline (audio, Instrument, or MIDI track), Track List, or Clip List, or to the desktop (macOS Finder or Windows Explorer).

Pro Tools | PlayCell

Pro Tools | PlayCell is a stereo AAX Native Virtual Instrument plugin for Pro Tools that provides high-quality sampled instruments for music creation in any genre, no matter your level of expertise. It combines an extensive factory library of drums, pianos, guitars, basses, synths, orchestral, and other instruments with an intuitive interface that makes it easy and fun to find and dial in the perfect sound. Each instrument comes with pre-assigned macro controls, fine-tuned to impact the character of each sound. You can expand your PlayCell library even further through the Pro Tools | Sonic Drop content program. Pro Tools | PlayCell is included with all Pro Tools Artist, Pro Tools Studio, and Pro Tools Ultimate subscriptions and active 1-Year Software Updates and Support Plans. PlayCell supports 16-bit, 24-bit, and 32-bit floating point audio resolution at sample rates up to 192 kHz.



Pro Tools | PlayCell Features

Pro Tools | PlayCell provides the following key features:

- Global macro controls with randomization
- Global Amplitude:
- Gain
- Pan
- ADSR Envelope
- Global Filter:
- Bypass
- ENV amount
- Cutoff Frequency

- Resonance
- ADSR Envelope
- On-screen Keyboard:
- Pitch bend
- Modulation
- Scale selector
- Keyboard modes

Pro Tools | PlayCell Factory Palette

The Pro Tools | PlayCell Factory Palette installer includes extensive content for the following instrument categories:

- Keys
- Chromatic Percussive
- Guitar
- Bass
- Orchestra
- Voices
- Traditional
- Drums
- Percussion
- Synth Bass
- Synth Leads
- Synth Pads
- Optional additional downloadable content drops

Common Controls

Pro Tools | PlayCell provides a set of common controls for all instrument categories: global controls for amplitude and filtering, as well as macro controls that vary by instrument.



Instrument

At the top of the plugin window, you can select presets for any of the installed instruments. Use the Pro Tools Plugin window Librarian menu to select various installed presets for any selected instrument.

Volume Meters and Control

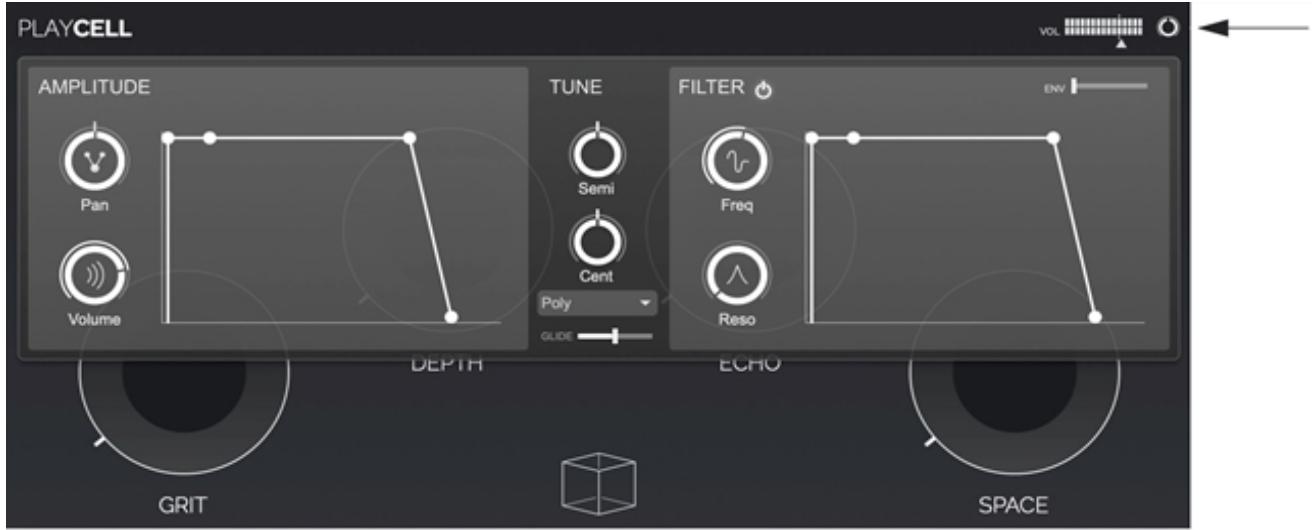
In the upper right corner of the plugin window, there is a stereo volume (**VOL**) meter and volume control. Move the volume control left or right to reduce or increase the output volume of the plugin.

Global Controls

To the right of the volume meter is the global controls button. Click it to show or hide the global controls.

To show (or hide) global controls:

- ▶ Click the Global Controls icon in the upper right-hand corner of the plugin window.



Global Amplitude Controls

Pan

Click and drag left/right to adjust stereo panning left/right.

Volume

Click and drag up/down to adjust volume.

ADSR Envelope

Click and drag any breakpoint to adjust the Attack, Decay, Sustain, and Release amplitude envelope settings.

Tune

Semi

Click and drag left/right to adjust the global tuning in semitones.

Cent

Click and drag left/right to adjust the global tuning in cents.

Glide Mode

Select the **Glide Mode**: Click **GLIDE** to enable (lit) or disable (greyed out) **GLIDE** mode.

Poly

Polyphonic and glide between each note played.

Mono

Monophonic and glide between each note played.

Mono Glide

Glide between each note played, but does not re-trigger envelopes or samples on overlapping notes.

Glide

Adjust the slider to set the **Glide** time from 0.0 ms to 5.00 s.

Global Filter Controls

Bypass Button

Click to enable/disable Filter Bypass.

ENV Slider

Click and drag left/right to adjust the amount the envelope affects the Filter Frequency.

Frequency

Click and drag left/right to adjust the filter cutoff frequency (20 to 25,000.0 Hz).

Resonance

Click and drag left/right to adjust the filter resonance (0–100%).

ADSR Envelope

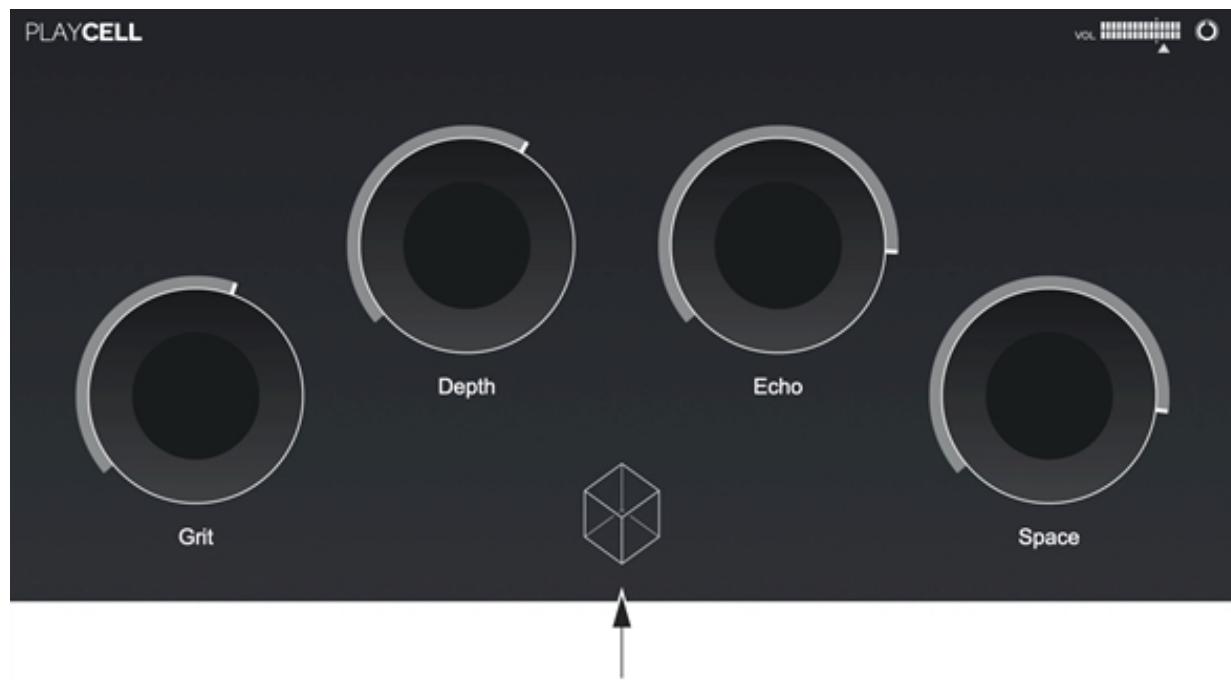
Click and drag any breakpoint to adjust the Attack, Decay, Sustain, and Release filter envelope settings.

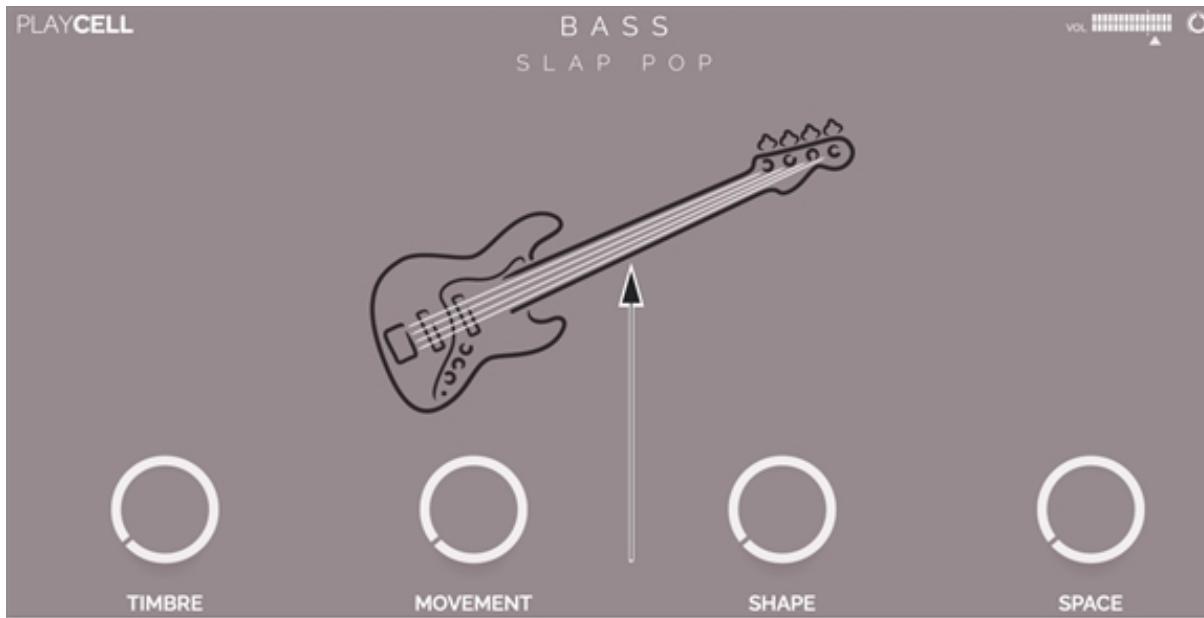
Macros

PlayCell provides macro controls that control various parameters depending on the selected instrument. Each macro control is fine tuned by the creator of each instrument, displays descriptive labels for what parameter the macro is controlling, and has a significant effect on the character of the sound. All macro controls can be mapped to MIDI CC for control by an external MIDI device or by MIDI CC data from Pro Tools.

Randomize

The **Randomize** button is placed in the plugin window of each instrument and it lets you randomize the settings for the macros with a single click. Scroll over the instrument graphic (for more generic instruments, this appears as a cube—like a die) and when it highlights, click it to randomize the macros for the instrument.





Keyboard

The on-screen keyboard lets you play notes in PlayCell. You can access the full range of a piano using the octave up/down buttons to the left of the keyboard.

Pitch Bend

Move up/down for pitch bend.

Modulation

Move up/down for modulation.

Scale Selector

Select any major or minor key to restrict playable notes to the selected scale.

Keyboard Mode

Select the Keyboard Mode from the following presets for any of the installed instruments:

- **View Only:** Highlights the notes on the keyboard that are in the selected scale.
- **Mute:** Highlights the notes on the keyboard that are in the selected key and mutes all notes not in the selected scale.
- **Quantize:** Highlights the notes on the keyboard that are in the selected key and restrains all notes to play the nearest higher semitone in the selected scale for notes not in the scale.

Pro Tools | SynthCell

Pro Tools | SynthCell is a versatile, programmable stereo AAX Native Virtual Instrument plugin for Pro Tools. SynthCell supports 16-bit, 24-bit, and 32-bit floating point audio resolution at sample rates up to 192 kHz.



Pro Tools | SynthCell Features

Pro Tools | SynthCell provides the following key features:

- 32 voice polyphonic synthesizer
- 2 oscillators
- 2 filters
- 8x8 modulation matrix
- Built-in arpeggiator
- Built-in effects
- Custom MIDI CC mapping (MIDI learn)

Common Controls

Pro Tools | SynthCell provides two separate pages of controls: one for the **Main** synth controls and another for the built-in **Effects**. Separately, you can switch the lower panel between viewing the controls for the Arpeggiator and the on-screen keyboard.

Main and Effects Pages

Click the **Main** button to show the main page of controls for the synthesizer. Click the **Effects** button to show the controls for the built-in effects.

Output Level Meter

SynthCell provides a stereo graphic output level meter that includes clipping indicators.

Volume

Adjust the **Volume** slider to control the output level for the plugin. The **Volume** slider is MIDI CC assignable with MIDI CC 7 (MIDI volume) set as the default.

Arpeggiator (1)

At the bottom of the plugin window, click tab 1 to show the controls for the built-in 8-step Arpeggiator.



Power

Click the Power button in the upper right corner of the Arpeggiator panel to enable or disable the Arpeggiator.

Hold

Hold functions like a sustain pedal. When enabled, the Arpeggiator continues playing after releasing the keys on your MIDI keyboard controller (MIDI Note Off).

Rate

Set the **Rate** for the Arpeggiator as a rhythmic value in relation to the Pro Tools session tempo. Options range from quarter note (4) to thirty-second note (32) values including triplet and dotted note options.

Swing

Adjust the **Swing** setting to apply a certain amount of swing rhythmic variation (from 0 to 100%).

Gate

Adjust the **Gate** setting to set the length of the notes triggered by the Arpeggiator (from 0 to 100%) as a percentage of the **Rate**.

Mode

Select the **Mode** for the Arpeggiator pattern from the following options:

- **Up:** Plays held notes from lowest to highest.
- **Down:** Plays held notes from highest to lowest.
- **Up+Down:** Plays held notes from lowest to highest and then back down again.
- **Up,Down:** Plays held notes from lowest to highest and then back down again, but repeats lowest and highest.
- **Zig-Zag:** Plays held notes in a “zig-zag” pattern: 1st, 3rd, 2nd, 4th note and so on.
- **Random:** Plays each of the held notes in a random order.

- **Rhythmic Random:** Plays each of the held notes in a random order with random rhythms.
- **Up 4:** Plays held notes from lowest to highest, but restarts every 4 steps.
- **Up 6:** Plays held notes from lowest to highest, but restarts every 6 steps.
- **Up 8:** Plays held notes from lowest to highest, but restarts every 8 steps.
- **Down 4:** Plays held notes from highest to lowest, but restarts every 4 steps.
- **Down 6:** Plays held notes from highest to lowest, but restarts every 6 steps.
- **Down 8:** Plays held notes from highest to lowest, but restarts every 8 steps.
- **Up 4 Down 4:** Plays held notes from lowest to highest and then back down again, but restarts every 4 steps.
- **Low Up Alt:** Plays held notes alternating between the lowest note and **Up** mode.
- **Low Up Alt 2:** Plays held notes alternating between the lowest note and **Up** mode.

Octave

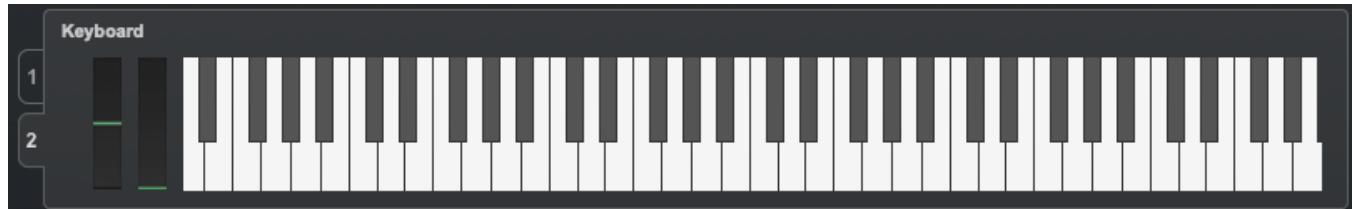
Select the number of octaves (1, 2, 3, or 4) over which the Arpeggiator pattern is played.

Sync

Select whether the Arpeggiator synchronizes to MIDI **Note On** or to the specified **Grid**.

Keyboard (2)

At the bottom of the plugin window, click tab 2 to show the on-screen keyboard. Click any key to play that note on the synthesizer. Click and drag the left “wheel” up or down for Pitch Bend, and click and drag the right “wheel” for Modulation (typically for vibrato). The keys and wheels respond to incoming MIDI notes, pitch bend, and mod wheel data.



Pitch Bend Wheel

Click and drag the on-screen pitch bend wheel to bend the pitch up or down. Select the range of the pitch bend wheel in the Global Controls (see "[Pitch Bend](#)" below).

Modulation Wheel

Click and drag the on-screen modulation wheel (MIDI CC 1) to affect vibrato, pan, tremolo, or the LPF or HPF with the LFO. Select what the modulation wheel affects in the Global Controls (see "[Mod Wheel](#)" below).

Globals Controls

Max Poly

Select the number of voices for maximum polyphony from 1 to 32 voices.

Pitch Bend

Select the range for **Pitch Bend** from 0 to 48 semitones.

Mod Wheel

Select the effect of the **Mod Wheel**:

-

No effect.

Vib

Controls vibrato.

Pan

Controls Left/Right panning.

Trem

Controls tremolo.

LPF

Controls the frequency of the master Low Pass Filter (separate from Filters 1 and 2).

HPF

Controls the frequency of the master High Pass Filter (separate from Filters 1 and 2).

Rate

Adjust the Rate of the Mod Wheel effect from 0 to 100%.

Glide Mode

Select the **Glide Mode**:

Off

No Glide.

Legato

Legato Glide effect (portamento).

On

Linear Glide effect.

Glide Time

Set the **Glide Time** from 0.0 ms to 5.00 s.

Mono Mode

Select the **Mono Mode**:

Poly

Polyphonic mode: provides full polyphony up to the number of voices selected for the **Max Poly** setting.

Retrig

Retrigger Monophonic mode: re-triggers the Amplitude Envelope Attack with each MIDI Note On.

Legato

Legato Monophonic mode: does not re-trigger the Amplitude Envelope Attack for any MIDI Note On until all notes are off.

Fine Tune

Set the global **Fine Tune** between -50 to +50 cents.

Main Page Controls

Click the **Main** button to show the main controls for the synthesizer.

OSC 1

Oscillator 1 lets you mix several different waveforms, a noise generator, and a sub-oscillator.



Tune

Adjust the tuning of Oscillator 1 between -24 and +24 semitones.

Saw

Adjust the level of a **Saw** wave from 0–100%. A sawtooth wave sound is harsh and clear, and its spectrum contains both even and odd harmonics. It is particularly useful for creating leads and aggressive string-like sounds.

Pulse

Adjust the level of a **Pulse** wave from 0–100%. The Pulse wave length can be modified by adjusting the **PWM** control: at 50% it is a square wave, at 0% it is an impulse, and at 100% a rectangle wave. Square waves consist of odd harmonics and are useful for emulating woodwind instrument-like sounds.

Tri

Adjust the level of a Triangle (**Tri**) wave from 0–100%. Like a square wave, a triangle wave contains only odd harmonics. However, the higher harmonics roll off much faster than with a square wave.

PWM

Adjust the amount of Pulse Width Modulation (**PWM**) from 0–100%. This affects the width (duty cycle) of the **Pulse** wave oscillator. At 50% the **Pulse** wave oscillator produces a square wave.

Noise

Adjust the level of the **Noise** generator (white noise) from 0–100%.

Sub

Adjust the level of the Sub-oscillator (a square wave an octave lower) from 0–100%.

Multi

Multiplies the number of Saw oscillators per voice for Oscillator 1 from none (–) up to **x7**. Use this setting in conjunction with the **Detune** control to thicken or “fatten” the sound.

Detune

Adjust the Detune control to detune the multiple saw oscillators from one another between 0–100%. This control has no effect if **Multi** is set to none (–).

OSC 2

Oscillator 2 lets you mix Saw and Pulse waveforms.



Tune

Adjust the tuning of Oscillator 2 between –24 and +24 semitones.

Saw

Adjust the level of a **Saw** wave from 0–100%.

Pulse

Adjust the level of a **Pulse** wave from 0–100%.

PWM

Adjust the amount of Pulse Width Modulation (**PWM**) from 0–100%. This affects the width (duty cycle) of the **Pulse** wave oscillator. At 50% the **Pulse** wave oscillator produces a square wave.

Fine Tune

Adjust the **Fine Tune** for Oscillator 2 between –50 to +50 cents. Slightly detuning Oscillator 2 against Oscillator 1 can create a warmer, richer tone when mixing both oscillators together.

Filter 1

Filter 1 processes the output of both Oscillator 1 and 2.



Power

Click the Power button in the upper right corner of the **Filter 1** panel to enable or disable the filter.

Mode

Choose one of the following filter types:

- **HP12**: 12 dB per octave high pass filter.
- **BP12**: 12 dB per octave band pass filter.
- **LP6**: 6 dB per octave low pass filter.
- **LP12**: 12 dB per octave low pass filter.
- **LP18**: 18 dB per octave low pass filter.
- **LP24**: 24 dB per octave low pass filter.

Cutoff

Adjust the **Cutoff** frequency of the filter from 20 Hz to 25.00 kHz

Res

Adjust the resonance of the filter from 0–100%.

Key

Adjust how much the keyboard (pitch) affects the **Cutoff** frequency of the filter from 0–100%.

Env

Adjust how much the Filter Envelope affects the **Cutoff** frequency of the from -100% (inverted envelope) to +100%. The default setting is 0% (no affect).

Filter 2

Filter 2 is applied to the signal path after Filter 1.



Power

Click the Power button in the upper right corner of the **Filter 2** panel to enable or disable the Filter.

Mode

Choose one of the following filter types.

- **HP12 SVF:** 12 dB per octave state variable high pass filter.
- **HP12 MS:** 12 dB per octave high pass filter that emulates the filter of a popular, patchable semi-polyphonic synthesizer from the late 70s.
- **BP12 SVF:** 12 dB per octave state variable band pass filter.
- **LP12 SVF:** 12 dB per octave state variable low pass filter.
- **LP12 MS:** 12 dB per octave low pass filter that emulates the filter of a popular, patchable semi-polyphonic synthesizer from the late 70s.
- **Notch:** Notch filter where the **Res** setting controls the notch width.
- **Comb +:** Positive comb filter that adds a delayed copy of the signal resulting in a series of peaks/notches.
- **Comb -:** Negative comb filter that subtracts a delayed copy of the signal resulting in a series of notches/peaks.

Cutoff

Adjust the **Cutoff** frequency of the filter from 20 Hz to 25.00 kHz.

Res

Adjust the resonance of the filter from 0–100%.

Key

Adjust how much the keyboard (pitch) affects the **Cutoff** frequency of the filter from 0–100%.

Env

Adjust how much the Filter Envelope affects the **Cutoff** frequency of the filter from –100% (inverted envelope) to +100%. The default setting is 0% (no affect).

Filter Envelope

The Filter Envelope can applied to Filters 1 and 2. Adjust the **Env** control for each filter to determine how much the Filter Envelope affects the **Cutoff** frequency of the filter.



ADSR Graph

The ADSR Graph provides a visual representation of the envelope. You can click and drag on any of the breakpoints to change the **Attack**, **Decay**, **Sustain**, and **Release** settings.

Attack

Adjust the **A** control to set the duration of the attack portion of the envelope from 0 ms–16.00 s.

Decay

Adjust the **D** control to set the duration of the decay portion of the envelope from 0 ms–16.00 s.

Sustain

Adjust the **S** control to set the level of the sustain portion of the envelope from 0–100%.

Release

Adjust the **R** control to set the duration of the release portion of the envelope from 0 ms–16.00 s.

Velocity

Adjust the **Vel** control to set how much MIDI note velocity affects the level of the envelope from 0–100%.

Amp Envelope

The Amplitude Envelope shapes the level of each note from MIDI Note On to MIDI Note Off.



ADSR Graph

The ADSR Graph provides a visual representation of the envelope. You can click and drag on any of the breakpoints to change the **Attack**, **Decay**, **Sustain**, and **Release** settings.

Attack

Adjust the **A** control to set the duration of the attack portion of the envelope from 0 ms–16.00 s.

Decay

Adjust the **D** control to set the duration of the decay portion of the envelope from 0 ms–16.00 s.

Sustain

Adjust the **S** control to set the level of the sustain portion of the envelope from 0–100%.

Release

Adjust the **R** control to set the duration of the release portion of the envelope from 0 ms–16.00 s.

Velocity

Adjust the **Vel** control to set how much MIDI note velocity affects the level of the envelope from 0–100%.

Mod LFO

The Mod LFO (Low Frequency Oscillator) can be used to modulate Oscillator pitch for vibrato as well as many other possibilities that can be mapped in the Mod Matrix.



Wave

Select one of the following waveforms for the LFO.

- **Sin:** Sine wave.
- **Tri:** Triangle wave.
- **Sqr:** Square wave.
- **Sqr Up:** Square wave up waveform is the inverse (low to high to low to high) of a regular square wave (high to low to high to low).

- **Saw:** Sawtooth wave with a down ramp.
- **Saw Up:** Sawtooth wave with an up ramp.
- **Saw Exp:** Sawtooth wave with an exponential down ramp.
- **S+H:** Sample and hold.
- **Drift:** Drift is a smoothly rounded random signal, like sample and hold but with the steps rounded off.

Rate

Set the **Rate** of the LFO. When **Sync** is disabled, **Rate** can be set from 0.01–100.0 Hz. When Sync is enabled, the values for the **Rate** settings are measured as fractions or multiples of a quarter-note: where 1.00 is a quarter-note, 0.50 is an eighth-note, 2.00 is a half-note, and so on.

Sync

Enable **Sync** to synchronize the LFO to the Pro Tools tempo.

Retrig

Enable **Retrig** to re-trigger the start of the LFO with every MIDI Note On.

Mod Env

The **Mod Env** provides a variable ramp generator that can be used to modulate other parameters of the synthesizer.



Mode

Select one of the following ramp shapes for the Modulation Envelope:

- **Lin A-D:** Linear Attack and Decay.
- **Log A-D:** Logarithmic Attack and Decay.
- **Exp A-D:** Exponential Attack and Decay.
- **Lin A-R:** Linear Attack and Release.
- **Log A-R:** Logarithmic Attack and Release.
- **Exp A-R:** Exponential Attack and Release.

Attack

Adjust the **A** control to set the duration of the attack portion of the Modulation Envelope from 0 ms–16.00 s.

Decay

Adjust the **D** control to set the duration of the decay (or release) portion of the Modulation Envelope from 0 ms–16.00 s.

Mod Matrix

The Modulation Matrix lets you modulate any of the available **Destination** controls by any available **Source**. You can modulate up to 8 **Destination** controls.



Source

Select the desired modulation **Source**:

- **Constant:** Offsets the destination by a constant amount determined by the **Depth** setting.
- **Velocity:** MIDI velocity.
- **Key:** MIDI note number.
- **Pitch Bend:** MIDI pitch bend.
- **Mod Wheel:** MIDI CC 1.
- **Aftertouch:** MIDI aftertouch.
- **MPE Timbre:** MIDI CC 74, which is usually sent from the y-axis of MPE (as well as typically being the MIDI CC for filter cutoff).
- **Random:** Generates random bi-polar numbers each time a note is played.
- **Random +:** Generates random positive numbers each time a note is played.
- **Alternate:** Alternates between 0 and the maximum value (determined by the **Depth** setting) with each note played so that every other note is modulated.
- **Legato:** Generates 0 for notes that are played with no other note held, and the maximum value (determined by the **Depth** setting) for notes played while any other note is held.
- **Wheel LFO:** The LFO signal applied by the modulation wheel (MIDI CC 1) and used by the Mod Wheel Destination parameter.
- **Mod LFO:** Modulation LFO.
- **Mod Env:** Modulation envelope.
- **Filt Env:** Filter envelope.
- **Amp Env:** Amplitude envelope.

Depth

Adjust the **Depth** of the modulation applied to the **Destination** from 0–100%.

Destination

Select the desired modulation **Destination** (where – is none).

Effects Page Controls

Click the **Effects** button to show the effects controls.



Reverb

Power

Click the Power button in the upper right corner of the **Reverb** panel to enable or disable the Reverb effect.

Mode

Select one of the following Reverb options:

- **Small:** Emulates a small room.
- **Room:** Emulates a medium room.
- **Chapel:** Emulates a medium chapel space.
- **Hall:** Emulates a medium hall.
- **Large Hall:** Emulates a large hall.
- **Stadium:** Emulates a large stadium.
- **Outer Space:** Way out reverb.
- **Deep Space:** Big, vast reverb.

- **Digital:** Digital reverb (a la 80s).
- **Left Right:** Panning reverb.
- **Reverse:** Reverse reverb.
- **Gated:** Gated reverb.

Mix

Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0–100%.

Time

Adjust the reverb time as percentage of the selected **Mode** from –100 to +100%.

Modulation

Power

Click the Power button in the upper right corner of the **Modulation** panel to enable or disable the Modulation effect.

Mode

Select one of the following Modulation effect options:

- **Chorus Tri:** Chorus with triangle LFO resulting in steady detuning.
- **Chorus Sine:** Chorus with sine LFO resulting in undulating detuning.
- **Chorus Random:** Chorus with random LFO resulting in ensemble-like detuning.
- **Flanger:** Flanger effect.
- **Phaser:** Phaser effect.

Mix

Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0–100%.

Rate

Adjust the **Rate** of modulation from 0.10 Hz–10.00 Hz.

Depth

Adjust the **Depth** of modulation from 0–100%.

Delay

Power

Click the Power button in the upper right corner of the **Delay** panel to enable or disable the Delay effect.

Mode

Select one of the following Delay options:

- **Straight:** Equally spaced repetition.
- **Spread:** Slightly different left and right delay times to create a stereo spread.
- **Ping Pong:** Alternating left and right delays.
- **L/R Straight:** Left delay time is half of the right delay time.
- **L/R Triplet:** Left delay time is two-thirds of the right delay time.

- **L/R Dotted:** Left delay time is three-quarters of the right delay time.
- **Thin:** Delay with a low-cut filter.
- **Dark:** Delay with a high-cut filter.
- **Tape:** Delay with both low-cut and high-cut filters, and also “wow” and “flutter.”
- **L/R Tape:** Like **Tape** delay, but with a ping pong effect.
- **Rise 3:** Repeating pattern of three delays from soft to loud.
- **Rise 4:** Repeating pattern of four delays from soft to loud.
- **L L R R:** Alternating delays between two left then two right.
- **Circles:** Quasi-random pattern of left and right delays.
- **Gallop:** Rhythmic delay pattern with gaps.
- **Offbeat:** Rhythmic delay pattern on the offbeats relative to the input.
- **Trance 1:** Delay pattern of dotted intervals.
- **Trance 2:** Alternative delay pattern of dotted intervals.
- **Flit Up 3:** Repeating pattern of three delays with a rising cutoff filter.
- **Flit Down 3:** Repeating pattern of three delays with a descending cutoff filter.
- **Flit Up 4:** Repeating pattern of four delays with a rising cutoff filter.
- **Flit Down 4:** Repeating pattern of three delays with a descending cutoff filter.

