



Eleven[®] Effects Plug-Ins Guide

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SYNC HD, SYNC I/O, Synchronic, SynchroScope, Syntax, TDM FlexCable, TechFlix, Tel-Ray, Thunder, TimeLiner, Titansync, Titan, TL Aggro, TL AutoPan, TL Drum Rehab, TL Everyphase, TL Fauxlder, TL In Tune, TL MasterMeter, TL Metro, TL Space, TL Utilities, tools for storytellers, Transit, TransJammer, Trillium Lane Labs, TruTouch, UnityRAID, Vari-Fi, Video the Web Way, VideoRAID, VideoSPACE, VTEM, Work-N-Play, Xdeck, X-Form, and XMON are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries.

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

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Contents

Chapter 1. Eleven Effects Plug-Ins Overview	1
Eleven Effects Plug-Ins	1
Using Plug-Ins in Pro Tools	2
Conventions Used in Pro Tools Documentation	2
System Requirements and Compatibility for Plug-Ins	3
About www.avid.com	3
Chapter 2. Installing and Authorizing Avid Plug-ins	5
Downloading Pro Tools Plug-In Installers	5
Installing Plug-Ins for Pro Tools and Media Composer	5
Removing Plug-Ins	5
Chapter 3. Plug-In Controls	7
Dragging Plug-In Controls	7
Editing Control Values	8
Toggle Controls	8
Adjusting Controls with Fine Resolution	8
Resetting Controls to Default Values	9
General Effects Controls	9
MIDI Control	10
Chapter 4. EQ and Dynamics	13
Graphic EQ	13
Gray Compressor	14
Chapter 5. Reverb	15
Black Spring	15
Studio Reverb	15
Chapter 6. Delay	17
BBD Delay	17
Tape Echo	18

Chapter 7. Modulation Plug-Ins	21
Black/Shiny Wah	21
C1 Chorus/Vibrato	21
Flanger	22
Orange Phaser	23
Roto Speaker	24
Vibe Phaser	24
Chapter 8. Harmonic Plug-ins	27
Black Op Distortion	27
DC Distortion	28
Green JRC Overdrive	28
Tri-Knob Fuzz	29
White Boost	29

Chapter 1: Eleven Effects Plug-Ins Overview

Eleven[®] effects plug-ins are 64-bit AAX format plug-ins (DSP, Native, and AudioSuite) for Pro Tools[®] | Software version 11.2 or higher.

These effects are modeled after circuitry and design of many popular analog “stomp-box” guitar effects—from EQ and Compressor, to Reverb and Delay, to Modulation and Distortion effects.

Eleven effects plug-ins support 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

This guide provides information on installing, authorizing, and using Avid effects plug-ins.

For general information on using plug-ins with Pro Tools, see the *Pro Tools Reference Guide*.

Eleven Effects Plug-Ins

The following plug-ins are covered in this guide:

EQ and Dynamics

- Graphic EQ
- Gray Compressor

Reverb

- Black Spring
- Studio Reverb

Delay

- BBD Delay
- Tape Echo

Modulation

- Black/Shiny Wah
- C1 Chorus/Vibrato
- Flanger
- Orange Phaser
- Roto Speaker
- Vibe Phaser

Harmonic

- Black Op Distortion
- DC Distortion
- Green JRC Overdrive
- Tri-Knob Fuzz
- White Boost

Using Plug-Ins in Pro Tools

See the *Pro Tools Reference Guide* for information on working with plug-ins, including:

- Inserting plug-ins on tracks
- Plug-In Window controls
- Adjusting plug-in controls
- Automating plug-ins
- Using side-chain inputs
- Using plug-in presets
- Clip indicators

Conventions Used in Pro Tools Documentation

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 system.



Important Notices include information that could affect your data or the performance of your system.



Shortcuts show you useful keyboard or mouse shortcuts.



Cross References point to related sections in this guide and other Avid documentation.

System Requirements and Compatibility for Plug-Ins

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

About www.avid.com

The Avid website (www.avid.com) is your best online source for information to help you get the most out of your Pro Tools system. The following are just a few of the services and features available.

Product Registration Register your purchase online.

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 Pro Tools community on the User Conference.

Training and Education Study on your own using courses available online or find out how you can learn in a classroom setting at a certified Pro Tools training center.


Products and Developers Learn about Avid products; download demo software or learn about our Development Partners and their plug-ins, applications, and hardware.

News and Events Get the latest news from Avid or sign up for a Pro Tools demo.


