



PunchBox 2 owner's manual

D16 Group Audio Software

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System requirements

Software and hardware requirements for **PunchBox 2** version **2.1.0**

Microsoft Windows

OS version

Windows 7 or newer

CPU

Intel x86 / AMD x86

Software

VST2 / VST3 / AAX compatible host application (32bit or 64bit)

Supported sample rate

≥ 44.1 kHz

Apple MacOS

OS version

Mac OS X 10.13 to macOS 26

CPU

Intel x86 / Apple Silicon

Software

VST2 / VST3 / AU / AAX compatible host application (64bit only!)

Supported sample rate

≥ 44.1 kHz

Disclaimer

Plugin performance may vary widely depending on how the product is used. Factors that may contribute to variations in CPU usage include the selected patch and its complexity, the global quality setting, and the project sample rate. To better understand how the plugin will behave within your current setup, we highly recommend downloading the demo and trying it out.

Preliminary information

This chapter contains general advice for using the plug-in's interface

Performing a Right-Click on macOS

In macOS terminology, a **Right-Click**  is called a **Secondary Click**. To enable **Right-Click** functionality for your pointing device (whether a *Magic Mouse* or *Touch Pad*), assign a gesture for **Secondary Click** in **System Settings → Mouse**.

To perform a **Right-click**  on macOS with a single-button mouse:

- Hold the `Ctrl` while **Clicking the mouse**, or
- Use two fingers on your *Touch Pad*.

Checking the value of a parameter

Holding mouse button over parameter opens tool tip with value above it. Alternatively do **Right-Click**  on any parameter to check its value in its context menu:



Figure 1. Parameter menu



It is not currently possible to enter an exact value in the input box for every parameter - this feature is primarily for checking values. Some parameters can be edited manually, but these are exceptions.

Fine-tuning Continuous Parameters

To make fine adjustments to a control (knob) hold `Ctrl` /  /  /  while tweaking the control. This allows for more precise movement as you move the mouse pointer up or down

Resetting a Continuous Parameter's Value

Double-clicking  a parameter resets it to its initial value—either the default (as when the plug-in is first loaded or opened within a project) or the value from the most recently loaded preset.

Options ⚙️

Plugin configuration menu is accessible under **Options** button / ⚙️ icon in the left-upper corner:



Figure 2. **Options** button / ⚙️ Icon

There you can adjust the UI size, quality settings, manage the MIDI map, etc. You can also store the plugin's state as the default setting whenever a new instance of the plugin is created.

Undo ↶ / Redo ↷

Using **Undo** / **Redo** allows you to quickly revert any action involving sound parameter changes.



Figure 3. **Undo** / **Redo** buttons

Overview

PunchBox is an advanced monophonic kick-generating instrument that uses layered sound sources to create the final kick tone. It features four generators: the first three layers are dedicated sample players, while the fourth Kick generator can operate either as a sample player or as a synthesizer using multiple synthesis engines. Additionally, **PunchBox** offers a range of effects for further sound processing. The instrument comes with a substantial collection of factory samples and presets, developed exclusively by *Sounds of Revolution* and *CFA Sound*.

When the plug-in is running, its interface is displayed as follows:



Figure 4. The PunchBox user interface

The following functional sections are available:

Control panel



Figure 5. Control panel

The **Control panel** is used to manage **Master Presets** - presets that apply to the entire device - including loading, saving, importing, and exporting presets for sharing with other users. It also provides access to the plugin setup (**Options** button), advanced editing functions (**Advanced** button), exporting the current settings to a WAV file (**Export** button), and randomizing parameters (**Random** button). There're also **Undo** / **Redo** buttons to manage recent actions.

Generators section

This section controls the sound-producing elements of **PunchBox**.



Figure 6. Generators section

Effect rack

The **Effect section** or **Effect rack** contains the effect chain, including the **Mono Bass** and **Master Limiter** blocks, which process the signal generated by the generators before it is sent to the plug-in's output.



Figure 7. Effect rack section

How it works

PunchBox produces its kick tones using four independent Generators, which form the core of the instrument. The outputs of these generators are mixed, processed through the **Effect Rack**, and then sent to the plug-in's audio output. The instrument is monophonic and can respond to the *Pitch* and / or *Velocity* of incoming MIDI notes, depending on its settings.

Generators

The Generators section consists of four modules:

Layer 1 to Layer 3

Sample-based generators that create auxiliary components of the kick. These layers can be blended together to play up to three different samples simultaneously.

Kick

The primary generator responsible for the body of the kick. It can function as a sampler or synthesizer and offers **5** different sound-generation **Engines**. Like the other layers, **Kick** comes with a comprehensive set of factory samples, presets, and wavetables.

All generators are supplied with a substantial factory sample library. The instrument's open architecture also allows users to map disk paths to their own external sample folders, providing full flexibility for custom sound design

Layers

The **Layer** generators create the auxiliary or side components of the bass drum tone. Each generator features an identical interface:



Figure 8. Layers generators

And it is controlled with the following set of parameters:

Active and Solo LEDs

Toggle buttons are used to activate a specific generator or solo it (which automatically deactivates the others).

Sample

A display that, when clicked, opens the **Sample Browser** to load a sample from either the **Factory** or **User** library. More on that in **Sample Management** chapter.