Mix

Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0–100%.

Time

The delay time always synchronizes to the Pro Tools session tempo. The following rhythmic values are available: 1/2, 1/4D (dotted), 1/2T (triplet), 1/4, 1/8 D (dotted), 1/4 T (triplet), 1/8, 1/16 D, 1/8 T, 1/16, 1/32 D, 1/16 T, 1/32. 1/8 is selected by default.

Feedback

Adjust the **Feedback** of the delay from 0–100%.

Distortion

Power

Click the Power button in the upper right corner of the **Distortion** panel to enable or disable the Distortion effect.

Mode

Select any of the following distortion options:

- **Clip:** Emulates hard (transistor) clipping.
- **Tube:** Emulates soft (vacuum tube) overdrive.
- **Distort:** Emulates diode-modeled distortion like in many distortion pedals.
- **Rectify:** Inverts negative parts of waveform to positive.
- **Lo-Fi:** Reduces the sample rate and bit depth of the signal for a “low-fidelity” distortion effect.
- **Crush:** Like **Lo-Fi**, but more digital sounding (like a “bit-crusher”).

Freq

Adjust the distortion frequency from 1.00 kHz to 20.00 kHz. When **Mode** is set to **Lo-Fi** or **Crush**, the **Freq** setting controls the resampling rate (sample rate reduction). For any other **Mode** settings it controls high frequency tone damping, like a “brightness” control.

Drive

Adjust the Drive (gain) of the distortion from 0–100%.

Mix

Adjust the Mix control to set the balance of dry versus wet (effected) signal from 0–100%.

ReWire

Pro Tools supports ReWire version 2.0 technology developed by Propellerheads Software. ReWire is available in Pro Tools using the ReWire Native plugin.



ReWire has been deprecated by Reason Studios. For more information, please visit <https://www.reasonstudios.com/>,



Pro Tools does not support ReWire on Apple Silicon computers. To use ReWire on Apple Silicon computers, Pro Tools must be run under Rosetta.

ReWire provides real-time audio and MIDI streaming between applications, with sample-accurate synchronization and common transport functionality.



Using ReWire, Pro Tools can send and receive MIDI to and from a ReWire client application, such as a software synthesizer, and receive audio back from the ReWire client. Pro Tools applies MIDI time stamping to all incoming MIDI.

Compatible ReWire client applications are automatically detected by Pro Tools and are available in the Plugin Insert menu (Instrument category) in Pro Tools. Selecting a ReWire client application within Pro Tools automatically launches that application (if the client application supports this feature). Any corresponding MIDI nodes for that application are available in any Instrument track’s MIDI Output selector (Instrument view) and any MIDI track’s Output selector.

Once the outputs of your software synthesizers and samplers are routed to Pro Tools, you can:

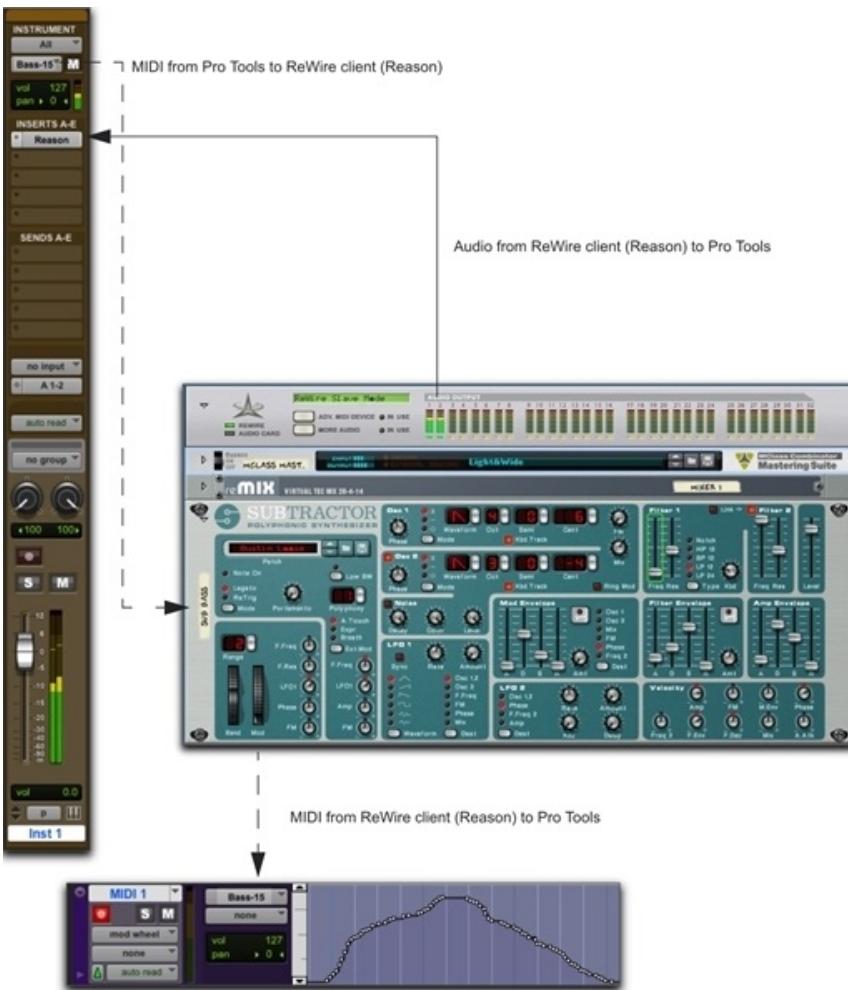
- Process incoming audio signals with plugins
- Automate volume, pan, and plugin controls
- Bounce To Disk
- Take advantage of the audio outputs of your Pro Tools audio interfaces



Pro Tools does not support sending audio to ReWire client applications.

⚠️ Not all ReWire client applications support automatic launch from a ReWire-mixer application. For these applications, launch the ReWire client app separately, and then select it as a plugin insert in Pro Tools.

⚠️ Exchange of additional metadata such as controller and note names between Pro Tools and ReWire clients is not supported.



Audio and MIDI signal flow between Pro Tools and a ReWire client application (Reason shown)

ReWire Requirements

To use the ReWire plugin, you will need:

- An Avid-qualified Pro Tools system
- 64-bit ReWire-compatible client software (such as Reason from Propellerheads Software)

⚠️ Client software must support the same sample rate as the session using ReWire. For example, third-party client software that does not support sample rates above 48 kHz cannot be used in a 96 kHz Pro Tools session.

ReWire support is also under development for other third-party companies. For availability, check with the manufacturer or visit the Avid website (www.avid.com).

Track Count with Pro Tools Ultimate

With Pro Tools Ultimate, the ReWire plugin can be inserted on any kind of track. Each channel of audio transmitted through ReWire then uses the same amount of resources as the audio track on which it is inserted.

Consequently, you can only use a total combination of audio track channels and ReWire audio streams that does not exceed the maximum number of possible voices for your system. For example, if you are playing 96 stereo audio tracks in a 48 kHz/24-bit session on a system that supports 256 voices at that sample rate, another 64 channels of audio will be available for use with ReWire. However, note that ReWire only supports a maximum of 64 audio streams per host application.

Using ReWire at higher sample rates will increase the load on the CPU. For example, CPU load at 96 kHz is double the load at 48 kHz. You can monitor Pro Tools CPU usage in the System Usage window, making sure to not overtax your system.

-  *With Pro Tools Ultimate, the standard Hardware Buffer size of 512 samples is recommended for using ReWire in sessions with sample rates above 48 kHz.*

Track Count with Pro Tools and ReWire Clients

When using ReWire-client applications with Pro Tools, performance is determined by several factors, including host CPU speed, available memory, and buffer settings. Avid cannot guarantee 64 simultaneous audio channel outputs with ReWire on all computer configurations.

-  *For the latest information on recommended CPUs and system configurations, visit https://kb.avid.com/pkb/articles/en_US/Knowledge/Pro-Tools-System-Requirements.*

15 MIDI Plugins

MIDI plugins affect MIDI in real-time on playback or live MIDI input on Instrument tracks. Use MIDI effect plugins to add MIDI effects such as note stacking or velocity processing to enhance parts and arrangements. MIDI effects plugins can make a sequence sound more like a human performance or help you discover fresh musical and rhythmic creative ideas.

To insert a MIDI plugin on an Instrument track:

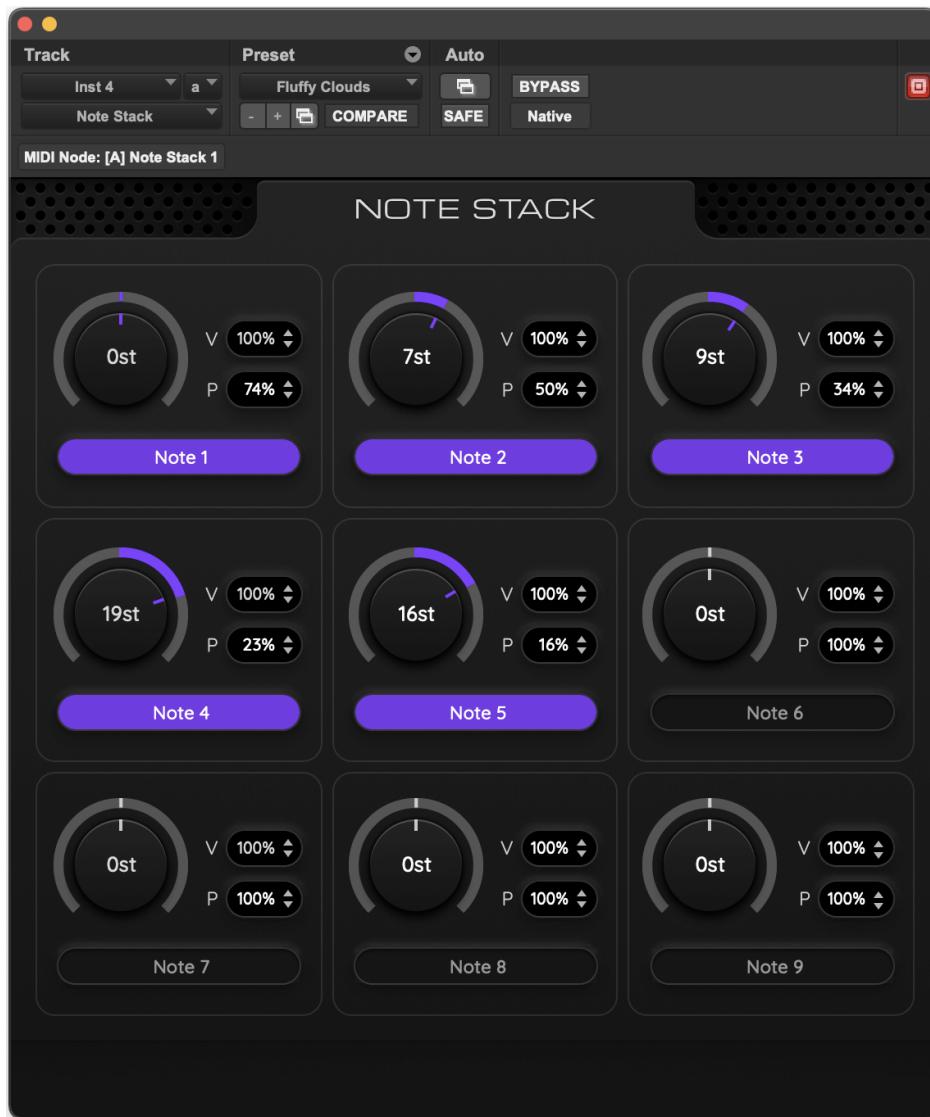
1. In either the Mix or Edit window, ensure that Inserts view is enabled.
2. Click the first available insert and select the MIDI plugin you want from the MIDI plugin submenu. (Note that MIDI plugins can be used with any insert.)
3. Insert a virtual instrument plugin after any MIDI plugins inserted on the track (or route the MIDI output to an external MIDI device).

This topic includes information about the following:

- "Avid Note Stack" on the next page
- "Avid Pitch Control" on page 423
- "Avid Velocity Control" on page 424
- "Audiomodern Riffer" on page 426
- "Mixed in Key MIDI Plugins" on page 447
- "Modalics EONarp" on page 449
- "Pitch Innovations Groove Shaper" on page 463

Avid Note Stack

Avid Note Stack lets you add MIDI notes to incoming MIDI notes to create note stacks. You can add or subtract notes from the note stack (1–9) by clicking Note# buttons. You can also adjust the interval between the added note and the incoming note, and scale its velocity. To add an element of random variation, you can adjust the probability of whether each note in the stack is added or not. This can be useful for layering drum samples, such as snare and hand claps, without having to record additional MIDI data, with or without variation.

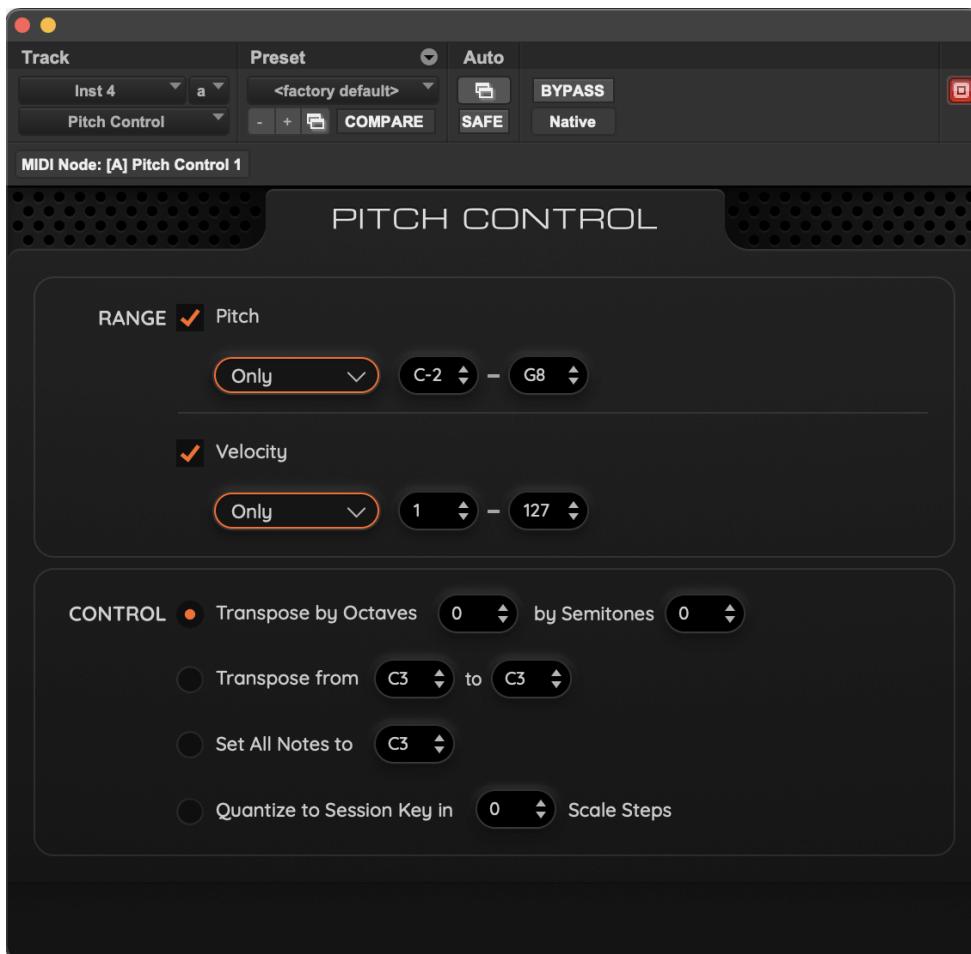


Notes 1–9

- Note On/Off (1–9): Turns the generated note On or Off.
- Note Offset: Defines the number of semitones by which the incoming note is transposed.
- Note Velocity (V): Defines the velocity of the generated note relative to the velocity of the incoming note. At 50%, the note plays at half the velocity and 200% the velocity is doubled (maximum 127).
- Note Probability (P): Defines the probability of a note being triggered each time there is an incoming note. At 100%, the note always plays, while at 50% there is 50% chance that the note will be played.

Avid Pitch Control

Avid Pitch Control lets you alter the pitch of incoming MIDI notes. Pitch Control can be useful for triggering specific notes without having to re-assign MIDI notes in an electronic drum kit or other MIDI controller. For example, kick and snare are most commonly C1 and D1, but side-stick, claps, and rim shot/accents assignments vary among drum libraries. Pitch Control can be used to trigger the sounds you want without having to edit MIDI data or re-assign notes in the controller or virtual instrument. Note Stack can also be used for percussive patterns to generate different sounds based on probability.



Range

Pitch

When enabled, only notes defined by Pitch Range are processed. When disabled, all incoming notes are processed.

- **Pitch Range Type:** Determines whether processing is applied only to notes within the defined range or to notes outside the defined range.
- **Pitch Range Low:** Defines the lower limit of the Pitch range. If the lower limit value is smaller than the upper limit, then the range is inverted.
- **Pitch Range High:** Defines the upper limit of the Pitch range. If the upper limit value is bigger than the lower limit, then the range is inverted.

Velocity

When enabled, only the notes defined by Velocity Range are processed. When disabled, all incoming notes are processed.

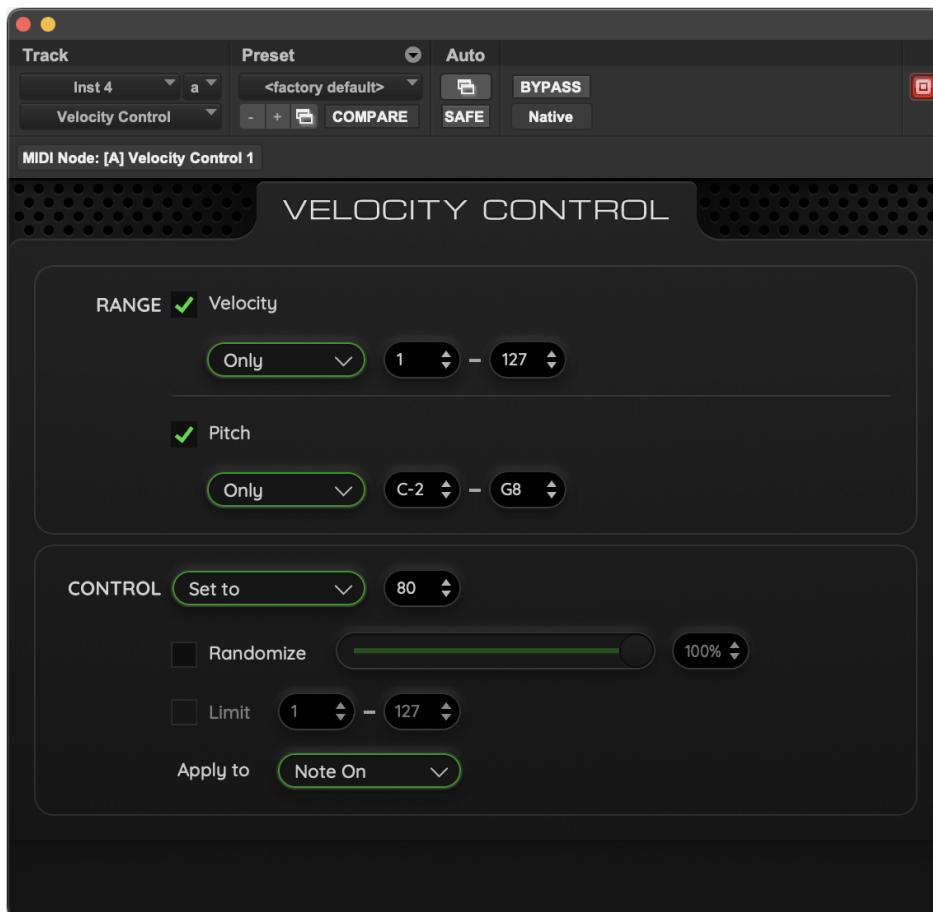
- Velocity Range Type: Determines whether processing is applied only to notes within the defined range or to notes outside the defined range.
- Velocity Range Low: Defines the lower limit of the Velocity range. If the lower limit value is smaller than the upper limit, then the range is inverted.
- Velocity Range High: Defines the upper limit of the Velocity range. If the upper limit value is bigger than the lower limit, then the range is inverted.

Control

- Transpose by Octaves/Semitones: Transposes selected notes by octaves and semitones.
- Transpose From/To: Transposes selected notes by semitones, as expressed by the difference between the source and destination pitches.
- Set All Notes : Sets all selected notes to the same pitch.
- Quantize to Session Key in Scale Steps: Transposes selected notes up or down by scale steps based on the Pro Tools Key Signature ruler. When set to 0, only notes outside of scale are transposed.

Avid Velocity Control

Avid Velocity Control lets you alter the velocities of incoming MIDI notes.



Range

Velocity

When enabled, only the notes defined by Velocity Range are processed. When disabled, all incoming notes are processed.

- Velocity Range Type: Determines whether processing is applied only to notes within the defined range or to notes outside the defined range.
- Velocity Range Low: Defines the lower limit of the Velocity range. If the lower limit value is smaller than the upper limit, then the range is inverted.
- Velocity Range High: Defines the upper limit of the Velocity range. If the upper limit value is bigger than the lower limit, then the range is inverted.

Pitch

When enabled, only the notes defined by Pitch Range are processed. When disabled, all incoming notes are processed.

- Pitch Range Type: Determines whether processing is applied only to notes within the defined range or to notes outside the defined range.
- Pitch Range Low: Defines the lower limit of the Pitch range. If the lower limit value is smaller than the upper limit, then the range is inverted.
- Pitch Range High: Defines the upper limit of the Pitch range. If the upper limit value is bigger than the lower limit, then the range is inverted.

Control

Select the desired Control mode for the specified Velocity and Pitch Range.

- Filter Out: filters out (ignores) the selected note range from processing.
- Set to: Sets all velocities to the specified value (1–127).
- Add: Adds to existing velocity values by the specified amount (1–127).
- Subtract: Subtracts from existing velocity values by the specified amount (1–127).
- Scale by: Scales all velocities by a percentage amount (1–400%).

Randomize On/Off

When enabled, the selected Control mode is randomized by the specified percentage value.

- Randomize Percentage: Defines the percentage value for the randomization of the selected Control mode.

Limit On/Off

When enabled, the result of the selected Control mode is restricted to a minimum and maximum range.

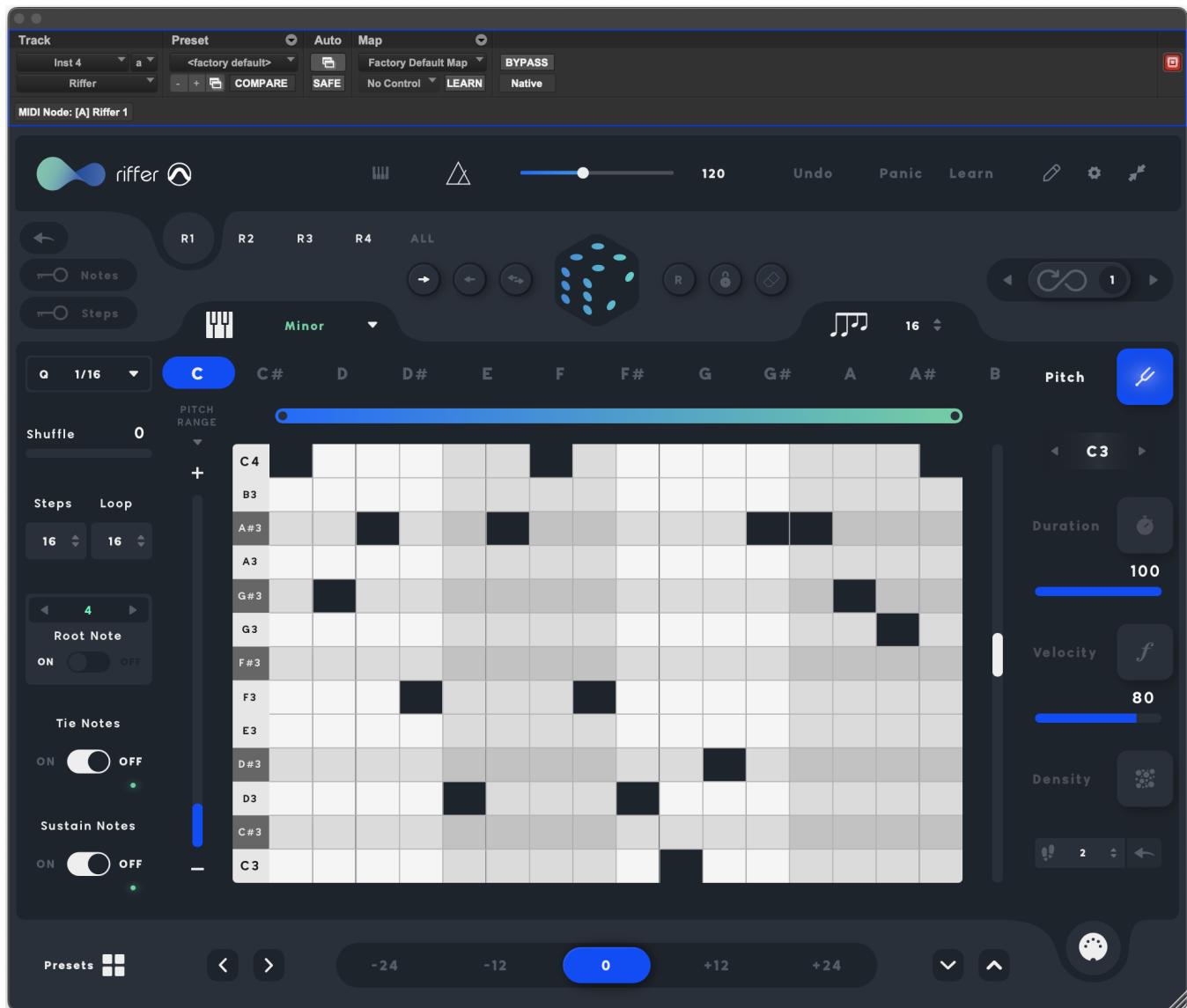
- Limit Low: Defines the lower limit of the Limit range.
- Limit High: Defines the upper limit of the Limit range.

Apply to

Determines whether the Control mode is applied only on Note On, Note Off, or both Note On & Off events.

Audiomodern Riffer

Riffer by Audiomodern is a smart MIDI tool that generates unique sequences and melodies. Use it to drive any virtual instrument or hardware MIDI device directly from within Pro Tools. You can select various scales, levels of complexity, step lengths, starting and ending points, pitch transpositions, number of measures, and more.



Video Resources

For a guided tour video of Riffer and other MIDI plugins in Pro Tools, watch [MIDI Plugins](#).

For an overview of Riffer that also highlights the new features in the latest version, check out this video from Audiomodern: [Riffer by Audiomodern Complete Overview](#).

QuickStart

Use this QuickStart to learn your way around Riffer and start creating.

Tracks Setup

To set up tracks to start using Riffer:

1. Insert Riffer in the first slot on an Inst track.
2. Insert the desired virtual instrument plugin on the next slot of that same track.



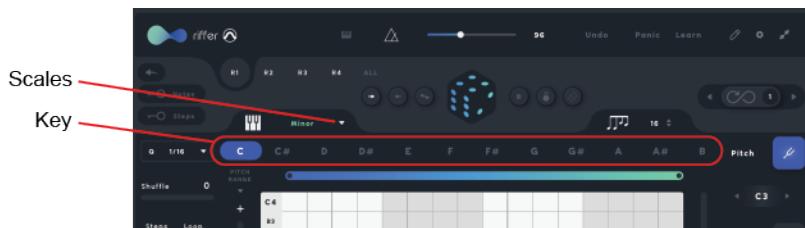
To learn about additional MIDI routing options in Pro Tools, see the *Pro Tools Reference Guide* (in Pro Tools choose Help > *Pro Tools Reference Guide*).

Set Up Riffer

The following steps show one way to get started making music with Riffer. In reality you can do some or all of these steps, in any order you like.

To configure Riffer and start making music:

1. Click to open the Riffer window.
2. Tell Riffer what Key your song is in by clicking to select a key along the top of the piano roll.
3. Choose a scale (such as major, minor, or any of the dozens of available scales and modes) from the Scales drop-down.

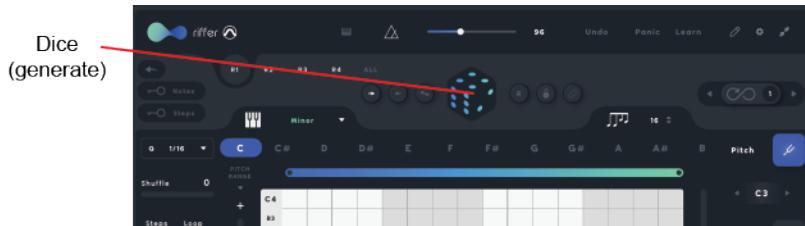


You can create and save your own custom scales in Riffer. For more information, see "Scales" on page 435.

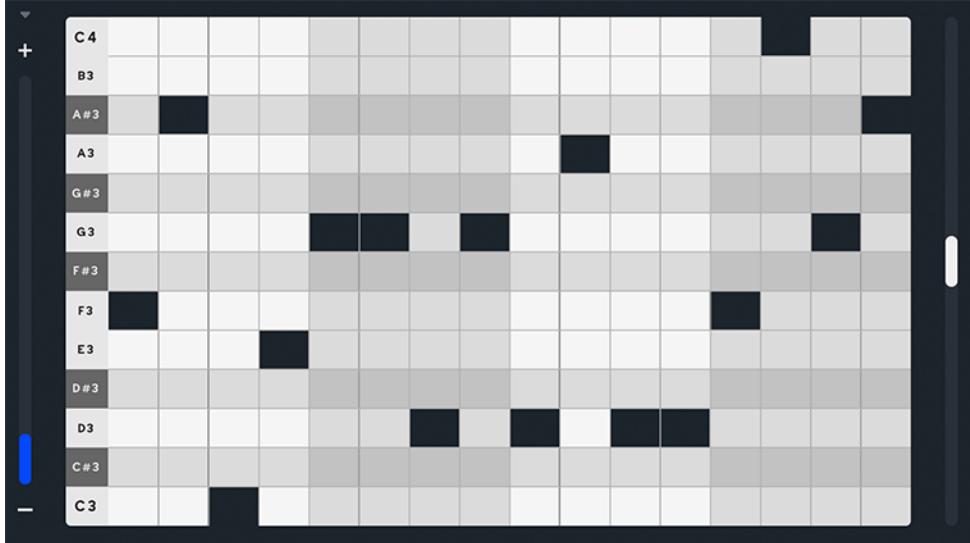
Create a Riff

To have Riffer create a riff:

- Click the Dice icon above the Piano Roll.



Notes are generated in the chosen key and scale, and appear in the Piano Roll.

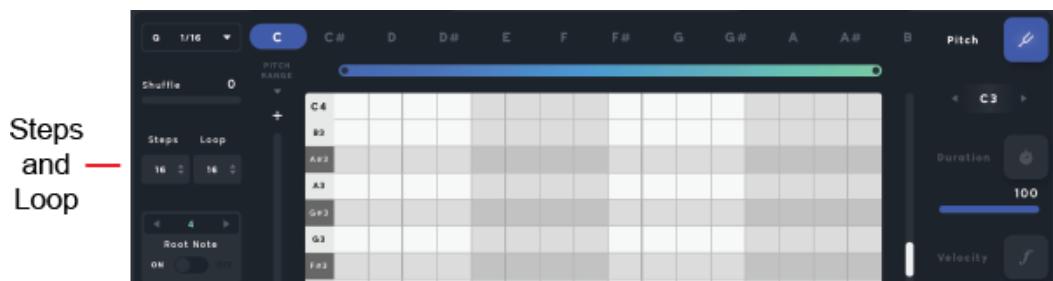


Shape a Riff

Do any of the following to modify and shape generated riffs and patterns:

- ▶ Length (Steps, Loop, and Number of Steps)

To set the number of steps in the pattern, or set the length of the loop, use the Steps, Loop, and Number of Steps selectors.



