vt3 3-Band Equalizer

The **vt3** is a 3-band equalizer with a crisp, unique sound.

Sounds like nothin' else.

Upgrade to the full version for extra features.
- Clip-light functionality (HD only)
- Bypass switching
- Save-and-restore functionality
- Session-restore functionality
- Multi-mono support (Pro Tools only)
- Stereo support
- AudioSuite support
- Automation

Usage Notes
Why doesn't the vt3 have an input trim to prevent clipping?

In the vt3's topology, boosting a band is equivalent to reducing the other two bands an equal amount. So, if your headroom is low, try using some subtractive EQ before thinking about boosting a band.

DRT v2 : Drum Replacement Tool

Enhance or replace poorly recorded drum tracks. Or, sculpt a good drum sound into a great sound that better complements your mix.

DRT is a Pro Tools AudioSuite* plugin which effortlessly replaces drum hits with fresh audio samples, MIDI notes or audio "clicks" — all with near flawless accuracy.

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DRT v2 is built with the most intelligent and precise drum transient detection algorithm around. Along with its quick, simple and intuitive user interface, it's the definitive drum replacement plugin.

Upgrade to the full version for extra features.
- Selectable MIDI output note
- Manual trigger editing
- Drum learning functionality
- Relative MIDI output mode
- Audio sample replacement

CT5 Compressor

The CT5 provides clean and smooth gain reduction, with a little punch. I designed the CT5 to have both electro-optical and vari-mu characteristics. Users have noted that the CT5 is very good at preserving the "air" of the source material.

The CT5 offers two distinct compression curves for either a more transparent or more aggressive character. The blend knob allows you to mix in the dry signal for "parallel compression" techniques.

The plugin can also accept a sidechain input for customized shaping of the compressor's response.

Upgrade to the full version for extra features.
- Clip-light functionality (HD only)
- Bypass switching
- Linked-stereo support
- Session-restore functionality
- AudioSuite compatiblity
- Save-and-restore functionality
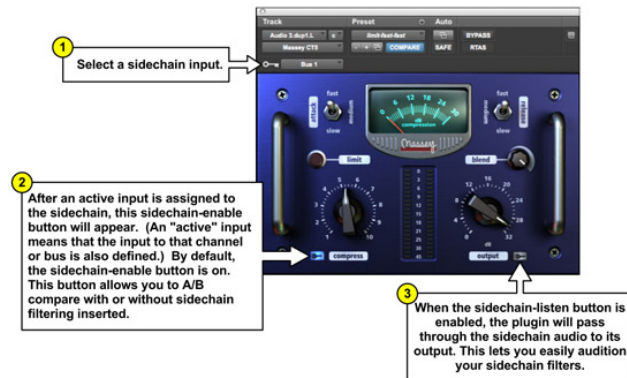- Automation

Usage Notes
Compression

With the *limit* button disabled, the CT5 has a very soft-knee compression curve with a peak ratio of about 5:1. This means that the compression knob acts both like a threshold and ratio control rolled into one. Turning up the control simultaneously lowers the threshold and increases the ratio.

With *limit* activated, the compression curve is reshaped into a harder knee, higher ratio curve.

Parallel Compression

The CT5 includes a *blend* control that lets you mix between the dry and compressed (wet) signals. By default, this control is set to 100% wet.

Using a sidechain input with the CT5

1. Select a sidechain input.

2. After an active input is assigned to the sidechain, this sidechain-enable button will appear. (An "active" input means that the input to that channel or bus is also defined.) By default, the sidechain-enable button is on. This button allows you to A/B compare with or without sidechain filtering inserted.

3. When the sidechain-listen button is enabled, the plugin will pass through the sidechain audio to its output. This lets you easily audition your sidechain filters.

TapeHead Saturator

Add a little saturation to your mix. Make your drums fuller & louder. Add some grit to vocals.

Upgrade to the full version for extra features.
- Clip-light functionality (HD only)
- Session-restore functionality
- Save-and-restore functionality
- AudioSuite support
- Automation
- Bypass switching
- Stereo support

L2007 Mastering Limiter

The L2007 is a mastering-grade look-ahead brickwall limiter.

