



***VENGEANCE***

**Vengeance Producer Suite**

**Essential FX Bundle 2**

Version: 1.0  
Version: Dezember 2014



# Contents

Introduction .....	4
Installation .....	5
Overview – What is the VPS Essential FX Bundle 2 .....	6
Recurring Controls .....	6
The Individual Effects .....	7
Autofilter .....	7
De-Esser .....	10
Fuzzbox.....	11
MB Stereo:.....	12
MB Transient Designer.....	13
Noise Gate .....	14
Pitch Shifter .....	15
Smear Shifter .....	16
Spectral-Q.....	17
Talkbox .....	19
Trance Gate .....	20
Waveshaper.....	21
Timefreeze.....	22
Vinylizer .....	25
V-Verb .....	27
Monomaker .....	29
Adaptive EQ.....	30



**Tips on Use:..... 32**  
**Tips and new Features via Update ..... 33**  
**Changes ..... 33**  
**Support & Contact..... 33**





# Installation

## Installation eLicenser

First make sure you own a Steinberg Key (also known as Syncrosoft / eLicenser dongle) and that it is connected to your PC.

The dongle can be bought here:  
[http://www.thomann.de/de/steinberg\\_key.htm](http://www.thomann.de/de/steinberg_key.htm)

This dongle is for the software copy protection.

The software for the dongle (eLicenser Control Center or 'LCC') can be found here:  
[www.elicenser.net](http://www.elicenser.net)

Please make sure you have downloaded and installed the newest version of the LCC software.

Directly after successfully ordering 'VPS Glitchbitch' you will receive an email containing your dongle license.

This then needs to be activated within the LLC software (internet connection needed).

## Installation (Windows)

Simply start the 'WIN\_EFX2\_1\_0\_0.exe' install the plugin in your sequencers 'PlugIns' folder then follow the on-screen instructions.

The plugin should be available the next time you start your sequencer.

## Installation (Mac)

Unzip the „VPS EFX2 Installer.zip and then start „VPSEFX2.pkg“.

Follow the on-screen instructions.

The standard path for the VST Version is: /Library/Audio/Plug-Ins/VST  
The standard path for the VST3 Version is: /Library/Audio/Plug-Ins/VST3  
The standard path for the AU Version it: /Library/Audio/Plug-Ins/Components  
The standard path for the AAX Version it: /Library/Application Support/avid/Plug-Ins

After installing the plugin please check that the files can be found in these places.

The plugin should be available the next time you start your sequencer.



## Overview – What is the VPS Essential FX Bundle 2

The „Vengeance Producer Suite – Essential FX Bundle 2“ is a collection of 15 individual and important (essential) Effect Plugins, which are needed in nearly every production. It includes Dynamic Effects (MB Transient Designer, DeEsser, NoiseGate, Trancegate), Distortion Effects (Fuzzbox, Waveshaper), Modulation Effects (Autofilter, Talkbox), a newly developed Reverb (V-Verb), Pitch Effects (Pitch Shifter, Smear Shifter) as well as Special Effects (Timefreeze, Vinylizer, Spectral-Q, MB Stereo). The Effects can be used in every music sequencer capable of operating Plugins (VST2, VST3, AU, AAX) and are available in 32Bit/64Bit and VST2/VST3.

## Recurring Controls

The following Controls and Options can be found in almost every Plugin in the EFX Bundle 2:

**Mix:** This is the amount of Dry (original signal) to Wet (effected signal). Set to 0% you will hear the original signal. Values from 1-50% add the effected signal to the original. Values over 50% lower the level of the original signal, while the effected signal stays at a constant level. At 100% all you will hear is the effected signal.

**Input Gain:** The Input Level. This should be below 0dB. -6dB would be better to give the Effect room to work (the so called „Headroom“).

**Output Gain:** The Output Level. Should the Signal be distorted (Clipping) and the level is above 0dB, the integrated Limiter (screen center, top edge) can be used to cut the level off at 0dB.

**Gear Symbol:** This Button can be found in the lower right corner and takes you to the System Page, where you can set the path to the Preset Library as well as change the settings for the Limiter.

**Preset Browser:** One click opens the Context Menu for the direct selection of Presets. You can however use the left/right arrows to scroll through the Presets. The correct folder to the Presets needs to be set in the System Page for this to be visible in the list. User Presets can be saved by clicking on the „Memory“ button („Save Preset as“). Should you mistakenly overwrite or delete a Factory Preset or no Factory Presets show up in the list you can also use the „**Restore Factory Presets**“ function.

**Readout:** The wide area (Data) at the lower edge of the Plugin is the Readout Area. Here you can, for example while you are turning a dial, see all the values in detail.



## The Individual Effects

### Autofilter

The Autofilter is a flexible tool for all types of Modulation: Filter, Volume, Panning und Equalizer (2 Band). As sources for the Modulation there are two freely editable Envelopes as well as two editable LFO's. The sources can also be used to modulate each other. This means you can, for example, use Envelope 1 to control the Intensity of LFO2 etc. The EQ is graphically editable, the Filters are 12 and 24dB and also offer Resonance (Q). All Envelopes and LFO's can naturally be synchronized to the tempo, which allows for incredible chain reactions and Modulations.