- ▶ Range

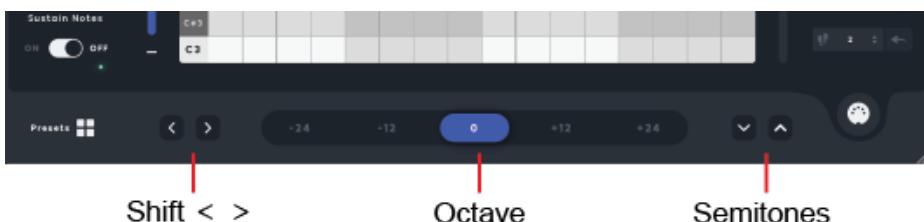
To set the high and low range of notes to be included in the riff, adjust the Pitch Range slider.

- ▶ Octave and Step Transpose

To move the notes up or down in octaves, click the desired button below the Piano Roll. To nudge up or down in single steps (semi-tones) click the ^ and v up/down arrows to the right of the Octave buttons.

- ▶ Shift

To move the notes earlier or later, click the < and > buttons below the Piano Roll.



- ▶ Randomize Duration, Velocity, and Density

Click to select Duration, then click the Dice icon. Duration is randomized. Repeat for Velocity and Density.

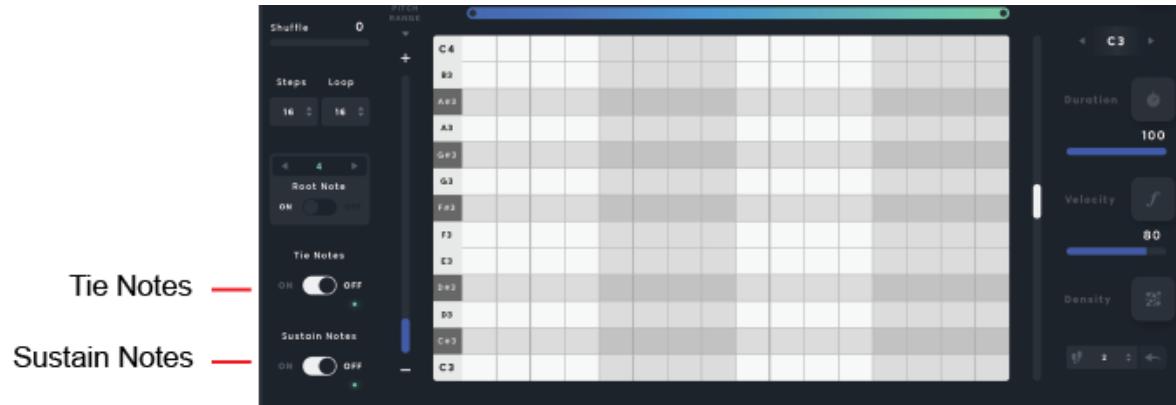
To protect a parameter from being randomized:

1. Click to select it.
2. Click the Lock icon above the Piano Roll.

Tie: Turning on the Tie notes setting lets you change repeated notes into held notes.

Sustain

Sustain lets you have Riffer randomly tell certain notes to sustain for longer.



Lock

To anchor specific notes so they are not randomized:

1. Click to enable the Lock Notes button.
2. Click to select the desired notes in the Piano Roll.

Locked notes display a teal (blue/green) color. When you randomize notes, they stay anchored in place. Note that their Duration and Velocity continue to be randomized.



To prevent Duration and Velocity from being randomized:

1. Click to enable the Lock Step button.
2. Click to select the desired notes.

These notes now display a dark blue color.

 To unlock notes, click the Back arrow.

More to Explore

- You can draw additional notes in the Piano Roll. To make sure they all follow the chosen key and scale, click the Keyboard icon to conform all notes.
- Polyphonic mode lets you use up to four independent riff generators per instance of Riffer. Click a Riff button (R1, R2, R3, or R4) to configure up to 4 independent riffs, or link them together. To mute or unmute a riff, double-click its Riff button.

- To vary playback of the generated riffs use the Forward, Backward, or Ping-Pong modes. Click the desired icon to have the riff play forwards (the default), backwards, or alternate between forwards and backwards (ping-pong).

Top Bar Controls

The top bar displays the current tempo in BPM (beats per minute, including a tempo adjustment slider and a fine adjustment knob) and other controls.



Info Tab

Click the Info tab to display the Riffer version number and credits. Click the Info window to close.

Piano Roll

Keyboard Mode

See "Keyboard Mode" on the next page.

Tempo

The top bar displays the current tempo in BPM (beats per minute).

Tempo is adjustable only in the iPad version of Riffer. When using the Riffer plugin, tempo will automatically sync to the Pro Tools session tempo.

Undo

Click to undo the previous change.

Panic

Click to reset MIDI if you encounter issues, such as hanging MIDI notes.

Learn

Lets you quickly map Riffer parameters to a MIDI controller. See "MIDI Learn" on page 438.

Presets Tab

Lets you save Riffer setups as Presets. See "Saving Presets" on page 439.

Settings Tab

Lets you customize Riffer. See "Settings" on page 441.

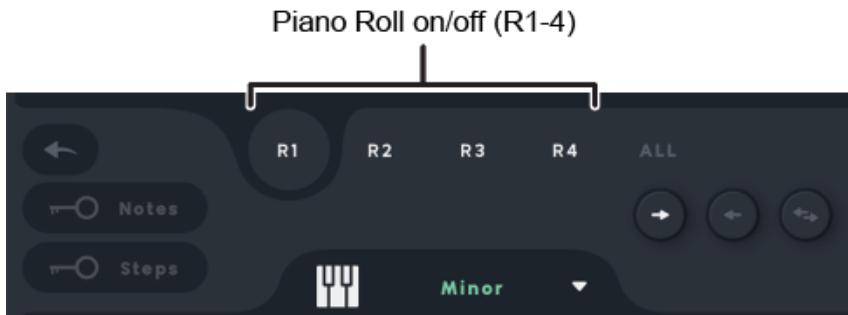
Resize Window

Lets you quickly return Riffer to its default window size.

Piano Roll

Riffer includes 4 independent piano rolls to control Pitch, Duration, Velocity and Density, to send note and automation data to associated plugin instruments and hardware. These 4 parameters are displayed on the vertical axis and time on the horizontal axis.

You can view, edit and activate each piano roll, by selecting any of the R1, R2, R3 and R4 buttons. Double click or Command-click (Mac) or Control-click (Windows) on R1, R2, R3 or R4 to activate or deactivate a piano roll.



Enable the ALL button, to apply changes to all 4 piano rolls at once.

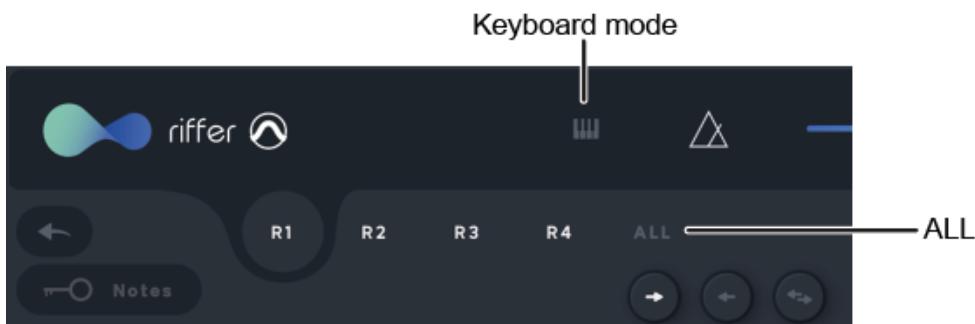
Keyboard Mode

Riffer 3.0 and later can be controlled from MIDI messages.

While the Keyboard Mode is enabled, tonality can be modified and the sequence can be turned ON/OFF for the selected Riff. By enabling the ALL button, the tonality for all four Riffs will be modified. Changing the tone from MIDI messages (such as keyboard or MIDI note messages from your DAW) will keep playing the sequence. The entire sequence will be transposed in real-time from the keyboard, but always in key, depending on the type of Scale and Root.

Enable the ALL button, to modify tonality for all 4 Riffs at once

In order to use the Keyboard Mode through your DAW, activate the Monitoring option, in order to allow the track's input to be played through its device and heard at its output.



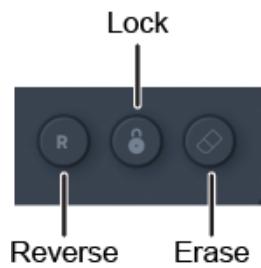
Randomization

Randomize the Pitch, Duration, Velocity, and Density for the selected piano roll by clicking on the Randomization (Dice) button. You can randomize these parameters for all piano rolls at once by enabling the ALL button.



Reverse, Lock, Erase

To the right of the Dice icon are buttons for Reverse, Lock, and Erase.



Reverse

This will reverse all steps for Pitch, Duration, Velocity and Density for the selected piano roll.

Lock

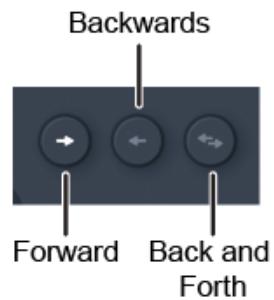
While enabled, the selected tab (Pitch, Duration, Velocity, and Density) will not be randomized by clicking on the randomization button.

Erase

This will erase all settings for the selected piano roll.

Playback Motion

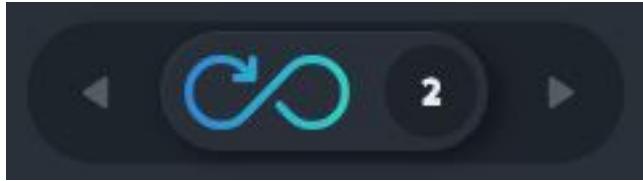
To the left of the Dice icon are buttons for Forward, Backwards, and Back and Forth. These select the Motion of the Playback.



Infinity Mode

While enabled, the infinity mode takes full control of the selected riff/piano roll and generates a completely new pattern each time a new pattern starts (loop) so you can just sit back and have it perform for you.

You can also select how many times the pattern shall remain the same until it re-generates anew one.



For example: if X2 is set, then each pattern shall play two (2) times, until the mode regenerates a new pattern and so on.

You can set different modes for each riff. While the ALL button is enabled, you can activate the Infinity mode for all 4 piano rolls at once.

Use the right and left arrow buttons to increase or decrease the Infinity Mode number, or scroll up or down (drag) the Infinity Mode number to make faster changes.

Lock Notes and Lock Steps



Lock Notes

While the Lock Notes button is enabled, you can select specific notes in the piano roll to be locked (click on these notes directly on the piano roll). This will prevent the steps for the currently selected tab (from Pitch, Duration, Velocity and Density) from being randomized by clicking on the Randomization (dice) button. For example: If the Pitch tab is selected, only the Pitch parameter will be locked for the locked steps. By clicking on the Randomization button, the Duration, Velocity and Density will be randomized, but the pitch will remain the same.

Lock Steps

While the Lock Steps button is enabled, you can select specific notes in the piano roll to be locked (click on these steps directly on the piano roll). This will prevent the Pitch, Duration, Velocity and Density for these steps from being randomized by clicking on the Randomization (dice) button.

Reset

This unlocks all locked notes and steps in the piano roll.

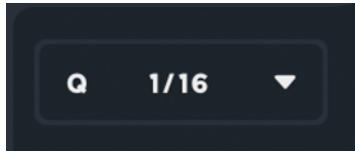
Piano Roll Controls

Number of Steps



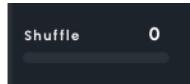
Here you can adjust the number of active notes that your riffs will include by clicking on the Randomization button.

Quantization



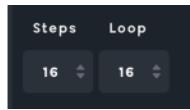
Through this drop down menu, you can select time signature for the selected piano roll.

Shuffle



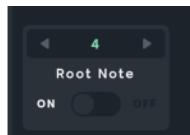
Add Shuffle amount to your riff.

Steps and Loop



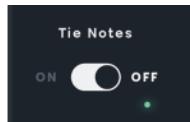
These two selectors control the step amount of your pattern. You can select from 1 to 64 steps and adjust the loop.

Root Note



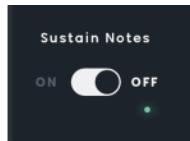
You can set the number of root notes that your new riff will contain. For example: if the Root Notes number is 4, by clicking on the Randomization button, all riffs that will be generated will contain 4 root notes. You can deactivate this feature using the On/Off toggle button.

Tie Notes



While enabled, same notes that are next to each other will be played as one sustained note.

Sustain Notes



While enabled, paused notes will be played as sustained.

C – B Keys



Click any of the C B keys to transpose your riff(s) to a selected key.

Riff Start and End



Select the starting and ending points for your riff.

Octave Buttons



Octave

Move your riff up to +/ - 24 semitones Up or Down.

Semitones

Move the riff one step up or down.

Shift

Move the riff one step to the right or left. Move the riff one step up or down.

MIDI Export



This lets you Drag Out the MIDI pattern directly to your Pro Tools session. You can export the MIDI pattern for the selected riff, or enable the ALL button to export the MIDI pattern for all 4 riffs.

Scales

Riffer provides the option to create riffs using up to 57 scales, or to create your own custom scales.



Use the Scales drop down menu to select your preferred scale for new patterns that will be generated using the Randomization button.



To create your own custom scales:

1. Choose the **Save new scale** option in the Scales drop-down menu.
2. In the piano roll, include the notes in your custom scale.

3. Click **Save new scale**.
4. Type a name and click **Save**.
5. The new scale is included in the **Scales** menu.

To delete a custom scale:

- Click the delete (Trash) button on the right.



Keyboard Button



- By clicking the keyboard button, your current Riff will be transported to the selected scale.

Scales Included:

Chromatic, Blues, Major, Minor, Dorian, Mixolydian, Phrygian, Lydian, Locrian, Harmonic Minor, Melodic Minor, Pentatonic Neutral, Pentatonic Minor, Pentatonic Major, Dim Half, Dim Whole, Augmented, Roumanian Minor, Spanish Gypsy, Diatonic, Double Harmonic, Eight Tone Spanish, Enigmatic, Algerian, Arabian A, Arabian B, Balinese, Byzantine, Chinese, Egyptian, Hindu, Hirajoshi, Hungarian Gypsy, H. Gypsy Persian, Japanese A B, Persian, Prometheus, Six Tone Symmetrical, Super Locrian, Wholename, Major triad, Minor triad, Major 7th, Minor 7th, Major Dominant, Minor Major 7th, Diminished, Major 6th 9th Add9 Augmented, Minor 6th 9th Add9 Augmented.

Randomizing the Pitch

Pitch Tab



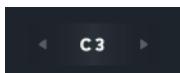
By selecting the Pitch Tab in the piano roll you will be able to see and edit the Pitch of the notes that are included in your Riff. You can click the Randomization (dice) button to generate new riffs, or click on the steps directly in the piano roll, to manually create your own riffs.

Pitch Range



Adjust the Pitch Range of the piano roll. Click on the + or – buttons to increase or decrease the Pitch Range, or use the vertical blue slider to make changes.

Set the Same Pitch Value to All Steps

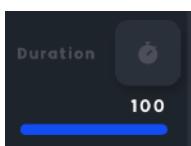


Alternatively, click a note directly in the piano roll, hold Shift and drag to the left or right, to set the same pitch for more than one step in your riff.

Use the Vertical slider to the right of the Piano Roll to scroll the piano roll up or down.

Randomizing the Duration

Duration Tab



By selecting the Duration Tab, in the piano roll you will be able to see and edit the Duration of the notes that are included in your Riff.

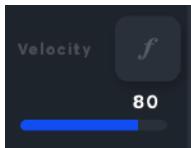
Use the horizontal blue slider below the Duration button to set the same Duration value to all steps.

Duration Range

When the Duration tab is selected, the vertical slider to the left of the Piano Roll controls Duration Range. Use it to adjust the Duration Range for the steps. Set min and max values for Duration using the vertical blue slider.

Randomizing the Velocity

Velocity Tab



By selecting the Velocity Tab, in the piano roll you will be able to see are included in your Riff.

Use the horizontal blue slider below the Velocity button to set the same Velocity value to all steps.

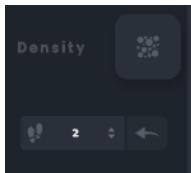
Velocity Range

When the Velocity tab is selected, the vertical slider to the left of the Piano Roll controls Velocity Range. Use it to adjust the Velocity Range for the steps. Set min and max values for Velocity using the vertical blue slider.

Randomizing the Density

This feature allows you to split specific steps to 2-8 parts/hits.

Density Tab



By selecting the Density Tab, in the piano roll you will be able to see and edit the Density of the notes that are included in your Riff.

Use the selector below the Density tab button to adjust the number of steps that will have Density in your generated Riffs.

Click on the Reset button to remove density for all steps.

Density Range

When the Density tab is selected, the vertical slider to the left of the Piano Roll controls Density Range.

Adjust the Density Range for the steps. Set min and max values for Density using the vertical blue slider.

Automation

MIDI Learn

MIDI Learn allows you to remote control virtually any on screen parameter with a MIDI controller. The basic process of pairing a physical control to a Riffer parameter using MIDI Learn is extremely simple.

1. In the Info bar, click the 'Learn' button. The controls that can be automated are highlighted.
2. Select a parameter to be activated for the MIDI Learn mode.
3. Move a slider/knob on your MIDI Controller to associate it. The MIDI CC number of the associated

control will be visible in Learn mode, below the Dice icon.

4. Click 'Learn' to exit the MIDI Learn mode

MIDI CC Mappings

By clicking the Top right Settings (Gear) button, you can have access to the MIDI Mappings list. The MIDI Mappings list includes all parameters that can be controlled and provides the option to associate a parameter to your MIDI Controller.

Clear Mappings

By clicking the 'Learn' button to enter the mode, you can click the 'X' button from any associated parameter clear mapping. Alternatively, long click on the parameter to mapping.

In order to clear all mappings at once in MIDI Learn mode, click the Clear Mappings button at the bottom of Riffer.

Alternatively, you can clear all mappings by clicking the Clear button that is included in the MIDI CC Mappings section.

Saving Presets

In Riffer you have two options to store/save your custom presets. The traditional method requires you to click the save (pencil) button on the top right. Name your preset and click 'Save'.

Quick-Load Slots

The second option is what we call Quick Load slots.

To show the Quick Load Slots:

- ▶ Click the Presets icon in the lower left corner of Riffer.



The Quick-Load slots appear along the bottom of the window.

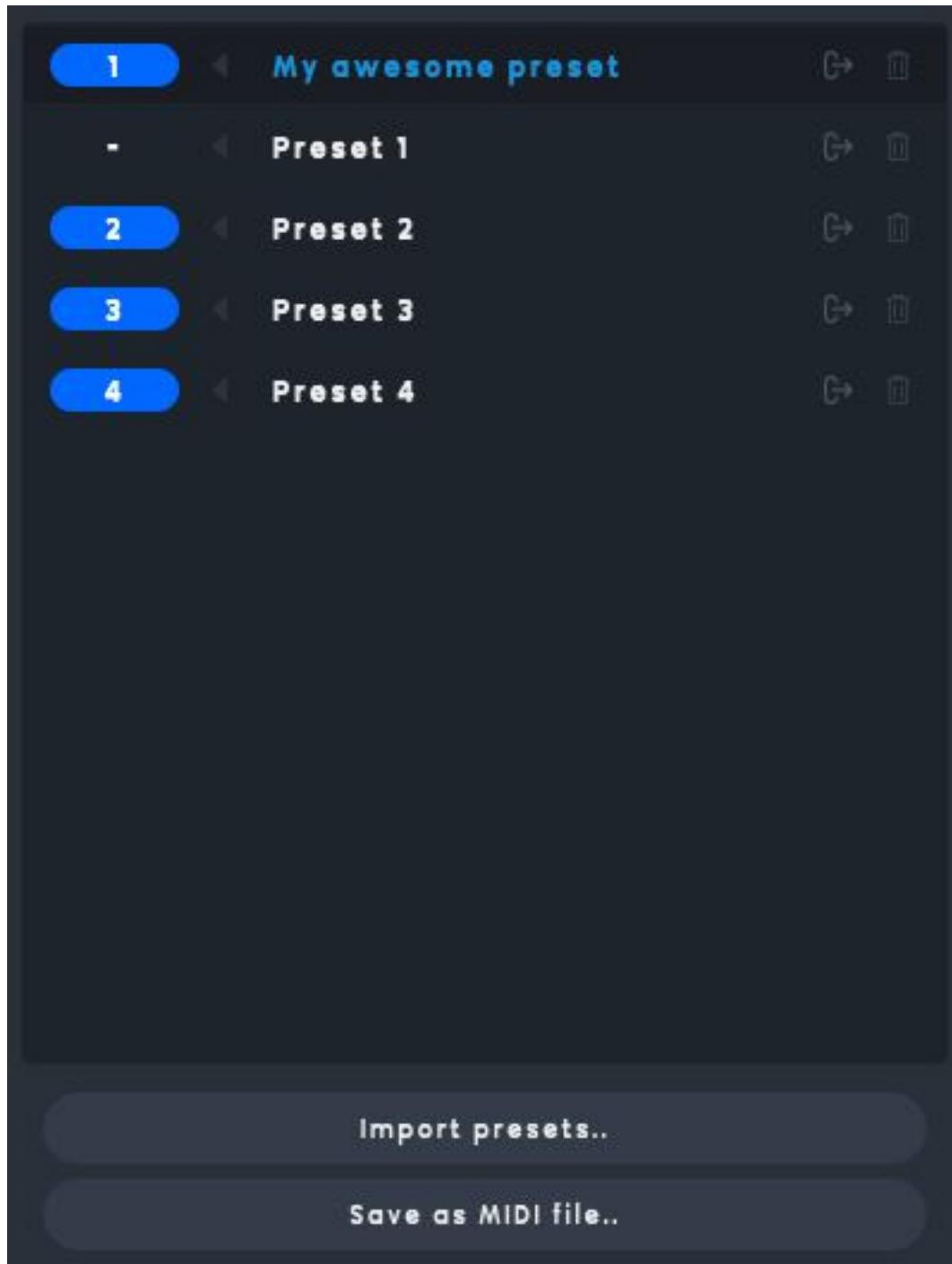


Once you have a pattern that you want to save, simply by clicking to an empty slot will automatically save the current pattern to this slot number. Once a saved preset is there, it can be recalled with a press of a button instantly, rather than choosing it from the "load presets" top right menu.

This is extremely helpful in live/jam situations where you can load up to 16 different presets and quick fire them with a touch of a button. The slot/preset that is currently playing will be displayed with blue color.

Presets Tab

All your saved presets will be included in the presets menu. In this menu, you can double click to load your saved presets, export/share to any location, delete, or assign your saved presets to a slot in the Quick Load presets tab.



To assign preset to a slot in the Quick-Load Presets tab:

- ▶ Click to the left of the Preset name and choose a slot.

Export

This lets you store your presets to another location, or share presets between devices. To export a Preset, click its Export Preset icon.

Delete Preset

To delete a Preset, click its Trash can icon.

Import Presets

By clicking on the Import Presets button, you can import to Riffer a preset from any location.

Save as MIDI file

You can save your currently playing riff as MIDI file in any location on your device

Settings

By clicking the top right Settings (Gear) button, you can have access to MIDI settings.

MIDI Input Channel Selector

Determines the MIDI input mode/channel for Riffer.

External MIDI Outputs selector

Through the plugin MIDI Output drop down menu, you can select which of your 4 Riffs will control an external instrument plugin or hardware associated with Riffer. You can also select All to allow all 4 riffs to control the external software/hardware.

BLEASS Arpeggiator

BLEASS Arpeggiator is a modern take on the classic synth arpeggiator with polyrhythms, polyphony, and a large collection of configurable arpeggio patterns built in.



This MIDI plugin includes a pair of advanced LFOs and a Motion Sequencer for modulating arpeggiator parameters.

A simple FM synthesizer is also built into the plugin, letting you use it as a standalone instrument or as an arpeggiator for other virtual instrument plugins.

Performance Tab



The Performance tab takes incoming real-time performance control messages and routes them to BLEASS Arpeggiator parameters.

- **Mod Wheel:** Receives the controller messages from your keyboard (or other performance device) modulation wheel and responds to MIDI CC1.
- **XY-1, XY-2:** A pair of XY controllers for creating interconnected parameter modulations. The XY Controller panels generate two modulation values simultaneously (an X and a Y value). Drag the control point to vary these values.

Arpeggiator Tab



The settings on the Arpeggiator Tab control the rhythmic and pitch patterns produced by the BLEASS Arpeggiator.

- **Reset:** Lets you reset the Arpeggiator, LFOs and Motion Sequencer in response to the Pro Tools best or a specific incoming MIDI note.
- **Trigger:** Controls the basic rate at which BLEASS Arpeggiator steps through the pattern of notes it creates.

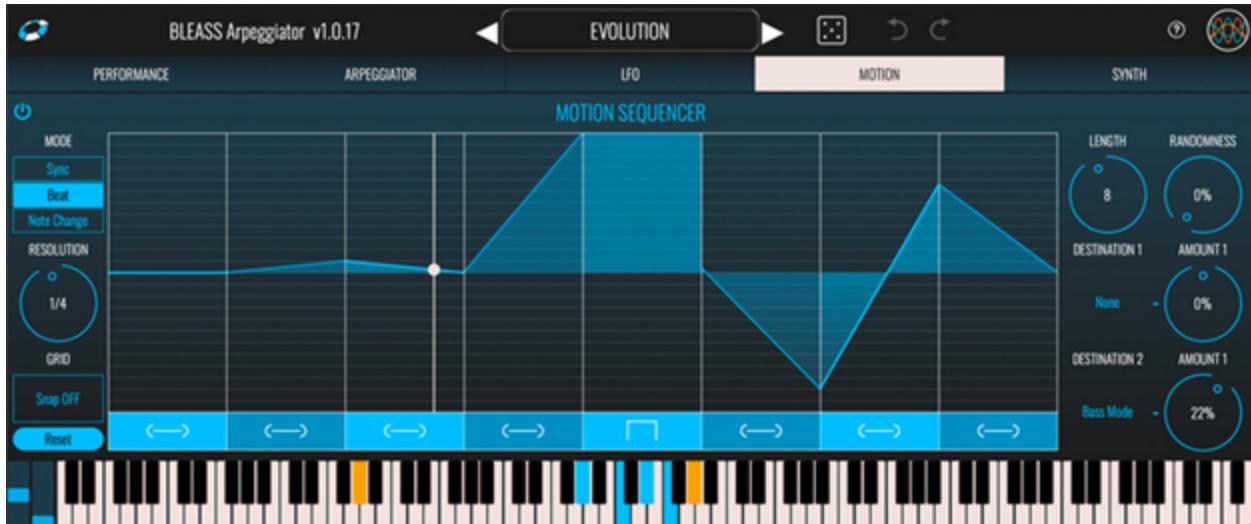
- **Pattern:** Lets you choose from 62 different rhythmic patterns, or set it to **OFF** (the left-most position) if you do not want to apply a trigger pattern.
- **Sequence:** Creates a sequence of notes based on the chord or notes you play into it. The settings in this section let you determine the details of the generated sequence.
- **Polyphony:** Unlike classic arpeggiators that can only play one note at a time, BLEASS Arpeggiator can create multi-line and polyphonic arpeggios. The controls in this section let you set this up.
- **Velocity:** Controls the note-on velocity of notes generated by BLEASS Arpeggiator.

LFO Tab



BLEASS Arpeggiator includes a pair of LFOs (Low-Frequency Oscillators) that can be used to modulate the plugin's parameters. This is a great way to create dynamic, evolving arpeggios.

Motion Tab



BLEASS Arpeggiator's built-in Motion Sequencer allows patterns of values to be sequenced and then used to modulate up to two of the plugin's parameters.

Synth Tab



BLEASS Arpeggiator features a built-in FM synthesiser. You can use this on its own, use it to reinforce the sound of another synth, or disable it altogether.

The **OSC** section generates a sine wave whose frequency can be modulated by the **FM 1** and **FM 2** oscillators. The main oscillator (**OSC**) is the carrier, while **FM 1** and **FM 2** are modulators of that carrier.

15 TATAT from K-Devices

Pro Tools includes [TATAT](#), an (unstable) streams generator MIDI plugin from [K-Devices](#). TATAT is a MIDI FX plugin designed to generate, process, record, and export a stream of notes.

Use TATAT to:

- Galways-changing sequences
- Quickly sketch and store melodic/harmonic ideas
- Add unexpected events to existing patterns and clips

How TATAT Works

TATAT generates infinite and always changing sequences of notes. You cannot say exactly what TATAT will do, but you can suggest a path to it. By setting up its parameters, you can create what we call a "mood" for TATAT. A mood is a configuration of notes, intervals, time fragmentation, velocity fluctuation, and other factors.

Once you set a mood that you are happy with, you'll listen to an infinite stream of events, always changing, all staying in the mood.

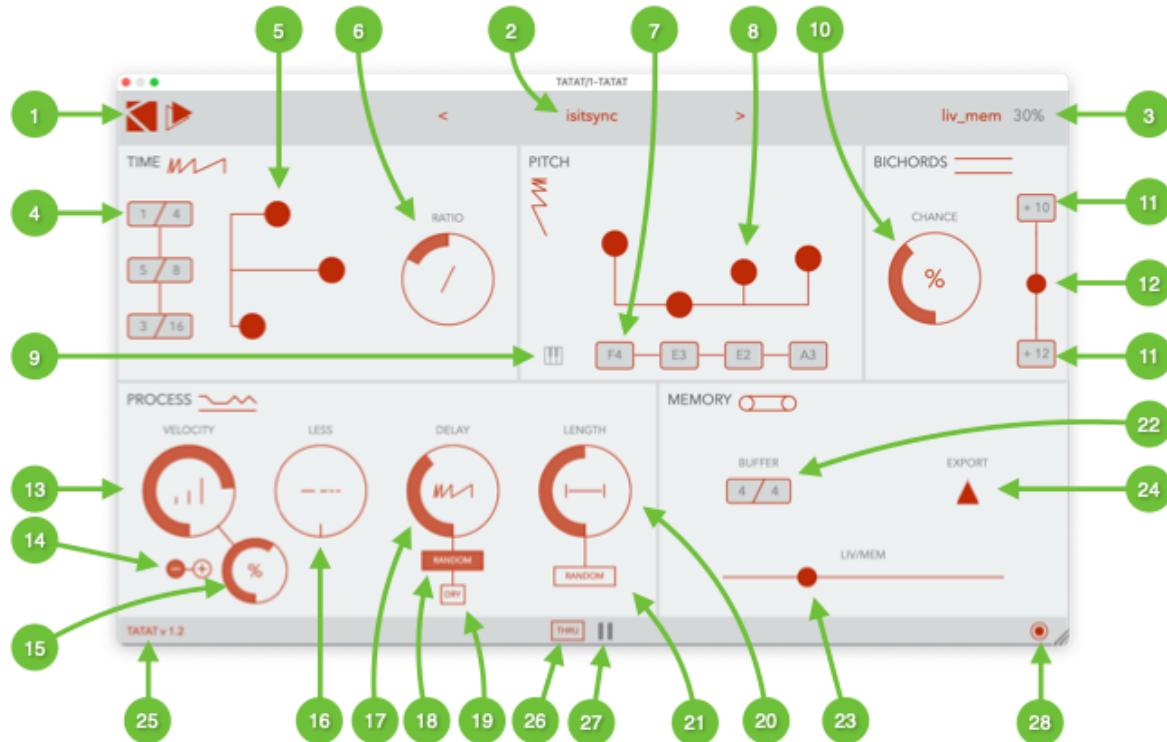
At this point, according to your needs, you can:

- Let TATAT play its stream, and make some intervention to control it: to add silence (Less), to obtain smooth accelerando and ritardando (Ratio), to control how TATAT generates intervals. You can enable Key In function to change notes on the fly (with a keyboard, or just feeding TATAT with a MIDI clip).
- Add some stability by controlling/automating the Liv/Mem slider, moving between the generated stream and frozen patterns.
- Use TATAT to send its notes to enrich (by enabling Thru) existing/incoming MIDI data/parts.

