Novation FX Plug-in Suite

User Guide

Contents

Installation

1. Double click on the Novation FX Plug-in Suite Installer

2. Follow onscreen instruction to complete installation.

Software Activation

The Novation FX Plug-in Suite requires you to activate the software before you are able to use it. Activation requires internet access, however this is not specifically required on the computer on which the plug-ins are installed.
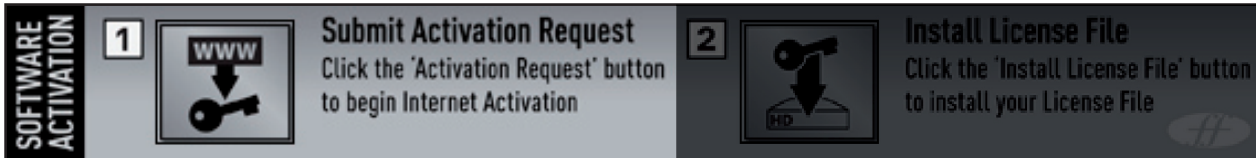
Here are the steps required to activate your plug-ins.

1. Open your DAW of choice.

2. Open any one of the plug-ins in the Suite in the same manner as you would open any other VST or AU plug-in in your DAW.

On opening the plug-in an activation window will appear.
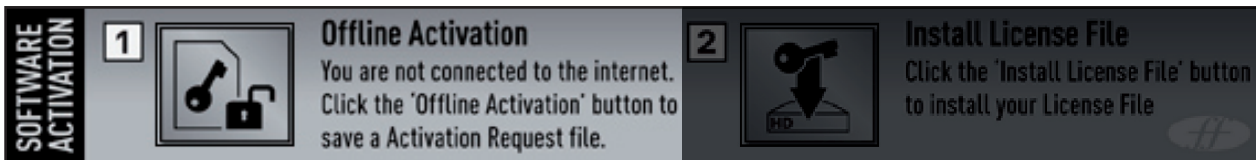
Music computer connected to the Internet:

Step 1: Submit Activation Request.

Click the 'www' button and your computer will automatically open a web browser and navigate to the activation page.

Music computer NOT connected to the Internet:

Step 1: Offline Activation

Click the 'Offline Activation' button and choose a location on your computer to save the Activation Request File.

The file will be named: NovationFXSuite-Activation-Request.html

Now copy this file on to some transferable media (USB memory stick) and then copy the file onto an Internet connected computer.

Double-Click the file and your web browser will open and automatically navigate to the activation page.

Enter your details and the Activation Code. The Activation Code can be found on a sticker on the back of the installer CD wallet (if purchased as a boxed copy). If you purchased the software on our E-Store, then the Activation Code will be emailed to you and also displayed in your browser at the time of purchase.

It will be in the form 0000-0000-0000-0000.

Once you have entered your details press 'Submit'. A License File will be sent to your email address and also output as a file download to your browser download folder (normally your Desktop).
Please remember to disable junk mail filters or to check your junk mail folder.

The file will be named: SuperFXSuite-License-XXXX-XX-XX.fnlf
Where XXXX-XX-XX is the date of activation.

Step 2 Install License File:

Now return to the plug-in window in your DAW and click here.
Locate the License file (which has been downloaded to the computer, or transferred from another computer).

Once you have selected the license file, the activation window will now display the loaded plug-in.

Novation FX Plug-in Suite Modules

Chorus

This effect was originally designed to simulate the sound of many people singing together (hence the name 'chorus'). Chorus is an effect produced by mixing a continuously delayed version of the audio signal back with the original. The timing of the delayed version is very small and is controlled by an LFO. The characteristic swirling chorus effect is the result.

The controls are:

RATE Knob – Controls the rate or speed of the chorus effect. At very slow speeds (and with DEPTH and FEEDBACK set fairly high), the chorus can also be used as a flanger.

FEEDBACK Knob – Controls how much of the delayed signal is fed back to the input of the chorus generator. The chorus effect benefits from low levels of feedback.

DEPTH Knob – Controls the amplitude of the LFO, which affects the amount of time variation that the delayed signal undergoes.

CENTRE Knob – Controls the separation between right and left channels, within the limits set by depth. The effect of the dial is much more noticeable at higher values of feedback and depth, and could be described as a 'feedback spectrum modifier'.

MIX Knob – Blends between the completely unprocessed (fully anticlockwise) and completely processed (fully clockwise) signal.

Delay

A delay effect is produced by creating a single or repeated echo of the original signal, a certain amount of time after the initial sound.

The controls are:

DELAY Knob – Controls the amount of time it takes for the delayed signal to be heard after the original signal.

FEEDBACK Knob – Controls how much of the delayed signal is fed back into the delay input. No feedback produces a slap-back echo effect: just one delayed sound with no repeats. Small amounts of feedback produce repeated sounds resulting in a multiple echo effect. Large amounts of feedback can produce infinite echoes.

FILTER Knob – Acts as a high- or low- pass filter for the delayed signal. Rotate anti-clockwise to produce a low-pass filter effect, where the maximum cutoff (lowest frequency) is set in the extreme anticlockwise position. Rotate clockwise to create a high-pass filter effect, with the maximum cutoff (highest frequency) is set in the extreme clockwise position. In the centre, no filtering of the delayed signal occurs.

WIDTH Knob – Sets the Stereo spread between the long and short Delay times. With a width setting of zero, both delays appear in the middle of the stereo field (Mono). At maximum width setting, the longer delay will appear on one output and the shorter on the other, producing a dramatic stereo effect.