Vengeance Producer Suite - Essential FX Bundle 2 - Autofilter

**Mix:** The amount of Original signal (dry).

**LP Cut:** This is the Cutoff Frequency of the Lowpass (LP) Filter.

**LP Res:** This is the Resonance of the Lowpass Filters.

**12/24 Switches:** Here you can set the steepness of the Filter (12 order 24dB/Oct).

**HP Cut:** This is the Cutoff Frequency of the Highpass (HP) Filter.

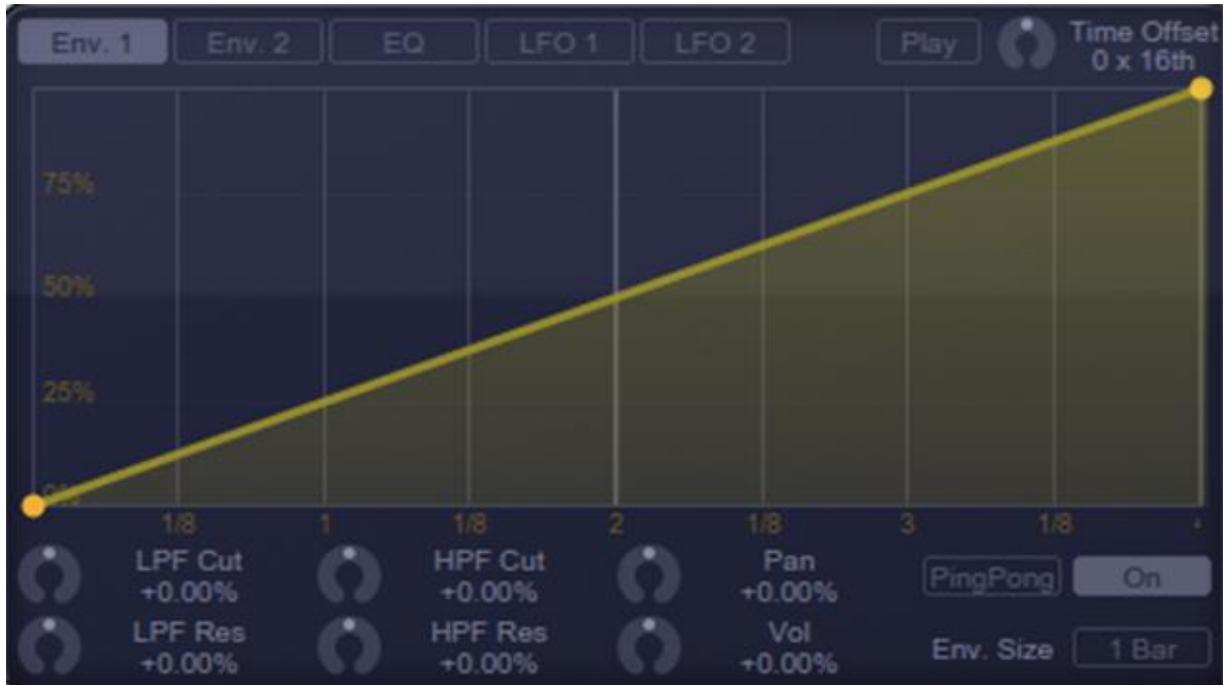
**HP Res:** This is the Resonance of the Highpass Filters.

**Pan:** This dial controls the the Balance in the panorama (Pan).

**Volume:** A simple Level control.

## The Modulation Sources

### Env. 1 & 2:



These are the two envelopes in the Autofilter. Both Envelopes are freely editable N-Point Envelopes, onto which you can add points with a simple double-click. These can be deleted with a right-click. Lines can be bent by moving the mouse up and down over a line while pressing the mouse button. A click on the middle mouse button (or STRG+Click), means the line can again be set to „straight“ (linear).

The Envelopes modulate one or more Destinations, which can be set by the dial found below the Envelopes. Env 1 has the ability to modulate the dials on the main view, Env 2 modulates all parameters of the Equalizer (EQ).

The standard setting of the dial is the middle position. By turning one of the dials in the positive (clockwise) or negative (anti-clockwise) direction the value will be modulated in the respective direction and intensity. Starting point is the previously set value.

#### Example:

The LP Cutoff dial on the main view is set to 12 O’Clock. A negative modulation can be achieved by setting the LPF dial on the Envelope page in a negative position. Modulation in a positive direction can be achieved by setting the LPF Cut dial in a positive position.

Bottom right on the Env Page you can find the Length of the Envelope (Env. Size), for example 1 Bar. The Ping-Pong mode can also be activated. This has the effect that the Envelope, when started, will alternate between running forwards and in reverse.

**LFO 1 & 2:**

Both LFOs in the Autofilter are identical. In the upper right area you can set the **Shape**, **Rate**, **Offset** or **Phase** of the LFOs. If the button „**Sync**“ is activated, the LFO will run at the tempo of your Sequencer.

Assignment of the Modulations is achieved with the Fader on the left. Should you want, for example, some Modulation on the Filter, move the LPF Cut Fader from 0% to the required level (eg. +30% or -30%). A Value of 100% is the maximum amount of travel available. If the Filter is set to 3500hz, then +100% means the area above 3500hz up to 16khz. -100% would be the area from 0hz to 3500hz.

The lower right area contains a Modulation Matrix with which you can create complex modulations. Here you can set a **Source**, an **Amount** and a **Target**. An example: LFO 1 should use a sine wave to modulate the LPF Cutoff and all the while continuously increase in speed. The exeleration should be controlled by Env1. You set LFO1 to the Shape „Sine“, set in the upper left the LPF Cutoff to -100% and you then set the Source in the Modmatrix to „Envelope1“, with Amount at +100% and Target set to LFO1 Rate („LFO Speed“).

**Play Button and Time Offset Controls:**

If the Play Button (upper right corner of the Plugin) is pressed, the Plugin runs permanently (also influences the „played live“ input). If Play is not active, Autofilter only runs when Play is pressed in your Sequencer.

The Time Offset control allows you to set „where“ in your Song the Modulation should occur. It delays or drags the Position of the Envelopes and LFOs of the Plugin in the Timeline of the Song forwards or backwards.

## De-Esser

A De-Esser was primarily conceived to dampen unwanted and dominant „shhh“ und „ssss“ noises in Vocal recordings without influencing the rest of the frequencies of the Vocals. The VPS De-Esser can however also work in the opposite way to reconstruct such noises that have previously been too heavily dampened. Eliminating Hihats or Snares in a Drumloop is also an area in which the VPS De-Esser can be used.