- Export (desktop version only) a nice mood as a series of MIDI files/clip: just click on the export icon and drag it in your session or where you prefer. For each time you'll drag it, TATAT will create a new variation of the mood! This is a great feature to create a set of coherent ideas, lines, or riffs as a starting point for a new project.
- Last but not least, TATAT gives you excellent results both with melodic/harmonic and percussive parts!

Please check out this [YouTube walk through tutorial video](#) for more information.

TATAT Interface



1. Logo - Click on K-Devices logo to display a window with link to manual and other info.
2. Presets - Click on arrows to change factory presets, click on preset name to enter preset manager.
3. Readout - Tap on parameter to get the exact value; double tap on value to edit.
4. Time Resolution - Set numerator and time signature for time resolutions.
5. Time Resolutions Multislider - Set chance for each time resolution to be selected.
6. Ratio - Scale all time resolutions by this factor.
7. Notes - Set notes for the stream.
8. Notes Multislider - Set chance for each note to be triggered.
9. Keys Input - If enabled, user sets up to 4 notes with incoming MIDI notes.
10. Bichords Chance - Set the chance that a bichord is triggered.
11. Bichords Intervals - Set intervals for bichords.
12. Bichords Selection - Set the chance to pick up interval 1 or 2 when a bichord is triggered.
13. Velocity Main Value - Set main velocity value.
14. Velocity Variation Mode - Set to add or subtract variation value to main value.

15. Velocity Variation Value - Set a variation value to add or subtract to main value.
16. Less Value - Set the chance to mute some notes.
17. Delay Value - Set a delay value for generated notes (0-100% of time resolution).
18. Delay Random Mode - If enabled, delay value will be the higher value for random operations.
19. Delay Mode - Mute or play dry notes.
20. Length Value - Set note length (0-100% of original length).
21. Length Random Mode - If enabled, length value will be the higher value for random operations.
22. Buffer Length - Set buffer length. This value affects the other parameters and actions in Memory section.
23. Liv-Mem - If equal to 0%, then the generated notes are recorded in a buffer with given length (Buffer Length), live notes are triggered. If different from 0%, then recording stops, the buffer is locked, and this value become the chance to play live notes or buffer content. If equal to 100%, then just buffer content will be played in loop, as a frozen pattern.
24. Export Clips (desktop version only) - Click and drag to export MIDI files with a given length, in DAW timeline or clip slots, or to a directory on your computer. Each time you click and drag, TATAT exports a new variation of the current mood.
25. Version - TATAT version number.
26. Thru - Let incoming MIDI notes pass thru.
27. Play - Enable/Disable the stream.
28. Skin - Set to dark or light mode.

Mixed in Key MIDI Plugins

Pro Tools includes two MIDI plugins from Mixed in Key: Human Lite and Captain Chords Lite.

 For more information about these plugins, visit [Mixed in Key](#).

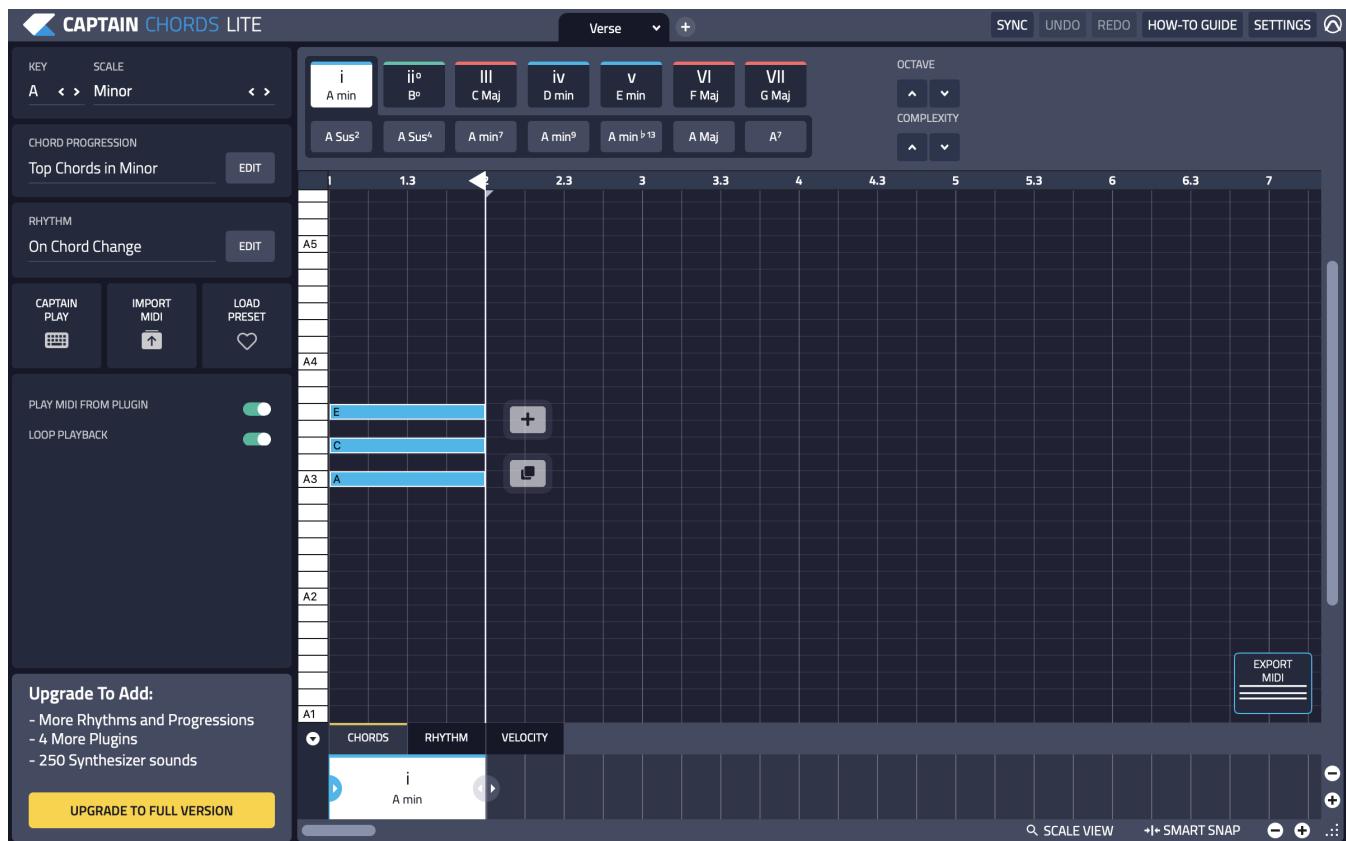
Human Lite

Human Lite MIDI from Mixed in Key lets you add an organic feel to your MIDI loops and sequences.



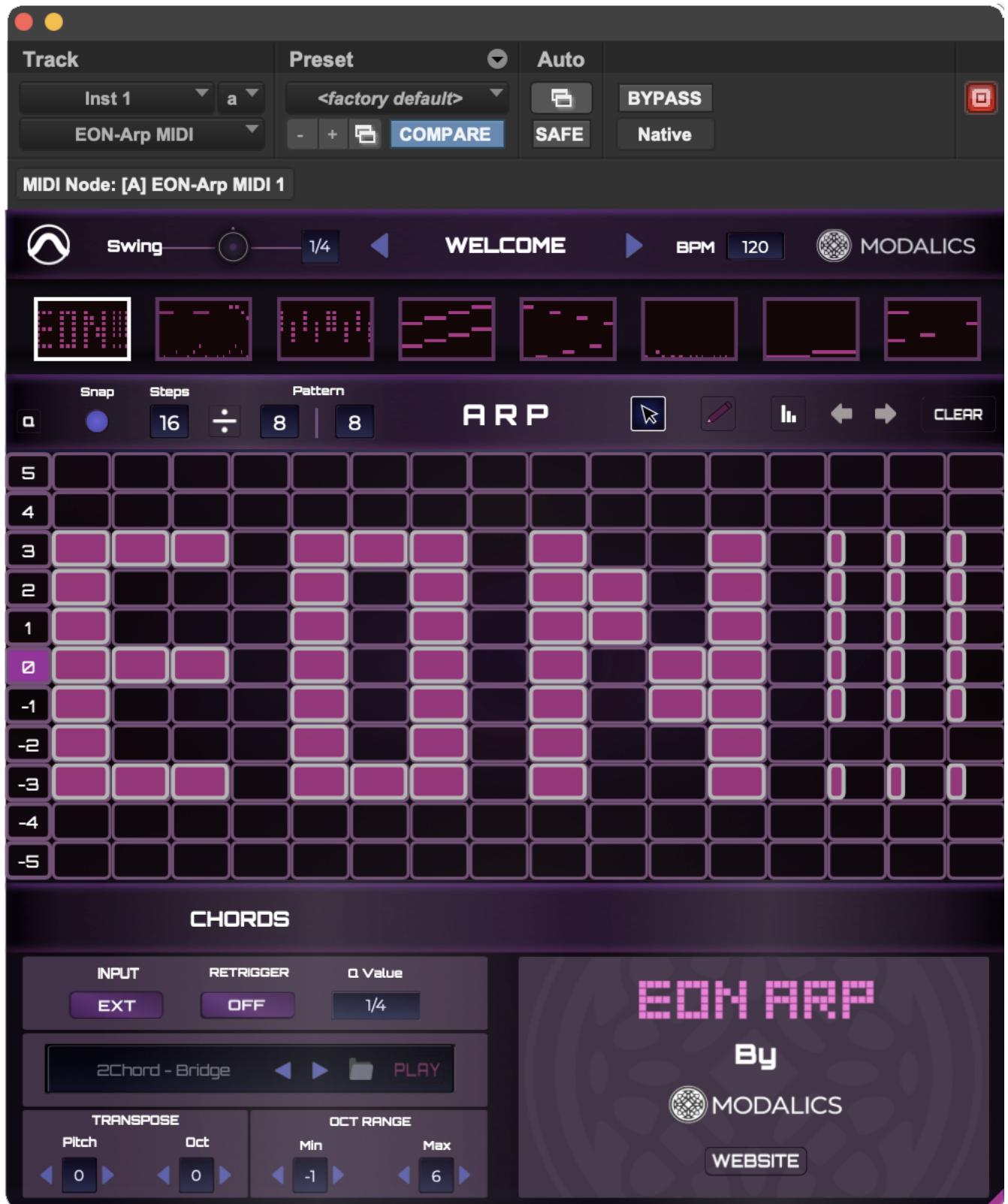
Captain Chords Lite

Captain Chords Lite is a music composition MIDI plugin that helps you write chord progressions for MIDI quickly and easily.



Modalics EONarp

EON-Arp for Pro Tools by [Modalics](#) is an arpeggiator MIDI effect plugin that lets you shape intricate, musical phrases with ease. EON includes over 100 chords, progressions, and scales to assist you with your musical creativity.



MIDI Signal Flow

The Chords section sets the input source and controls the overall MIDI output. After the chords section, MIDI is affected and shaped by the Arp Grid. The MIDI output is then sent to a Virtual Instrument or an external MIDI device.

Top Toolbar

The top toolbar provides the following controls.

- Swing Knob: Adjust the amount of swing of the arpeggiator. Swing is global and affects all patterns in the current preset.
- Swing Reference: Set the rhythmic value for swing reference.
- Preset Menu: Click to open the preset menu. Use the arrows to navigate the presets in order.
- Tempo (BPM): Displays the Pro Tools session tempo in beats per minute.
- About Modalics: Click to learn about Modalics.

Pattern Snapshots

This section lets you select pattern snapshots that follow the trigger and quantize value settings in the Chords section. Each preset can hold up to 8 pattern snapshots that can be independently triggered using key switches (MIDI notes). Snapshots are saved dynamically while you are editing the pattern.

To trigger any given Snapshot, do one of the following:

- ▶ Click the snapshot you want.
- ▶ Play the corresponding MIDI note (key switch). Use key switches to select any snapshot: C0 to C1. The corresponding MIDI note is displayed in the Right-click menu for each pattern (C0–C1).

The timing for switching patterns is determined by the Q Value setting in the CHORDS section.

Right-click to Copy and Paste one snapshot to another. You can also Right-click to select a pattern.



Press C and click to copy any pattern. Press V and click another pattern to paste.

Editing Toolbar

Q (Quantize Notes)

Click to quantize the starting points and lengths of selected notes to fill an entire step. If no notes are selected, all notes on the grid are quantized.

Snap

Click to enable (or disable) snap to grid.

Pattern/Step Length

You can set the number of steps for the Arp grid from 1 to 128.

Division Mode

In Division mode, the values of the Numerator and Denominator determine the overall pattern length, meaning that the length of steps are adjusted to fit within the measure specified by the Numerator and Denominator.

For example, if the pattern is x length, and you divide it by a number of steps, so with a pattern length of 1/4, these are the length of each step:

- 1 step = 1/4 note
- 2 steps = 1/8th note
- 3 steps = 1/8th note triplet
- 4 steps = 1/16 note
- 5 steps = 1/8 note quintuplet

Multiply Mode

In Multiply mode, the values of the Numerator and Denominator determine the length of a single step, meaning that each step has the length of the measure specified by the Numerator and Denominator. In Divide mode, if you specify a musical duration for your pattern and then create a division from it. In Multiply mode you specify how long each step is, and then select the number of steps to work with.

Listen to changes in the Length section against a metronome click to hear the rhythmic context of the Arp settings. Some settings may feel “off” for a short while and might take a moment to sync with the click. This can actually result interesting and unique rhythmic grooves.

ARP

Click **ARP** to toggle bypass of EON-Arp on or off.

Brush Module

Cursor Brush

The default brush. Use the cursor brush to:

- Place notes: Double click to add a step.
- Move notes: Click and drag up or down, or left or right.
- Lasso selection: Click & drag on empty step
- Set step length: Click & drag on step start/end points

Pencil Brush

The pencil brush can be used to “color in” or erase steps quickly and easily.

Velocity Brush

Click and drag up or down to adjust note velocity, you can also lasso select multiple notes and adjust their velocity simultaneously.

Undo/Redo

Click the Left arrow to undo the last action. Click the Right arrow to redo the last action.

Clear

Click Clear to clear the Arp grid.

Arp Grid

The Arp grid provides a piano roll style interface for drawing and editing notes. Incoming MIDI notes trigger

When you input MIDI notes into EON-Arp, it triggers playback of the notes in the Arp grid. The notes in the Arp grid playback relative to the pitch of the incoming MIDI note(s). There are 11 pitch positions in the note grid: -5 to +5 degrees of transposition. The spread of these degrees of transposition are determined by the settings in the Chords section.

For example, if you input the MIDI note 60 (C3) into EON-Arp, the Arp Grid places C3 in the center and spreads the note across all 11 degrees within the octave range dictated in the Chords section. When in full range, the resulting grid play notes C0–C6.



The -1 octave is reserved for switching between patterns.

When playing a chord into EON-Arp, such as a C major triad with the notes C2, E2 and G2, EON-Arp allocates the 3 notes in the chord according to their pitch relative to each other. Their order is determined by how the chord is played with C2 being the lowest note, followed by E2 and G2. The grid starts in the same order, but 1 octave above (C3, E3, G3). The same goes for the pitches below the center C2.



Create several notes in the Arp grid. Then select the notes and Option-click (Mac) or Alt-click (Windows) and drag to copy the selected notes to another location on the grid. This way you can create repetition and variation in your melodies/sequences.

Chords

In the Chords section you can set input settings, pattern triggering settings, play or import midi files, transpose keys and/or set an octave range for the Arp grid.

Input

The input toggle switches between 2 modes of operation:

- EXT: EON responds to MIDI input from Pro Tools.
- FILE: EON responds to input from the MIDI player module. Select one of the built in files or import a custom MIDI file using the folder icon.

Retrigger

Click Retrigger to toggle On or Off. When enabled (ON), MIDI input re-triggers the current pattern. When disabled (OFF), the current Arp pattern plays continuously regardless of MIDI input.

Q Value

Select the desired rhythmic value for re-triggering the Arp pattern and for switching patterns: 1/32, 1/16, 1/8, 1/4, 2/4, or 4/4.

MIDI File Player

The MIDI File player comes equipped with more than 100 MIDI files in various styles, you can also load your own MIDI files onto the player.

Transpose

- Pitch: Controls the overall pitch output from EON in semitones.
- Oct: Controls the overall pitch output from EON in octaves.

Octave

Set the Min and Max values for octaves for the grid to consider when allocating pitch values. Oct numbers are absolute and relate to the MIDI note numbers (C1, C2, C3, and so on).

Nightfox Rendition Lite

Rendition Lite by [Nightfox Audio](#) is a feature-reduced version of Rendition that is included and installed with Pro Tools. It is a MIDI plugin used for building rich chords and animated arpeggios on any instrument track in any key and scale. It provides up to two customizable keyboard zones using Chord, Arpeggiator, and Modifier modes.



You can upgrade to a full-featured version of Rendition from [Nightfox Audio](#).



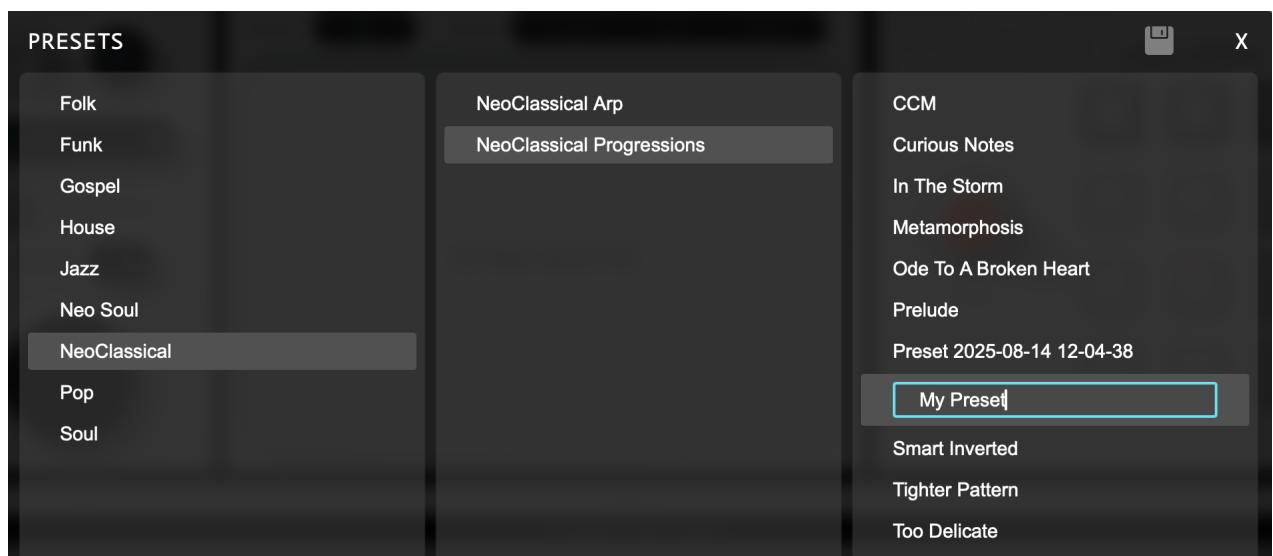
Presets

At the top of the Plugin window, you can select **Presets** by Genre, and Arpeggio or Chord Progression.



To save a custom preset:

1. Set the plugin parameters as desired.
2. Click Presets.
3. Select the Genre and Category.
4. Click the Save (diskette) icon.
5. Type the name for your preset and press Return or Enter.

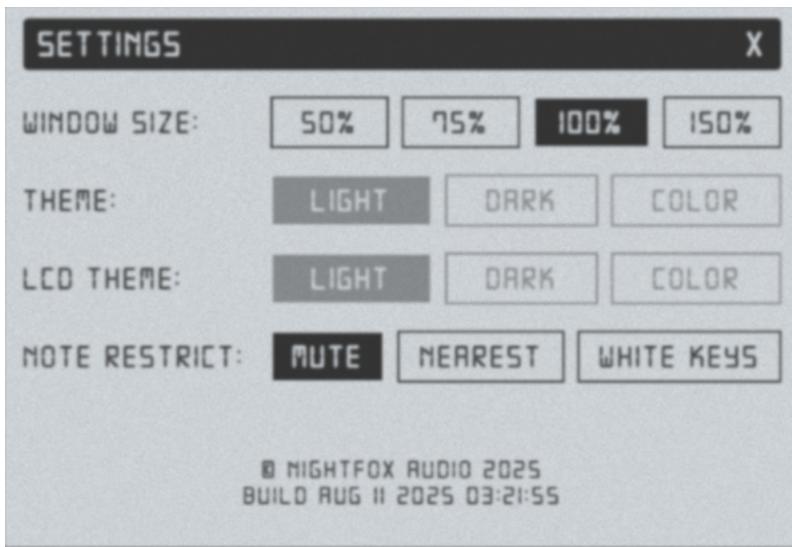


Settings

The Redention Plugin Settings let you set the Window Size, Theme, LCD Theme, and Note Restrictions.

To access Settings:

1. Click the Gear icon in the upper-right corner of the Plugin window.



2. Configure any of the following options.

- **Window Size:** 50%, 75%, 100%, or 150%.



You can also drag the bottom right corner of the Plugin window to resize the window as desired.

- **Theme:** Rendition Lite only provides the **Light Theme**.
- **LCD Theme:** Rendition Lite only provides the **Lite LCD Theme**.
- **Note Restrict:**
 - **Mute** — Mutes any note played that is not in the selected Key and Scale.
 - **Nearest** — For any note not in the selected Key and Scale, it plays the nearest note in the selected Key and Scale instead.
 - **White Keys** — Automatically transposes the chosen key onto the C Major scale with C as the root note. For example, in the key of D major, the note C plays a D major chord.

3. Click the **X** in the upper right of the Settings to save your changes and close the Settings.

Key and Scale

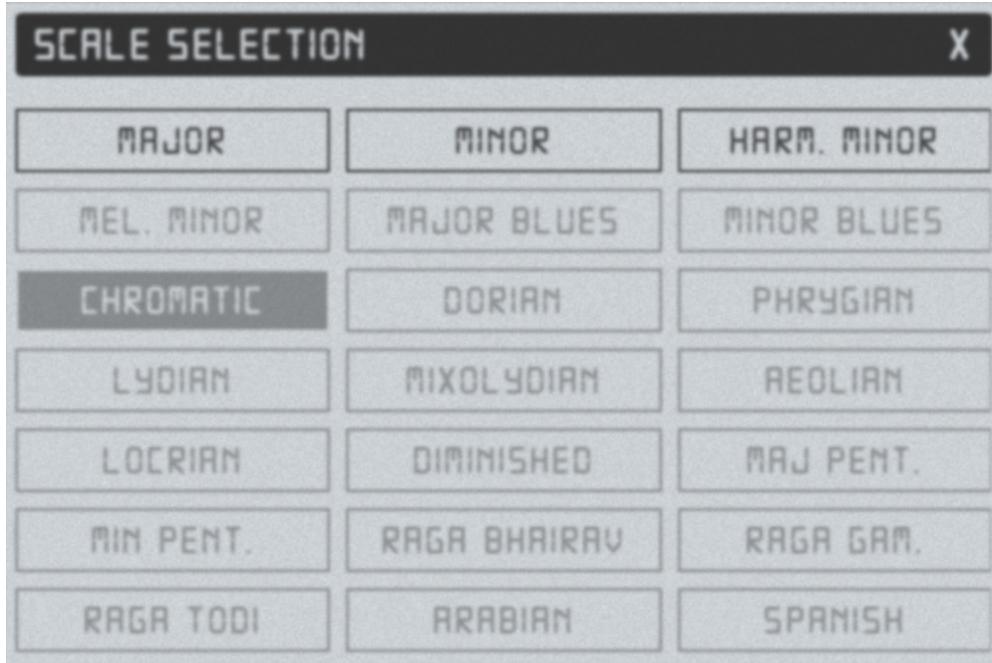


Key

Adjust the **Key** dial to set the root pitch of the key.

Scale

Select the desired scale from the selector below the **Key** setting.



Key Restrict

Enable (or disable) **Key Restrict** to limit the note input according to the [Nightfox Rendition Lite](#) setting in the Settings.

Zones

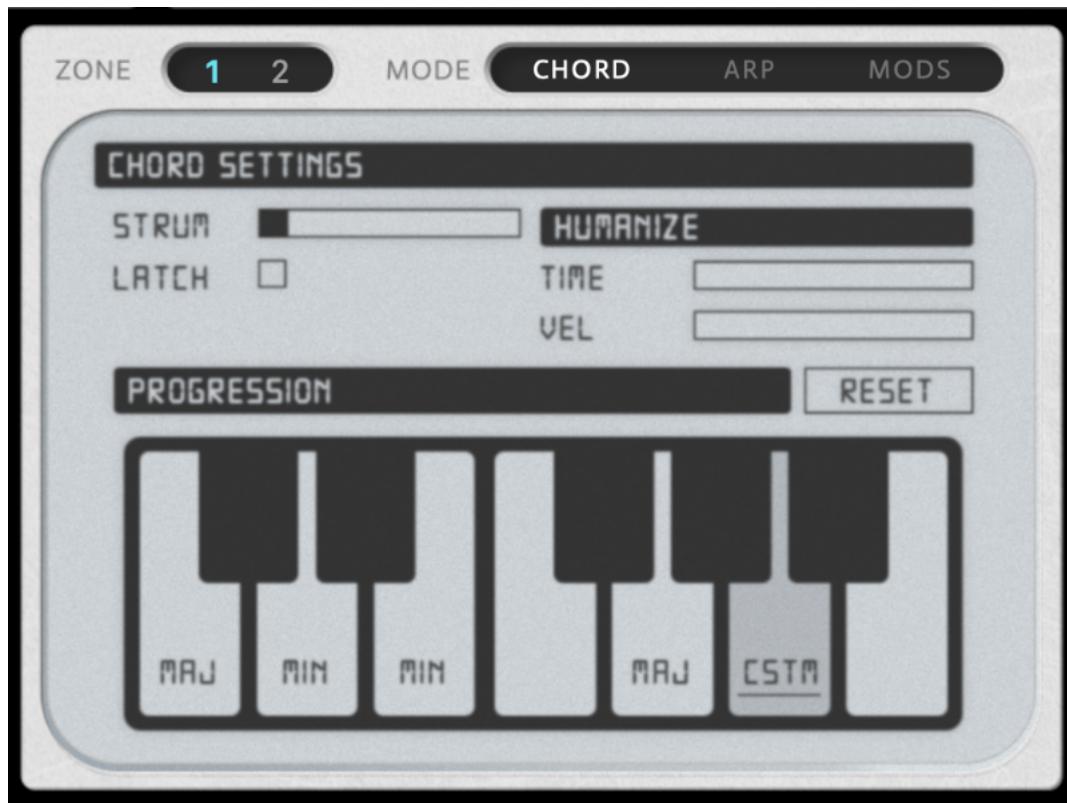
Select **Zone 1** or **Zone 2** to adjust the Key and Scale for each, respectively.

Chord Display

The currently played chord is displayed below the **Zones** control. For arpeggiated patterns, single notes are displayed. If the current chord is not recognized, a question mark is displayed (?).

Chord, Arp, and Mods Settings

Chord Settings



Zone

Select either **Zone 1** or **2** to adjust the Chord Settings for each.

Mode

Select **Chord**, **Arp**, or **Mods** to adjust the settings for each.

Chord Settings

- **Strum** — Adjust the probability setting for "strumming" chords.
- **Latch** — Enable (or disable) **Latch** to play held notes simultaneously.

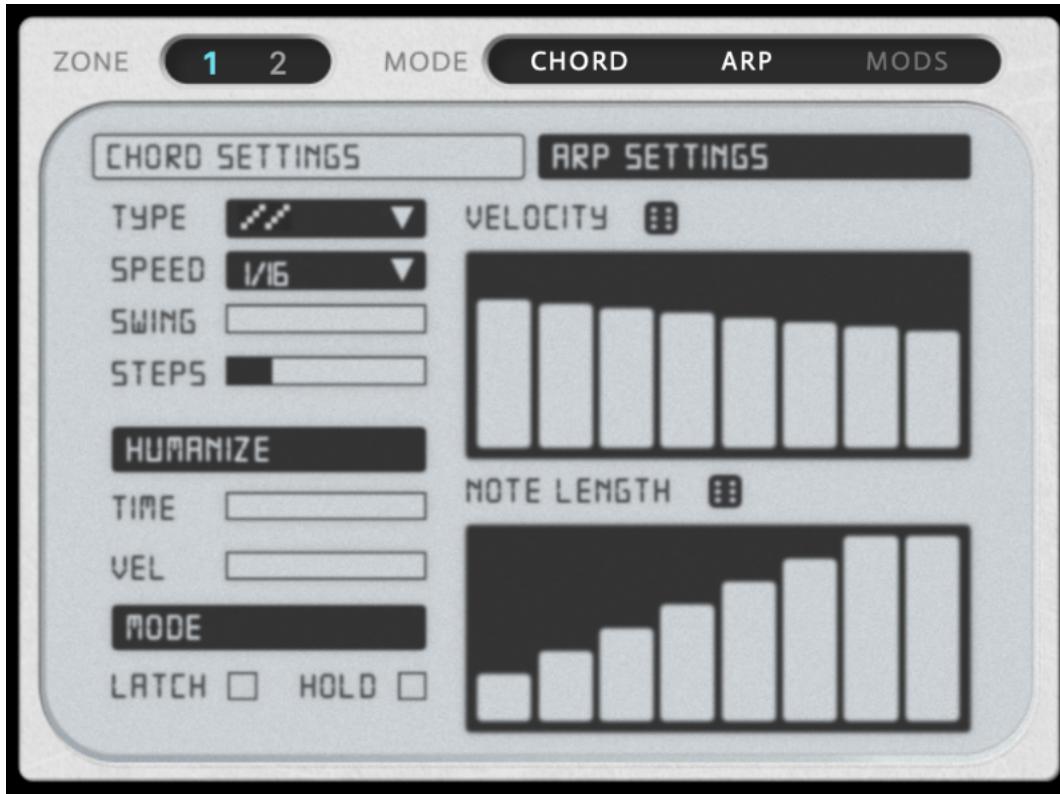
Humanize

- **Time** — Adjust the timing variations to "humanize" the performance.
- **Vel** — Adjust the velocity variations to "humanize" the performance.

Progression

- **Reset** — Click to reset all key chord mappings.
- **Key Chord Assignment** — Displays the chord assigned to each key (note).

Arp Settings



Zone

Select either **Zone 1** or **2** to adjust the Arp Settings for each.

Mode

Select **Chord**, **Arp**, or **Mods** to adjust the settings for each.