Chapter 2: Installing and Authorizing Avid Plug-ins

Downloading Pro Tools Plug-In Installers

The installer for your plug-in can be downloaded from the Avid Store (shop.avid.com) or through your my.avid.com account. Plug-Ins can also be purchased retail, in which case the included activation card provides the necessary information for downloading, installing, and authorizing your plug-in (www.avid.com/activation).

 *For more information about Avid audio plug-ins, visit www.avid.com/plugins.*

Installing Plug-Ins for Pro Tools and Media Composer

 *For information on installing plug-ins for VENUE, refer to your VENUE documentation.*

To install a plug-in:

- 1 Download the appropriate installer for your operating system (Mac or Windows) from www.avid.com. After downloading, make sure the installer is uncompressed (.dmg or .zip).
- 2 Locate and double-click the plug-in installer.
- 3 Follow the on-screen instructions to complete the installation.

Removing Plug-Ins

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

Removing Plug-Ins on Mac

To remove a plug-in:

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

Removing Plug-Ins on Windows

To remove a plug-in:

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

Chapter 3: Plug-In Controls

You can adjust plug-in controls by dragging on-screen controls, by editing control values, by dragging in graphic displays, or with a control surface.

Dragging Plug-In Controls

Rotary Controls

Some plug-ins 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 (Gray Compressor)

Slider Controls

Some plug-ins have slider controls that can be adjusted by dragging horizontally or vertically depending on their orientation.

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

To adjust a slider 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 slider control by dragging (Graphic EQ)

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. For controls that support values in kilohertz, typing “k” after a numeric value will multiply the value by 1000.
 - To increment the value, scroll up with a mouse or scroll wheel, or press the Up Arrow key.
 - To decrement the value, scroll 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.



*Typing a control value
(Spring Reverb)*

To move forward through control text boxes in a plug-in:

- Press the Tab key.

To move backward through control text boxes in a plug-in:

- Press Shift + Tab.

Toggle Controls

Some plug-ins have toggles that let you set different effects modes or even bypass the plug-in.

To change the state of a toggle control:

- Click the toggle switch or button.



*Clicking a toggle switch
(BBD Delay)*



*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 plug-ins provide Line/Inst, Input, Mix, and/or Output controls at the bottom of the Plug-in window (though not all of the plug-ins 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 plug-in 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 plug-in from -20 to 12 dB.

Bypass Toggle and LED

All of the “stomp box” plug-ins provide a Bypass toggle. This has the same effect as the standard Bypass in the Plug-in window header. These plug-ins 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 plug-ins support MIDI Control Change (CC) messages, meaning that plug-in parameters can be controlled remotely by any connected CC-capable MIDI device.

MIDI Learn lets you quickly map plug-in 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 plug-ins do not store or recall MIDI Learn assignments.

 *Once you set up a session with your preferred plug-in 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.*

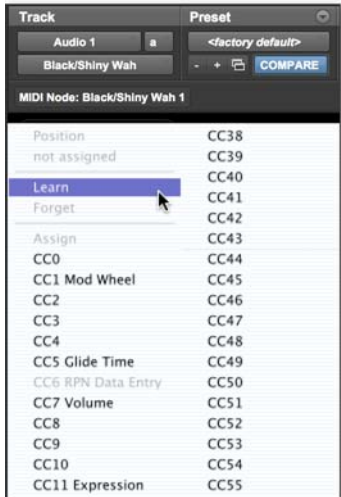
To map a MIDI controller to a plug-in control:

- 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 plug-in you want to control.




Assigning a MIDI Track Output to a plug-in

- 5 Right-click on any control in the plug-in, 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 plug-in parameter.
 - If you know the MIDI CC value of your foot controller or other device, select it from the Assign menu.



Right-clicking a plug-in 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.*

To clear a MIDI assignment:

- Right-click the control and choose Forget.

MIDI Control and Mult-Mono Plug-ins

Multi-mono plug-ins report virtual MIDI nodes for each channel. For example, a multi-mono plug-in 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 plug-in are linked, any one MIDI node will control the plug-in on all channels. However, if the channels are unlinked, only the corresponding MIDI node will control the multi-mono instance of that plug-in 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.

Chapter 4: EQ and Dynamics

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 plug-in.



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 plug-in output by as much as +6 dB or attenuate the output by as much as -20 dB.

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) plug-in 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.

Chapter 5: Reverb

Black Spring

Black Spring was inspired by a classic outboard tube-driven spring reverb. It can add a “surfy” twang and dark, warm ambiance to the audio signal.

Black Spring is available as a Mono or Stereo plug-in.



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 plug-in from Avid.