Vengeance Producer Suite - Essential FX Bundle 2 - DeEsser

### Detection Area:

The VPS De-Esser works with Detection that is set by the User. This is in the upper half of the Plugin. Here you can set the frequency Range (between the values „Low“ und „High“), which contains the unwanted noises. The Solo button as well as Gain help you to localize the area. The moving bar in the background gives you information about the position of the unwanted noises. The lighter an area appears the louder the frequencies found there.

### Processing Area:

In the Processing area you can set how the damping of the detected parts in the chosen areas should work. With the **Threshold** you can set the level at which the dampening should start. Only the unwanted noises above the Threshold line will be dampened. **Range** sets the level to which these noises should be lowered (or increased). With the **Width** dial you can the size of this area and **Speed** sets how quickly or slowly the level reduction (or increase) occurs. To help with orientation you have on the left a graphic, which shows what's happening to the signal. The Zoom X and Y dials allow you to increase the size of the waveform area. For even more control there is a **Solo** Button which makes only the area already set by the Threshold dial audible.



## Fuzzbox

The Fuzzbox is an extreme distortion and when we say „extreme“, that’s exactly what we mean as the Signal can be totally destroyed. Also included are two Equalizers to help give the distortion the required „color“.



Vengeance Producer Suite - Essential FX Bundle 2 - Fuzzbox

**Fuzz:** The large dial in the middle sets amount of the effect. The range is from a small percent (subtle) to +500% (extreme).

**EQ1 Freq / EQ2 Freq:** Placed in front of the distortion there is a two band EQ. The frequency of the bands can be set with these two dials.

**EQ1 Gain / EQ2 Gain:** After you have set the frequency of these bands you can use the Gain dial to set the level. This can be positive (up to +24dB) or negative (up to -24 dB).

**Mix:** At the end of the signal chain you can use the Mix dial to set the amount of original signal you want to be heard together with the distorted signal.



## MB Stereo:

MB Stereo splits the input signal in up to four separate bands, and lets you set the stereo width (Mono amount Stereo amount) for each of the bands. This makes it possible to keep for instance the bass part mono while at the same time increase the stereo width of the higher frequencies.



Vengeance Producer Suite - Essential FX Bundle 2 – MB Stereo

**Bands:** You can split the input signal in up to 4 bands. Unused bands will not be shown.

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).

**Slope:** This is the steepness of the slope used when splitting the bands. 96dB means the bands are split pretty heavily, 12dB will give you a softer split.

**Graphic Band Display:** You can set the size of the individual bands directly in the display (click on a split line and drag the mouse left or right). The level of a band can also be set (up/down on the upper line of a band).

**Band 1 – 4 Mid/Side:** Below the graphic you can find the Mid (mono amount) and Side (stereo amount) dials for each band. Setting the Side dial to 0 would mean only the Mono amount is heard. Setting the Mid dial to 0 would leave you with only the Stereo amount. For better control you can use the M and S buttons to Mute or Solo each of the bands.

### Tip:

In the past it was a common practice to set to mono everything below a certain frequency (up to approx. 100Hz) otherwise problems would have occurred when playing a vinyl record. This problem doesn't really exist any more but it still doesn't make much sense to drastically widen the stereo amount of deep bass parts as the human ear cant locate very well (or even not at all) the direction from which these frequencies are coming.



## MB Transient Designer

Transients are the first few milliseconds of an audio event which are very important for the human ear. Transients that are more audible make a sound seem „louder“ and „harder“. Use of the Transient Designers on drums is especially recommended. The VPS MB Transient Designer has above that two more advantages: it works with two bands (Multiband) and includes alongside the Transient editing (Attack) control over the Sustain (longer audio events).



Vengeance Producer Suite - Essential FX Bundle 2 – MB Transient Designer

**Waveform:** The upper part of the GUI is used by a graphical display of the Transient editing. The red line shows the Transients (Attack), the green line shows the flow of the Sustain.

**Threshold Area:** The bluish horizontal area show you where Transients have been found (light blue dots). You can now move the Threshold control (red needle) left or right. All Transients to the right of the needle will be ignored.

**Attack:** The found Transients can now be lowered or increased with this dial.

**Split Freq:** As soon as you move this control you will have a second Transient Designer band you can use. Band 1 can be found below the already set Split Frequency, Band 2 above.

**Sustain:** This control allows you to thicken up or thin out the areas held. The area set in Threshold is irrelevant here. Sustain works globally.

**Link:** This allows you to link the Attack or Sustain controls from Band 1 to Band 2.



## Noise Gate

A graphically editable Noise Gate is also part of the EFX2 Bundle. A Noise Gate only lets audio above a set level through, everything below this set level is muted. This was classically used to remove unwanted noise in quiet passages in a track. Much more interesting however is, for instance, to use the Noise Gate to allow certain elements of a loop through and to mute others (Kick/Snare yes, Hihats no).



Vengeance Producer Suite - Essential FX Bundle 2 – Noise Gate

**Threshold:** The most important control on the Plugin. Here is where you set which levels are let through and which are not. You can imagine this as a door or gate that is opened or closed. As soon as you turn a dial you will see in the display how the gate opens or closes (horizontal bars move up/down). Passages in the waveform that are above this level are let through (green). A volume (level) line (yellow) shows you the volume of the audio part in that area. This can be edited by using the following controls.

**Attack:** Here you set how quickly the Gate opens (Fade In). At 0.0ms the Gate opens immediately which could lead to unwanted clicks. On the Systempage (Gear symbol at the bottom right) you will find a special „DeClick“ mode which prevents exactly that.

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).

