PSP InfiniStrip WIND edition

Operation Manual

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PSP InfiniStrip Wind edition

PSP InfiniStrip is an infinitely configurable channel strip plug-in (AAX, AudioUnit, VST, VST3, RTAS) based on 20 years PSP experience in developing HANDCRAFTED PLUG-INS for tracking, mixing and mastering. PSP InfiniStrip can be used for mixing, tracking or live streaming/broadcasting anywhere you need a great sounding and easy to configure channel strip, without having to worry about latency!

That's right - you can configure PSP InfiniStrip with whatever modules you need and track through them with confidence that the plug-in isn't adding any latency at all to your recorded signal! ZERO LATENCY. FULL IMPACT.

PSP InfiniStrip offers the following features:

- ✔ 26 independent processors divided into 8 types of modules (preamps, filters, compressors, equalisers, limiters (including saturator), dynamic modules [expander, ducker and gate], control and special modules) to create your custom channel strip.
- ✔ 7 dedicated "slots" for you to add one module from each type of processing modules, and 2 flexible insert slots for any module type.
- ✔ Parameters matching. Swipe through different compressors, EQs without touching a knob. Look for your preferred colour and flavour.
- ✔ 3 different view modes (full, resizeable, and mini view mode) designed for different workflows and screen sizes.
- ✔ External side-chain support for each module independently.
- ✔ Includes both Mono and Stereo plug-in versions for different track types.
- ✔ Zero latency processing.
- ✔ Over 250 presets designed by top sound engineers from around the world.

Basic Operation

When instantiating PSP InfiniStrip in an effects slot in your DAW, the plug-in will be initially configured with four modules:
1. 80s Preamp
2. Basic filters
3. FET Pressor
4. ChannelQ

Select View mode

You have a choice of three views, which you can select using the Settings menu at the upper right of the PSP InfiniStrip rack:

- **Full view mode:** shows the complete 9-slot rack, whether there are modules in them or not.
- **Resizable view mode:** shows only the slots in the rack that are filled with modules.
- **Mini view mode:** shows a 2-slot rack. The first slot includes single button versions of installed modules. The second slot shows either the control module or the full module of the module button selected in the first slot.

Customize your PSP InfiniStrip rack

At this point, you have a number of options:

- You can use this default configuration, and start adjusting parameters to your taste.
- You can load a preset containing a previously configured channel strip (see preset handling toward the end of this manual).
- You can load presets for individual modules (see preset handling toward the end of this manual).
- You can swap one module for another module of the same type.
- You can add modules to the rack.
- You can remove modules from the rack.
- You can rearrange modules in the rack.

Swap one module for another of the same type

There are two methods to swap one module for another of the same type:

Cycle through a group of modules using the Group arrows

Each module has two Group arrows in the top left corner:

Click the Group arrows to scroll through the available processors of the same group. For example, clicking the arrows on the FET Pressor will cycle through the Opto Pressor and VCA Pressor.

Select a different module using the Module menu

Click on the module name to access the Module menu for that module type:

Select a different module to swap the current module for the selected one.

Add modules to the rack

There are two ways to add modules to a rack:

Add modules using the Add menu

Clicking on the "+∞" button at the right side of the rack to access the Add menu, which includes the entire selection of modules:

Select a module to add it to your rack.

Add modules using individual Module menus

If you have selected "Full view mode" in the Settings menu (see Settings menu below) you can click on the module type label for each rack slot to access the Module menu for that module type:

Select a module to add that module to that rack slot.

Notes regarding the two Insert slots: the two Insert slots are not restricted to one module type; their Module menus include all 22 modules. Also, you are free to choose a module or module type that you have already added to another slot type.

Remove modules from the rack

There are two ways to remove a module from the rack:

Remove module via drag and drop

Click on a module anywhere without controls and drag the module off the bottom of the rack. Once the module is outlined in red you can release the module, and it will be removed from the rack.

Remove module using Module menu

Click on the module name to access the Module menu for that module type:

Select "<<remove>>" to remove the current module from the rack.

Rearrange modules in the rack

Click on a module anywhere without controls or text and drag the module right or left.

When you release the mouse the module will snap to the selected slot, rearranging the instantiated modules accordingly.

In Mini view mode, you can drag the mini module buttons up and down to rearrange them.

Using the Insert slots together with rearranging modules opens a lot of creative sound design possibilities. For example, if you wanted to chain two FET Pressors together, you could add one to the Compressor slot, another to an Insert slot, and then drag the FET Pressor in the Insert slot next to the other one.

PSP InfiniStrip Modules

Types of Channel Strip Modules

PSP InfiniStrip allows you to build a customized channel strip with any of the following modules organized into 8 different module *types*:

Preamps:

1. Gain - pure gain with automated gain adjustment.
2. Pre 60s - as Gain plus valve type of preamp emulation.
3. Pre 70s - as Gain plus discreet preamp with a transformer.
4. Pre 80s - as Gain plus discreet transformer less preamp.
5. ADC 90s - as Gain plus 12 bit nonlinear analog to digital converter.

Filters:

1. Basic Filters - low and high pass filters with three slopes options per filter.
2. Pro Filters - Basic Filters plus middle filter with five filters types to choose from.
3. S.C.Filters - as Pro Filters but dedicated for the side chain processing.

Gate/Expander/Ducker:

1. Expander - expander with built in side chain filters and optional external side chain input.
2. Gate - gate with side chain filters and optional external side chain input.
3. Ducker - ducker with side chain filters and optional external side chain input.

Compressors:

1. Opto Pressor - optical compressor with optional external side chain input.
2. FET Pressor - redesigned for channel processing version of the PSP FETpressor with optional external side chain input.
3. VCA Pressor - VCA compressor designed for channel processing with optional external side chain input.

Equalizers:

1. ChannelQ - general purpose equalizer.
2. PreQursor - redesigned for channel processing version of the PSP preQursor.
3. RetroQ - redesigned and upgraded for channel processing version of the PSP RetroQ.

Limiters:

1. VCA Lim - in strip implementation of the PSP TwinL.
2. Opto Lim - in strip implementation of the PSP TwinL.
3. BrickWall - a sample accurate brick wall limiter.
4. Saturator - a dedicated and highly adjustable saturation module.

Control:

1. Master Control - fader, width, balance and meter.

Special:

1. De-esser - unique desser algorithm.
2. De-hummer - hum noise reduction algorithm.
3. ReactivEQ (NEW!) - a specialised filter that acts as a type of dynamic equalizer.

Module controls

Each module has a number of controls in common:

Cycle arrows: Click to cycle through modules of the same type. See Swap on module for another of another of the same type.

Mute button: Click to mute the module. The Mute button will be illuminated orange to indicate that mute is activated for the module. The module will also be dimmed to indicate it is muted. You can have more than one module muted at a time.