Type

Select the **Type** of arpeggio (**Up**, **Down**, **Random**, or **Pinkie Up**).

Speed

Select the rhythmic value for the arpeggiation (**1/16**, **1/8**, **1/4**, **1/2**, or **1/1**).

Swing

Adjust the amount of **Swing** as desired (0–100%).

Steps

Select the number of **Steps** (1–32) for the arpeggiation.

Humanize

- **Time** — Adjust the timing variations to "humanize" the performance.
- **Vel** — Adjust the velocity variations to "humanize" the performance.

Mode

- **Latch** — Enable to **Latch** to play held notes simultaneously.
- **Hold** — Enable to **Hold** to add all notes to the arpeggio, even if they are not played together.

Velocity

Displays the **Velocity** setting for each step in the arpeggio. The number of bars shown equals the number of steps (1–32). Click and drag any bar up or down to adjust the **Velocity** for that step in the arpeggio. Click the Dice icon to randomize the **Velocity** settings.

Note Length

Displays the **Note Length** setting (as a fraction of the selected Speed for all steps) for each step in the arpeggio. The number of bars shown equals the number of steps (1–32). Click and drag any bar up or down to adjust the **Note Length** for that step in the arpeggio. Click the Dice icon to randomize the **Note Length** settings.



You can also drag the mouse across the Velocity or Note Length bars to edit them all quickly.

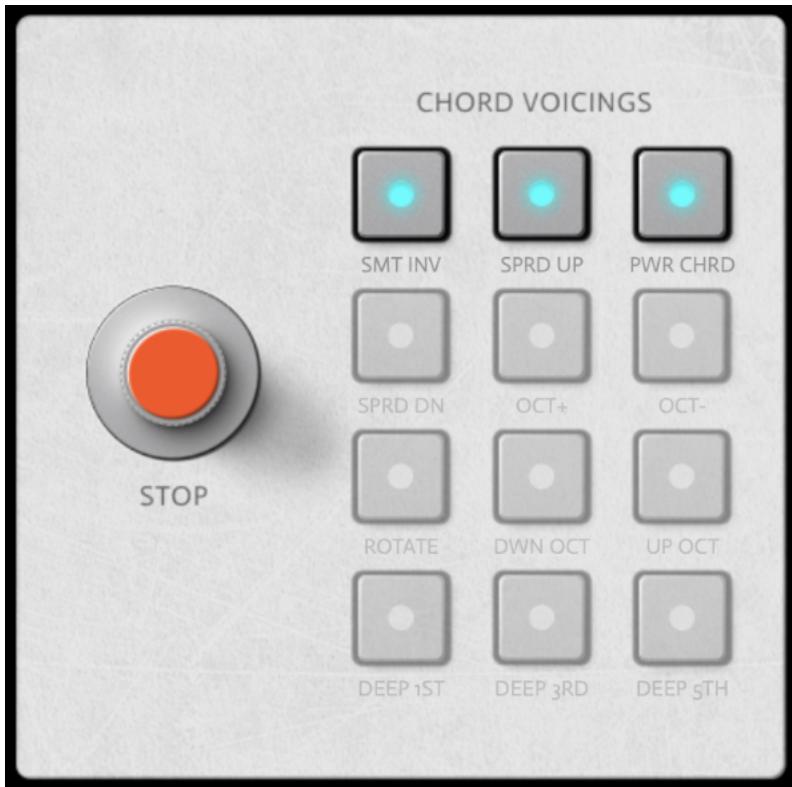
Mods Settings



Modifiers

- **Hold** — Enable to Hold the selected Key trigger.
- **Key Maps** — Keys display the mapped triggers for performance modification (such as Staccato, Power Chord, or chord type).

Chord Voicings



Stop

Click to **Stop** all MIDI information. This will stop an arpeggio, a held chord, a latched note, and so on. It acts as a panic button if you are not sure where the MIDI is coming from.

Chord Voicings

- **SMT INV** — Click to enable Smart Inversion.
- **SPRD UP** — Click to enable Spread Up.
- **PWR CHRD** — Click to enable Power Chord.

Zones and Keyboard



Zone 1/2

Each Zone lets you select how the note input is processed: either Chord (C) and/or Arp (A), or Mod (M). For example, you might want to use Zone 1 to control Mods while Zone 2 plays Arpeggios.

Zone Divider

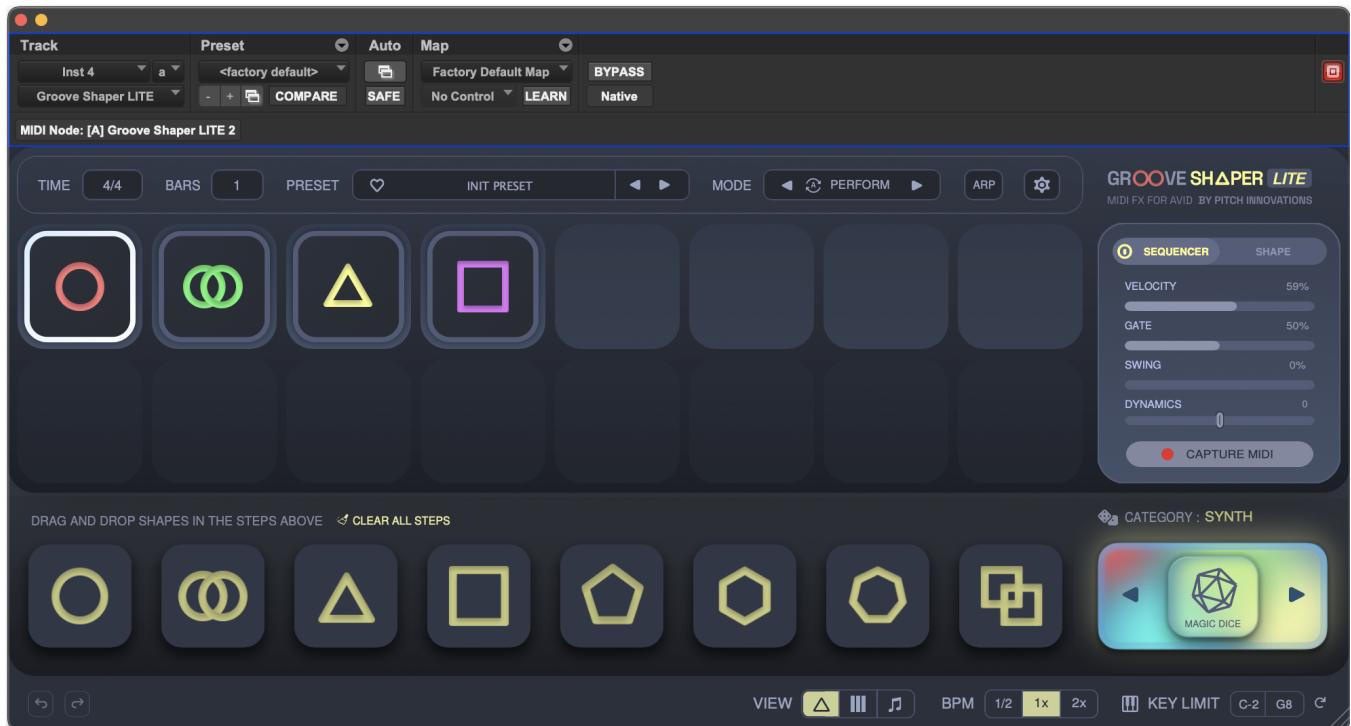
Between the Zone selector and the keyboard is a Zone Divider. Click and drag the Zone 1/2 divider to set the key range for each zone. As you drag the slider, the keyboard darkens for Zone 1 and greys for Zone 2 as a visual indicator of the distinct zones.

Keyboard

The on-screen keyboard lets you click to play notes. It also shows the Zone 1/2 divide, and any notes that are not in the selected Key and Scale are greyed out.

Pitch Innovations Groove Shaper

Groove Shaper Lite for Pro Tools by [Pitch Innovations](#) is a creative sequencer for generating a vast variety of rhythms for hi-hats, bass-lines, short string motifs, and much more.



Header Controls

The following controls are available along the top of the plugin window.

Time

Click to reveal a list of available time signatures for the Shape Sequencer.

Bars

Click to modify the loop length of the sequencer. Four steps are equal to one bar.

Preset

Click to load sequencer presets. Groove Shaper includes a collection of factory presets in multiple categories.

Mode

- **AUTO (DAW/PERFORM):** When selected, Groove Shaper intelligently switches between DAW and Perform modes based on how you are using the plugin. When Pro Tools is not playing back, Groove Shaper enters PERFORM mode, which optimizes for live performance with MIDI devices. Conversely, when Pro Tools is playing back, Groove Shaper switches to DAW mode, which is ideal for working with MIDI clips in your Pro Tools.
- **PERFORM:** This mode is optimized for live playback using MIDI devices. Once the Groove Shaper receives MIDI input, the sequencer activates instantly, and stops immediately when the MIDI data input stops. The sequencer will reset to the top when MIDI input is not received. This ensures smooth and precise performances from your MIDI input device, allowing for seamless play and stop transitions.

- **DAW:** This mode is specifically tailored for use when a MIDI clip is present in Pro Tools (DAW). Similar to Perform mode, Groove Shaper starts sequencing when it receives MIDI input, but it waits for a brief buffer period after MIDI input. If no further MIDI input is detected during this buffer, the sequencer stops, ensuring clean sequences or playback without overlapping notes.
- **SHAPE HOLD:** In this mode, Groove Shaper loops a single shape when it receives a MIDI input signal. When MIDI input re-triggers, Groove Shaper moves to the next shape and continues looping that shape until the user re-triggers it.

Arp

Click to trigger an arpeggiation of each note in the sequence, ascending in pitch.

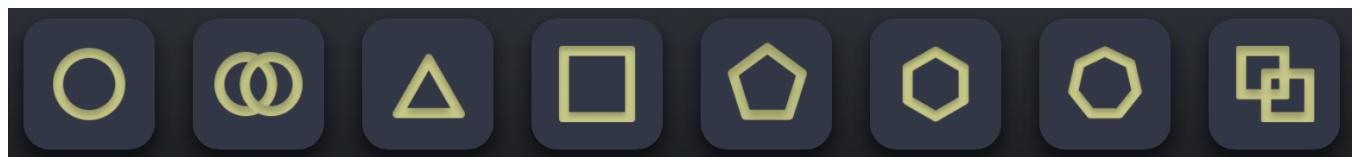
Settings

Click here to access the settings tab, where you can transpose, select a skin, and modify other settings (see “Settings” on page 446).

Shape Blocks

Groove Shaper uses shape blocks to represent rhythmic patterns. Groove Shaper lets you choose to view Shape Blocks as shapes, bars, or rhythms.

Rhythms available are as follows: 1 quarter note (circle), 2 eighth notes (2 overlapping circles), 3 triplet eighth (triangle), 4 sixteenth (square), 5 quintuplet sixteenths (pentagon), 6 sextuplet sixteenths (hexagon), 7 septuplet sixteenth notes (septagon), and 8 thirty-second notes (2 overlapping squares).



Sequencer Shapes

Drag and Drop Shapes to the Sequencer

The Shape Sequencer functions as a step sequencer, allowing users add each Shape Block into a step. The Shape Sequencer is organized in 2 rows, each of which provides slots for rhythmic shapes depending on the selected Time Signature (meter).

To add Shape Blocks to the Shape Sequencer:

- ▶ Drag and drop any of the lower eight Shape Blocks to the desired step in the Shape Sequencer.



Adding a shape to the 3rd bar of a sequence

Move the mouse cursor over any Shape Blocks to display the rhythm that they represent in Western classical music notation.

The sequencer begins looping every 4 beats (a bar) and automatically extends loop length when adding shapes. You can adjust loop length using the bar selector.



Groove Shaper Lite for Pro Tools is limited to a maximum of 2 bars.

To clear all steps:

- ▶ Click Clear All Steps. Note that this option is only visible when the Sequencer settings tab is open.

To clear a single step, do one of the following:

- ▶ Select the Shape in the step you want to clear and click Clear Step. Note that this option is only visible when the Shape settings tab is open.
- ▶ Right-click the step you want to clear.

To move Shapes Blocks in the Sequencer:

- ▶ Drag and drop the Shape you want to move over another.

Sequencer Settings



- ON/OFF: Click to bypass or activate the sequencer.
- Velocity: Use this slider to adjust the global velocity of the sequencer.
- Gate: Use this slider to adjust the global gate length of the sequencer.
- Swing: Adjust this slider to infuse your rhythm with the desired amount of swing.
- Dynamics: Adjust to alter velocity values by adjusting the differences between soft and loud notes (dynamics) using a percentage value, rather than adding or subtracting a fixed amount. This is similar to the operation of an audio compressor or expander.
- MIDI Capture: Lets you record the output of Groove Shaper and generate MIDI files, that can then be dragged and dropped into your Pro Tools session.

To capture MIDI:

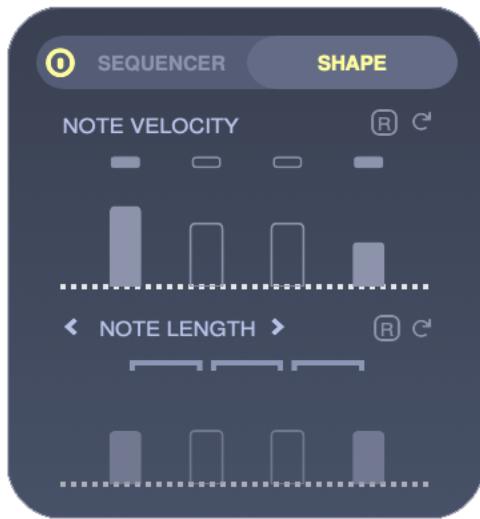
- ▶ Click CAPTURE MIDI in the MIDI Capture section.
- ▶ Play your MIDI device or a sequenced MIDI input from Pro Tools. Recording starts as soon as Groove Shaper receives a MIDI signal.
- ▶ Click STOP CAPTURING to complete recording.

- ▶ Click the DRAG & DROP button and drag the MIDI file to the Pro Tools timeline.



Drag and drop captured MIDI

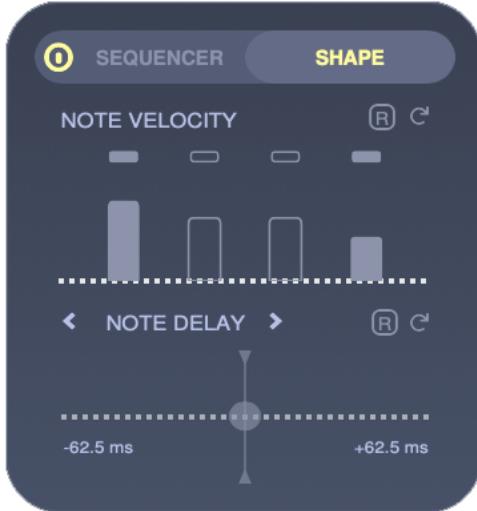
Shape Settings



Shape settings (Note Length shown)

- Note Velocity: Lets you fine-tune the velocity of each note within a shape. Each bar corresponds to an individual note and the number of bars varying based on the shape type. These bars can be adjusted by dragging them vertically to modify the velocity value, ranging from 0 to 127.
- Enable/Disable Note Repeats: Right-click on a bar to toggle notes on and off.
- Reset Button: Click to reset all velocities to the default value.
- Note Length: Lets you edit the note length for each individual note within a shape. Similar to Note Velocity, each bar represents a note repeat. Drag these bars vertically to edit the note length, which ranges from 0 to 100. Right-click on a bar to toggle the notes on and off.
- Note Tie: Click to create a tie between the note and the next adjacent note.
- Note Length/Note Delay: Click to toggle between Note Length and Note Delay.

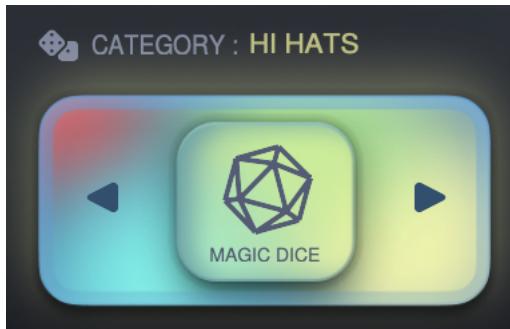
- R (Randomize): Click the R button to randomize shape setting properties such as Note Mute, Note Velocity, and Note Length within the selected shape.
- Note Delay: Adjust to fine-tune the delay of the shape, with a range spanning from -127 to 127 ticks (measured in milliseconds according to the sample rate of the Pro Tools session).



Shape settings (Note Delay shown)

Magic Dice

The Magic Dice button lets you generate fresh rhythms with six algorithms to choose from. These algorithms are tailored to different types of instruments: Bass, Hi Hats, Epic Drums, Percussion, Drum Fills, Synth, and Short Strings.



Magic Dice (Hi Hats)

To generate rhythmic patterns using the Magic Dice:

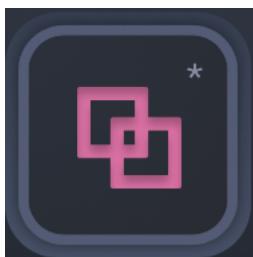
1. Click the left/right buttons to select the desired instrument category.
2. Click the Magic Dice button.

The Shape Sequencer is populated with algorithmically generated rhythmic patterns according to the selected instrument category.

Bottom Toolbar

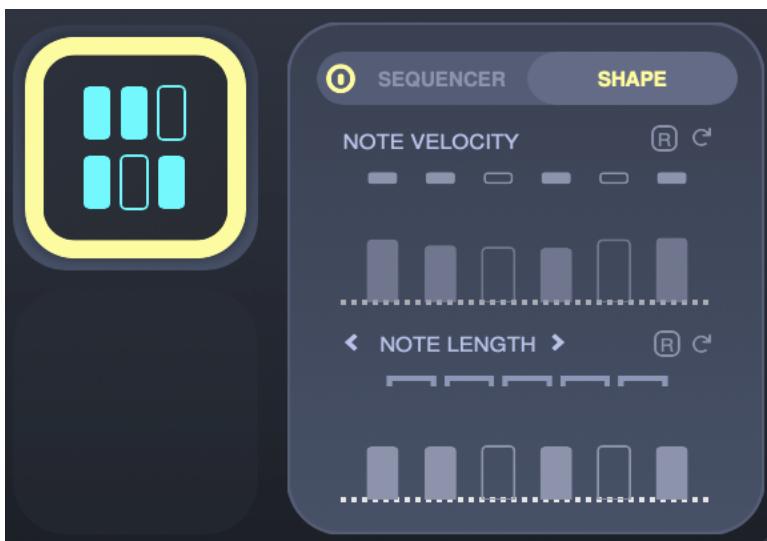
- Undo/Redo: Click the Undo or Redo button to undo or redo the last adjustment you made within the plugin.
- Help Text: Displays information about any user interface element when you move the mouse cursor over it.

- Shape Views: The default view visualizes rhythms using shapes. An asterisk (*) in the upper right of the symbol indicates that it has been customized/edited.



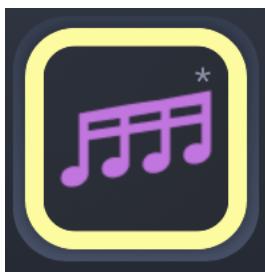
Shape view (* indicating custom Shape settings)

- Bars View: This view displays rhythmic patterns with vertical bars. You can edit note on/off parameter within steps by clicking the bars. Any changes are mirrored in the Shape settings.



Bars view shown with custom Shape settings

- Score View: Shows rhythmic patterns in the Western music notation. An asterisk (*) in the upper right of the symbol indicates that it has been customized/edited.

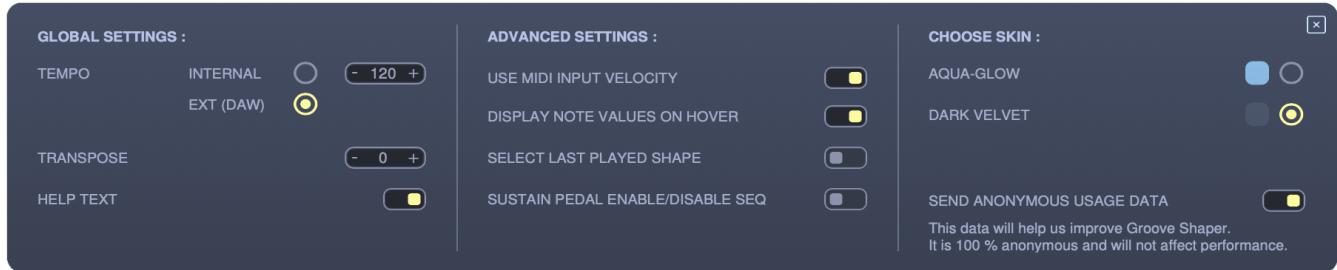


Score view shown with custom Shape settings

- BPM (Sequencer Speed): Lets you halve (1/2), match (x1), or double (x2) the speed of the sequencer in relation to the Pro Tools session tempo.
- Key Limit: Lets you set the input note range for the sequencer. This lets you bypass the sequencer for any MIDI notes outside the specified range.

Settings

Click the Settings icon in the Header Controls to access the Groove Shaper settings.



Global Settings

Tempo

- Internal: Lets you set an independent tempo within the sequencer.
- Ext (DAW): The sequencer tempo synchronizes to the Pro Tools session tempo.

Transpose

Adjust to transpose the input MIDI signal up and down by two octaves within the range of -24 to +24 semitones.

Help Text

Enable (or disable) to turn the help text view on (or off).

Advanced Settings

Use MIDI Input Velocity

Enable (or disable) to input (or bypass) MIDI velocity for the internal sequencer.

Display Note Values on Hover

Enable to hover over the shapes with the mouse in the Shape palette.

Select Last played Shape

Enable to automatically open the shape settings of the last played shape in the sequencer.

Sustain Pedal Enable/Disable Seq

Enable to bypass the internal sequencer or bypass the key limit when the sustain pedal is engaged.

Choose Skin

- Aqua Glow: Select for the Aqua Glow user interface color scheme.
- Dark Velvet: Select for the Dark Velvet user interface color scheme.

Send Anonymous Usage Date

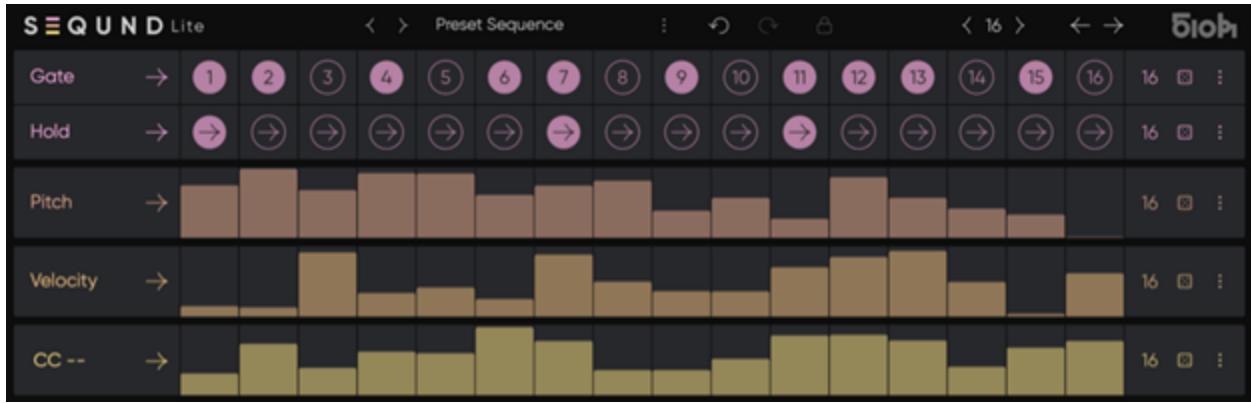
Enable to send anonymous usage data to Pitch Innovations.

SEQUND Lite Sequencer

SEQUND Lite is a versatile and inventive polyrhythmic sequencer designed to facilitate creativity in electronic music.

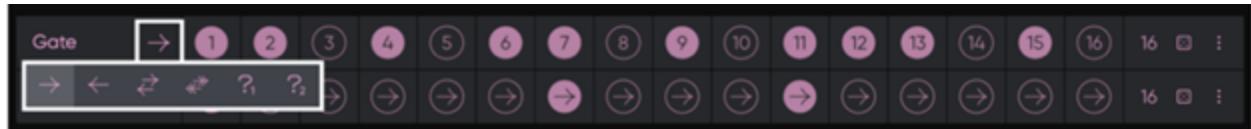


Edit Settings



The Edit Window consists of 5 lanes. In these lanes, you can manually input or randomly generate the necessary data to create your sequence. Adjustable parameters include **Gate**, **Hold**, **Pitch**, **Velocity**, and **CC#** lanes, each with its own definable number of steps(each lane has a maximum of 16 steps). By reducing the number of steps to the right of each lane, you can generate polyrhythms while melodies and correspondences shift, creating unexpected, evolving patterns.

Play Modes



To access the Play Mode menu with the following available modes, click the arrow next to the lane name:

- **Forward:** Increases the active step from step 1 to the highest active step and starts again according to the **Advance Mode** setting.
- **Backward:** Decreases the active step from the highest active step down to step 1 and starts again according to the **Advance Mode** setting.
- **Pendulum:** Increases and decreases the active step starting from Step 1 to the highest active step without repeating the first and last steps.

- **Bi-Directional:** Increases and decreases the active step starting from Step 1 to the highest active step repeating the first and last steps.
- **Random (Mode 1):** Randomly selects the active step with a possible repetition of the last played step.
- **Random (Mode 2):** Randomly selects the active step is randomly without repetition of the last played step.

Randomization



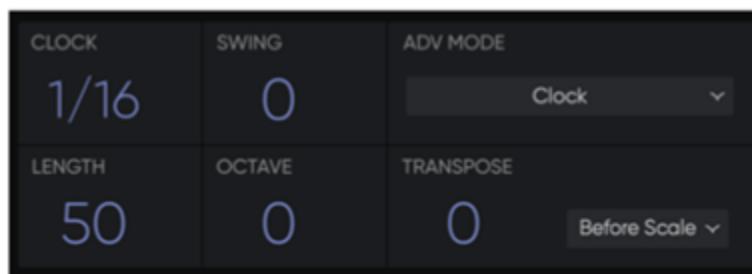
To randomize the sequencer settings for any given lane, click the Dice icon on the right side of the lane. Click the 3 verticle dots to the right of the Dice icon to access the randomize and reset settings in the Lane menu.

Global Settings



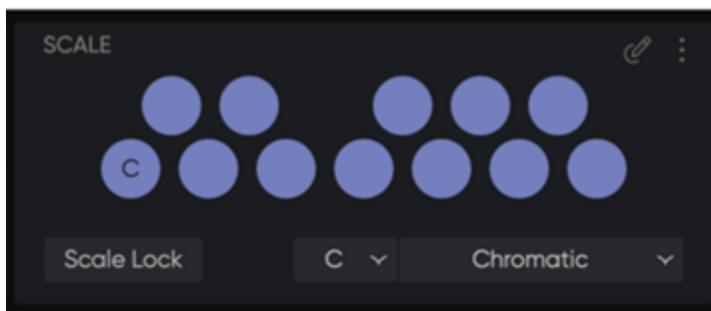
The Global settings are divided into 3 different panels: the Global Settings panel, Scale panel, and Preset panel. The Global settings can be hidden or revealed by clicking on the Global Settings Arrow at the bottom left of the plugin.

Global Panel



Set the global values of SEQUND Lite on the Global panel. When any of the **Length**, **Octave**, **Transpose**, or **Velocity** lanes are enabled, the corresponding controls in the bottom left panel of the Global Settings are disabled. Changing the visibility of each line lets you switch between values set in the Global Settings and your programmed sequence in real time. You can adjust the **Clock Division** and **Swing** values on the same panel.

Scale Panel



The notes specified in the Pitch lane are constrained to the selected key and scale (which can be set in the Scale panel).

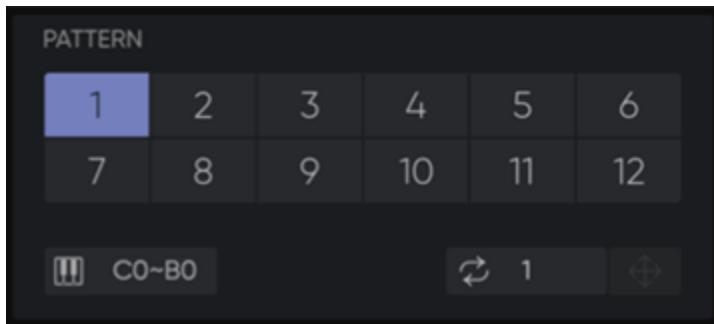
To edit or create a new scale:

- ▶ Click the Scale Edit button in the upper right corner of the panel.

To maintain the current scale when switching between presets:

- ▶ Enable **Scale Lock**.

Pattern Panel



Each preset can hold 12 patterns. You can Right-click on any pattern to copy, paste, or clear the pattern. Enable **MIDI Pattern Control C0-B0** to switch between patterns in real-time using corresponding MIDI notes.

16 Other Plugins

Plugins in the "Other" category include many useful utility processors including tuners, metering plugins, and more.

This topic includes information about the following:

- ["InTune" below](#)
- ["MasterMeter" on page 480](#)
- ["Signal Generator" on page 488](#)
- ["SoundReplacer" on page 489](#)
- ["Time Compression / Expansion" on page 497](#)
- ["Trim" on page 498](#)

InTune

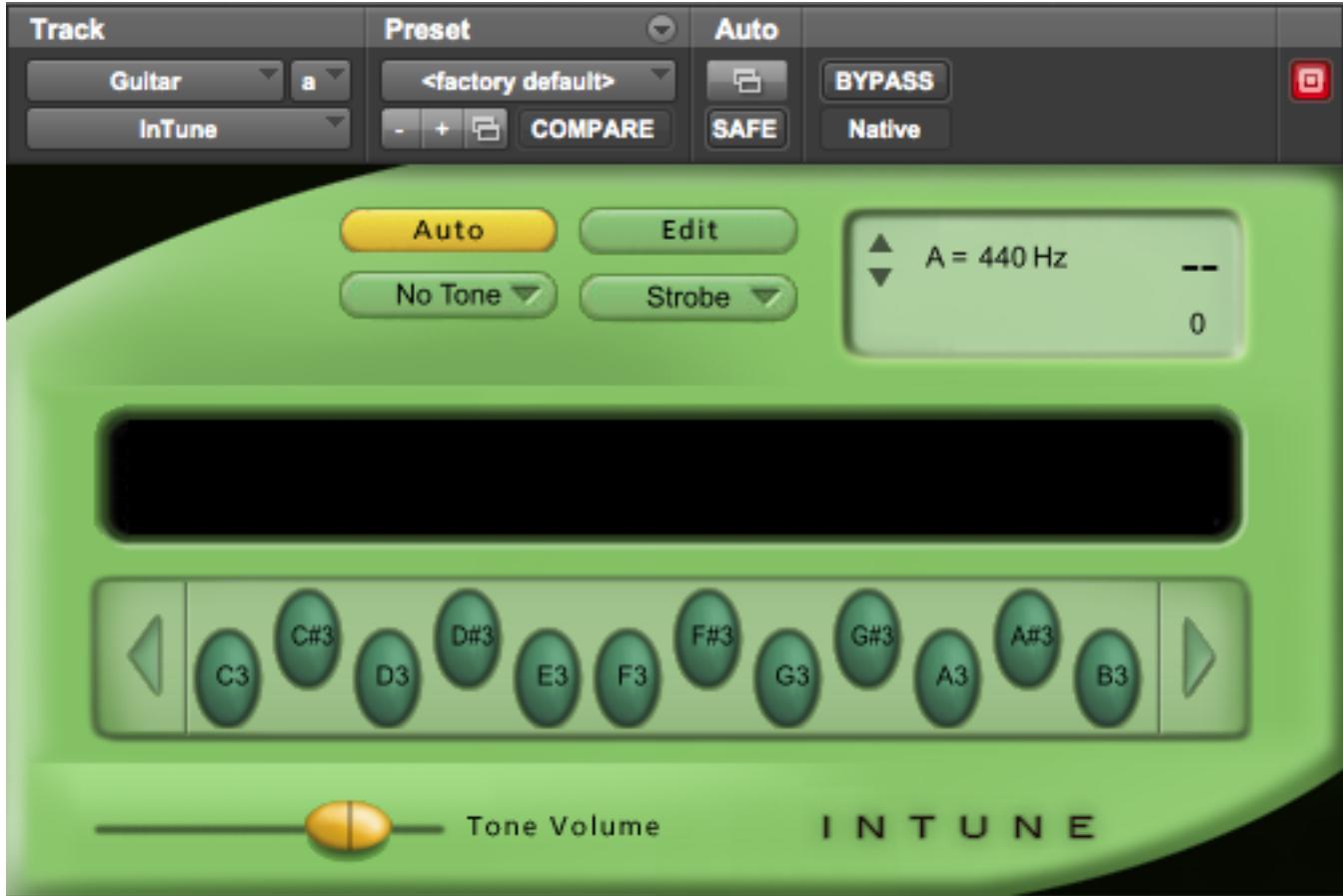
InTune is a professional instrument tuner plugin that is available in DSP and Native formats. It offers the features and performance of a rack mounted digital tuner in the convenience of a plugin. InTune provides accurate and rapid tuning for a wide range of musical instruments, saving valuable studio time and adding a level of unprecedented convenience for musicians and audio engineers.