**Hold:** This control sets the amount of time the Gate stays open after passing the below the Threshold.

**Release:** Here you can set how quickly the Gate closes (Fade Out).



## Pitch Shifter

The Pitch Shifter transposes the Pitch of the input signal in real-time without changing the Tempo. This is done by using innumerable small „Grains“ (tiny parts of an audio signal) which are transposed and looped to keep the tempo the same. For instance an audio signal that is to be Transposed +12 (an octave higher) would theoretically be needed to be played at 2x speed. Instead of this every grain will be played twice. This makes it possible to keep the Original tempo.



Vengeance Producer Suite - Essential FX Bundle 2 – Pitch Shifter

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).

**Transpose:** This control sets the Pitch. If „Steps“ is active the Pitching is fixed to a Semi-Tone scale. If „Steps“ is turned off you can set the Pitch freely (in Cents).

**Fine:** A version of the Transpose control only with a finer resolution (+/-1 Semi-Tones).

**Grain Size:** The size of the Grains has a great impact on the resulting sound of the Pitching. If the grains are too small it can sound very „robot like“. If they are too large the result could sound like a delay effect. To achieve a more natural sound you should set the size at around 50ms.

**Feedback:** Here you can do some pretty crazy things. Just try it out (especially on vocals or drum loops) and see what happens.



## Smear Shifter

Smear Shifter is a further Pitch Shifting Plugin. This time however it's not based on Grains but rather on a FFT which sounds totally different than the Pitch Shifter. The Smear Shifter also offers Multiband functionality. One band can for instance be pitched one octave down while another a Semi-Tone up.

Note: FFTs have a few Milliseconds latency (dependant on the number of bands). This is however normally compensated for in all the sequencers on the market. Look in the manual for your sequencer if you are required to set the latency compensation manually.



Vengeance Producer Suite - Essential FX Bundle 2 – Smear Shifter

In the upper area you can find the two bands (left and right) which are split with the „**Split Freq**“ dial. With this control you set the frequency at which these bands are split. **Transpose** and **Finetune** act the same as the controls on VPS Pitch Shifter, you have an additional **Volume** dial for each band. The „**pre**“ button which you will find near the Split Freq dial sets whether the Pitching happens before or after the band splitting happens.

**FFT Size:** Here you can set the number of bands used for the FFT analysis. More bands sound more accurate, they have however more of a Smear effect which could actually be the desired sound (chorus, Reverb etc.).

**Oversample:** This control also increases the accuracy of the Pitching effect.

**Vib. Rate / Vib. Amount:** With the Smear Shifter you can also simulate a Vibrato effect (for instance on a synth audio loop). The speed and depth of the Vibrato can be set here.

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).



## Spectral-Q

The Spectral-Q is a fully modulatable Equaliser with up to 4096 individual Bands! Surgically precise EQ editing or extreme Comb Effects are possible. You can smoothly morph between 4 separate EQs and record the automation. There are also 4 Envelopes and 2 LFOs that make complex modulations possible.



Vengeance Producer Suite - Essential FX Bundle 2 – Spectral-Q

**Graphic EQ Area:** Here you can draw in a fully free way! Tip: with pressed Opt. Button you can draw straight lines! The resolution of the EQ depends on the FFT size which you set on the System Page (Gear symbol lower right). Please note, the bass area is always at a somewhat lower resolution than the higher frequencies. This is because the display is logarithmic. This means, in the bass area from 55 to 110hz there are 55 Bands (1 Octave), while in the higher areas per octave from 4k to 8k there are 4000 Bands.

**Random:** You have the possibility to randomly set every band. First, by using the Percent Value, you set how strong and how often the Random value should occur. 100% means every band will be set to a random value. Click **Reset** to put all the setting back to normal.

**Free Mode / EQ-Like Mode:** Though the free drawing function has many advantages it could be that you would prefer to work with a classical EQ. If this is the case simply click on „Free“ and change the setting to „EQ-like“.



**Lower Area / FFTs:** Spectral-Q has 4 independent FFT EQs, these can be reached by clicking on the buttons 1-4. All of these FFT EQs has its own control for **HP** (Highpass), **LP** (Lowpass), Slope (steepness for HP und LP) and **Sweep** (moves the whole frequency image to the left or right).

**Morph Mix:** Before you can use the Morph Mixer you first have to turn it on. This is done with the square button on the left from FFT1. Morph Mix can then be found on the right (the area with the large numbers 1-4). These represent the individual FFT EQs. The yellow point sets where you are in the Mix. If in the middle all 4 FFTs are mixed equally (each at 25%). If it is between 1 and 2 this means FFT1 and FFT2 are each at 50% mix (see also the Readout). You can record your own movements by clicking on the „Record“ button and moving the yellow point in the required way. When you have finished recording simply press the Record button once more. If Morph Mix is activated the Mix control will now travel through the recorded values. You can control the speed of this travel by using the „Speed“ control. As well as this you can rotate the travel path you have recorded. This is done with the „Rotate“ dial.

**Envelopes und LFO's:** The Envelopes and LFO's are similar to the ones in the VPS Autofilter (see the chapter „Autofilter“). A big difference is that you can use the Source FFT-EQ for the Envelope or the LFO. For this you only have to turn the required „FFT1-4“ Button to Envelope or LFO Page on or off.



Vengeance Producer Suite - Essential FX Bundle 2 – Spectral-Q Envelope / LFO



## Talkbox

With the VPS Talkbox you can make your sounds talk! In this Plugin you will find a Formant Filter, or two Bandpass filters that are set to the frequencies of human vocals. As modulation sources there are Envelopes, an LFO and an automatic Envelope Follower. VPS Talkbox works best on bass sounds, pads, leads or drum loops.



Vengeance Producer Suite - Essential FX Bundle 2 – Talkbox

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).