Solo button: Click to solo the module. The Solo button will be illuminated green to indicate solo is activated for that module. All other modules not also soloed will be dimmed. You can have more than one module soloed at a time.

DAW Side chain support: PSP InfiniStrip offers a side chain input for external signals. Every module that can take advantage of side chain signals will use this same signal. Note that not every module has side chain support.

Module Preset menu: Each module offers a preset menu at the bottom which you can use to load the predifined factory presets.

Below are all the modules available to you in PSP InfiniStrip along with a description of the function of each control.

Preamp modules

PSP InfiniStrip offers five preamp modules, each featuring an Automatic Gain Adjustment (AGA) mode. The five modules each offer their own flavor:

Gain: A simple, transparent preamp offering clean gain.

Suggested applications: Whenever you want extra gain without any coloration.

Pre 60s: Designed to emulate the signature dense, dark sound of classic 60s preamps and consoles.

Suggested applications: Adds old school character and liveness to your sound. You can use this to, for example, take a digital-sounding synth sound more vivid and organic in your mix, to make the track sound more alive.

Pre 70s: Designed to emulate the signature solid state class A dynamic preamps of classic 70s preamps and consoles.

Suggested applications: Makes phat drums sound huge; rounds the tone of bass with an extended low end; softens unpleasent artefacts without losing transients. Careful not to overdo the Drive control; too much drive may attenuate the sound. Use a subtle drive settings on strings to add a warm, analog feel.

Pre 80s: Designed to emulate the signature transformerless preamps with extended dynamic range and punch of classic 80s preamps and consoles.

Suggested applications: Adds fast and overexagerated transients while remaining natural sounding. Can be used with moderate Drive settings on basically any sound source. While it may seem more subtle than Pre70s, it offers a lively, vintage sound with controlled peaks. At higher Drive settings you can get truly pumping energetic drums that jump out of the mix.

ADC 90s: Emulates a typical 12-bit nonlinear analog to digital converter, with its limited dynamic range, sharp clipping, and distortion.

Suggested applications: Can be used to control overly present drum transients by applying subtle clippings. This can also be used to increase the mean signal level of a track.

Gain

AUTO button: Enables Automated Gain Adjustment (AGA) mode. When active, AGA mode uses the reference level as set by the REFERENCE knob as a threshold for when to apply gain. If the signal level is above the reference level, the gain is automatically reduced.

GAIN knob: Adjusts the input gain from -30 dB to +30 dB when not in AGA mode.

LED bar meter: Indicates the approximate signal level after you adjust the gain.

UP DWN/DWN switch: Determines how the GAIN knob reacts to the REFERENCE knob when in AGA mode. In UP DOWN mode, the gain is allowed to increase and decrease in value, whereas in DOWN mode the gain can only decrease in value. This control is also affected by the RMS/PK setting.

RMS/PK switch: Determines if AGA mode uses RMS (root mean square, or average) levels or Peak levels when detecting gain levels. When set to RMS, AGA mode applies a 12 dB level offset.

REFERENCE knob: Sets the reference level for automated gain control mode between -30 dB and 0 dB.

L, ∅ (polarity symbol), R buttons: Switches the polarity of the left, both, or right channel. When one or more of the buttons are engaged, the polarity for that channel (or both channels) is negative. In mono instances only a single button and the polarity sign appears.

Pre 60s

AUTO button: Enables Automated Gain Adjustment (AGA) mode. When active, AGA mode uses the reference level as set by the REFERENCE knob as a threshold for when to apply gain. If the signal level is above the reference level, the gain is automatically reduced.

Suggested application: AGA mode may be used to set proper levels for plugins' inputs and track levels as a good habit to prepare for mixing. Turn on Auto mode and play audio for a few seconds of a loud portion of the track. The gain will automatically adjust to current reference level. Keep in mind that the gain may turned up to +30dB - so for safety reasons please turn down your monitors during this operation. After setting your proper level you may turn off AGA mode. Your levels are properly set for mixing.

GAIN knob: Adjusts the input gain from -30 dB to +30 dB when not in AGA mode.

LED bar meter: Indicates the approximate signal level after you adjust the gain.

UP DWN/DWN switch: Determines how the GAIN knob reacts to the REFERENCE knob when in AGA mode. In UP DOWN mode, the gain is allowed to increase and decrease in value, whereas in DOWN mode the gain can only decrease in value. This control is also affected by the RMS/PK setting.

RMS/PK switch: Determines if AGA mode uses RMS (root mean square, or average) levels or Peak levels when detecting gain levels. When set to RMS, AGA mode applies a 12 dB level offset.

REFERENCE knob: Sets the reference level for automated gain control mode between -24 dB and 0 dB.

L, ∅ (priority sign), R buttons: Switches the polarity of the left, both, or right channel. When one or more of the buttons are engaged, the polarity for that channel (or both channels) is negative. In mono instances only a single button and the polarity sign appears.

DRIVE knob: Adjusts the gain for the 60s flavored analog console emulation between -24 dB and +24 dB. The higher the drive setting, the more analog saturation added to the source audio.

NOISE MODE switch: Determines the operating mode of the noise emulation. ON turns on the noise emulation. AUTO automatically sets the noise level based on the source audio signal level. OFF turns off the noise emulation.

NOISE knob: Manually adjusts the level of the analog hiss emulation between -120 dB and -60 dB.

ANALOG button: Activates the analog drive and noise emulations.

Pre 70s

AUTO button: Enables Automated Gain Adjustment (AGA) mode. When active, AGA mode uses the reference level as set by the REFERENCE knob as a threshold for when to apply gain. If the signal level is above the reference level, the gain is automatically reduced.

Suggested application: AGA mode may be used to set proper levels for plugins' inputs and track levels as a good habit to prepare for mixing. Turn on Auto mode and play audio for a few seconds of a loud portion of the track. The gain will automatically adjust to current reference level. Keep in mind that the gain may turned up to +30dB - so for safety reasons please turn down your monitors during this operation. After setting your proper level you may turn off AGA mode. Your levels are properly set for mixing.

GAIN knob: Adjusts the input gain from -24 dB to +24 dB when not in AGA mode.

LED bar meter: Indicates the approximate signal level after you adjust the gain.

UP DWN/DWN switch: Determines how the GAIN knob reacts to the REFERENCE knob when in AGA mode. In UP DOWN mode, the gain is allowed to increase and decrease in value, whereas in DOWN mode the gain can only decrease in value. This control is also affected by the RMS/PK setting.

RMS/PK switch: Determines if AGA mode uses RMS (root mean square, or average) levels or Peak levels when detecting gain levels. When set to RMS, AGA mode applies a 12 dB level offset.

REFERENCE knob: Sets the reference level for automated gain control mode between -24 dB and 0 dB.