The L2007 makes mixes sound richer and thicker, effortlessly. Just tweak the threshold knob -- It's like magic :)

Upgrade to the full version for extra features.
- Session-restore functionality
- Precision text entry controls
- Control surface support
- AudioSuite support
- Save-and-restore functionality
- Automation support
- Bypass switching
- Mono & Multi-mono support

Usage Notes
What does the Mode control on the L2007 do?

The modes alter the behavior of the envelope detector. There's a complex set of parameters that go into the algorithm and this packages them up into an easy-to-use control. The audio material and the degree of limiting will affect how audible this settting is. If you're only shaving a couple of dB off, this setting is not going to matter much at all.

Loud: This is the most straightforward "industry-standard" setting. Good for rock music.

Mellow: has the same dynamics characteristics as Loud, but reduces some of the gritty midrange to high-end distortion. The compromise is a little less perceived loudness.

Smooth: This mode has an altogether different dynamics characteristics than Loud or Mellow and can tend to round off the high-end when pushed harder. This mode will often have less distortion on most material, but more pumping-&-breathing artifacts.

Vibrant: This mode is more reactive to the mid-range and has an overall different feel and distortion characteristics than the other modes. Though Mellow or Loud probably sound better with ridiculous amounts of limiting, Vibrant is my favorite when working within a reasonable range.

How do I set the release control?

Normal is the fastest release and I generally advise leaving it in this setting. The L2007 has an intelligent program-dependent envelope detector that will attack and release as slowly or quickly as it sees fit. Each *Mode* was carefully designed to release in a particular manner for most material. The *Release* control simply slows down those specificially-designed characteristics. So, *Normal* will probably sound the best without much fussing around. Slower releases might be useful for reducing compression distortion artifacts in certain cases or for simply changing the aesthetics of the compression quality.

How can I enter settings more precisely?

With the full version of the plugin, you can click the *threshold* or *max output* labels to access text entry boxes.

TD5 Tape Delay

Simply put, the TD5 sounds and acts like a real-life vintage tape delay. Deep, thick, gritty, and three dimensional. The TD5 has up to 2 seconds of delay time, can sync to the Pro Tools tempo map, and provides a number of tonal options.

Upgrade to the full version for extra features.
- Clip-light functionality (HD only)
- Bypass switching
- AudioSuite
- Multi-mono support (Pro Tools only)
- Session-restore functionality
- Save-and-restore functionality
- Automation

Usage Notes

Why is there hiss in Vintage mode? Are you modeling the hiss of real tape?

Not precisely. Vintage mode models the reduced dynamic range of real tape. The noise is a form of dither, masking the extra quantization noise that results from this aspect of the model. The noise also gives the TD5 the unique ability to self-oscillate at high feedback just like a real tape delay.

It's stupid. I want to get rid of it.

The noise is over 60dB down. If you find it overtly audible, you probably need to increase the input signal level to improve the signal-to-noise ratio. Or, perhaps you should get a real tape delay! ... then get back to me about noise :)   Or, you can switch to Retro mode. It has essentially the same sonic charateristics, but with "digital" dynamic range. Or, use a noise gate.

THC Distortion Stompbox

THC is a highly accurate analog-modeled distortion pedal. THC delivers true analog-like sonic quality. THC can be used to dirty up any audio material -- try it on vocals, organ, drums, and, of course, guitar.

Audio Samples
THC is not a full guitar amp modeling suite -- it's a distortion pedal, pure and simple. But, these audio samples demonstrate that a decent "amped guitar" tone can be acheived with some additional EQ'ing and compression:

[THC Electric Guitar Sample 1]   [THC Electric Guitar Sample 2, High Gain]

These were processed through THC, Digi EQ3, Tape-Head, and CT4. Download the sample Pro Tools session: here

Upgrade to the full version for extra features.
- Multi-mono support
- Session-restore functionality
- AudioSuite support
- Save-and-restore functionality
- Automation
- Bypass switching
- Feedback control options

De:Esser

Ridding the world of that tupid eh ound.

The Massey De:Esser is a silky smooth de-esser which cleanly limits sibilance while leaving the "voiced" portion of your vocals unscathed. Its dynamic threshold algorithm ensures perfect reduction regardless of perceptual loudness or dynamics in the vocal performance.