**Vowel LFO:** Talkbox has a pre-set LFO which modulates the Formants in case you don't want to use the Envelope or Envelope Follower as a Modulation source.

**Formant:** This dial sets the Formant position of the Filter. Deeper values sound more like a man, higher values more like a woman.

**Offset:** The Offset dial adds a delay on all the Modulations between the left and right speaker to achieve a greater stereo width.

**Robotize:** The Robotize dial is a Rate Reducer which makes everything sound slightly „LoFi“ or like old computer and video games.

**Envelope 1 & 2:** The Envelopes are the same as the ones found in the Autofilter. All the above mentioned dials can be modulated here.

**Envelope Follower:** An Envelope Follower analysis in real-time the incoming signal and uses the level values to generate an Envelope. This can then be used to modulate all the above mentioned dials.

**Attack and Release** sets how sensitive the automatically generated Envelope reacts to level changes. With the **Area** dial you can choose a certain area of the incoming signal that should be used for the analysis and the **Boost** dial boosts the incoming signal in case it is too quiet to generate highly dynamic envelopes.



## Trance Gate

The VPS Trance Gate is a 1:1 copy of our well loved Trance Gate effect from VPS Phalanx. A Trance Gate creates rhythmically chopped patterns or pumping effects (Sidechain Simulation). The VPS Trance Gate is especially flexible as it additionally allows you to control the Velocity (Level) of the individual blocks.



Vengeance Producer Suite - Essential FX Bundle 2 – Trance Gate

**Speed:** With the Speed dial you set at what speed the Trance Gate pattern is played. All speeds are synced to the tempo of your host sequencer.

**Length:** The length of the Trance Gate pattern is set here. The pattern graphic scales in real-time with this control.

**Offset:** With the Offset dial you can set a time delay of the Trance Gate pattern. It then starts earlier or later depending on the setting.

**Shuffle:** Shuffle (also known as Swing) is an important effect to get „Groove“ into the Pattern. Try it out!

**Mix:** With this control you set the amount of original signal (dry) to effected signal (wet).

**Free Run:** This button sets whether Trance Gate starts when you start your sequencer or runs globally (always).

**Mono/Stereo:** This is a switch for Mono or Stereo (separate pattern for left and right)

**Stereo Width:** If the button is set to Stereo you can set here how far left and right the signal is spread between the speakers. A value of 0% would be Mono.

**Gate:** The Gate Time sets the length of the individual blocks in the pattern.

**Decay:** The Decay Time sets whether a Block fades out suddenly or slowly.

**Contour:** The Contour is a sort of blur effect for the Pattern Blocks. A high Contour value means less drastic jumps, blocks of different heights will blend more smoothly from one to the next.



## Waveshaper

With the Waveshaper you can create numerous drastically distorted effects. In principle it allows you to give certain level areas new „destination“ levels. The dB readout in the X Axis is the start value, the one in the Y Axis the Destination Value. A straight line therefore means no change at all because the start value is the same as the destination value.

New points can be created with a double click. Pay attention also to the readout value in the bottom bar of the Plugin. Here the dB level of every selected point is displayed.



Vengeance Producer Suite - Essential FX Bundle 2 - Waveshaper

The VPS Waveshaper has **2 Envelopes** for editing. The left curve shows the positive waveform movements, the one on the right shows the negative waveform movements. Pressing the **<-Pos Neg ->** button makes one of the curves disappear. The one left over is then for both the negative and positive movements. Pressing **Reset** sets the curve back to linear. **Post Gain** is a simple post-amp for the signal (lies after the distortion). The **Smooth** dial allows you to smoothen out the points and lines so that smoother curves are created. The **Invert** button mirrors (inverts) the appropriate curve. The **Noisefloor** influences the sound. It lets you set how large the scope of both the Axis (X and Y) is in dB. Values outside this setting will not be distorted.

At the bottom of the Waveshaper you will find a waveform display. Here you can directly see the results of the distortion. A **Zoom** dial lets you increase or decrease the size of the waveform. Further down you will find the **Mix** and **Filter** dials. The mix works as always to set the amount of the dry signal in relation to the wet signal. The Filter is either before (Pre active) or after (Pre disabled) the distortion and so lets you effect the sound greatly. The Filter can work in either LP (Lowpass) mode (dial to the left) or HP (Highpass) mode (dial to the right).



## Timefreeze

The Timefreeze is, as the name suggests, capable of slowing down the time of the audio input or even stop it completely. This happens by using a Modulation Envelope. Apart from this you can also use many other effects like Pitch, Volume, Filter or Rate Reducer. To reduce the tempo VPS Timefreeze uses two algorithms: Grain and FFT. You can use the Spectral Mix dial to smoothly blend between the two.



Vengeance Producer Suite – Essential FX Bundle 2 – Timefreeze

**Display:** The top part of the Plugin shows a graphical view of the Modulation envelopes. Timefreeze has a Time Envelope, a Pitch Envelope and 4 Misc Envelopes. You will also find a built-in Step Sequencer (Seq), which allows you to automate the pressing and releasing of the „Freeze“ button, all synchronized to your hosts BPM.

**Freeze Button:** All Envelopes starts when you press the large „Freeze“ button. This can be automated through your host or the built-in step sequencer.

**Sequencer:** The built-in sequencer offers 64 steps (the Length can be set with the Length control). After you have turned the sequencer on (use either the small button in the header of the sequencer or the On/Off button in the lower left hand corner of the sequencer), you can use a left click to fill the individual steps. If a step is filled this means that the large „Freeze“ button will be pressed and all Envelopes will be started. If you want to erase a step, click again using the left mouse key. The length of these steps can be set with the „Resolution“ control. Typically a step is a 16th note. A further function of the sequencer is that you can reset the buffer (right click on a step and an „R“ appears). This means that the current buffer (for instance a frozen snare drum) will be emptied and a new buffer will be recorded. This allows for some incredible effects.