L, ∅ (polarity symbol), R buttons: Switches the polarity of the left, both, or right channel**.** When one or more of the buttons are engaged, the polarity for that channel (or both channels) is negative. In mono instances only a single button and the polarity sign appears.

DRIVE knob: Adjusts the gain for the 70s flavored analog console emulation between -24 dB and +24 dB. The higher the drive setting, the more analog saturation added to the source audio.

NOISE MODE switch: Determines the operating mode of the noise emulation. ON turns on the noise emulation. AUTO automatically sets the noise level based on the source audio signal level. OFF turns off the noise emulation.

NOISE knob: Manually adjusts the level of the analog hiss emulation between -120 dB and -60 dB.

ANALOG button: Activates the analog drive and noise emulations.

Pre 80s

AUTO button: Enables Automated Gain Adjustment (AGA) mode. When active, AGA mode uses the reference level as set by the REFERENCE knob as a threshold for when to apply gain. If the signal level is above the reference level, the gain is automatically reduced.

Suggested application: AGA mode may be used to set proper levels for plugins' inputs and track levels as a good habit to prepare for mixing. Turn on Auto mode and play audio for a few seconds of a loud portion of the track. The gain will automatically adjust to current reference level. Keep in mind that the gain may turned up to +30dB - so for safety reasons please turn down your monitors during this operation. After setting your proper level you may turn off AGA mode. Your levels are properly set for mixing.

GAIN knob: Adjusts the input gain from -24 dB to +24 dB when not in AGA mode.

LED bar meter: Indicates the approximate signal level after you adjust the gain.

UP DWN/DWN switch: Determines how the GAIN knob reacts to the REFERENCE knob when in AGA mode. In UP DOWN mode, the gain is allowed to increase and decrease in value, whereas in DOWN mode the gain can only decrease in value. This control is also affected by the RMS/PK setting.

RMS/PK switch: Determines if AGA mode uses RMS (root mean square, or average) levels or Peak levels when detecting gain levels. When set to RMS, AGA mode applies a 12 dB level offset.

REFERENCE knob: Sets the reference level for automated gain control mode between -24 dB and 0 dB.

L, ∅ (polarity sign), R buttons: Switches the polarity of the left, both, or right channel**.** When one or more of the buttons are engaged, the polarity for that channel (or both channels) is negative. In mono instances only a single button and the polarity sign appears.

DRIVE knob: Adjusts the gain for the 80s flavored analog console emulation between -24 dB and +24 dB. The higher the drive setting, the more analog saturation added to the source audio.

NOISE MODE switch: Determines the operating mode of the noise emulation. ON turns on the noise emulation. AUTO automatically sets the noise level based on the source audio signal level. OFF turns off the noise emulation.

NOISE knob: Manually adjusts the level of the analog hiss emulation between -120 dB and -60 dB.

ANALOG button: Activates the analog drive and noise emulations.

ADC 90s

AUTO button: Enables Automated Gain Adjustment (AGA) mode. When active, AGA mode uses the reference level as set by the REFERENCE knob as a threshold for when to apply gain. If the signal level is above the reference level, the gain is automatically reduced.

Suggested application: AGA mode may be used to set proper levels for plugins' inputs and track levels as a good habit to prepare for mixing. Turn on Auto mode and play audio for a few seconds of a loud portion of the track. The gain will automatically adjust to current reference level. Keep in mind that the gain may turned up to +30dB - so for safety reasons please turn down your monitors during this operation. After setting your proper level you may turn off AGA mode. Your levels are properly set for mixing.

GAIN knob: Adjusts the input gain from -24 dB to +24 dB when not in AGA mode.

LED bar meter: Indicates the approximate signal level after you adjust the gain.

UP DWN/DWN switch: Determines how the GAIN knob reacts to the REFERENCE knob when in AGA mode. In UP DOWN mode, the gain is allowed to increase and decrease in value, whereas in DOWN mode the gain can only decrease in value. This control is also affected by the RMS/PK setting.

RMS/PK switch: Determines if AGA mode uses RMS (root mean square, or average) levels or Peak levels when detecting gain levels. When set to RMS, AGA mode applies a 12 dB level offset.

REFERENCE knob: Sets the reference level for automated gain adjustment, mode between -24dB and 0 dB.

L, ∅ (polarity sign), R buttons: Switches the polarity of the left, both, or right channel. When one or more of the buttons are engaged, the polarity for that channel (or both channels) is negative. In mono instances only a single button and the polarity sign appears.

DRIVE knob: Adjusts the gain for the 12-bit analog-to-digital conversion emulation between -24 dB and +24 dB. The higher the drive setting, the more analog saturation added to the source audio.

NOISE MODE switch: Determines the operating mode of the ADC noise emulation. ON turns on the noise emulation. AUTO automatically sets the noise level based on the source audio signal level. OFF turns off the noise emulation.

NOISE knob: Manually adjusts the level of the ADC noise emulation between -120 dB and -60 dB.

ANALOG button: Activates the analog drive and noise emulations.

Filter modules

PSP InfiniStrip includes three filter modules:

Basic Filters: A simple high pass and low pass filter with selectable slope.

Suggested applications: Use to constrain a signal's bandwidth to a usable range. Start by adding this at the beginning of the signal path directly after the preamp and before the gate or compressor. This way you can remove unusable low end frequencies to facilitate further processing down the chain.

Example 1: Remove kick crosstalk from a snare microphone by using an HPF set up at 180Hz to enhance the ability of the Gate module to work on the snare.

Example 2: Remove high frequencies from a guitar track using an LPF filter. The result will be less harsh in the mix, allowing you to increase the volume.

Pro Filters: Adds a parametric filter to the basic filters.

Suggested applications: Use the extra MID filter to remove a high (a few kHz) whistling frequency of a distorted guitar or to remove a low or low-middle tympani rumble by using a Notch or a Peak filter.

S.C. Filters: Filters that affect the side chain signal, rather than the source audio signal.

Suggested applications: Use to emphasize frequencies used to control subsequent modules in the chain, such as Expander or Compressor.

Example: If you are experiencing issues with the rumbling from an acoustic guitar, find the rumbling frequency of the instrument, exaggerate it with a Peak filter and use this frequency range to control the compressor with its ext.s.c button on.

Basic Filters

LPF button: Engages the low pass filter.

6/12/18 dB/Oct switch: Selects the filter slope. You can choose either 6 dB per octave, 12 dB per octave or 18 dB per octave.

LPF Frequency knob: Adjusts the cutoff frequency of the low pass filter between 300 Hz and 30 kHz.

HPF button: Engages the high pass filter.

12/18/24 dB/Oct switch: Selects the filter slope. You can choose either 12 dB per octave, 18 dB per octave or 24 dB per octave.

HPF knob: Adjusts the cutoff frequency of the high pass filter beteen 20 Hz and 2 kHz.