To use InTune with Pro Tools, simply create a new mono audio or Auxiliary Input track in Pro Tools, and select InTune from the plugin menu for that track.

When InTune detects an audio signal from the track, the meter lights up and displays the relative pitch of the incoming signal. With stringed instruments, this will vary during the attack and decay of the note.

By default, InTune loads the Chromatic tuner preset. This displays all notes in the scale and automatically displays the required octave.

InTune provides a number of factory presets for stringed instruments in alternate tunings. Each factory preset is programmed with the specific notes for each string of the instrument in order to speed the tuning process, as well as making it easier for engineers to generate test tones for musicians to tune with.



InTune Controls and Displays

InTune Auto Button

Click the Auto button to toggle Automatic Mode on and off. When Automatic mode is active, InTune will detect the note played and automatically show the pitch for that note.

To enable Automatic mode:

- ▶ Click the Auto button to enable Automatic mode. The Auto button highlights.

To tune to a single note and turn off Automatic mode:

- ▶ Click the button for a note.



Selecting a note

This turns off automatic mode. InTune will now display pitch relative to the selected note only.

InTune Test Tone Menu Selector

InTune will generate both sine wave and triangle wave test tones as shown in the tone menu. The “Audible” tuning tone modulates the input signal against the reference tone.

To hear a test tone:

1. Select **Sine**, **Triangle**, or **Audible** from the Test Tone selector



Selecting a test tone

2. Click the Note button for a note.
3. Adjust the Tone Volume slider.

When a test tone is playing, “Tone Playing” appears in the information display.

InTune Edit Button

Clicking the Edit button displays the Tuner Programming screen, where you can create customized tuning presets that display note selections for specific instruments and tunings. ["Creating InTune Tuning Presets" on page 478](#)

InTune Meter Selector

The Meter selector lets you use a standard needle style meter or a strobe style display.

To select the Meter display:

- Select **Needle** or **Strobe** from the Meter selector.



Selecting Meter display

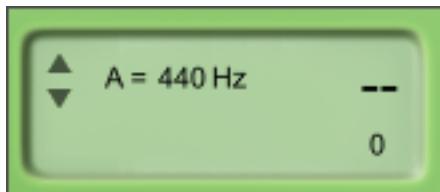
Strobe Display



InTune, Strobe display

The Strobe display scrolls to the left when the tuned note is flat, and to the right when the tuned note is sharp. When the tuned note is close to the target note, the strobe slows to a stop. The information display shows the exact number of cents sharp or flat from the target note.

InTune Reference Frequency Control



InTune, Reference Frequency

You can adjust the tuning reference frequency using the arrows inside the information display. By default, reference frequency is A=440 Hertz.

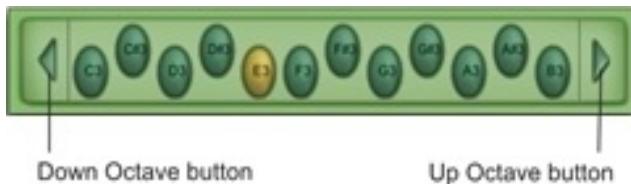
InTune Note Buttons

The Note buttons provide two functions:

- When in automatic mode, clicking on a note button will turn off automatic mode and InTune will now display pitch relative to the selected note only.
- When a tone is selected in the test tone menu, clicking on a note button will play a test tone for that note. Click the note button again to turn off the test tone.

The number of note buttons will depend on the preset selected. The default chromatic preset will display all twelve notes. A preset for a six string guitar will only display six notes.

Octave Buttons



Octave buttons

The octave range of 0–8 displayed in InTune is based on middle C being equal to C4. In chromatic presets, you can select a tuning octave from 0–8 using the arrows at each end of the note display.

InTune Tone Volume

The Tone Volume slider controls the volume of the test tone audio signal.

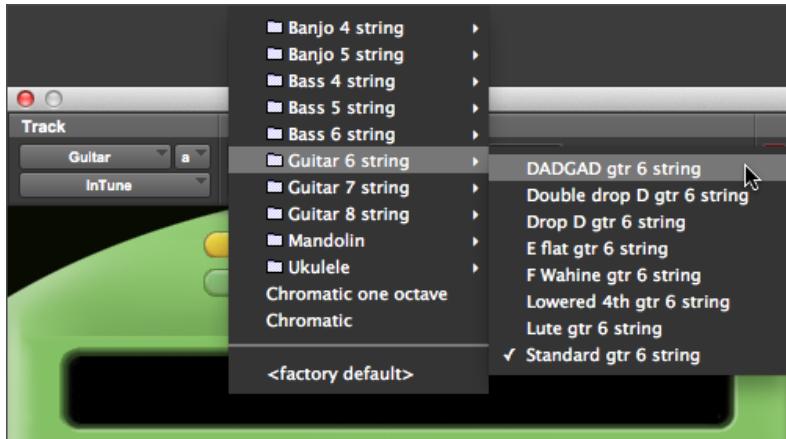
InTune Information Display

The LCD style information display in InTune displays the following:

- The reference frequency
- The current note to which InTune is tuning
- The number of cents sharp or flat from the current note
- The status of any test tones playing

InTune Presets

InTune provides a selection of factory presets for stringed instruments. These presets can be selected from the Plugin Librarian menu.



Selecting a InTune preset

To make any preset the default when InTune is instantiated:

1. From the Plugin Librarian menu, select a preset.
2. From the Plugin Settings menu, select **Set As User Default**.
3. From the Plugin Settings menu, select **Settings Preferences > Set Plugin Default To > User Setting**.

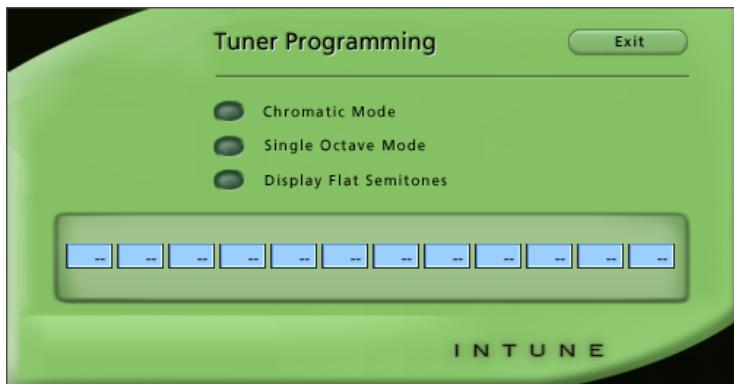


For more information on using plugin presets in Pro Tools, see the *Pro Tools Reference Guide*.

Creating InTune Tuning Presets

InTune lets you create customized tuning presets that display note selections for specific instruments and tunings. Once created, these tuning presets can be saved as part of a standard Pro Tools plugin preset.

From the main InTune screen, click the **Edit** button to display the Tuner Programming screen.



Tuner Programming

Chromatic Mode

When selected, **Chromatic Mode** overrides any custom note selections and displays a 12-note chromatic scale. The note entry fields are disabled when **Chromatic Mode** is selected.

Single Octave Mode

When selected, **Single Octave Mode** disables the display of octave information with each note on the main InTune screen. When tuning in this mode, InTune ignores the octave of the note being tuned. The octave information entered in the Edit screen is used only for generating test tones.

Single Octave Mode is typically used for instruments which generate harmonics in multiple octaves, such as bass guitars. Because of the low frequency waveform generated by a bass guitar, it is easier for InTune to tune to a higher harmonic of the note instead.

Display Flat Semitones

InTune will display all semitones entered into note fields as sharp by default. For example, a guitar tuned to E-flat is usually represented by the following.

Eb2, Ab2, Db3, Gb3, Bb3, Eb4

By default, if these notes are entered in the Edit screen, InTune will display these same notes in the following way.

D#2, G#2, C#3, F#3, A#3, D#4

The **Display Flat Semitones** option overrides the default behavior and displays semitones as flats, not sharps. It is not possible to display both sharp and flat semitones in the same tuning preset.

Note Entry Fields

The twelve note entry fields allow entry of individual notes from A0 to G7. Flat semitones are entered with a “b” (for example, Ab2), and sharp semitones are entered with a hash or pound character (for example, A#2). To clear an entry, enter “– –”.

Note fields are committed by pressing Return (Macintosh) or Enter (Windows). If you do not press Return or Enter, the note field will return to the previous value entered. InTune will automatically justify the note buttons as needed so they fit in the correct area on the main screen.

The Note Entry fields are not available in Chromatic mode.

Exit

In the Tuner Programming screen, click the Exit button to return to the main InTune screen.

Using InTune

When InTune detects a signal, the meter lights up and displays the relative pitch of the incoming signal. With stringed instruments, this will vary during the attack and decay of the note.

In Automatic mode, InTune estimates the note to which you are trying to tune. If the correct note is not lit in automatic mode, click on the note to which you are trying to tune for greater accuracy. This will lock InTune to the specified note.

The meter will display the frequency of the note detected, and the accuracy is displayed on a scale of plus/minus 50 cents. In addition, the information display will display the note and the number of cents from perfect tuning.

When loading factory presets, stringed instruments are laid out from the highest numbered string (usually the lowest tone) to the highest, from left to right. For example, a six string guitar in standard tuning is shown as E2, A2, D3, G3, B3, E4, which are the notes and octaves for the sixth string through to the first string respectively.

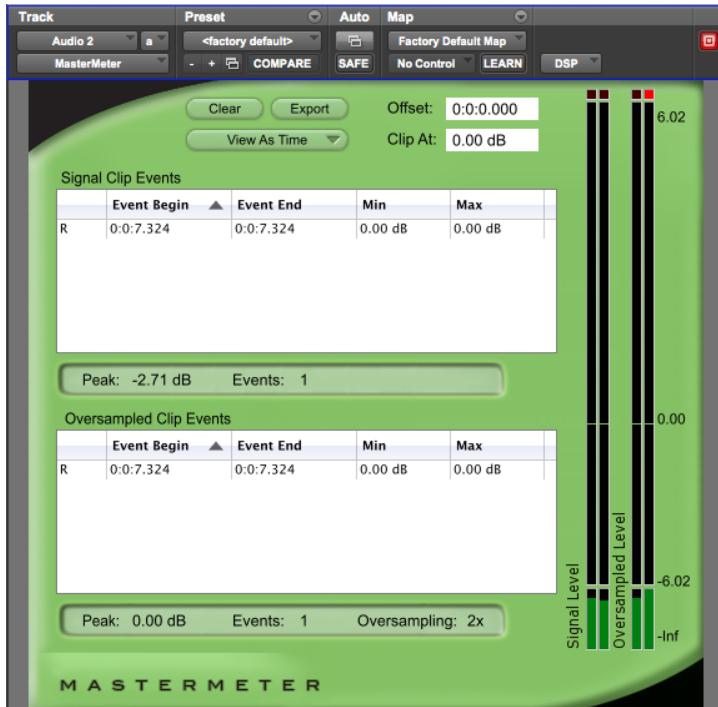
For best tuning results with guitars, do the following:

- Use headphones, as loud monitors can modulate the guitar string.
- Switch your guitar to its rhythm (neck) pickup, if it has one.
- Roll your guitar's tone knobs all the way off to remove all the highs.
- Pluck the open string right over the twelfth fret, not over the pickup.

To produce convenient test tones, select the appropriate preset from the Librarian menu and select an appropriate test tone from the Test Tone menu. Click a Note button to produce the appropriate test tone. Test tones can be routed to headphones as required for musicians during session.

MasterMeter

MasterMeter is an oversampling meter plugin that is designed for critical mixing and mastering applications. MasterMeter is available in DSP and Native formats.



MasterMeter Overview

This section provides an overview of metering and mastering, and how MasterMeter can help you produce great sounding mixes.

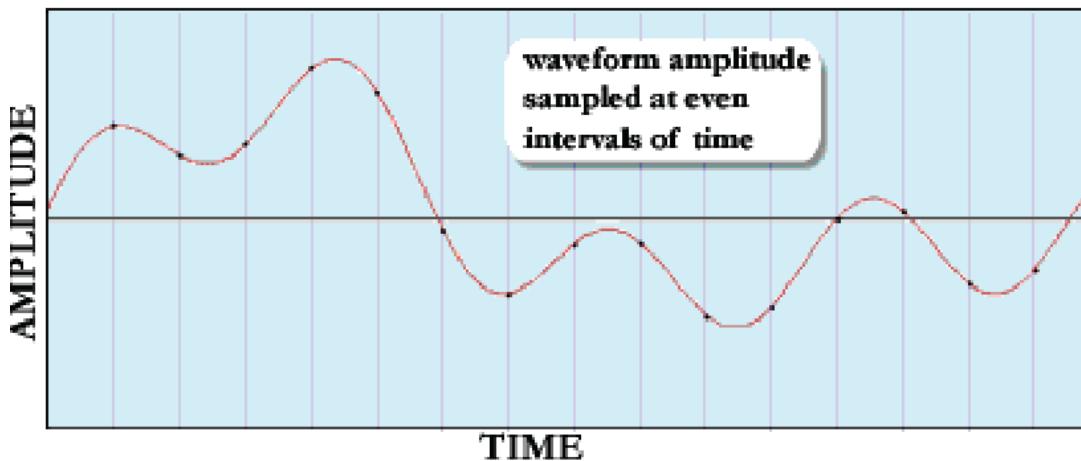
Understanding Digital Distortion

Clients in the music industry regularly demand the loudest possible mixes. In the process of achieving such a “hot mix,” unwanted distortion can be introduced. Intersample peaks that exceed 0 dB may play without distortion in a studio environment, but when the same mix is played through a consumer CD player, the digital to analog conversion and oversampling process can reproduce a distorted mix.

Digital Audio Theory

A key observation in digital audio theory is that the entire waveform is represented by the sampling points, but a reconstruction process still needs to occur in order to recreate the waveform represented. One cannot simply “connect the dots” between sample points and yield the original waveform.

FIGURE 1 - SAMPLING

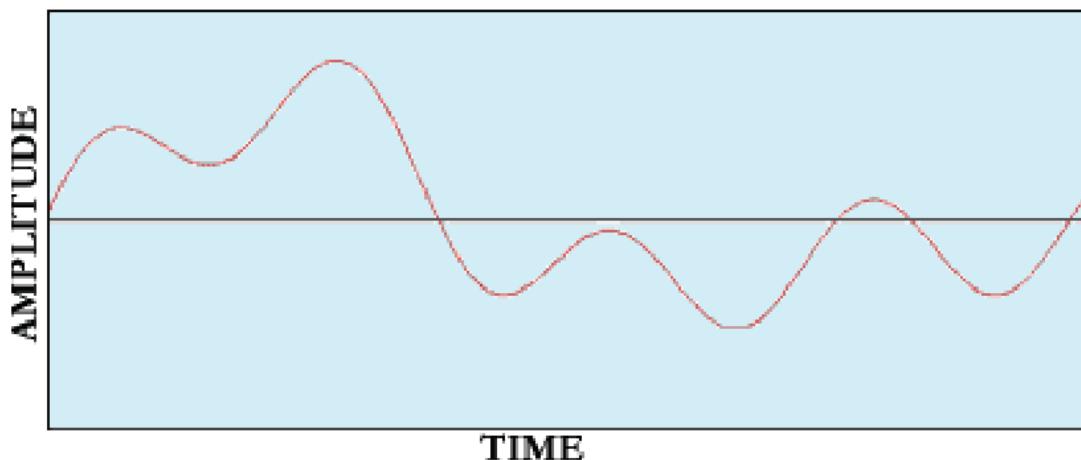


Sampling

A waveform can be represented in multiple ways during the process of sampling, display and reconstruction.

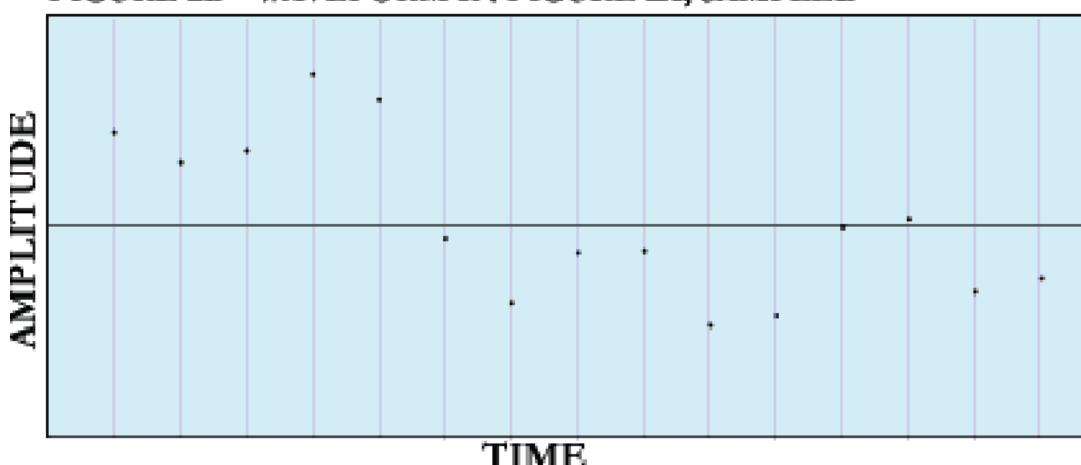
The following four figures show how the same complex waveform shown in the previous figure can be represented in the digital domain.

FIGURE 2A - A COMPLEX WAVEFORM



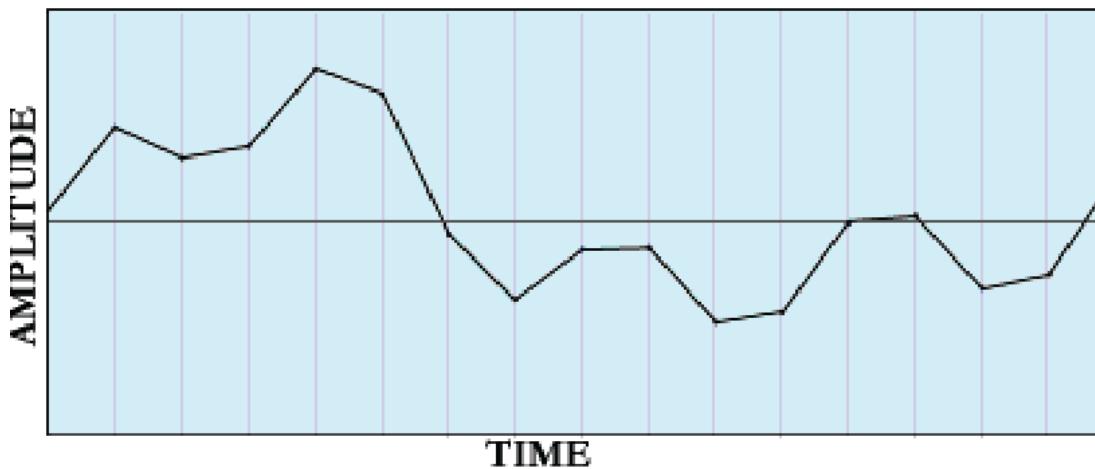
A complex waveform

FIGURE 2B - WAVEFORM IN FIGURE 2A, SAMPLED



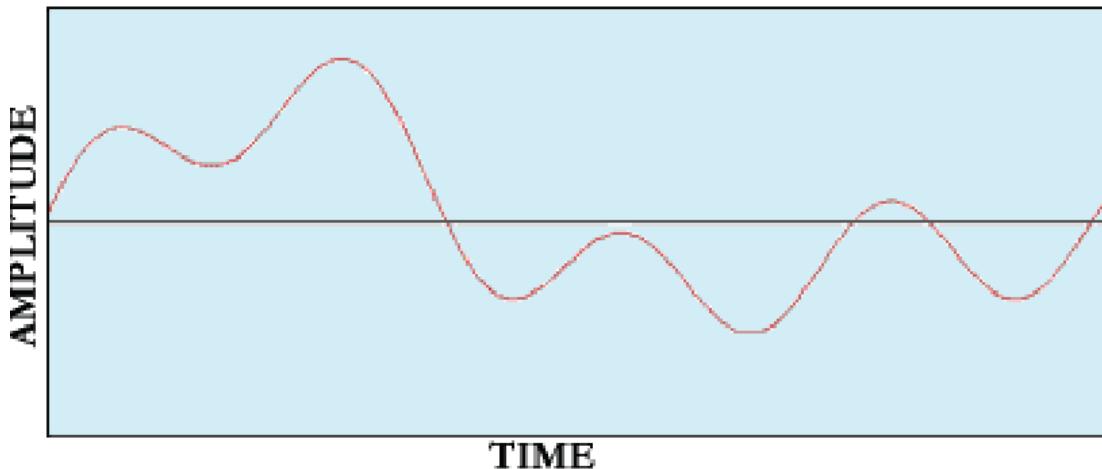
A waveform sampled

FIGURE 2C - WAVEFORM AS REPRESENTED IN DAW



Waveform as represented in DAW

FIGURE 2D - WAVEFORM AS RECONSTRUCTED AT THE D/A



Waveform as reconstructed at the D/A

The process of recreating the original waveform from the sampled waveform involves a filter called a reconstruction filter. This filter removes all content above the Nyquist frequency (half the sample rate). The range below the Nyquist frequency defines the “legal” range of allowed frequencies as frequencies in this range can be accurately reproduced. All frequencies above the Nyquist frequency do not adhere to Nyquist or Shannon’s theorems regarding allowable frequencies, cannot be reproduced and are therefore considered “illegal” frequencies. Because of mathematical realities observed by Fourier in the 1800s and subsequently by Shannon in 1948, when a waveform has all frequencies removed above the Nyquist frequency, the resulting waveform will be the original waveform that was sampled.

This process is significantly more involved than simply “connecting the dots” between sample points. Today it involves extremely sophisticated means of reconstructing the waveform, using filters that are highly complex mathematical systems utilizing “oversampling,” “upsampling,” “linear phase, equiripple FIR” designs and much more.

Oversampling creates a more accurate digital representation of an analog signal by sampling some number of times per second (frequency) and converting into digital form. Oversampling requires at least twice the bandwidth of the frequency being sampled. For example, a consumer CD player using 2x oversampling is processing information at 88.2 kHz.

The result is that today's digital to analog converters get closer to the original than ever before, making music played on systems today as accurate as possible. Even today's inexpensive components such as off-the-shelf CD players have drastically improved filters and thus better reconstruction abilities than in years past.

Application

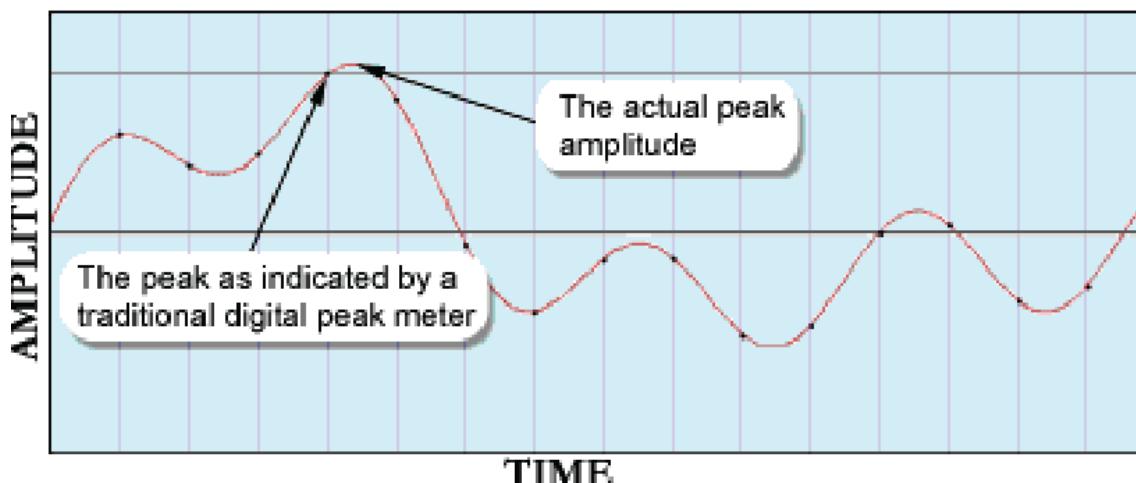
Most contemporary audio recording is done with Digital Audio Workstations (DAWs), although digital mixing systems in the form of outboard digital mixers are also very popular. To the user, these digital systems appear similar to traditional audio tools and are designed order to emulate the operation of a conventional analog recording system.

One familiar analog tool that has been carried over to the digital realm is a "peak meter" that tells the amplitude of the waveform's peaks. In the analog realm, peak signal was an indicator that would alert the audio engineer when the peak signal level was getting too high. A peak signal in analog recording would cause the tape to saturate, creating distortion. In an analog system however, this type of distortion was often deliberately engineered into tracks in order to achieve a certain sound.

In the digital realm this type of meter is important and more vital, because if the amplitude of a waveform exceeds the top of the measurable scale (full scale, or "full code"), the signal will "clip" causing unwanted and unpleasant distortion rather than the traditional distorted sound of analog. This digital clipping occurs because the waveform is "clipped off" and the data is changed. When the waveform is reconstructed it cannot be accurately done in order to represent the original waveform. Instead, it has a significant amount of inharmonic distortion caused by aliasing. For this reason, digital recording has a maximum level at which signals can be recorded. Anything exceeding this level (full scale) has undesirable consequences.

The method used for computing the peak value inside the system however is not particularly accurate. DAW systems typically take the amplitude of the samples and use these as the basis for the peak meter. The problem with this approach is easily identified: the samples themselves do not represent the peak value of the waveform. The waveform is only complete after the reconstruction process. Until this process has been completed, the waveform is inaccurately represented by the samples. This is the reason that in most DAWs the waveform is represented on the screen as a "dot to dot" connection between sample points. They do not undergo the reconstruction process inside the system, so all that can be represented is the sample points and for the sake of visual ease, they connect the dots between them with straight lines. They save the reconstruction process for the digital to analog converters.

FIGURE 3 - INTERSAMPLE PEAKS



Intersample peaks

The consequence of the way in which DAWs treat waveforms is that the meter inside the DAW or other digital mixers inevitably shows inaccurate information. It is virtually a mathematical certainty that the waveform will exceed the amplitude of the samples in any sampling system. The samples themselves only represent a waveform. It is important to understand that the amplitude of the waveform will invariably exceed the sample values.

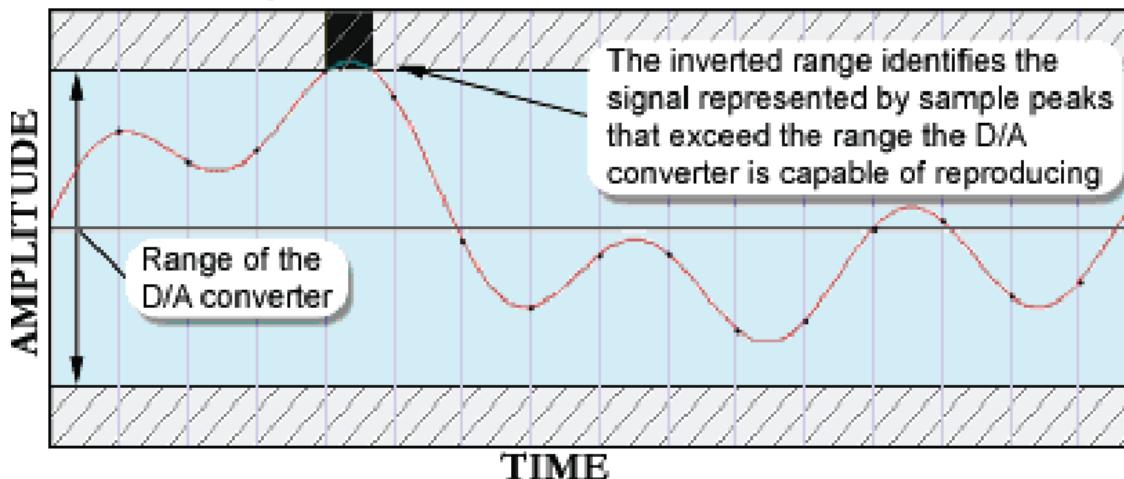
Manifestation

Today's recording environment demands that sessions are mixed and mastered as "hot" as is possible, pushing the levels up to the highest tolerable amount, supposedly just short of clipping. Sophisticated digital tools allow music to be highly compressed, then recompressed, compressed even more so with multi-band compressors, limited, normalized, and maximized to get the audio to play as loud as possible out of a consumer's system. Hence, it is very common for popular music CDs to be full of digital samples that are at, or nearly at full scale.

The problem is realized in that while going through these digital gyrations and utilizing digital tools to amplify the signal as much as possible, both during mixing and during mastering, the "peak value" of the sample points is closely watched to ensure that it does not get to full scale. Since the peak meters in said DAW and digital mixing systems are inaccurate, and do not actually indicate the peak values of the resulting waveform, the result is that while the samples themselves do not exceed full scale and are carefully monitored to ensure this, the resulting waveforms represented by the samples may exceed full scale throughout any standard CD!

While the digital mixing system is not clipping the music or distorting the music, the digital to analog converters that have the task of recreating the audio through digital reconstruction filters are clipping repeatedly throughout most CDs on the market. The result is that most CDs and DVDs end up distorting with regularity when they are asked to reconstruct and play back audio that appears to be completely "legal" because not a single sample actually clipped.

FIGURE 4 - D/A CONVERTER RANGE



D/A converter range

Seven consumer CD players were subjected to tests [Nielsen 2003] designed to analyze their ability to reproduce and reconstruct signal levels above full scale (0 dBFS). All of the players experienced difficulty dealing with signal levels this high, further showing that, while all of the samples can be legal, the level can still be hotter than is legal. The result is that a CD player can be unable to reproduce the audio accurately. In some cases, the reconstruction sounds "perfect" to the mastering engineer, because the engineer's equipment can actually reproduce the waveforms properly.