**Time Envelope:** This Envelope controls the time path. Top left means unchanged original speed. The envelope then normally falls towards the bottom right which means totally frozen or stand-still. You can move the points freely or by double clicking add new points. On the right you will find some more parameters:

**On / Off:** This button turns the Envelope on or off.

**Env. Mode:** Here you can switch between two modes: „normal“ or „step“. Step Mode works slightly differently as here you can work with Steps rather than an Envelope.

**Length:** You can set the length of the Envelope here. Tip: 1 Bar is 4 Bass drum hits in a Dance Track.

**Loop Mode:** Here you can set if the Envelopes Loop (start over from the beginning after they have ended) or just run once(Loop is disabled).

**Ping Pong:** The Envelopes can work in „Normal“ mode (Ping Pong disabled) or in Ping Pong Mode (Ping Pong activated). This means that after running through the Envelope the play position turns round and runs back towards the beginning of the Envelop. This can also be combined with the Loop Mode.

**Step Count:** This control is only active when the Envelope mode is set to „Step“. Here you can set the number of steps.

**Speed:** This important parameter controls to what extent the Envelope effects the time. If the Speed control is set to 100% it is possible to go all the way down to total stand-still.

**Pitch Envelope:** The Pitch Envelope functions slightly differently then the Time Envelope. The Pitch Envelope functions in both directions which means its null point is on the centre axis. If a step or the curve is below this line the pitch is lowered, above the line and the Pitch is raised. In „step“ Mode you also have the possibility to input note values (like in an arpeggiator). Use the display below the Steps. The other elements are the same as those found on the Time Envelope. The Pitch Envelope however now has the Pitch control and not the Speed control. This functions otherwise in an identical way.

**Misc Envelope 1 & 2:** These two Envelopes are able to automate Volume, Overlap, Grain Size, Spectral Mix and Spectral Hold. How these effects function is described later in this manual.

**Misc Envelope 3 & 4:** These two Envelopes are able to automate Volume, High Pass, Low Pass, Spectral Mix and Robotize. How these effects function is described later in this manual.

#### Controls below the Display:

**Grain Size:** Grain Size sets the size of the Grains. A Grain is a tiny audio fragment. Timefreeze uses Grains in Grain Mode to slow the tempo down. Attention: The Spectral Mix dial must be turned to the far left to be in Grain Mode. The **Overlap** control on the left sets whether or not the individual Grains can overlap or are spaced out and separated by a gap. Grain Size and Overlap can be modulated using both Envelope 1 and 2.



**Spectral Mix:** Here you can blend between the two modes within Timefreeze. If the dial is set to the far left Timefreeze is working with Grains to slow down the time. Turn the dial to the right to use FFT. FFT Mode sounds much cleaner (especially at stand-still), but also slightly less clear than Grain Mode. They both sound totally different. You can set the Mix of these two modes at any time. Envelopes can also be used for this. The **Hold** Button only works when in FFT Mode. By using the Hold Button you can also „blur“ the signal right up to the point where only a diffuse frequency cloud is left over. Spectral Mix can be modulated with all 4 Envelopes. Hold can be modulated by Envelopes 1 and 2.

**Speed:** Here you can set the global Time (in Percent). 100% is original tempo, 50% half tempo and 0% is stand-still. If you are modulating the time using the Time Envelope, this dial should however always be set to 100%.

**Volume:** A simple volume control that is however very important when modulating using Envelopes. This control can be controlled by all 4 Envelopes.

**Pitch:** Here you can set the global Pitch (in Percent). The original Pitch is at the middle setting 0%, maximum values are +100% and -100% which equates to several octaves in each direction. If you wish to modulate the Pitch using the Pitch Envelope this control should always be set to 0%.

**Robotize:** This is a LoFi effect (Rate Reducer). With Robotize you can totally destroy the sound or simply make it sound „low resolution“. This control can be modulated with Envelopes 3 and 4.

**The Clock:** Directly below the central „Freeze“ button you will find the Clock. As soon as a time based effect (Time Envelope or Speed Control) differs from the original speed you can see the difference to the original speed set in your sequencer here. The Clock therefore runs backwards. If it stands at -00:05:000 this means that find yourself 5 seconds behind time.

**Reset:** This button resets the Clock and also the time-buffer. Everything which is contained in the time-buffer will be deleted and a update of the buffer takes place (the current audio signal).

**Record Time (Sys Page):** Here you can set how large the the Timefreeze memory is. If the time set here runs out a reset will take place automatically (buffer is emptied and an update takes place with the current audio signal). The memory is set to 1 minute in its factory setting, which should be enough for most situations.



## Vynlizer

The VPS Vynlizer simulates the sound characteristics of old record players. You can freely set the age of the record player, how scratched, how dirty and also things like distortion, frequency response, boom, noise etc. Not only LoFi effects are possible. Subtle use can give Drumloops or even complete tracks a certain 'something'.



Vengeance Producer Suite – Essential FX Bundle 2 – Vynlizer

**Age:** This control sets the Age of the vinyl record or the record player (turntable). A high value will result in a smaller frequency response. With the Offset dial you can also move the Frequency range up or down.

**Tone:** An important control for the characteristic of the sound. A higher value gets you nearer to the Frequency response of the pickup on record players and can give a recording a certain 'analog' touch. The Horn control goes deeper and simulates the Horn of old fashioned Gramophones.

**Distortion:** The distortion and Vintage controls simulate the distortion characteristics of old record players. Special distortion algorithms are at work here to „roughen up“ the sound.

**Pre Button:** This button can be found near many of the controls. The way they work is always the same: If Pre is activated the effect will be placed before the 3 higher effects (Age, Tone, Vintage), if Pre is disabled the effect is placed after these effects. Simply put: Pre sets whether a „crackle“ or „scratches“ loop will be also be distorted (or EQed) or not.