Pro Filters

LPF button: Engages the low pass filter.

6/12/18 dB/Oct switch: Selects the filter slope. You can choose either 6 dB per octave, 12 dB per octave or 18 dB per octave.

LPF Frequency knob: Adjusts the cutoff frequency of the low pass filter between 300 Hz and 30 kHz.

FLT button: Engages the parametric filter.

Frequency knob: Adjusts the frequency of the parametric filter between 20 Hz and 20 kHz.

Q knob: Sets the parametric filter's Q Frequency between .005 and 20.

Gain knob: Adjusts the parametric filter's gain between -24 dB and +24 dB.

Shape Selector Buttons: Selects between the various parameter filter shapes. You can choose between the following filter shapes: Low Shelf, Bell, Peak, Notch, and High Shelf.

HPF button: Engages the high pass filter.

12/18/24 dB/Oct switch: Selects the filter slope. You can choose either 12 dB per octave, 18 dB per octave or 24 dB per octave.

HPF knob: Adjusts the cutoff frequency of the high pass filter beteen 20 Hz and 2 kHz.

S.C. Filters

LPF button: Engages the low pass filter.

6/12/18 dB/Oct switch: Selects the filter slope. You can choose either 6 dB per octave, 12 dB per octave or 18 dB per octave.

LPF Frequency knob: Adjusts the cutoff frequency of the low pass filter between 300 Hz and 30 kHz.

FLT button: Engages the parametric filter.

Frequency knob: Adjusts the frequency of the parametric filter between 20 Hz and 20 kHz.

Q knob: Sets the parametric filter's Q Frequency between .005 and 20.

Gain knob: Adjusts the parametric filter's gain between -24 dB and +24 dB.

Shape Selector Buttons: Selects between the various parameter filter shapes. You can choose between the following filter shapes: Low Shelf, Bell, Peak, Notch, and High Shelf.

HPF button: Engages the high pass filter.

12/18/24 dB/Oct switch: Selects the filter slope. You can choose either 12 dB per octave, 18 dB per octave or 24 dB per octave.

HPF knob: Adjusts the cutoff frequency of the high pass filter beteen 20 Hz and 2 kHz.

Dynamic modules

PSP InfiniStrip offers an Expander, Gate, and Ducker, general dynamics processing:

Expander: A downward expander with an adjustable ratio.

Suggested applications: Use this module to reduce noise whenever a track's signal is not active. For example, when an electric guitar stops playing for a moment and noise such as hum or hiss are noticeable.

Another use is remove the long, muddy ambiance of toms or a snare.

Gate: A transparent gate with adjustable hold function.

Suggested applications: Use to clean up cross talk between drum mics. Just remember using the shortest attack times or extreme Range reduction levels may result in an unnatural and artificial sounding track. By using the Shape parameter you can adjust the behavior of the gate to the shape of the release phase of the instrument to make it sound more natural.

Ducker: Attenuates the main signal when the side chain signal exceeds a preset threshold.

Suggested applications: When you are processing a musical bed under narration, or other situations in which you need the source audio to fade behind a main signal.

Expander

ATTACK knob: Adjusts the attack time from .1 ms to 250 ms.

RELEASE knob: Adjusts the release time from 10 ms to 3000 ms.

RATIO knob: Adjusts the ratio for the downward expander between 1:1 and 1:10.

G.R. Meter: These LEDs show the amount of gain reduction.

THRESH knob: Adjusts the expander threshold between -60dB and 0dB.

SHAPE knob: Adjusts the shape of the release phase. Fully counter-clockwise (-100) results in the shortest, spikiest release phase; fully clockwise (100) results in the longest extended release phase.

RANGE knob: Adjusts the maximum gain reduction for the expander. Fully counter-clockwise allows for the widest range of gain reduction. Fully clockwise narrows the range so that almost no gain reduction occurs.

HPF knob: Adjusts the side chain high pass filter from 20 Hz to 8 kHz.

HPF button: Engages the side chain high pass filter.

LPF knob: Adjusts the side chain low pass filter from 50 Hz to 20 kHz.

LPF button: Engages the side chain low pass filter.

s.c. EXT button: Activates the side chain input for the module.

MON button: Enables side chain monitoring mode. Use this to dial in the side chain filters.

Gate

ATTACK knob: Adjusts the attack time from .1 ms to 250 ms.

RELEASE knob: Adjusts the release time from 10 ms to 3000 ms.

HOLD knob: Adjusts the hold time for the gate between 0 ms and 400 ms.

G.R. Meter: These LEDs show the amount of gain reduction.

THRESH knob: Adjusts the expander threshold between -60 dB and 0 dB.

SHAPE knob: Adjusts the shape of the release phase. Fully counterclockwise (-100) results in the shortest, spikiest release phase; fully clockwise (100) results in the longest extended release phase.

RANGE knob: Adjusts the maximum gain reduction for the gate. Fully counter-clockwise allows for the widest range of gain reduction. Fully clockwise narrows the range so that almost no gain reduction occurs.

HPF knob: Adjusts the side chain high pass filter from 20 Hz to 8 kHz.

HPF button: Engages the side chain high pass filter.

LPF knob: Adjusts the side chain low pass filter from 50 Hz to 20 kHz.

LPF button: Engages the side chain low pass filter.

s.c. EXT button: Activates the side chain input for the module.

MON button: Enables side chain monitoring mode. Use this to dial in the side chain filters.

Ducker

ATTACK knob: Adjusts the attack time from .1 ms to 250 ms.

RELEASE knob: Adjusts the release time from 10 ms to 3000 ms.

HOLD knob: Adjusts the hold time for the gate between 0 ms and 400 ms.

G.R. Meter: These LEDs show the amount of gain reduction.

THRESH knob: Adjusts the expander threshold between -60 dB and 0 dB.

SHAPE knob: Adjusts the shape of the release phase. Fully counter-clockwise (-100) results in the shortest, spikiest release phase; fully clockwise (100) results in the longest extended release phase.

RANGE knob: Adjusts the maximum gain reduction for the ducker. Fully counter-clockwise allows for the widest range of gain reduction. Fully clockwise narrows the range so that almost no gain reduction occurs.

HPF knob: Adjusts the side chain high pass filter from 20 Hz to 8 kHz.

HPF button: Engages the side chain high pass filter.

LPF knob: Adjusts the side chain low pass filter from 50 Hz to 20 kHz.

LPF button: Engages the side chain low pass filter.

s.c. EXT button: Activates the side chain input for the module.

MON button: Enables side chain monitoring mode. Use this to dial in the side chain filters.

Compressor modules

PSP InfiniStrip offers three compressor modules:

Opto Pressor: Emulates the open sound of optical-based compressors.

> *Suggested applications:* Processing vocals and busses.