The Red Book format for CDs and the DVD specs both allow for this illegal content and the mastering engineer is still allowed to put out releases that meet the spec while allowing consumers' players to distort. With an oversampled peak meter, the engineer will be able to know that the music is clipping, by how much and where. With this knowledge the engineer can then decide with complete information whether or not to accommodate the legal range of digital audio on a PCM sampled system.

The goal of MasterMeter is to allow an engineer to use a DSP model of the reconstruction process to monitor the reconstructed waveform for potential clipping at the final mix and mastering stages. Using MasterMeter, engineers can compare regular and intersample peaks over time and make appropriate adjustments without sacrificing overall level or dynamic range. Utilizing an oversampled peak meter in the digital audio studio that represents the reconstruction filters in digital to analog converters is the first step toward an improvement in audio quality in music releases.

Using MasterMeter

MasterMeter uses the DSP power of Pro Tools to model the conversion process found in typical consumer devices. In technical terms, the MasterMeter algorithm uses a 31-tap Blackman-Harris windowed sync conversion with oversampling ratios from 2x to 8x depending on the session sample rate. The output of this DSP algorithm is then displayed visually. This assists engineers in highlighting potential distortion which may be introduced on playback of mixes, especially mixes which have been processed to be particularly loud or "hot."

MasterMeter can be used in two different ways during a session: Real-Time Metering or Historical Metering.

Real-Time Metering

MasterMeter can be used to monitor live signal levels, even if the Pro Tools transport is stopped. This can be useful in quickly determining the appropriate level for mixing and mastering.

When used in real time, the timecode information displayed in the browsers should be ignored.

Historical Metering

To gain an overall picture of the levels in an entire session, MasterMeter can be inserted on a Master Fader track and the entire session played from beginning to end. This is typically done during final mix and mastering.

When session playback is complete, MasterMeter shows historical peak and event information for the entire session, as well as a historical list of events in the browsers for both signal clips and oversampled clips. You can then manually examine the relevant parts of the session using the timecode listed in the browsers to determine any appropriate corrective actions.

MasterMeter Controls and Displays

MasterMeter Browsers

Signal Clip Events Browser

Signal Clip Events					
	Event Begin	Δ	Event End	Min	Max
L	0:0:1.247		0:0:1.247	0.00 db	0.00 db
L	0:0:1.247		0:0:1.247	0.00 db	0.00 db
R	0:0:2.317		0:0:2.317	0.00 db	0.00 db
R	0:0:2.317		0:0:2.317	0.00 db	0.00 db
L	0:0:2.318		0:0:2.318	0.00 db	0.00 db
L	0:0:2.320		0:0:2.320	0.00 db	0.00 db
R	0:0:2.322		0:0:2.322	0.00 db	0.00 db

Peak: 0.00 db Events: 592

Signal Clip Events browser

The Signal Clip Events browser displays historical clip events from the current session. The columns displayed show the relevant timecode for the beginning and ending of a clip event. When used in a stereo track, the first column shows L or R to indicate if the left or right channel has clipped. The Min and Max values in this browser will always be zero, unless the Clip level is set below zero. The contents of this browser can be sorted in ascending and descending order by any column simply by clicking on a column one or more times.

The time information displayed in this browser is relative to where the transport started. The Offset field can be used to adjust the timecode values if MasterMeter is being used for historical metering but the session was started from a point other than the beginning. If MasterMeter is being used in real time, the timecode information in this browser can be ignored.

At the bottom of the browser, the Peak field displays the highest dB value of the audio signal received so far. The Events field shows the historical total of clip events in the audio signal. Once MasterMeter reaches 2,000 clip events, it ceases to record additional events. Although the meters remain active and the Peak field continues to be updated, new events will not be added to the browsers. The Events field flashes “2000” to indicate this condition.

The information in this browser is cleared using the Clear button, or is cleared automatically whenever the Pro Tools transport is started.

Oversampled Clip Events Browser

Oversampled Clip Events				
	Event Begin	Event End	Min	Max
L	0:0:1.247	0:0:1.247	0.01 db	0.01 db
L	0:0:1.247	0:0:1.247	0.00 db	0.00 db
L	0:0:1.247	0:0:1.247	0.00 db	0.02 db
L	0:0:1.247	0:0:1.247	0.00 db	0.05 db
L	0:0:1.247	0:0:1.247	0.00 db	0.04 db
R	0:0:2.317	0:0:2.317	0.01 db	0.03 db
R	0:0:2.317	0:0:2.317	0.00 db	0.00 db

Peak: 0.83 db Events: 1666 Oversampling: 8X

Oversampled Clip Events browser

The Oversampled Clip Events browser displays historical clip events from the DSP oversampling of the session audio. The amount of potential clipping in excess of 0 dB is also displayed.

The columns displayed show the relevant timecode for the beginning and ending of a clip event, as well as the minimum and maximum clip values created after passing through the DSP processing. When used in a stereo track, the first column shows L or R to indicate if the left or right channel has clipped. The contents of this browser can be sorted in ascending and descending order by any column simply by clicking on a column one or more times.

The time information displayed in this browser is relative to where the transport started. The Offset field can be used to adjust the timecode values if MasterMeter is being used for historical metering but the session was started from a point other than the beginning. If MasterMeter is being used in real time, the timecode information in this column can be ignored.

At the bottom of the browser, the Peak field displays the highest dB value of the oversampled audio received so far. The Events field shows the historical total of clip events in the oversampled audio signal.

Once MasterMeter reaches 2000 clip events, it ceases to record additional events. Although the meters remain active and the Peak field continues to be updated, new events will not be added to the browsers. The Events field flashes '2000' to indicate this condition.

The Oversampling field displays the current oversampling factor in use by the DSP processing. This will vary between 2x, 4x and 8x oversampling depending on the session sample rate.

The information in this browser is cleared using the Clear button, or is cleared automatically whenever the Pro Tools transport is started.

MasterMeter Meters

Signal Level Meters

The Signal Level meter shows the instantaneous signal level of the current audio signal. The clip light at the top of the meter can be cleared by clicking on it, or by using the Clear button.

Oversampled Level Meter

The Oversampled Level meter shows the instantaneous signal level of the current audio signal after it has been oversampled. As the oversampling process can create levels above 0 dB, this meter shows an expanded scale from -6 dB to 0 dB and from 0 dB to +6 dB.

The clip light at the top of the meter can be cleared by clicking on it, or using the Clear button.

MasterMeter Clear Button

The Clear button clears all of the historical information displayed in Signal Clip Events browser and the Oversampled Clip Events browser. It also click the clip lights at the top of the Signal Level and Oversampled Level meters. This information is also cleared when the Pro Tools transport is activated by pressing Play or Record.

MasterMeter Export Button

The Export button exports all of the information displayed in the two browsers to the clipboard as tab delimited text. It can then be pasted into any text or spreadsheet application.

MasterMeter View Time Menu

The View Time menu lets you select the way in which timing information is displayed, in either minutes and seconds format, or in samples format. This affects the timecode display in both the data browsers and the Offset field.

MasterMeter Offset Field

The Offset field offsets the values displayed in both the browsers by the value entered. This is useful for historical metering but the session was started from a point other than the beginning. The Enter key must be used after a new offset is typed for it to become active. The information shown in the browsers is updated immediately when the new Offset is entered.

For example, if the session was started from the point 1:03.901 (1 minute 3.901 seconds), this value should be entered into the Offset to ensure the timecode displayed in both of the browsers matches that of the Pro Tools session.

MasterMeter Clip Field

The Clip field can be used to set the clip threshold at a lower point. For example, if a session must not exceed -10 dB, the Clip field can be set to -10 dB and MasterMeter will treat that as the clip threshold for both signal and oversampled clip events. When the Clip field is set to a non-zero value, the Min and Max values of the Signal Clip browser are used to indicate the clip range.

Signal Generator

The Signal Generator plugin produces audio test tones in a variety of frequencies, waveforms, and amplitudes. It is particularly useful for generating reference signals with which to calibrate audio interfaces and other elements of your studio.

Signal Generator is a mono (or multi-mono) plugin that is available in DSP, Native, and AudioSuite formats.

Signal Generator supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.



Refer to the guide for your audio interface for instructions on using Signal Generator to calibrate that interface.

Signal Generator produces a tone as soon as it is inserted on a track. To mute the Signal Generator, use the Bypass button.

Signal Generator Controls

The Signal Generator plugin provides the following controls:

Frequency

Sets the frequency of the signal in hertz. Values range from a low of 20 Hz to a high of 20 kHz in a 44.1 kHz session. The upper limit of the frequency range for this setting will increase to match the Nyquist frequency (half the sample rate) in 96 kHz and 192 kHz sessions (HD-series systems only).

Level

Sets the amplitude of the signal in decibels. Values range from a low of -95 dB to a high of 0.0 dB.

Signal

These buttons select the waveform. Choices are sine, square, sawtooth, triangle, white noise, and pink noise.

The Signal Generator plugin is not intended for rigorous test purposes; it is a simple level calibration tool.

Peak

Generates signal at the maximum possible level without clipping.

RMS

Generates signal at levels consistent with the RMS (Root-Mean-Square) value, or the effective average level of the signal.

AudioSuite Processing with Signal Generator

To create an audio clip using the Signal Generator plugin:

1. Make a selection in the Edit window.
2. Choose **AudioSuite > Signal Generator**.
3. Enter values for the Frequency, Level, and Signal controls.
4. Click **Render** in the Signal Generator plugin.

 Select the **Create Continuous File** option for greater flexibility in making audio selections for use with the Signal Generator plugin.

 You can use the AudioSuite Signal Generator plugin for musical purposes as well as for testing purposes. For example, you might want to add a little color to a kick drum track by doubling it with a 50 Hz tone, using the kick track as the key input signal gating the tone track.

SoundReplacer

SoundReplacer is an AudioSuite only plugin designed to replace audio elements such as drums, percussion, and sound effects in Pro Tools tracks with alternate sounds. SoundReplacer can quickly and intelligently match the timing and dynamics of original performance material, making it ideal for both music and audio post production.



SoundReplacer features:

- Sound replacement with phase-accurate peak alignment
- Intelligent tracking of source audio dynamics for matching the feel of the original performance
- Three separate amplitude zones per audio event for triggering different replacement samples according to performance dynamics
- Zoomable waveform display for precision threshold/amplitude zone adjustment
- Crossfading or hard-switching of replacement audio in different amplitude zones for optimum realism and flexibility
- Online help

Audio Replacement Techniques

Replacing audio elements during the course of a recording session is a fairly common scenario. In music production it is often done in order to replace or augment an element that lacks punch. In film or video post-production it is typically done to improve or vary a specific sound cue or effect.

In the past, engineers and producers had to rely on sampling audio delay lines or MIDI triggered audio samplers—methods that had distinct disadvantages. Delay lines, for example, support only a single replacement sample, and while they can track the amplitude of the source events, the replacement sample itself remains the same at different amplitude levels.

The result is static and unnatural. In addition to these drawbacks, sample triggers are notoriously difficult to set up for accurate timing.

Similarly, with MIDI triggered samplers, MIDI timing and event triggering are inconsistent, resulting in problems with phase and frequency response when the original audio is mixed with the triggered replacement sounds.

The SoundReplacer Solution

SoundReplacer solves these timing problems by matching the original timing and dynamics of the source audio while providing three separate amplitude zones per audio event. This lets you trigger different replacement samples according to performance dynamics.

Each replacement sample is assigned its own adjustable amplitude zone. Variations in amplitude within the performance determine which sample is triggered at a specific time. For example, you could assign a soft snare hit to a low trigger threshold, a standard snare to a medium trigger threshold, and a rim shot snare to trigger only at the highest trigger threshold.

Replacement samples that are triggered in rapid succession or in close proximity to each other will overlap naturally—avoiding the abrupt sound truncation that occurs on many samplers.

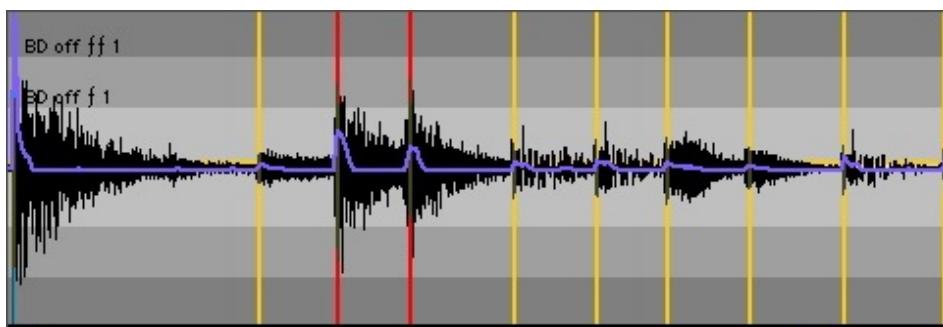
In addition to its usefulness in music projects, SoundReplacer is also an extremely powerful tool for sound design and post production. Morphing gun shots, changing door slams, or adding a Doppler effect can now be accomplished in seconds rather than minutes—with sample-level precision.

Replacement audio events can be written to a new audio track, or mixed and re-written to the source audio track. Sample thresholds can be amplitude-switched between the replacement samples, or amplitude crossfaded for seamless transitions.

SoundReplacer Controls

SoundReplacer Waveform Display

The waveform display shows the audio that you have selected for replacement. When you select audio on the source track, then open SoundReplacer, the audio waveform will automatically be displayed here.



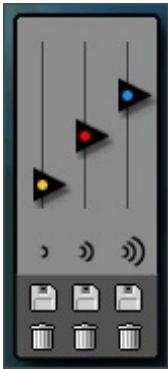
Waveform display with trigger markers shown

Once the audio selection is displayed, you can load replacement samples and adjust their trigger thresholds while viewing the waveform peaks. Trigger markers then appear in the waveform, indicating the points at which the samples will be triggered.

The color of each marker indicates which threshold/replacement sample will be triggered. The blue Trigger Envelope shows the waveform slope that determines the trigger points. The Zoomer lets you increase or decrease waveform magnification here to help accurately set trigger thresholds.

If you change the audio selection on the source track, SoundReplacer automatically updates the waveform display each time you make a new selection or begin playback.

SoundReplacerTrigger Threshold



Threshold controls

The color-coded Trigger Threshold sliders set a total of three amplitude zones (one for each replacement audio file) for triggering replacement samples:

- The yellow slider represents amplitude zone 1, the lowest-level trigger.
- The red slider represents amplitude zone 2, the middle-level trigger.
- The blue slider represents amplitude zone 3, the highest-level trigger.

With a replacement sample loaded, drag the Threshold slider to set the amplitude level. Color-coded trigger markers will appear in the Waveform at points where the source audio signal exceeds the threshold set for that amplitude zone. The replacement sample will be triggered at these points.

The color of the Trigger markers correspond to the matching Threshold slider. This lets you see at a glance which replacement samples will be triggered and where they will be triggered.

⚠ If you zoom the waveform display below a specific Trigger Threshold slider's amplitude zone, the slider will be temporarily unavailable. To access the slider again, zoom back out to an appropriate magnification level.

SoundReplacer Load/Unload Sound Buttons



Load/Unload Sound

Clicking the Load/Unload Sound icons loads or unloads replacement samples for each of the three trigger threshold amplitude zones. Clicking the Floppy Disk icon loads a new sample (or replaces the current sample). Clicking the Trash Can icon unloads the current sample.



SoundReplacer lets you choose whether or not to use sample rate conversion before loading replacement samples if they are at a different sample rate from the session.

To audition a replacement sample before loading it into SoundReplacer, use the Import Audio command in Pro Tools. Once you have located and previewed an audio file, you can then load it into SoundReplacer using the Load/Unload Sound icons.



SoundReplacer does not load clips that are part of larger audio files. To use a clip as a replacement sample, you must first save it as an individual audio file.

SoundReplacer Zoomer



Zoomer

The Zoomer increases or decreases magnification of the waveform data currently visible in the center of the waveform display so that you can more accurately set sample trigger thresholds.

- To zoom in on amplitude, click the Up Arrow.
- To zoom out on amplitude, click the Down Arrow.
- To zoom in on time, click the Right Arrow.
- To zoom out on time, click the Left Arrow.



If you zoom the waveform display below a specific Threshold slider's amplitude zone, the slider will be temporarily unavailable. To access the slider again, zoom back out to an appropriate magnification level.

SoundReplacer Crossfade

When Crossfade is selected, SoundReplacer crossfades between replacement audio files in different amplitude zones. This helps smooth the transition between them.

When Crossfade is deselected, SoundReplacer hard switches between replacement audio files in different amplitude zones.

Crossfading is particularly useful for adding a sense of realism to drum replacement. Crossfading between a straight snare hit and a rim shot, for example, results in a much more “live” feel than simply hard switching between the two samples.

SoundReplacer Peak Align

When Peak Align is on, SoundReplacer aligns the peak of the replacement file with the peak of the source file in a way that best maintains phase coherency. When Peak Align is off, SoundReplacer aligns the beginning of the replacement file with the trigger threshold point.

Depending on the characteristics of your source and replacement audio files, using Peak Align can significantly affect the timing of audio events in the replacement file. It is essential that you choose the option most appropriate to the material that you are replacing.



For more information on using Peak Align, see "Getting Optimum Results with SoundReplacer" on page 494.

SoundReplacer Mix

Mix adjusts the mix of the replacement audio file with the original source file. Higher percentage values weight the mix toward the replacement audio. Lower percentage values weight the mix toward the original source audio.

The Mix button toggles the Mix control on and off. When Mix is toggled off, the balance is instantly set to 100% replacement audio.



Setting Mix to 50% and clicking Preview lets you audition source audio and replacement audio together to check the accuracy of replacement triggering timing.

SoundReplacer Dynamics

Dynamics controls how closely the audio events in the replacement file track the dynamics of the source file:

- Setting the ratio to 1.00 matches the dynamics of the source file.
- Increasing the ratio above 1.00 expands the dynamic range so that softer hits are softer, and louder hits are louder. This is useful if the source material lacks variation in its dynamic range.
- Decreasing the ratio below 1.00 compresses the dynamic range so that there is less variation between loud and soft hits. This is useful if the dynamics of the source material are too extreme.

The Dynamics button provides a quick means of toggling on and off the Dynamics control. When Dynamics is toggled off, SoundReplacer will not track changes in the source audio file's dynamics. Audio events in the resulting replacement audio file will uniformly be at the amplitude of the replacement samples themselves, with no variation in dynamics.

SoundReplacer Online Help

To use online help, hold the pointer over any control and an explanation will appear.

Using SoundReplacer

Following are basic guidelines for using SoundReplacer effectively. Also see "[Getting Optimum Results with SoundReplacer](#)" on the next page.

To use SoundReplacer:

1. On the source track, select the audio you want to replace. Only selected audio will be replaced.
2. Choose SoundReplacer from the AudioSuite menu.
3. Click the Load Sound icon (the icon beneath the yellow slider) to import the replacement sound for amplitude zone 1.
4. Locate an audio file and click **Open**.
5. Adjust the amplitude zone slider.
6. Repeat steps 3–5 to load replacement sounds into amplitude zones 2 and 3.



If you use only a single replacement sample, you should still set all three amplitude zones for optimum results. This will ensure accurate triggering. For details, "[Mapping The Same Sample Into Multiple Amplitude Zones with SoundReplacer](#)" on page 495

7. To align the amplitude peak in the replacement file(s) to threshold trigger markers in the source audio, enable **Peak Align**.
8. Click **Preview** to audition the replacement audio.
9. Adjust the Threshold sliders to fine tune audio replacement triggering.

10. Adjust the Dynamics slider to fine tune how SoundReplacer tracks and matches changes in the source audio's dynamics.
 11. Adjust the Mix slider to set the balance between replacement audio and source audio.
 12. Adjust the AudioSuite File controls. These settings will determine how the file is rendered and what effect the rendering will have on the original clips.
 13. Render the selected clip by doing one of the following:
 - ▶ To render the selected clip only in the track in which it appears, choose **Playlist** from the Selection Reference pop-up.
 - ▶ To render the selected clip in the Audio Clip List only, choose **Clip List** from the Selection Reference pop-up.
 14. Determine which occurrences of the selected clip you want to render by doing one of the following:
 - ▶ To render and update every occurrence of the selected clip throughout your session, enable **Use In Playlist** (and also choose **Clip List** from the Selection Reference pop-up).
 - ▶ If you do not want to update every occurrence of the selected clip, disable **Use In Playlist**.
 15. If you have selected multiple clips for rendering and want to create a new file that connects and consolidates all of these clips together, choose **Create Continuous File** from the File mode pop-up menu.
-  Because SoundReplacer does not allow destructive rendering, the AudioSuite Overwrite Files option is not available.
16. From the Destination Track pop-up, choose the destination for the replacement audio.
 17. Click **Render**.

Getting Optimum Results with SoundReplacer

Getting optimum results with SoundReplacer generally means making sure that the audio events in the replacement audio file have accurate timing in relation to the source audio. The techniques given here help ensure this.

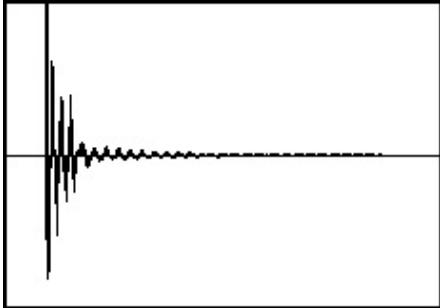
Using Peak Align in SoundReplacer

Proper use of the Peak Align feature can significantly improve the results of sound replacement. Since turning Peak Align on or off controls how SoundReplacer aligns the replacement audio with the source audio, it will significantly affect the timing of audio events in the replacement file.

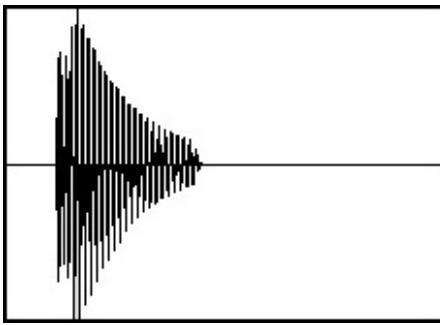
In general:

- Turn on Peak Align if you are replacing drum or percussion sounds whose peak level occurs at the initial attack.
- Turn off Peak Align if you are replacing sounds whose peak level occurs somewhere after the initial attack. Peak Align should also be turned off if the sounds you are replacing are not drum or percussion sounds.

To illustrate why Peak Align makes a difference, look at the following two illustrations.



A fast-peaking kick drum



A slower-peaking kick drum

The first figure shows a fast-peaking kick drum whose peak level occurs at its initial attack.

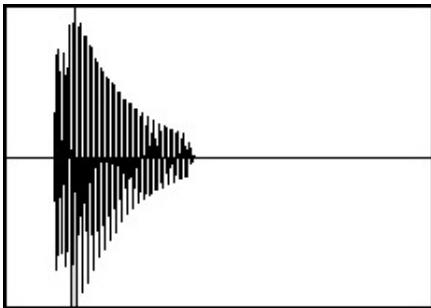
The second figure shows a slower-peaking kick drum whose peak level occurs after its initial attack.

If you turn on Peak Align and attempt to replace the fast-peaking kick with the slow-peaking kick (or vice-versa), SoundReplacer will align their peaks—which occur at different points in the sound. The audible result would be that the replacement audio file (slow-peaking kick) would trigger too early.

Mapping The Same Sample Into Multiple Amplitude Zones with SoundReplacer

If you are performing drum replacement and intend to use just a single replacement sample, mapping it into multiple amplitude zones will ensure more accurate triggering. Here is why:

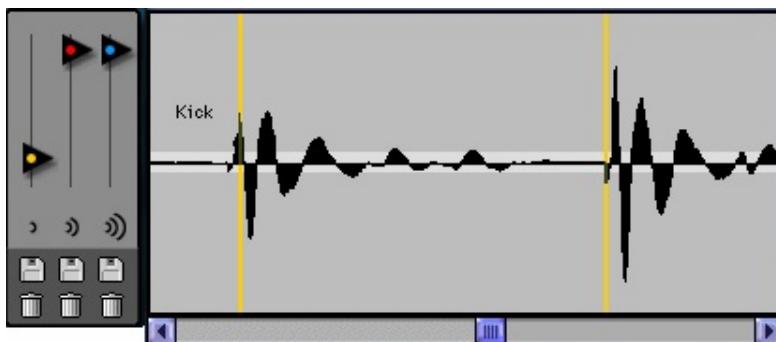
Imagine that you are replacing a kick drum part. If you look at the waveform of a kick drum, you will often see a “pre-hit” portion of the sound that occurs as soon as the ball of the kick pedal hits the drum. This is rapidly followed by the denser attack portion of the sound, where most of sound’s weight is.



A kick drum with a pre-hit preceding a denser attack

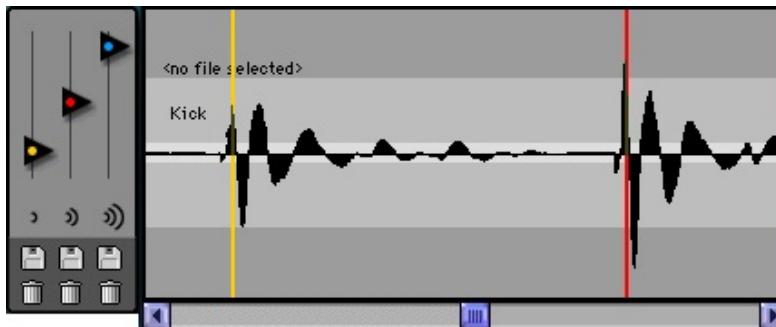
With a sound like this, using a single amplitude threshold presents a problem because typically, in pop music, kick drum parts consist of loud accent hits and softer off-beat hits that are often 6 dB or more lower in level.

If you use a single amplitude threshold to trigger the replacement sample, you have to set the threshold low enough to trigger at the soft hits. The problem occurs at the loud hits: The threshold is now set so low that the pre-hit portion of the loud hits can exceed the threshold—triggering the replacement sample too early. This results in a replacement track with faulty timing.



A single low threshold causes the second, louder kick to trigger too early, as evidenced by the trigger marker at the very start of the waveform.

The best way to avoid this problem is to set multiple threshold zones for the same sample using a higher threshold for the louder hit. Soft hits will trigger threshold 1 and louder hits will trigger threshold 2.



Using a second, higher threshold for the louder kick will make it trigger properly, as shown by the now properly-aligned trigger marker.

To set the precise threshold for louder hits, you may need to zoom in carefully to examine the waveform for trigger points (indicated by color-coded trigger markers) and then Command-drag the Threshold slider for more precise adjustment.

If there is a great deal of variation in the dynamics of the source audio, you may need to use all three Trigger Thresholds/Amplitude Zones for optimum results.

- 💡 If only one replacement sample is loaded into SoundReplacer and it is loaded into Trigger threshold/amplitude zone 1 (yellow), SoundReplacer will let you use the red and blue Trigger Threshold sliders to set Amplitude Zones 2 and 3—without having to load the same sample again.

Using the Audio Files Folder for Frequently Used SoundReplacer Files

If you often use the same settings and replacement sounds in different sessions, Sound-Replacer provides a convenient way to keep the replacement audio files and settings linked together.

When you choose a preset from the Plugin Librarian menu, SoundReplacer looks for the replacement audio files associated with that preset. Sound-Replacer first looks in the audio file's original hard disk location (at the time you saved the setting).

If it is not there, SoundReplacer looks in a folder named Audio Files within SoundReplacer's Root Plugin Settings folder (Plugin Settings/Sound-Replacer/Audio Files).

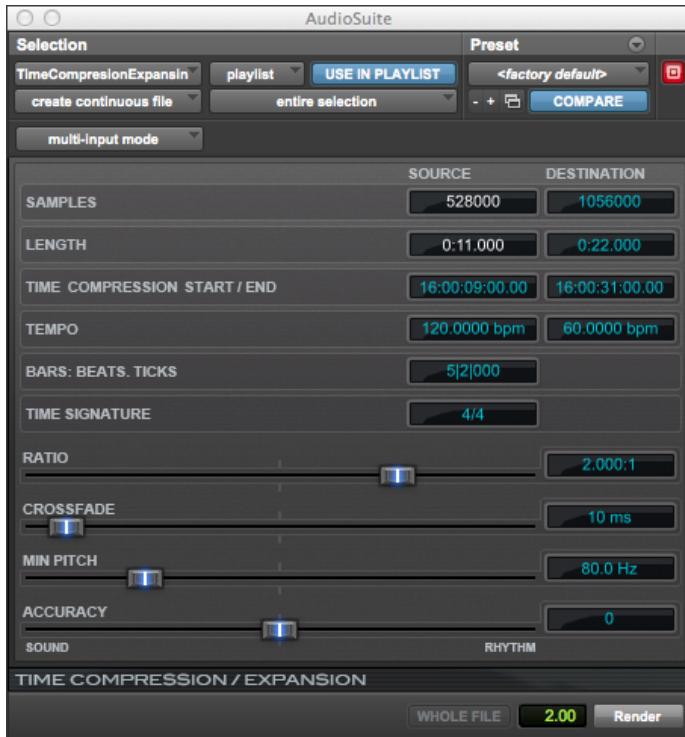
If SoundReplacer finds the replacement audio file there, the Settings file will load with the associated audio.

By always putting replacement audio files in this special folder, you can freely exchange Sound-Replacer settings—and the audio files associated with them—with other users.

 **Do not create subfolders within SoundReplacer's Audio Files folder. Files located within subfolders are not recognized.**

Time Compression / Expansion

Time Compression / Expansion is an AudioSuite-only time-processing plugin. The Time Compression / Expansion plugin adjusts the duration of selected clips, increasing or decreasing their length without changing pitch.



It is especially useful in audio post production for adjusting audio to specific time or SMPTE durations for synchronization purposes. Time Compression / Expansion is nondestructive.



Normalizing a selection before using Time Compression / Expansion may produce better results.

Time Compression/ Expansion Controls

The Time Compression/Expansion plugin provides the following controls:

Source and Destination

The Source fields display the length of the current selection before processing in each of the listed formats. All fields are always active; a change made to one value is immediately reflected in the others.

The Destination fields both display and control the final length of the selection after processing. Enter the length of the Destination file by double-clicking the appropriate field in the Destination column.

Use the Ratio, Crossfade, Min Pitch, and Accuracy controls to fine-tune the Time Compression/Expansion process.

Ratio

Sets the destination length in relation to the source length. Moving the slider to the right increases the length of the destination file, while moving the slider to the left decreases its length.

Crossfade

Adjusts the crossfade length in milliseconds, optimizing performance of the Time Compression/Expansion according to the type of audio material being processed. (This plugin achieves length modification by replicating or subtracting very small portions of audio material and very quickly crossfading between these alterations in the waveform of the audio material.)

Crossfade length affects the amount of smoothing performed on audio material. This prevents audio artifacts such as clicks from occurring. Long crossfade times may over-smooth a signal and its transients. This may not be desirable on drums and other material with sharp transients.

Use the Crossfade slider to manually adjust and optimize crossfade times if necessary. For audio material with sharper attack transients, use smaller crossfade times. For audio material with softer attack transients, use longer crossfade times.

Min Pitch

Sets the minimum, or lowest, pitch that will be used in the plugin's calculations during the Time Compression/Expansion process. The control has a range of 40 Hz to 1000 Hz.

This control should be set lower when processing bass guitar or audio material with a low frequency range. Set this control higher when processing higher frequency range audio material.

Accuracy

Prioritizes the processing resources allocated to audio quality (Sound) or timing (Rhythm). Moving the slider towards "Sound" generally results in better sonic quality and fewer audio artifacts. Moving the slider towards "Rhythm" puts the emphasis on keeping the tempo consistent.