And, its novel "null listen" feature lets you dial-in quick, hassle-free settings.

Upgrade to the full version for extra features.
- clip-light (HD only)
- AudioSuite
- multi-mono support (Pro Tool only)
- session-restore functionality
- save-and-restore functionality
- automation

Usage Notes
THEORY OF OPERATION

At its simplest, a de-esser is just a compressor. More specifically, a de-esser is a compressor which often implements a dynamic threshold, a high-ratio reduction curve, and a high-pass filter in the sidechain.

A dynamic threshold is important to a de-esser so that the compressor limits vocal fricatives (or sibilance) relative to the overall loudness of the material. As the loudness of the entire input signal goes up, so does the threshold. Otherwise, the sibilant sounds would be capped at a specific loudness, which would sound very unnatural contrasted against the fluctuating 'voiced' portion of a vocal.

PRIMARY CONTROLS

The Massey De:Esser uses such a dynamic threshold. And, the *reduction* control determines how much gain to apply to the sidechain control signal, to push it over that threshold. (The markings on the *reduction* slider are simply reference points, and do not indicate dB reduction.)

The *frequency* control determines the cut-off for the internal high-frequency filter, which then forms the compressor's sidechain signal.

When the *band-split* option is enabled, the plug-in splits the audio input into a low-frequency portion and high-frequency portion (using a linear phase filter.) This allows the plugin to affect the high-frequency portion of the signal, and leaves the lower frequencies less affected. The frequency cutoff point is defined by the *frequency* knob.

The *dry-wet* (a.k.a. *ratio*) control lets you blend the input signal (dry) back into the affected and compressed output (wet) signal. It's useful to note that applying a wet/dry mix to a compressor simply results in a reshaping of the compression curve. Effectively, you are reducing the compression ratio as you blend back to the dry signal. You can think of the dry signal as passing through a compressor with a 1:1 ratio (no compression.) Mixing the two signals then gives you a ratio in-between. You will notice that this nature is reflected directly on the reduction meter -- as you decrease the *dry-wet* control setting, the amount of metered reduction will also decrease.

LISTEN SECTION

The Massey De:Esser has two listen modes that can help you find the most optimal settings. The default listen mode is called *invert* (indicated by the null symbol). The second is called *filtered* (indicated by the high-pass curve icon). The *filtered* mode is pretty typical for a de-esser plugin and lets you hear the high-pass filtered signal that is feeding the internal sidechain portion of the algorithm.

In *invert* listen mode, the plugin subtracts the input signal from the normal output. This results in an output signal that is very quiet when the compressor isn't operating, but lets through the de-esser's result when it is compressing.

I find *invert* mode to be much more useful. It really lets you isolate what the plugin is doing and when. It becomes very obvious when the de-esser is digging too far into the voiced portion of a vocal, indicating that you need to increase the *frequency* setting (or decrease the *reduction* control.)

The top-most button in the listen section determines when the listen mode is enabled. When *auto* is indicated, listen mode is enabled whenever the frequency control is touched. When *on* is shown, listen mode is constantly enabled. *Off* disables listen mode altogether. (Note: *auto* mode is incompatible with a control surface and only functions when operated by mouse.)

EXTRA CONTROLS

If you click the very bottom of the plug-in's user interface, four additional controls will be revealed:

The *response* control changes the behavior of the dynamic threshold. There are three modes with the cryptic labels *X*, *V*, and *D*. On vocal material, *V* and *X* are probably the most useful, with *X* being more aggressive than *V*. *D* responds more slowly and was designed to sound better on drums.

The *speed* control alters the reaction time of the de-esser. Moving the slider to the left (towards +6) increases the speed. Moving it to the right (towards -7) slows the action of the de-esser.

The *re-ess* option inverts the operation of the de-esser and actually accentuates any sibilance. What for? I don't know. I'm sure you'll find a use for it (probably on something besides vocals.) The *dry-wet* control is inactive when re-essing is turned on.

Last, the *output trim* should be pretty self-explanatory. It lets you change output levels of the de-esser. The *re-ess* option inherently brings down the signal about 12 dB. So, the *output trim* might be useful in that situation.