FET Pressor: Emulates the tight sound of an FET-based compressor.

> *Suggested applications:* Processing guitars and drums.

VCA Pressor: Emulates the classic punchy sound of an VCA-based compressor.

> *Suggested applications:* Processing busses.

Opto Pressor

dB Meter: displays the gain reduction of the compressor.

ATTACK knob: Adjusts the attack time from .1 ms to 100 ms.

RELEASE knob: Adjusts the release from 25 ms to 2500 ms.

THRESH knob: Adjusts the compression threshold between -40 dB and +10 dB.

RATIO knob: Adjusts the compression ratio between 1:1 to oo:1.

MIX knob: Adjusts how much of the compression signal mixes with the source audio signal at the output. At 0% only the original audio signal is output from the module. At 100% only the compressed signal is output from the module.

MAKEUP knob: Adjusts the amount of post-compression gain (up to +20 dB) added to the signal to make up for the reduction in volume from the compressor. This gain is added before the MIX knob.

HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK button: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

FET Pressor

dB Meter: displays the gain reduction of the compressor.

ATTACK knob: Adjusts the attack time from .1 ms to 100 ms.

RELEASE knob: Adjusts the release from 25 ms to 2500 ms.

THRESH knob: Adjusts the compression threshold between -40 dB and +10 dB.

RATIO knob: Adjusts the compression ratio between 1:1 to oo:1.

MIX knob: Adjusts how much of the compression signal mixes with the source audio signal at the output. At 0% only the original audio signal is output from the module. At 100% only the compressed signal is output from the module.

MAKEUP knob: Adjusts the amount of post-compression gain (up to +20 dB) added to the signal to make up for the reduction in volume from the compressor. This gain is added before the MIX knob.

HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK button: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

VCA Pressor

dB Meter: displays the gain reduction of the compressor.

ATTACK knob: Adjusts the attack time from .1 ms to 100 ms.

RELEASE knob: Adjusts the release from 25 ms to 2500 ms.

THRESH knob: Adjusts the compression threshold between -40 dB and +10 dB.

RATIO knob: Adjusts the compression ratio between 1:1 to oo:1.

MIX knob: Adjusts how much of the compression signal mixes with the source audio signal at the output. At 0% only the original audio signal is output from the module. At 100% only the compressed signal is output from the module.

MAKEUP knob: Adjusts the amount of post-compression gain (up to +20 dB) added to the signal to make up for the reduction in volume from the compressor. This gain is added before the MIX knob.

HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK button: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

EQ modules

PSP InfiniStrip comes with three EQ modules with different flavors:

ChannelQ: A four-band, flexible EQ capable of drastic boosting and cutting.

Suggested applications: Use this basic and universal equalizer on both individual tracks or groups.

PSP PreQursor: Based on the PSP PreQursor but completely redesigned for PSP InfiniStrip. No shelving filters, but three types of bell curve shapes.

Suggested applications: Use on acoustic instruments.

PSP RetroQ: Based on classic, old school EQs that were loud and proud.

Suggested applications: Use on grouped tracks to add shimmer and depth by using high and low bands. Add power by increasing the middle band or tuck backing voices further back in the mix by cutting the lower middle and low band.

ChannelQ

HI button: Engages the high frequency EQ band.

Soft shelf button: Selects a soft shelf filter shape for the high band.

Steep shelf button: Selects a steep sloping shelf filter shape for the high band.

Bell curve button: Selects a bell curve filter shape for the high band.

High EQ outer ring knob: Adjusts the center frequency of the high filter between 1.4 kHz and 28 kHz.

High EQ inner knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

HM button: Engages the high mid frequency EQ band.

Soft Q button: Selects a wide Q for the filter.

Medium Q button: Selects a Q value that is between wide and narrow.

Steep Q button: Selects a steep Q for the filter.

High Mid EQ outer knob: Adjusts the center frequency of the high mid range filter between 500 Hz and 10 kHz.

High Mid EQ inner knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LM button: Engages the low mid frequency EQ band.

Soft Q button: Selects a wide Q for the filter.

Medium Q button: Selects a Q value that is between wide and narrow.

Steep Q button: Selects a steep Q for the filter.

Low Mid EQ outer knob: Adjusts the center frequency of the low mid range filter between 100 Hz and 2 kHz.

Low Mid EQ inner knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LO button: Engages the low frequency filter.

Soft shelf button: Selects a soft shelf filter shape for the low band.

Steep shelf button: Selects a steep sloping shelf filter shape for the low band.

Bell curve button: Selects a bell curve filter shape for the low band.

Low EQ outer knob: Adjusts the center frequency of the low filter between 20 Hz and 400 Hz.

Low EQ inner knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

GAIN knob: Adjust the post EQ gain between -18 dB and +18 dB.

ANALOG button: Engages the post-EQ analog saturation emulation.

PreQursor

HI button: Engages the high frequency EQ band.

High Filter shape slider: Choose a wide Q, a steep Q, or Q value in between the the two for the filter.

High EQ Frequency slider: Adjusts the center frequency of the high filter between 1.4 kHz and 28 kHz.

High EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

HM button: Engages the high mid frequency EQ band.

Filter Q slider: Choose a wide Q, a steep Q, or a Q value in between the two for the filter.

High Mid EQ slider: Adjusts the center frequency of the high mid range filter between 500 Hz and 10 kHz.

High Mid EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LM button: Engages the low mid frequency EQ band.

Filter Q slider: Choose a wide Q, a steep Q, or a Q value in between the two for the filter.

Low Mid EQ slider: Adjusts the center frequency of the low mid range filter between 100 Hz and 2 kHz.

Low Mid EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LO button: Engages the low frequency filter.

Low Filter shape slider: Choose a wide Q, a steep Q, or a Q value in between the two for the filter.

Low EQ slider: Adjusts the center frequency of the low filter between 20 Hz and 400 Hz.

Low EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

GAIN knob: Adjust the post EQ gain between -18 dB and +18 dB.

ANALOG button: Engages the post-EQ analog saturation emulation.

RetroQ

HI button: Engages the high frequency EQ band.

Filter shape slider: Choose a soft shelf, steep slope, or bell curve filter shape for the high band.

High EQ Frequency slider: Adjusts the center frequency of the high filter between 1.4 kHz and 28 kHz.

High EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

HM button: Engages the high mid frequency EQ band.

Filter Q slider: Choose a wide Q, a steep Q, or a Q value in between the two for the filter.

High Mid EQ slider: Adjusts the center frequency of the high mid range filter between 500 Hz and 10 kHz.

High Mid EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LM button: Engages the low mid frequency EQ band.

Filter Q slider: Choose a wide Q, a steep Q, or a Q value in between the two for the filter.

Low Mid EQ slider: Adjusts the center frequency of the low mid range filter between 100 Hz and 2 kHz.