STEREO WIDTH (RATIO) Menu – The delay plugin is actually a stereo delay and it is possible to set different delay times on the left and right audio outputs. The RATIO menu allows you to select the ratio of the longest delay time and the shorter delay time into timings that are musically useful. Click on the ratio window to select one of the following ratios: 1/1, 4/3, 3/4, 3/2, 2/3, 2/1, 1/2, 3/1, 1/3, 4/1, 1/4, 1/OFF, OFF/1

A simple equal 1 to 1 ratio is the first entry in the table. This setting sends a delay of equal time to the left and right output channels. The number in the left column of the table indicates the ratio of the delay time that will be in the left channel versus the number in the right column. For example, if a delay of twice the time is required in the left channel compared to the right, select the 2/1 option. The final 1/OFF and OFF/1 options will result in no delay being heard in the channel indicated by the 'OFF'.

Note: Selecting a 1/1 ratio will produce a mono effect regardless of the stereo WIDTH setting since the timing of the echoes are equal.

TAP Button – Allows the delay to be synchronised to a beat. Clicking four times on the box (whilst following a beat) sets a delay time based on the timing between clicks.

MIX Knob – Blends between the fully dry signal (with no delay) in the anticlockwise position and fully wet signal (just delay) in the clockwise position.

Phaser

A Phaser works in a similar way to a chorus effect, only rather than modulating the delay of the original sound, it modulates the phase (start point along the waveform). A portion of the audio signal is split off and phase shifted at a certain frequency. It is then mixed back with the original signal to generate the characteristic swishing effect.

The controls are:

RATE Knob – Sets the frequency that the phase shift is modulated at. Rotate clockwise to increase.

FEEDBACK Knob – Controls how much of the phase-shifted signal is fed back to the input of the phaser.

DEPTH Knob – Sets the size of the phase shift. Rotate clockwise to increase.

MIX Knob – Blends between the completely unprocessed (fully anticlockwise) and completely processed (fully clockwise) signal.

Filter

The Filter plugin works in a number of different modes to help sculpt and shape the sound. If wanting to remove bass or treble then high-pass and low-pass modes can be used, respectively. Or, if wanting to just isolate a small area of the frequency range then band-pass mode is suitable. A wide band-pass mode is also available for isolating a larger section, with adjustable width, as well as a twin peak (dual band) mode for creating more interesting effects, also with adjustable width (distance between peaks).

The first three modes have various different slope options: 6, 12 or 24 dB per octave. In all cases, the greater the value, the steeper the slope, so the more higher frequency components are removed. However, as the slope becomes steeper, a small peak occurs at the cut-off frequency, which makes the filter more obvious. This effect is similar to increasing the resonance.

An Envelope section is also included to allow the frequency of the filter to be modulated by an envelope. Rotating the +/- dial in an anticlockwise direction modulates the filter frequency in a downwardly direction (decreases it), whilst rotating the dial in a clockwise direction modulates it upwards (increases it). There are attack and release parameters to define how long the filter frequency takes to start (once a signal is received) and stop (after the modulation frequency has been reached) modulating, respectively. In a central position, no envelope modulation occurs.

The controls are:

INPUT Knob – Increases or decreases the level of the signal at the filter input. No gain modification occurs with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB.

TYPE Section – Indicates the type of filter in use.

WIDTH Knob – Controls the size of the wide band and the distance between peaks, in wide band and twin peaks modes.

MODULATION SECTION – 3 controls.

ATTACK Knob – Sets the speed with which modulation of the filter frequency begins when a signal is received.

RELEASE Knob – Sets the speed with which modulation releases after the maximum frequency has been reached.

MODULATION Knob – Defines how much modulation occurs and in what direction. In a central position, no modulation occurs. Rotate clockwise to modulate upwards and anticlockwise to modulate downwards, with maximum modulation occurring at either extreme.

TYPE Box – Click to select the type of filter from the list that appears. Choices are low-pass filter with 12dB slope, band-pass filter with 6dB slope, high-pass filter with 12dB slope, low-pass filter with 24dB slope, band-pass filter with 12dB slope, high-pass filter with 24dB slope, twin peak and wide band.

CUTOFF Knob – Selects the cutoff frequency of the low/high-pass filter, or central frequency of the band-pass, twin peak or wide band filters.

RESONANCE Knob – Sets the amount of resonance (colouration/harmonics) of the filter.

OVERDRIVE Knob – Adds distortion to the filter output.

Q-NORM Knob – Compensates for increases in level caused by setting a high resonance. In a fully anticlockwise position, no compensation occurs (level will increase as resonance does). In a fully clockwise position, the level at the filter output is maintained regardless of the resonance setting.

MIX Knob – Blends between fully unfiltered/dry (fully anticlockwise) and fully filtered/wet (fully clockwise).

OUTPUT Knob – Increases or decreases the level of the signal at the filter output. No gain modification occurs with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB.

Tremolo

Tremelo is a rapid fluctuation in the level of a signal, often heard in instrumental solos such as a violin. It is also occasionally used to describe the wavering in pitch. In this case, the input signal gain is modulated by a sine wave of varying amplitude and frequency. There is also the option of delaying (lagging) the modulation on the right channel to create an interesting panning effect.

The controls are:

DEPTH Knob – Sets the amplitude of the modulating sine wave, e.g. how much the gain of the signal is modulated. Rotate clockwise to increase.

SPEED Knob – Sets the frequency (or speed) of the modulating sine wave, e.g. how quickly the gain is modulated. Rotate clockwise to increase.

PHASE Knob – Sets the amount that the right channel's modulation is delayed by. Rotate clockwise to increase.

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