Studio Reverb is available as a Mono, Mono to Stereo, or Stereo plug-in.



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.

Chapter 6: Delay

BBD Delay

When “bucket brigade” analog delays arrived in the mid-70s, their relatively small size and solid-state reliability made them a godsend to tape loop-addled guitarists. It went on to become a classic of its own, with a smooth, round delay sound and a Chorus-Vibrato mode that let it double as a modulation effect.

BBD Delay is available as a Mono, Mono to Stereo, or Stereo plug-in.



Chorus/Vibrato

The Chorus/Vibrato switch lets you set the modulation effect between Vibrato (only the delayed signal is passed) and Chorus (both the dry and delayed signal are passed.)

Expanded Delay

When Expanded Delay is set to On, the maximum Delay time is 1,600 milliseconds. When it is Off, the maximum Delay time is 400 milliseconds.

Noise

Toggles modeled analog hiss in or out of the signal.



When Hiss or Noise is turned on in one of the delay effects and the feedback level is sufficiently high, the delay will self-oscillate and make sound on its own, even when bypassed. If this effect is not desired, turn down the feedback control.

Input

The Input knob sets the input level to the delay effect. Cranked up, it can push the signal into potentially musically interesting distortion.

Mix

The Mix knob controls the blend between dry and delayed signal.

Feedback

The Feedback knob controls the level of the output signal from the delay that is fed back into the input of the delay.

Delay

The Delay knob controls the Delay time in milliseconds (from 32 to 400 milliseconds, or from 128 to 1600 milliseconds with Extended Delay enabled).

Sync

The Sync control lets you synchronize the Delay time to the Pro Tools session tempo. Simply select the rhythmic value from the Sync selector. Set it to Sync Off to control the Delay time manually with the Delay knob.



Selecting a rhythmic value for synchronizing the Delay time to the Pro Tools tempo

Depth

Controls the level of modulation (Chorus or Vibrato) of the delayed signal.

Tape Echo

Inspired by the ultimate vintage solid state tape echo unit, Tape Echo supplies supple, crunchy echoes, and, with a flick of the wrist, can be pushed into swells of wild self-oscillation, each repeat more murky, dusty, and gritty than the previous. A true classic.

Tape Echo is available as a Mono or Stereo plug-in.



Expanded Delay

When Expanded Delay is set to On, the maximum Delay time is 2,400 milliseconds. When it is Off, the maximum Delay time is 600 milliseconds.

Tape Hiss

For some serious authenticity in your tape echo tone, this switch toggles modeled analog tape hiss in or out of the signal. With high feedback settings, the tape hiss can push the echo into self-oscillating mayhem.

Head Tilt

The Head Tilt slider lets you control the simulated alignment (or misalignment) of the tape heads with the tape. This affects the tone of the delay.

Wow/Flutter

The Wow/Flutter slider controls the amount of wow and flutter in the tape mechanism. Lower settings minimize fluctuations of pitch and tone color, and higher settings accentuate it.

Tape Speed (Delay Time)

Using the Tape Speed controls, you can change playback speed of Tape Echo. This essentially sets the delay time for the tape echo effect.



Adjusting the Tape Speed

To change the Tape Speed, do one of the following:

- Click and drag either the virtual rod or needle to the left or the right.
- Click and drag on the Tape Speed numeric field up or down.
- Click the numeric field, type in a specific value in milliseconds, and press Enter.

Sync

The Sync control lets you synchronize the Tape Speed (delay time) to the Pro Tools session tempo. Simply select the rhythmic value from the Sync selector. Set it to Sync Off to control the Tape Speed manually.



Selecting a rhythmic value for synchronizing the Tape Speed to the Pro Tools tempo

On/Bypass

The On/Bypass toggle lets you bypass the Tape Echo effect.

Feedback

The Feedback knob controls the level of the output signal from Tape Echo that is fed back into the input of Tape Echo (a re-injection loop).

Rec Level

The Record Level knob controls the signal level running to the tape circuitry. Higher settings create a more distorted tone color.

Mix

The Mix knob controls the blend between the dry and echo signal.

Power

The Power button for Tape Echo functions exactly the same as the On/Bypass toggle.

Chapter 7: Modulation Plug-Ins

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) plug-in 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 plug-in 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 plug-in.



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 plug-in.



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 Phase is available as a Mono or Stereo plug-in.



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 plug-in.



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 plug-in.



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.

Chapter 8: Harmonic Plug-ins

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) plug-in 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) plug-in 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) plug-in 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) plug-in 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) plug-in 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.



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