Low Mid EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

LO button: Engages the low frequency filter.

Filter shape slider: Choose a soft shelf, steep slope, or bell curve filter shape for the high band.

Low EQ slider: Adjusts the center frequency of the low filter between 20 Hz and 400 Hz.

Low EQ knob: Adjusts the boost or cut of the filter between -18 dB and +18 dB.

GAIN knob: Adjust the post EQ gain between -18 dB and +18 dB.

ANALOG button: Engages the post-EQ analog saturation emulation.

Limiter modules

PSP InfiniStrip includes 3 limiter and one saturator modules:

Opto Lim: Emulates the classic coloration of an optical limiter.

Suggested applications: This limiter not only controls peaks of the signal, but by setting a deeper Ceiling and more aggressive attack and release you can add a lot of character to an otherwise sterile track.

VCA Lim: Emulates the classic snap and punch of a VCA-based limiter.

Suggested applications: Controls peaks with shorter attack times and can nicely glue a group of tracks by using moderate attack and release. Use to make drums or bass more punchy with longer attack times or exaggerate the ambience of drums with short release times.

BrickWall: Emulates a sample accurate brick wall limiter.

Suggested applications: The aim of the BrickWall limiter is to keep the signal under a set up Ceiling level. This limiter can be used whenever there is a need to keep the signal peaks under strict control or whenever such a limiter helps to make the track sit well in the mix..

Saturator: a dedicated and highly adjustable saturation module.

Suggested applications: Softening tracks', making the peaks less aggressive, adding character to tracks, increasing an average level of tracks. Making tracks sounding more like processed in analog gear or going through an analog tape machine.

Opto Lim

dB Meter: Displays the gain reduction of the limiter.

ATTACK knob: Adjusts the attack time from .1 ms to 100 ms.

RELEASE knob: Adjusts the release time from 10 ms to 1000 ms.

CEILING knob: Sets the threshold of the limiter between -40 dB and +10 dB.

OUTPUT knob: Adjusts the output gain of the limter between -20 dB and +20 dB.

s.c. HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK switch: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

SOFT switch: Enables soft knee style limiting.

VCA Lim

dB Meter: Displays the gain reduction of the limiter.

ATTACK knob: Adjusts the attack time from .1 ms to 100 ms.

RELEASE knob: Adjusts the release time from 10 ms to 1000 ms.

CEILING knob: Sets the threshold of the limiter between -40 dB and +10 dB.

OUTPUT knob: Adjusts the output gain of the limter between -20 dB and +20 dB.

s.c. HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK switch: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

SOFT switch: Enables soft knee style limiting.

BrickWall

dB Meter: Displays the gain reduction of the limiter.

MODE rotary switch: selects the time characteristics of the release. Three modes are available resulting in different releasephase behaviour: Mode1, Mode2 and Mode3. Mode1 begins with a fast release wich increase over a time which results in an optimal results for most of tracks. Mode 2 has a prolonged initial release phase which seriously reduces the amount of distortion however it also seriously damps transients and exaggerates the later release of tdrums. Mode 3 is a variation of the Mode 2 with slightly shorter initial release time and smoother transition into later release phase.

RELEASE knob: Adjusts the release time from 10 ms to 1000 ms.

CEILING knob: Sets the threshold of the limiter between -40 dB and +10 dB.

OUTPUT knob: Adjusts the output gain of the limter between -20 dB and +20 dB.

LINK switch: Links the internal/external side chain channels to provide equal limiting to left and right channels when processing a stereo track or a buss.

SOFT switch: Enables soft knee style limiting.

Saturator

dB Meter: Displays the gain reduction of the limiter.

SMOOTH knob: Adjusts the saturation smoothing factor from 0 to 100%. 0% results in the most sharp - digital like saturation with a considerable amount of aliasing artefacts when combined with sharp SHAPE selections. 100% is the smoothest saturation resembling classy analog equipment. The 50% value is a typical value advised as a starting point for further tuning.

SHAPE rotary switch: Selects the saturation curve from the smoothest and lightest one to the sharpest stronger one. The selection includes: Valve 1 and Valve2 - two wide and soft saturation curves which may be used for a slight coloration, Tape 1 and Tape 2 which may be used for a typical saturation with an intention of a moderate peak rounding and the results may resemble tape distortion, Soft clip which is a slightly rounded clipping which may do the hob whenever an ordinary clipping is needed but a digital clipping would be just too much.

CEILING knob: Sets the threshold of the limiter between -40 dB and +10 dB.

OUTPUT knob: Adjusts the output gain of the limter between -20 dB and +20 dB.

s.c. HPF knob: Adjust the frequency of the internal side chain high pass filter from Off to 1 kHz.

LINK switch: Links the internal side chain channels to provide equal compression to left and right channels when processing a stereo track or a buss.

SOFT switch: Enables the alternative SMOOTHing algorithm of the saturation with a slightly lighter transient coloration.

Control modules

PSP InfiniStrip includes a Master Control module:

Master Control: An output module with basic stereo field controls.

Suggested applications: Many PSP InfiniStrip modules can change the level of the track. Master Control has been designed to control the full signal gain over a wide range. The stereo version also offers a classic stereo width control. Use to expand the stereo dimensionality of your old synth, add more power to previously compressed stereo drum tracks, adjust stereo drum ambience or overhead mic width, or narrow the width and balance of a stereo recording of acoustic guitar.

Master Control
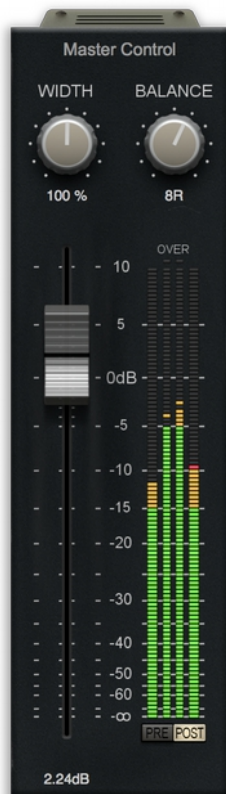
WIDTH knob: Adjusts the stereo width of the signal. Fully counter-clockwise (0%) the signal collapses to mono. In the center position (100%), the stereo width is unchanged. Fully counter-clockwise (200%) the stereo signal is widened to double its original stereo panorama.

BALANCE knob: Controls the position in the stereo field (also known as balance) of the stereo signal. The signal can be adjusted from 50L to 50R with the center position meaning the original signal balance is unchanged.

Output Fader: Adjusts the output level of the audio signal.

Peak/RMS dB Meter: The four meter bars display left and right signal levels in both Peak and RMS measurements.

Overs LEDs: Illuminates when the signal digitally overloads a channel. Click the button to reset the LEDs.

PRE button: When engaged, the meters show the signal before the master fader.