When you are working with audio loops, listen carefully and adjust the Accuracy slider until you find a setting that keeps timing solid within the clip. If you don't, start and end times may be precise, but the beats in rhythmic material may appear to be shuffled if too little priority is given to Rhythm.

Trim

Trim is a mono (or multi-mono) plugin that is available in DSP and Native formats.

Trim supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Use Trim to attenuate an audio signal from $-\infty$ (Infinity) dB to +6 dB or $-\infty$ (Infinity) dB to +12 dB. For example, using a multi-mono Trim plugin on a multi-channel track provides simple, DSP-efficient muting control over the individual channels of the track.

This capability is useful, since Track Mute buttons mute all channels of a multi-channel track and do not allow muting of individual channels within the track.



💡 Alt-click (Windows) or Option-click (Mac) the Trim selector to open a plugin window for each channel of a multi-channel track.

Trim Controls

The Trim plugin provides the following controls:

Phase Invert

Inverts the phase (polarity) of the input signal to change the frequency response characteristics between multi-miked sources or to correct for miswired microphone cables.

Gain

Provides $-\infty$ dB to +6 dB or +12 dB of gain adjustment, depending whether the Gain toggle is set to +6 or +12.

+6/+12 Gain Toggle

Switches the maximum level of attenuation between $-\infty$ dB to +6 dB and $-\infty$ dB to +12 dB.

⚠️ Automation data adjusts to reflect the current Gain setting. When working with automation data from an older version of the Trim plugin, ensure the Gain setting is set at +6 dB.

Output Meter

Indicates the output level, including any gain compensation added using the Gain control.

Mute

Mutes the signal output.

17 Other AudioSuite Plugin Utilities

AudioSuite plugins do not process audio in real time. Instead, they render audio according to the settings you configure in each plugin, replacing the original audio or creating a new variation of it.

The following AudioSuite-only utility plugins are installed when you install Pro Tools:

- "DC Offset Removal" below
- "Duplicate" below
- "Gain" on the next page
- "Invert" on page 502
- "Normalize" on page 502
- "Reverse" on page 503

DC Offset Removal

The DC Offset Removal plugin removes DC offset from audio files. DC offset is a type of audio artifact (typically caused by miscalibrated analog-to-digital converters) that can cause pops and clicks in edited material.

To check for DC offset, find a silent section in the audio material. If DC offset is present, a near-vertical fade-in with a constant or steady-state offset from zero will appear in the waveform. Use the DC Offset Removal plugin to remove it.



To remove DC offset from an audio clip:

1. Select the clip with DC offset.
2. Choose **AudioSuite > Other > DC Offset Removal**.
3. Ensure that **Use In Playlist** is enabled.
4. Click **Render**.

Duplicate

The Duplicate plugin duplicates the selected audio in place. Depending on how its controls are configured, the new clip will appear in either the Clip List or playlist. You can use this to flatten or consolidate an entire track consisting of multiple clips into one continuous audio file that resides in the same place as the original individual clips.



The audio is unaffected by Pro Tools volume or pan automation, or by any real-time plugins that may be in use on the track as inserts. The original audio file clips are merely rewritten in place to a single duplicate file.

The Duplicate plugin works nondestructively. You cannot choose to overwrite files.

To duplicate an audio selection:

1. Select the audio you want to duplicate.
2. Choose **AudioSuite > Other > Duplicate**.
3. Ensure that **Use In Playlist** is enabled.
4. Click **Render**.

Gain

The Gain plugin boosts or lowers a selected clip's amplitude by a specific amount. Use it to smooth out undesired peaks and other dynamic inconsistencies in audio material.



Gain

Specifies the gain amount. Set this value by manually adjusting the Gain slider, by entering a numeric decibel value, or by entering a percentage.

Analyze

When clicked, displays the peak amplitude value of the current selection.

RMS/Peak Toggle

Switches the calibration of gain adjustment between Peak or RMS modes. Peak mode adjusts the gain of the input signal to the maximum possible level without clipping. RMS mode adjusts the input signal to a level consistent with the RMS (Root-Mean-Square) value, or the effective average level of the selected clip.

To change the gain of an audio clip:

1. Select the clip whose gain you want to change.
2. Choose **AudioSuite > Other > Gain**.
3. Adjust the Gain slider.
4. Click **Preview** to audition your changes.
5. Ensure that **Use In Playlist** is enabled.
6. Click **Render**.

Invert

The Invert plugin reverses the polarity of selected audio. Positive sample amplitude values are made negative, and all negative amplitudes are made positive.

This process is useful for altering the phase or polarity relationship of tracks. The Invert plugin is useful during mixing for modifying frequency response between source tracks recorded with multiple microphones. You can also use it to correct audio recorded out of phase with an incorrectly wired cable.



To invert the phase an audio clip (or selection):

1. Select the clip whose phase you want to invert.
2. Choose **AudioSuite > Other > Invert**.
3. Ensure that **Use In Playlist** is enabled.
4. Click **Render**.

Normalize

The Normalize plugin optimizes the volume level of an audio selection. Use it on material recorded with too little amplitude, or on material whose volume levels are inconsistent (as in a poorly recorded narration).



Unlike compression and limiting, which modify the dynamics of audio material, normalization preserves dynamics by uniformly increasing (or decreasing) amplitude.

 To prevent clipping during sample rate conversion, Normalize in Peak mode to no greater than the range between -2 dB to -0.5 dB. Optimum settings will vary with your program material and your Conversion Quality setting (in the Editing tab of the Preferences dialog). Observe caution when normalizing in RMS mode, as that mode of analysis does not account for instantaneous peaks.

Level

Specifies how close to maximum level (clipping threshold) the peak level of a selection is boosted. Set this value by adjusting the Max Peak At slider, by entering a numeric decibel value below the clipping threshold, or by entering a percentage of the clipping threshold.

Channel Mode

When processing a selection that spans across multiple channels or tracks, the Normalize plugin has two modes of operation:

Mono

Normalizes each channel independently.

Multi-Input

Normalizes program material across all selected channels together, so that the channels are processed relative to each other.

Peak/RMS Toggle

Switches the calibration of normalizing between Peak or RMS modes:

Peak

Normalizes the input signal at the maximum possible level without clipping.

RMS

Normalizes the input signal at a level consistent with the RMS (Root-Mean-Square) value, or the effective average level of the selected clip.

Normalizing Multiple Clips

When multiple clips are selected, the Normalize plugin can search for peaks in two different modes:

- Clip by Clip
Searches for the peak level on a clip-by-clip basis.
- Entire Selection
Searches for the peak level of all clips in the selection.

To normalize an audio clip (or selection):

1. Select the audio you want to normalize.
2. Choose **AudioSuite > Other > Normalize**.
3. Adjust the **Level** slider.
4. Ensure that **Use In Playlist** is enabled.
5. Click **Render**."

Reverse

The Reverse plugin replaces the audio with a reversed version of the selection. This is useful for creating reverse envelope effects for foley, special effects, or musical effects.



To reverse an audio clip (or selection):

1. Select the clip you want to reverse.
2. Choose **AudioSuite > Other > Reverse**.
3. Ensure that **Use In Playlist** is enabled.
4. Click **Render**.

Index

#

1-2 Band EQ (Focusrite D2) 34
1-Band EQ (EQ III) 16
4-Band EQ (Focusrite D2) 34
6-Band EQ (Focusrite D2) 34
7-Band EQ (EQ III) 16
304C Compressor plugin 42
compound release circuit 44
deadness (avoiding) 44
overshoot 44
304E Equalizer plugin 15
660 (Fairchild Limiter) 87
670 (Fairchild Limiter) 88

A

AAX (Avid Audio Extension) plugins 1
Audiomodern 426
AudioSuite
Input Mode selector 166
Preview 166
processing preferences 166
AudioSuite plugins
DC Offset Removal 500
Duplicate 500
Gain 501
Invert 502
Normalize 502
Pitch Shift Legacy 158
Reverse 503
SoundReplacer 489

Time Compression/Expansion 497

Aural Exciter plugin 270

Drive meter 271
gain structure 275
Harmonics control 274
Level control 272
Mix control 274
Null Fill control 273
optimizing 275
Out meter 271
Peaking control 272
SPR switch 276
Timbre control 274
Tune control 272
Tune fader 276

AutoPan plugin

Angle slider 360
Attack slider 366
Beat Clock trigger 364
Duration selector 365
ENV 361
Envelope section 365
Envelope trigger 364

LFO 361-362
LFO triggers 363
Link To Tempo option 364
Manual slider 360
Manual trigger 364
Output meters 359
Output slider 360
Panner section 360

Panning display	362	Drive meter	278
panning examples	366	gain structure	280
Panning Field indicator	362	In/Out switch	279
Path selectors	362	Level control	278
Place slider	361	Link switch	279
Rate slider	363	Mix control	279
Release slider	366	optimizing	280
Side-Chain Input option	367	Out meter	278
Side-Chain Input selector	366	Phase switch	279
Single trigger	364	Solo switch	279
Sound Location indicator	362	Tune control	278
Spread slider	361	BLEASS Arpeggiator	441
surround panning	367	C	
synchronizing tempo	366	Captain Chords Lite	447
Tempo controls	364	Channel Strip plugin	51
Tempo display	365	bypassing effects modules	56
Threshold slider	366	Compressor/Limiter	58, 60
Waveform selector	363	Dynamics Graph display	57
Width slider	360	Dynamics section	56
Avid Link	6	enabling (or disabling) effects	52
B			
BF-2A plugin	45	Expander/Gate	59
side-chain processing	46	FX Chain	56
BF-3A plugin	47	Gain Reduction meters	54
side-chain processing	48	Input meters	54
BF76 plugin	49	Input Trim	53
side-chain processing	50	Listen button	52
Big Bottom Pro plugin	277	Phase Invert	54
AutoTrace switch	279	Side Chain	
Compression meter	278	Detection options	62
Drive control	278	Filter Frequency control	62
Filter Type options		Filter Type options	62

Side Chain Processing Graph	Dynamics III 68	
display 63	Fairchild 660 87	
Source selector 62	Fairchild 670 88	
Click plugin 370	Focusrite D3 90	
Compressor/Limiter (Dynamics III) 71	Impact 96	
D		
D 35	Maxim 99	
D3 90	Pro Compressor 104	
DC Offset Removal plugin 500	Pro Expander 116	
Dither plugin 356-357	Pro Limiter 127	
bit resolution 356	Pro Multiband Dynamics 136	
Noise Shaping 357	Purple Audio MC77 148	
Down Mixer plugin 367	Smack! 149	
Duplicate plugin 500	Dynamics III plugins 68	
flattening a track 500	common controls 68	
D-Verb plugin 177	Compressor/Limiter 71	
Algorithm control 178	De-Esser III 77	
Church algorithm 178	Expander/Gate 75	
clipping indicator 177	side-chain processing 80	
Diffusion control 178-179	E	
Hall algorithm 178	effects models	
Hi Frequency Cut control 179	distortion	
input level meters 177	DC Distortion 334	
Low-Pass Filter control 179	Green JRC OD 334	
output level meters 177	Tri Fuzz 335	
Size control 178	White Boost 336	
dynamics	EQ & compressor effects	
BF-2A 45	Graphic EQ 33	
BF-3A 47	Gray Comp 86	
BF76 48	modulation	
Channel Strip 51	C1 Chor/Vib 245	
	Flanger 246	

Orange Phaser 247
Roto Speaker 248
Vibe Phaser 248
reverb
Eleven SR 180
Eleven effects plugins
Black Op Distortion 333
Black Spring reverb 179
Black/Shiny Wah 244
C1 Chorus/Vibrato 245
DC Distortion 334
Flanger 246
Graphic EQ 33
Gray Compressor 86
Green JRC Overdrive 334
MIDI control 12
Orange Phaser 247
Roto Speaker 248
Studio Reverb 180
Tri-Knob Fuzz 335
Vibe Phaser 248
White Boost 336
Eleven Lite plugin 280
Eleven Mark II plugin
buffer 310
impedance 310
input
 about guitar amps and levels 308
Input LED 316
LED colors for input calibration 312
Link button 317
single coil 312
Eleven plugin 280
advanced applications 305, 331
Amp Bypass 292, 319
Amp Type 291, 317
 navigating 287, 314
amps 294, 322
 controls 291, 318
 list of 291, 317
 AudioSuite 305, 331
 Axis (On/Off) 296, 323
 beat clock (see Tempo Sync) 293, 320
 blending
 amps and cabinets 300, 327
 and cab resonance 301, 328
 and phase 304, 330
 buffer 284
 bypass
 amp only 292, 319
 cabinet and mic 295, 322
 Cab Type 293, 320
 navigating 287, 314
 Cabinet bypass 295, 322
 cabinets 293-294, 321-322
 Category 286-287, 313
 close mic 296, 323
 comb filtering 304, 330
 combining 300, 327
 combo amps 294, 321
 condenser 295, 322
 cone breakup 295, 322

-
- control surfaces and unused controls 287, 314
- controls 287, 313
- CPU Usage 295
- Depth 293, 320
- DSP 305, 331
- dynamic 295, 322
- flip phase 304, 330
- format (mono or multi-mono) 286, 313
- Gain 1 292, 319
- Gain 2 292, 319
- gate 290, 317
- Hardware Buffer for Input Calibration 284, 310
- Harmonic 286, 313
- humucker 285, 312
- impedance 283
- input
- about guitar amps and levels 282
- Input (Trim) 289, 316
- input calibration 285, 312
- HW Buffer 284, 310
- Input LED 289
- inserting Eleven 286, 313
- intensity (Tremolo) 293, 320
- lamp (bypass) 292, 319
- LED colors for input calibration 285
- load 301, 328
- Manufacturer 286-287, 313
- Master 293, 320
- Master section 289, 316
- mic placement 296, 323
- Mic Type 295, 322
- navigating 287, 314
- mics (microphones) 296, 323
- on- and off-axis 296, 323
- MIDI 288, 314
- Learn 288, 315
- tempo sync 293, 320
- mono / multi-mono 286, 313
- multichannel 286, 313
- multiple cabinets 300, 327
- noise gate 290, 317
- Output 290, 316
- phase 304, 330
- polarity (see phase) 304, 330
- Presence 293, 320
- presets 289, 316
- Previous/Next arrows 287, 314
- pure excess 300, 327
- recording 297, 324
- dry 296, 324
 - dry and Eleven simultaneously 298, 325
- processing pre-recorded tracks 299, 326
- Release 290, 317
- resonance 301, 328
- resources 305, 331
- ribbon 295, 322
- sample rates 286, 313
- Settings Files 289, 316
- signal flow 306, 332
- signal routing and track setups 296, 323

single coil	285	670	88
Speaker Breakup	295, 322	Focusrite D2 plugin	34
Speed	293, 320	bypassing	36
stacking	300, 327	configurations	34
standby	292, 319	curves	35
stereo	286, 313	disabling	36
tap	306, 332	enabling	36
Tempo Sync	293, 320	filter controls	36
Threshold	290, 317	High-Mid Peak Filter	36
tips	305, 331	High-Pass Filter	36
tracks processed through Eleven	297, 324	High-Shelf Filter	36
Tremolo	293, 320	Input Level parameter	35
EON-Arp	449	Left Channel button	37
EQ		Link button	37
Channel Strip	51	Low-Mid Peak Filter	36
EQ III	16	Low-Pass Filter	37
Focusrite D2	34	Low-Shelf Filter	36
Pultec EQH-2	40	meters	35
Pultec EQP-1A	39	Output Level parameter	35
Pultec MEQ-5	40	Right Channel button	37
EQ III plugin	16	Focusrite D3 plugin	90
1-Band EQ	16	Attack	93
7-Band EQ	16	Auto Release button	94
Frequency Graph display	17, 63	brick wall limiter	90
gain (inverting)	17	Compressor	90
Expander/Gate (Dynamics III)	75	Compressor/Limiter	90
external side-chain processing	95	Compressor+Limiter	90
F		controls	91, 94
Fairchild plugins		External Key control	92, 95
660	87	Gain Reduction meter	92
		Limit LED	94

Limiter 90
meters 92
Ratio control 93
RMS detector 91
side-chain processing 95
Threshold parameter 93

G

Gain plugin 501
Groove Shaper Lite 463
GrooveCell 372
GroveCell;common controls 373
GroveCell;effects 386
GroveCell;export audio 395
GroveCell;export MIDI 395
GroveCell;import samples 391
GroveCell;Pads page 374
GroveCell;presets 390
GroveCell;sequencer 383
guitar amp simulators 280, 354

H

Human Lite 447

I

Impact plugin 96
Attack 96
clip indicator 97
compression ratio 97
External On/Off 97
gain (make-up) 97
Gain Reduction meter 97
Input/Output Meter 97
Key Listen On/Off 97

Make-Up 97
meters 97
Ratio 96
Release 96
side-chain processing 97-98
Threshold 96
impulse response (IR) 212
installing plugins 7
internal side-chain processing 95
InTune plugin 474
Automatic mode 475
Chromatic mode 478
creating presets 478
Display Flat Semitones option 479
factory presets 478
information display 477
Meter selector 476
Needle meter 476
note entry fields 479
Note Selection buttons 477
Octave range 477
reference frequency 477
Single Octave mode 479
Strobe display 477
test tones 476
Tone Volume slider 477
tuner 474
Tuner Programming screen 476, 478
Invert plugin 502

K

Key Listen parameter 92, 95

L

limiter

Dynamics III Compressor/Limiter 71

Fairchild 660 87

Fairchild 670 88

Focusrite D3 90

Lo-Fi plugin 336

adaptive quantization 338

aliasing artifacts 337

Anti-Alias Filter control 337

Distortion/Saturation controls 338

down-processing audio 337

Linear Quantization control 338

Noise Generator 338

Output Meter 338

Quantization control 338

Sample Rate control 337

Sample Size control 338

M

MasterMeter plugin 480

Clear button 487

Clip field 487

Export button 487

historical metering 485

Offset field 487

Oversampled Clip Events browser 486

Oversampled Level meter 487

real-time metering 485

Signal Clip Events browser 486

Signal Level meter 487

View Time menu 487

Maxim plugin 99

Attenuation control 101

Ceiling control 101

controls 100

Dither control 102

drum limiting 100

dynamic range of a mix 100

dynamic range of individual instruments 100

Histogram 99-100

Input Level control 100

Limiting 100

Link button 102

Mix control 102

Noise Shaping control 102

Online Help 99

Output control 101

peak levels 99

Peak limiting 99

quantization noise 102

Release control 101

signal delay 100

signal peaks 99

Threshold control 101, 103

X axis of histogram 101

Y axis of histogram 101

MIDI Learn 13

MIDI plugins 421

Mixed in Key 447

Mod Delay III plugin 230

Delay Time 231

-
- Feedback setting 231
Groove control 232
Input meters 230
Link button 231
Low Pass Filter 231
Meter setting 231
Mix control 232
Output Gain control 233
Output meters 232
Phase Invert 231
Sync option 231
Tempo control 232
Modalics 449
Moogerfooger 12-Stage Phaser plugin 252
 allpass 252
 analog filters 252
 modulation 252
 resonant filters 252
 tremolo 252
 whooshing 253
Moogerfooger Analog Delay plugin 233
 Bucket Brigade Analog Delay Chips 233
 echo (analog delay) 233
 lo-fi 235
 sound generator 235
Moogerfooger Lowpass Filter plugin 249
 auto wah 252
 envelope follower 250
 filters 251
 resonance filter 249
 whistling 251
- Moogerfooger plugins
 Analog Delay 233
 Moogerfooger 12-Stage Phaser 252
 Moogerfooger Lowpass Filter 249
 Moogerfooger Ring Modulator 255
 Moogerfooger Ring Modulator plugin 255
 Carrier Oscillator 256
 LFO 255
 metallic 257
 oscillator 255
 sinusoidal 255
 sum and difference frequencies 255
 tremolo 255
 vibrato 255
 Multiband Splitter plugin 146
- N**
- Normalize plugin 502
 Note Stack 422
- P**
- phase 304, 330
 Pitch II
 Input Polarity 156
 Pitch II plugin 155
 Effects controls
 Delay 158
 Feedback 158
 Low Pass Filter 158
 Mix 158
 Input and Transient controls
 Clip indicator 156
 Follow 157

Input 156	Ratio control 110
Level indicator 156	Release control 111
Range 156	Side Chain
Threshold 156	Detection options 109
Window 156	Filter Type options 115
Pitch Shift controls	Side Chain Processing Graph display 116
Coarse 157	Source selector 113
Fine 157	Threshold control 110
keyboard 157	Pro Expander plugin 116
Link 157	Attack control 122
Ratio 157	Attenuation meters 118
Pitch transposition 155	Depth control 123
Pitch Innovations 463	Dry Mix control 123
Pitch Shift Legacy plugin 158	Dynamics Graph display 119
PlayCell 397	Hold control 123
PlayCell;common controls 398	Hysteresis control 123
PlayCell;global controls 399	Input Level 118
PlayCell;macro controls 401	Input meters 118
POW-r Dither plugin 357	Knee control 122
bit resolution for Dither plugin 357	Ratio control 122
Noise Shaping 357	Release control 122
Pro Compressor plugin 104	Side Chain
Attack control 111	Detection options 121
Attenuation meters 106	Filter Type options 126
Depth control 112	Side Chain Processing Graph display 126
Dry Mix control 112	Source selector 124
Dynamics Graph display 106	Threshold control 122
Input Level 105	Pro Limiter plugin 127
Input meters 105	Ceiling control 130
Knee control 111	Character control 131
Makeup control 112	

Input Level	128		Gain controls	344
Input meters	129		input level	340
Release control	131		input meters	340
Threshold control	130		MIDI control	349
Pro Multiband Dynamics plugin	136		Mix controls	345
Attack control	144		output level	341
Automatic Gain control	142		output meters	341
band controls	141		Surround Send controls	347
band meters	143		Pro Tools GrooveCell	372
bypassing bands	142		Pro Tools PlayCell	397
Crossover Frequency controls	138		Pro Tools SynthCel	403
Depth control	144		Pultec EQH-2 plugin	40
detection options	145		Pultec EQP-1A plugin	39
disabling bands	142		phase (EQ filters)	41
FFT display	137		program equalization	39
FFT display options	138		smooth EQ	39
Flip mode	142		Pultec MEQ-5 plugin	40
Gain controls	139, 144		pumping	88
linking bands	142		Purple Audio MC77 plugin	148
meters	140		R	
Release control	144		Recti-Fi plugin	349
Side Chain	145		Alternating Rectification	350
Slope control	144		Alt-Max Rectification	351
soloing bands	142		Mix control	351
source linking	140		negative excursion period of waveform	351
Threshold control	144		Negative Rectification	350
Pro Subharmonic plugin	338		Output Meter	351
Drive control	345		Positive Excursion	351
filters	342		Positive Rectification	350
frequency display	341		Post-Filter	351
frequency range controls	343			

Pre-Filter 349	Reel Tape Saturation plugin 351
Rectification 350	Bias control 353
Subharmonic synthesis 351	Cal Adjust control 353
zero crossing 351	Noise control 353
Reel Tape Delay plugin 235	presets 354
Bass control 237	removing plugins 8
Feedback control 237	reverb
Mix control 237	D-Verb 177
Noise parameter 238	Reverb One 180
presets 238	ReVibe II 189
Speed control 237	Space 205
synchronizing to session tempo 238	reverb (about) 207-208
Treble control 237	Reverb One plugin 180
Wow Speed parameter 237	100% Wet control 183
Wow/Flutter control 237	acoustic environments 182
Reel Tape Flanger plugin 257	anechoic chamber 182
Feedback control 259	Attack control 184
Invert parameter 260	Band Breakpoints 187
LFO Depth control 260	Chorus controls 183
LFO Rate control 259	clipping indicator 189
Mix control 260	Crossover sliders 188
Noise parameter 260	Decay Ratio control 183
presets 261	Delay Master control 186
Range control 258	Depth control 183
synchronizing to session tempo 260	Diffusion control 184
Wow/Flutter control 259	Dynamics controls 183
Reel Tape plugins 257	early reflections 182
Drive control 236, 258, 352	Early Reflect On 186
Output control 236, 258, 352	Early Reflection control 185
Tape Formula control 236, 258, 352	ER (early reflection) button 188
Tape Machine control 236, 258, 352	ER Settings control 185

presets 185	Wet/Dry control 182
simulating 185	Reverse plugin 503
Frequency control 187	ReVibe II plugin 189
HF Cut control 187	100% Dry Mix button 197
HF Damp control 188	100% Wet Mix button 197
input level meters 189	Attack Shape control 194
late reverberation 182	Attack Time control 193
Level control 184, 186	bipolar controls 9
Master Mix controls 182	Center control 196
meters	Chorus On button 196
clipping indicator 189	Chorus section 196
input 189	clip indicator 191
output 189	Color graph display 198
Output Level meters 189	Coloration control 195
Pre-delay 182	Contour display 199
presets 184	Depth control 196
Rate control 184	Diffusion control 193
RC (reverb contour) button 188	Early Reflection Level control 194
reverb character 182	Early Reflection Pre-Delay control 194
reverb graphs	Early Reflection section 194
editing 186	Early Reflection Spread control 194
Reverb Color 187	Early Reflections button 199
Reverb Contour 188	Early Reflections On button 195
Reverb EQ 187	EQ graph display 197
simulating early reflections 185	Front button 199
Size control 184	Front control 195
Spread control 184, 186	High Frequency Color control 195
Stereo Width control 182	High Frequency control 198
Threshold control 183	High Frequency Crossover 198
Time control 184	High Frequency Ratio 198
tool tips 188	High Frequency Rear Cut control 198

-
- High Gain control 198
Input control 195
Input/Output meter 191
Level control 193
Levels section 195
Low Frequency Color control 195
Low Frequency control 197
Low Frequency Crossover 198
Low Frequency Ratio 198
Low Gain control 197
Mix section 196
Next and Previous Room Type buttons 192
Pre-Delay control (reverb tail) 193
Pre-Delay Link button 195
Rate control 196
Rear button 199
Rear ER control 196
Rear Level Link button 196
Rear Reverb control 196
Rear Shape control 194
Reverb Contour button 199
Reverb section 192
reverb tail controls 192
Reverb tail type 192
Reverb Type 191
Reverb Type menu 192
Room Coloration section 195
Room Type 191
Room Type Category menu 192
Room Type Name menu 192
Size control 193
Spread control 193
Stereo Width control 197
supported channel formats 189
Time control 193
Wet/Dry control 197
ReWire 418
ReWire plugin
and voices 420
client applications 418
requirements 419
signal flow for audio and MIDI 419
software synthesizer 418
track count 420
Riffer 426
- S**
- SansAmp PSA-1 plugin 354
amp simulation 354
buzz 355
cabinet simulation 354
crunch 355
distortion 355
equalization 354
harmonic generation 354
lo-fi textures 354
punch 355
tube sounds 354
unity 355
wah 355
Sci-Fi plugin 262
Effect Amount control 263

Effect Frequency control	263	compression modes	150
Envelope Follower	263	Distortion control	153
Freak Mod	262	hard limiting ratio setting	151
Input Level	262	high-pass detector	152
LFO (Low Frequency Oscillator)	263	high-pass filter	153
Mod Amount/Mod Rate control	264	Input meter	154
Mod Slew control	263	key input	154
Modulation Type control	263	level	149
Output Meter	264	limiting	151
Resonator-	263	Meter Mode button	153
Resonator+	263	Norm mode	150
Ring Mod control	262	Opto mode	150
ring modulation	262	output gain	151
Sample+Hold control	263	Output meter	154
Slew control	263	Ratio control	151
triangle wave	263	reducing waveform distortion	150
Trigger and Hold	263	Release control	151
SEQUND Lite	470	Side-Chain EQ control	151
side-chain processing	48, 50, 61, 80, 95, 98, 113, 123	side-chain frequency filters	151
Signal Generator plugin	488	side-chain processing	154
Frequency control	488	threshold and ratio	151
Level control	488	unity gain	150
pink noise	488	VU meter	153
Signal control	488	SoundReplacer plugin	489
white noise	488	Crossfade control	492
Smack! plugin	149	Dynamics controls	493
adjusting input	150	Load/Unload Sound icons	491
Attack control	150	MIDI-triggered samplers	490
band emphasis	152	Mix control	493
clip indicator	153-154	Online Help	493
		Peak Align control	492

Trigger envelope 491	primary controls 223
Trigger markers 491	Quick browser 217
Trigger Threshold 491	Snapshot menu 216
waveform display 490	Snapshot mode 218
Zoomer 491-492	snapshots 215, 228
Space plugin	system design 209
presets 228	Waveform mode 217
Space plugin 205	SynthCell 403
clip indicator 220	Amplitude Envelope 411
Control group selector 223	Arpeggiator 404
convolution reverb 208	effects 414
Decay controls 227	Filter Envelope 411
Delay controls 224	filters 409
Early Reflection controls 225	LFO 412
EQ controls 226	Modulation Matrix 414
impulse computer 210	oscillators 407
impulse response (IR) 212	
installing IR packages 222	T
IR browser 220-221	TCE Trim tool 166
IR channel compatibility 214	Tel-Ray Variable Delay plugin 239
IR channel formats 212	Electronic Memory Unit 239
IR filename conventions 213	tuna can 239
IR formats 212	Time Compression/Expansion plugin 497
IR library 229	Accuracy control 498
IR Name 216	Crossfade control 498
Level controls 223	destination fields 497
Meters display 219	Minimum Pitch control 498
Online IR Library 222	Ratio control 498
Picture Preview mode 217	Source and Destination controls 497
Preferences mode 219	Time Shift plugin 160
presets 214	Audio Gain control 162
	Audio Mode pop-up menu 162

-
- Audio Range pop-up menu 162
- Audio section 161
- changing pitch 167
 - changing time 167
 - changing time and pitch 167
- Clip indicator 162
- Decay Rate 165
- displays and controls 161
- Follow button 165
- Formant section 163
- Input modes 166
- Level indicator 163
- Monophonic mode 162
- Original time 163
- Pitch section 165
- Pitch Shift 166
- Polyphonic mode 162
- post production workflow 168
- Processed time 163
- pull up/pull down TCE percentages 168
- Rhythmic mode 162
- Speed 163
- Tempo displays 163
- Threshold control 165
- Time section 163
- timebase 163
- Transient section 164
- Transpose 166
- Unit pop-up menu 163
- Varispeed mode 162
- Window 165
- TimeAdjuster plugin 241
- DSP delay compensation 242-243
 - phase cancellation 242
 - Phase Invert button 241
- Trim plugin 498
- V
- variable-mu 87
- Vari-Fi plugin 168
- Fades controls 169
 - Selection controls 169
 - Slow Down control 168
 - Speed Up control 168
- vinyl mastering 89
- Voce plugins
- Voce Chorus/Vibrato 264-265
 - Voce Spin 265
 - Rotor Balance 267
- X
- X-Form plugin 169
- 2x, 4x, and 8x Range buttons 172
- Audio section 170
- Audio Type pop-up menu 171
- AudioSuite Input 175
- AudioSuite Preview 175
- AudioSuite processing preferences 175
- Clip indicator 171
- Formant Shift control 174
- Gain control 171
- Level indicator 171
- Monophonic mode 171
- Original time 172

Pitch section 170, 174
Pitch Shift control 174
pitch shifting a selection 176
Poly (Faster) mode 171
Polyphonic mode 171
post-production workflow 176
Processed time 172
processing audio 175
pull up/pull down TCE percentages 176
Sensitivity control 173
TCE Trim tool 175
Tempo (original and processed) 172
Time section 170-171
Time Shift control 172
time shifting a selection 176
Transient section 170, 173
Transpose control 174
Unit timebase selector 172
Window control 173

Z

z (Eleven input impedance) 283, 310



For technical support go to
www.avid.com/support