**Crackle & Scratches:** Both dials allow you to add noise like dirt or dust on a record to the sound. You have 4 loops to choose from (we got Grandmothers old records down from the attic for recording these).



**Noise W-P-B:** Here you can add noise to the signal. The small dial lets you choose freely and blend between White Noise (W), Pink Noise (P) or Brown Noise (B).

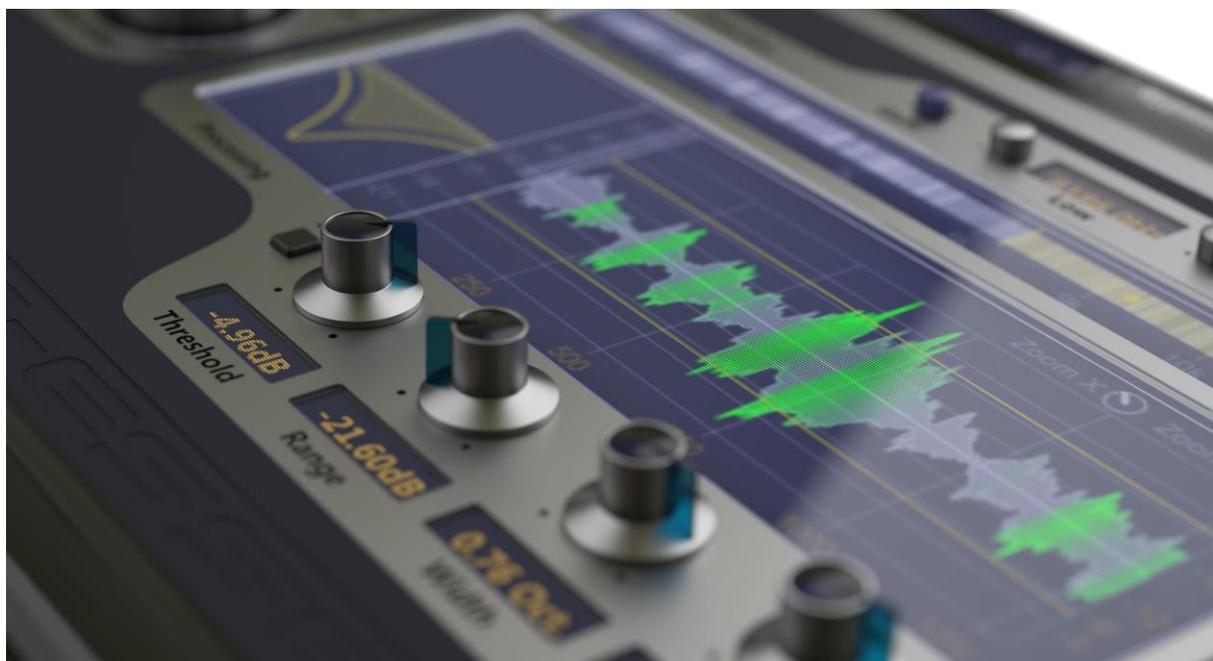
**Engine:** This controls sets if and by how much the vinyl record is physically distorted (wobbly or wavy). If a vinyl record isn't perfectly flat this causes slight pitch shifting effects that can be simulated here. The buttons 33rpm und 45rpm refer to the revolution speed of the turntable.

**Hum:** The Hum dial allows you to add mains hum as a noise effect to the sound. Frequencies of 50Hz or 60Hz can be chosen.

**Rumble:** This control simulates the sound of deep frequency noise which often occurred due to the mechanical workings of a turntable.

**Input:** This button sets whether a correct Preamp (Phono) is being used or if the record player is simply plugged into a normal input (Line).

**Mix:** Here we also have a large central dial. All the sound editing that has occurred within the Plugin can be mixed here. At 0% you only here the original sound (dry). At 100% only the effected sound (wet) can be heard.



## V-Verb

VPS V-Verb is a totally new development. It is a native Reverb with very good sound characteristics on Synth Sounds, Drums or Vocals (thanks to the in-built Modulation Parameters).



Vengeance Producer Suite - Essential FX Bundle 2 – V-Verb

**Graphic Display:** Here you can see a graphic of the Reverb tail.

**Pre Delay:** Pre Delay sets how long it takes till the Reverb comes in. By activating the Sync you can set the Pre Delay in note values which run in sync with your Host Sequencers BPM.

**Decay:** Here you can set the length of the Reverb tail.

**Size:** This is not the length but rather the size of the room being simulated. Small values mean a very small room, larger values give you the sound of a Hall or a Church.

**Modulation:** With this control you can add a type of chorus effect to the Reverb tail. There are two different modes, A and B which sound slightly different.

**Early/Tail Mix:** Here you can set the Mix relationship between the early reflections and the tail.

**Diffusion:** Here you can set the amount of Damping in the room.

**Mono Level / Stereo Level:** The V-Verb has a built-in MS Matrix; with this you can set the stereo and mono amount in the Reverb tail separately, for instance to make the Reverb wider.



**Filter Bar:** The left control is a Highpass and the right control is a Lowpass Filter. The area of the Filter Bar refers to the complete audible frequency spectrum von 20Hz to 16kHz. You can therefore color the Reverb, take some bass out, dampen the highs or both at once. The Filter has 2 modes.

**Cut** is a LP/HP and **Smooth** is a High and Low shelving Filter.

**Mix Mode:** This switch gives you two settings which affect how the Mix dial set at 50% works.

**Mode A:** If the Mix dial is at the middle setting you can hear half the volume of the original signal and half the volume of the effected signal.

(Mix 50% = Dry 50% / Wet 50%)

**Mode B:** If the Mix dial is at the middle setting you can hear all of the original signal and all of the effected signal.