POST button: When engaged, the meters show the signal after the master fader.

Special modules

PSP InfiniStrip includes three special modules:

De-esser: Flexible sibilance removal that leaves the rest of your signal untouched.

Suggested applications: To tame harsh sibilance from spoken word and vocals. This module can also be used to control resonances from bumping notes or guitar string noises.

De-hummer: Flexible, realtime 50 cycle or 60 cycle hum removal from your source audio.

Suggested applications: Removing electrical background noise from recordings.

ReactivEQ: a specialised filter that acts as a type of dynamic equalizer.

Suggested applications: taming the booming resonance of an acoustic guitar, or the sibilance of a vocal track; enhancing or reducing various elements of the drum track; pumping the bass with a track using the signal from a kick drum.

De-esser

FREQ knob: Adjusts the resonance frequency of the sibilance detection filter.

Q knob: Adjusts the filter resonance around the frequency set with the FREQ knob. In general, a good technique is to start with a wider (lower) Q to roughly dial in what range works on your source material, and then slowly raise the Q until you get the narrowest (highest) Q setting that removes the offending sibilance.

G.R. Meter: Shows the gain reduction from the De-esser module.

SENSITIVITY knob: Adjusts the sensitivity of the sibilance detection filter. The higher the sensitivity value, the more pronounced the compresssion.

RANGE knob: Adjusts the maxium amount (range) of the de-esser. Judicial use of the range knob will help prevent overcompression of sibilance (which just sound weird). A typically effective range setting is about -6 dB.

RATIO butons: Select the preferred compression ratio: 2:1 is typical for most source material, but 4:1 lets you squash your signal in the case of overly sibilant material.

MODE buttons: Select full-band (horizontal line) or split-band (crossed curves) mode. In full-band mode, the entire bandwidth is compressed when a sibilant is detected. In split-band mode, only the frequencies starting just below the detection frequencies are compressed when sibilants are detected.

De-hummer

HARMONICS knob: Adjusts the harmonic content that the de-hummer detects. In general, you'll want to keep this in the center position, but if you know that the hum contains mostly odd or even harmonics adjusting this knob will help you optimize the de-hummer for the specific source material.

BRIGHTNESS knob: Adjusts the amount of harmonics that will be attenuated. The higher the brightness, the more harmonics of the main signal will be attenuated.

G.R. Meter: Shows the gain reduction from the De-hummer module.

ATTENUATION knob: Adjusts how much the hum will be attenuated. The lower the value, the more hum is attenuated, which could result in more obvious, sharp artifacts.

FREQ buttons: Selects either 50 Hz (Europe) or 60 Hz (USA) for the frequency.

TUNE knob: Lets you fine tune the frequency behind the two FREQ buttons, to account for fluctuations.

ReactivEQ

The module consists of two filters: the 'type' filter, which sets the reacting filter type, and the 'control' filter, which filters the incoming signal used to control the dynamic filter.

The frequency of the control filter is always coupled with the dynamic filter frequency. For example, if you set the 'Frequency' to 90hz for the dynamic filter, any filtering of the incoming signal with the 'ctrl' filter is applied at the same cutoff point.

When there is a need to use a different type of filter for the control signal, the module's internal filter can be bypassed (ie: set to 'flat' mode) , or an external signal can be routed into the module via the 'scEXT' button.

In this case, a module such as S.C. Filters can be used - or even an external plug-in can be used to filter and route a control signal into PSP InfiniStrip.

Controls:

THRESHOLD knob - Sets the threshold level for the dynamic filter. When the detected signal is above the set Threshold, the Above LED will be lit, and the Above Gain can be used to control the filters gain. When the detected signal is below the set Threshold, the Below LED will be lit, and the Below Gain controls the filters gain.

TIME knob - Similar to a compressor 'attack' and 'release' knob, this setting adjusts the time characteristics of the level detector. The middle position is a default value for a given filter frequency. CCW values of the Time knob will shorten time constants of the detector and CW values extend the time constants of the detector.

dynamic filter Type - Selects the filter used for dynamic processing of the signal. From left to right, these are: Low Shelf, Peak, High Shelf.

Above LED - Which indicates when the control signal is above the currently set Threshold .

Above Gain knob - Controls the dynamic filters gain when the detected level is above the current threshold. The more above the Threshold the control signal is, the more Above Gain increases the gain of the filter.

Below LED - Indicates when the control signal is below the currently set Threshold.

Below Gain knob - Controls the dynamic filters gain when the detected level is below the currently set Threshold. The further below the Threshold the control signal is, the more Below Gain controls the gain of the filter.

Gain Meter - Displays the current gain value of the filter.

TRANSITION knob - Sets the transition range around the Threshold between Above Gain and Below Gain. The wider the Transition range value, the smoother the change of the gain. This can be useful when controlling deep resonances or when using the module as a type of de-esser to smooth out any audible artifacts in the transition stage between filters.

FREQUENCY knob - Controls the cutoff frequency of the dynamic filter.

Q - Sets the Q factor of the dynamic filter.

Ctrl filter type - Selects the filter type used for the signal processing. The set of given filter types depends on the currently selected dynamic filter Type.

The available values are: *Flat* (ie: no control signal filtering), where the middle corresponds directly to the dynamic filter Type, and the right is a complement to the dynamic filter Type.

When the dynamic filter Type is set to ***Low Shelf***, the Control filter type can be *Flat* (ie: no filtering of the control signal), *Low Pass*, which directly corresponds to low shelf and *High Shelf* which is a complement of the low shelf.

When the dynamic filter Type is set to ***Peak*** the Control filter type can be *Flat*, *Bell* or *Notch*.

When the dynamic filter Type is set to ***High Shelf*** the Control filter type can be *Flat*, *High Pass* or *Low Pass*.

Preset Handling & View Options

We provided PSP InfiniStrip with a factory sets of presets and with additional sets of presets designed by professional audio producers from around the globe.

These included presets demonstrate the features of the plug-in and can help you to learn to use its controls. In addition, these presets can be used as a starting point for further adjustments, or for quick fixes.

You access the PSP InfiniStrip presets from the PSPaudioware standard PRESET BAR at the top of the plug-in interface.