(Mix 50% = Dry 100% / Wet 100%)

**Mix:** This central control sets the amount of original signal (dry) to effected signal (wet).

**Send Mode:** This button is slightly hidden in the upper right corner. If Send Mode is activated the Mix dial will always be set to 100% wet. Also when you switch presets this value wont change. This way you can use VPS V-Verb in a effect send channel without having to constantly correct the level setting to 100%.



## Monomaker

The VPS Monomaker has been requested by many users – here it is! A very simple and CPU saving plugin, which you can use to make certain areas in your mix “mono” (for exmplae during mastering, to keep the low frequency area in mono etc...)

This plugin is a bonus plugin. That means you only can use it, if you are owner of EFX Bundle vol. 1 and EFX Bundle vol. 2!



Vengeance Producer Suite - Essential FX Bundle 2 – Monomaker

**Frequency:** Here you can adjust the split frequency. The area below this frequency is affected when making mono.

**Make Mono:** The big centered „Make Mono“ dial is where you can set, how much the stereo fiel dis narrowed. If its turned to 100%, then the signal below the split frequency is completely mono. If its set to 50%, then the stereo width is only half as wide as in the original audio.

**Slope:** The Slope dial specifies, how steep the filter cutoff on the split frequency is.

**Mono Above:** This button flips the working method: when turned on, all frequencies *above* the split frequency are affected when making mono, instead of the frequencies below.



## Adaptive EQ

This is a very unique plugin, made as a helper during the mastering process or as an experimental sound designing or mixing tool. You can select a so called “Fingerprint”, or you can create a Fingerprint by yourself, just by recording a piece of audio. This can be everything, for example your favourite music track, where you especially like the frequency curve. This Fingerprint (a snapshot of a frequency curve) can be adapted to any other audio signal!

This plugin is a bonus plugin. That means you only can use it, if you are owner of EFX Bundle vol. 1 and EFX Bundle vol. 2!



Vengeance Producer Suite - Essential FX Bundle 2 – Adaptive EQ

**Display:** Here you can see the frequency analyzer. You can add different overlays (**Input, Output, Difference**)

**Range:** The Range dial can be used to limit the adaption process. As soon as you turn this dial, you can see two bars coming from above and below. Your destination frequency curve can not pass this area.

**Bands:** Here you can setup the number of filter bands. While more filter bands are more accurate, they can produce wanted or unwanted artifacts. Less bands may not be that accurate, but will sound more “musical” in many cases.

**Source Strength:** The intensity (how much is adapted) can be defined here: 0% means no adaption at all, while 100% means, your destination is fully adapted to the source fingerprint.



**AGC:** This button will turn off automatic gain control. This means, Adaptive EQ will try to maintain the original volume of the audio file, even after the adaption process.

**Fingerprint Browser:** This is a browser, which you can use to load predefined (or your own stored) Fingerprint files. When you doubleclick a file, it is loaded into the „Source“ area on the left.

**Source / Destination:** This area is for defining the source fingerprint and the target audio. The “Source” file is loaded by selecting and doubleclicking on a Fingerprint preset on the right. The “Destination” area has to be recorded by you. (by clicking on the **record** button below) You can record anything you want, your leadsound, a drumloop or even your complete mix. A frequency response curve is gathered, which will be used for being adapted by the source Fingerprint. A few seconds of audio recording is already enough. Below this, you can find a “**save**” button, which allows you to store your recorded file as a new Fingerprint preset in the browser to the right. By pressing “**clear**” you can delete your current recording.



## Tips on Use:

### **Right Click and Popup Menus.**

Whenever you can try and see if a Right Click shows a Popup menu. In many areas of our Plugins its possible to access and edit additional settings by clicking the Right Mouse Button and selecting an additional option from the menu that appears, for instance on the EQ.

### **The Middle Mouse Button**

Almost every element of the EFX Bundle, be it Envelopes, Faders or Numeric Displays can be put back to their standard (default) settings simply by clicking on the Middle Mouse Button.

### **Turning the Dials (fine)**

By clicking, holding and moving the left mouse button you can turn a dial. On all our products however the value of these controls can be controlled in a much finer fashion by using the right mouse button. This is very useful for fine-tuning certain values.

### **Effects as Send Effects**

Effects like Reverb, Delay or Chorus can be used as Send Effects. This way you have the effect, for instance a Reverb, only open once and you can send all the tracks in your project through this Reverb. This greatly saves on CPU load and is clearer. To see how you use a Send Effect you should look in the manual of your Sequencer. VPS V-Verb gives you a special mode for use as a Send Effect.

### **Output Limiter**

Every single effect has its own Output Limiter. These are to found on the upper edge of the display. A simple click on the Limiter button will turn this on (glows yellow). The Limiter catches every sort of distortion/clipping and thus makes a clean sound possible regardless of the Input level used to feed the Plugin. Additional settings for the Limiter can be accessed and edited on the System Page which is available by clicking on the 'Gear Wheel' symbol at the lower right.



## Tips and new Features via Update

We are determined to continuously update 'Vengeance Producer Suite - Essential FX Bundle' with new functions and features. As soon as these updates are available they will be described here.

## Changes

v1.00 (December 2014):                      official release

Updates, if available, can be downloaded at [www.vengeance-sound.com](http://www.vengeance-sound.com) / plugins / downloads

## Support & Contact

Technical Support:     [www.vengeance-forum.com](http://www.vengeance-forum.com)  
                                 [keilwerth@vengeance-sound.com](mailto:keilwerth@vengeance-sound.com)

Contact:                     [info@vengeance-sound.com](mailto:info@vengeance-sound.com)  
Billing Support:           [nicole@vengeance-sound.com](mailto:nicole@vengeance-sound.com)

Copyright 2014 Vengeance-Sound/keilwerth Audio