Preset Browser

PSP InfiniStrip WIND edition features a comprehensive new preset management and browser system. To access the preset browser, you click the preset name window at the top of the plug-in (which displays 'Default' when the plug-in loads).
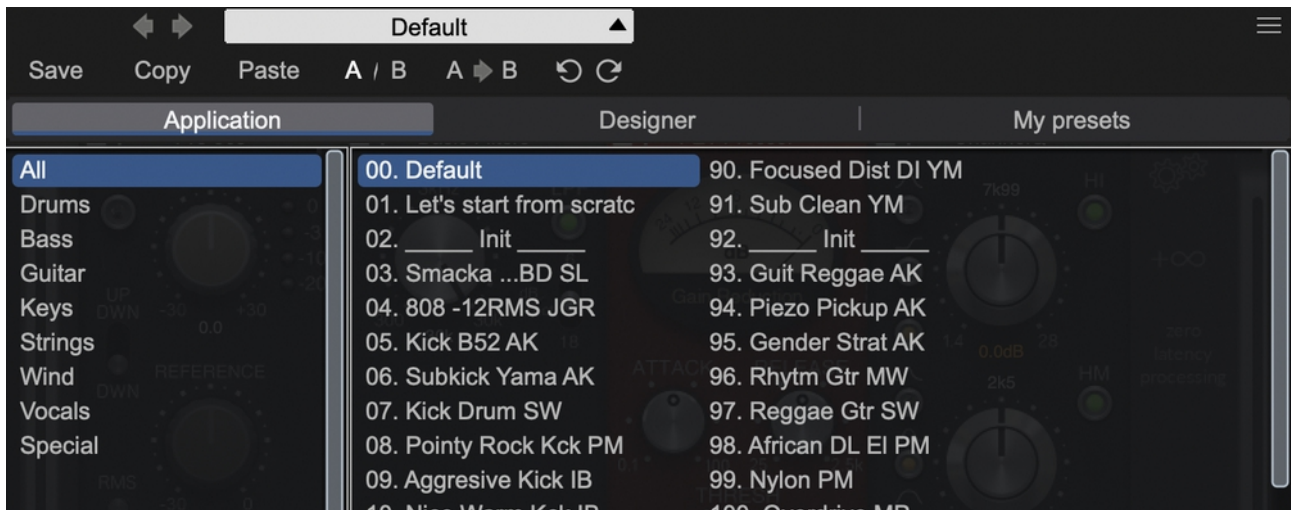
The new preset manage has three main categories which can be accessed with the tabs at the top of the preset browser: **Application**, **Designer**, and **My presets**.

Application (shows all factory built-in presets):

In this view, the presets are sorted by application category (ie: drums, bass, guitars, etc). To switch between application groups, you can use the browser to the left hand side. To select a preset, you can click a preset name in the right window. When clicked, the preset will be applied so that you can audition it. To confirm the preset choice, you can click the preset name once more to load it. *<Factory presets are built into the plugin and cannot be edited!>*

Designer (shows only additional sets of built-in presets):

In this view, the presets are sorted by the preset designers. These allow you to quickly navigate through the presets designed by top engineers. To switch between preset designers, you can use the browser to the left hand side.To select a preset, you can click a preset name in the right window.

When clicked, the preset will be applied so that you can audition it. To confirm the preset choice, you can click the preset name once more to load it.

<Factory presets are built into the plugin and cannot be edited!>

My presets (shows only your presets):

This view shows all of the presets you have created and saved, or downloaded and added to your custom presets for PSP InfiniStrip.
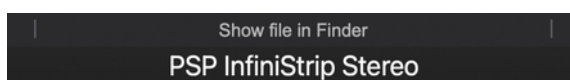
To add categories to the preset list, you can create new subfolders in the preset directory.

For Windows users, this is located at:

C:\Users\Username\Documents\PSPaudioware.com\User Presets\PSP InfiniStrip

For Mac users, this is located at:

~/Documents/PSPaudioware.com/User Presets/PSP InfiniStrip

<You can always check the exact path by clicking on the "Show file in Finder" tab at the bottom of the preset browser window.>

To select a preset, you can click a preset name in the right window. When clicked, the preset will be applied so that you can audition it. To confirm the preset choice, you can click the preset name once more to load it.

Copy / Paste

PSP InfiniStrip WIND Edition adds a new Copy/Paste feature to the plugin for quickly transferring settings between instances of PSP InfiniStrip.

To use this feature, you can click 'Copy' at the top of the plugin below the preset browser window. Then, open a new instance of PSP InfiniStrip on another track (or, on the same track) and click 'Paste' to paste the settings to the new instance of InfiniStrip.

This feature can be particularly useful for processing similar instruments or sounds when only a few minor tweaks are needed.

A/B System

PSP InfiniStrip WIND edition offers a new A/B system for quickly checking and auditioning changes to the plugin settings.

The **A/B Button** at the top of the interface below the preset browser window allows you to A/B between the current and previous setting of InfiniStrip. This can be used to audition changes made to your mix, or to audition between two presets.

The **A>B Button** quickly copies the settings of the **A** setting to the **B** setting. This allows you to save your place and apply further tweaks and the audition them with the **A/B Button**.

Undo / Redo

PSP InfiniStrip WIND edition adds a new undo/redo feature to the plugin to quickly navigate between setting changes.

To use the undo/redo feature, you can use the undo/redo buttons (CCW and CW arrows, respectively) located below the preset browser window.

These buttons will undo changes to the current InfiniStrip settings, or allow you to undo a preset change depending on the last action in the plug-in.

CONFIG section

When clicking three parallel lines - CONFIG menu will open and it allows you to open the manual, check the current plugin version number and turn on/off hints.

Minimum System Requirements

PC

VST3

- Windows 10
- VST3 compatible application

VST
- Windows 10
- VST 2.4 compatible application

AAX
- Windows 10
- Pro Tools 10, 11, 12 or Pro Tools HD 10, 11, 12 or Pro Tools Ultimate

All DAWs
- The latest iLok License Manager application installed

Mac

AudioUnit
- Mac OSX 10.9 - 10.15; Mac OS 11.2 Big Sur (M1 supported through Rosetta)
- 64-bit compatible host application

VST
- Mac OSX 10.9 – 10.15; Mac OS 11.2 Big Sur (M1 supported through Rosetta)
- 64-bit VST 2.4 compatible host application

VST3

- Mac OSX 10.9 - 10.15 or Mac OS 11.2 Big Sur (M1 supported through Rosetta)
- 64-bit VST3 compatible host application

AAX
- Mac OSX 10.9 - 10.15 or ; Mac OS 11.2 Big Sur (M1 supported through Rosetta)
- Pro Tools 11, 12 or Pro Tools HD 11, 12 or Pro Tools Ultimate

All DAWs
- The latest iLok License Manager application installed

VST is a trademark and software of Steinberg Media Technologies GmbH. AAX, Pro Tools, and RTAS are trademarks or registered trademarks of Avid Technology, Inc. AudioUnit, OSX are trademarks of Apple Inc.

Support

If you have any questions about any of our plug-ins, please visit our website http://www.PSPaudioware.com where you can find the latest product information, free software updates, online support forum and answers to the most frequently asked questions.

Problems with the installation, activation or authorisation? Please watch our troubleshooting video tutorials on our YouTube channel.

You can also contact us by e-mail: support@PSPaudioware.com. We will gladly answer all of your questions. As a rule we respond within 24 hours.

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