Volume

Controls the generator's output level, adjustable from **-∞ dB** to **+12 dB**.

Pitch

Adjusts the sample's tuning from **-24** to **+24** semitones.

Panning

Controls the stereo balance.

Stereo Spread (St. Spread)

Adjusts the stereo image width of the sample. The center (**Normal**) position provides a neutral stereo setting.

Smp. Start

Defines the playback starting point (offset) within the sample, from **0%** (beginning) to **100%** (end). The range corresponds to the sample's total duration.

Ring Mod

Enables ring modulation for tonal shaping.

Low Cut

High-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.

High Cut

Low-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.

Portamento

When **Keytrack** is active, controls smooth pitch transitions between consecutive notes. The transition time is set using the **Time** parameter in the lower section of the **Kick** generator



Figure 9. Slide time

The **Time** value affects all generators. The **Portamento** parameter takes one of following values:

Off

No smooth transition; notes are always retriggered, even if they overlap.

Legato

Smooth transitions occur between overlapping notes; the generator is not retriggered. Pitch glides between overlapping notes based on the defined **Time** value.

Always

Transitions occur between all notes, regardless of overlap; pitch glides between notes based on the defined **Time** value.

FX Send

Controls how the generator's signal is routed to the **Effect Rack's** two possible inputs. The routing behavior depends on the **Patchbay Configuration** parameter in the **Limiter** section:

0%

Entire signal sent to **Input 1**.

50%

Signal evenly split between **Input 1** and **Input 2**.

100%

Entire signal sent to **Input 2**.

Keytrack

Enables or disables pitch tracking, determining whether the generator follows the pitch of incoming MIDI notes.

Kick generator



Figure 10. Kick generator

The **Kick Generator** allows you to select one of several available sound **Engines** to create the main kick tone.



Figure 11. Engine selector

When a generator engine is selected, the corresponding section of the interface updates to display the parameters specific to that engine.



Figure 12. Engine Section of the Interface

There're following available generator engines:

- **Sample**
- **909** Kick synthesizer
- **808** Kick synthesizer
- **606** Kick synthesizer
- **Wavetable**

At the top of the section is the **Pitch** parameter, which ranges from **-24** to **+24** semitones for the Sample engine, and from **C1** to **C5** for the **909**, **808**, **606**, and **Wavetable** engines. It controls the base pitch of the sound generated by the **Kick** engine.



Figure 13. Kick's pitch

When **Pitch Snap** is enabled, the **Pitch** knob operates in coarse mode, allowing selection of discrete musical pitches instead of continuous frequency values.



Figure 14. Pitch Snap

For precise adjustment, values can be entered manually via the context menu - simply **right-click**  the control and type the desired value:



Figure 15. Kick's pitch

The **Padlock** function allows you to lock a parameter value, preventing it from being changed when loading **Master** or **Kick** presets.



Figure 16. Pitch Padlock

When **Keytrack** is active for the **Kick**, the **Pitch** knob determines transposition relative to the currently played base note, within a range of **-24** to **+24** semitones, for any selected engine.

At the bottom of the **Kick Generator** section, the following common parameters are available;



Figure 17. Common Kick's parameters

Portamento

When **Keytrack** is active, this parameter controls the smooth transition (**Slide**) between different pitch notes. The transition time is adjusted using the **Time** parameter located to the right. The **Time** value affects all generators, not just the **Kick**. The **Portamento** parameter can take the following values:

Off

No smooth transition; notes are always retriggered, even when overlapping.

Legato

Smooth transitions occur between overlapping notes, and the generator is not retriggered.

Always

Smooth transitions occur between all notes, regardless of overlap; pitch glides continuously between notes according to the defined **Time** value.

FX Send

Determines how the generator's signal is routed into the effect chain, which has two possible audio inputs. The routing behavior depends on the **Patchbay Config** parameter in the **Limiter** section.

0%

Entire signal sent to **Input 1**.

50%

Signal split evenly between **Input 1** and **Input 2**.

100%

Entire signal sent to **Input 2**.

Keytrack

Enables or disables pitch tracking, determining whether the **Kick Generator** responds to the *Pitch* of incoming MIDI notes.

Velocity

When enabled, all generators respond to the *Velocity* values of incoming MIDI notes.

Detailed descriptions of each available **Kick Engine** are provided in the following subsections;

Sample

The **Sample** engine allows you to use audio samples as the sound source for the **Kick Generator**.



Figure 18. Sample engine

The **Sample engine** provides the following parameters:

Sample Name

The clicking the text box in the top section allows to load either **Factory** or **User** samples. It opens **Sample Browser** - more on usage you can find in **Sample Management** chapter.

Smp. Start

Defines the starting point within the sample. This parameter can be set from **0%** to **100%**, where **0%** means the sample plays from the beginning.

Ring Mod.

Controls the amount of ring modulation applied to the sample.

Volume

Adjusts the output volume of the generator.

St. width

Controls the stereo width of the played sample. The center (**Normal**) position maintains the original stereo image.

Panning

Adjusts the stereo balance between the left and right channels.

High Cut

Low-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.

Low Cut

High-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.

909 Kick synthesizer

The **909** engine is a faithful emulation of the classic *TR-909* kick drum - a legendary bass drum sound that has defined techno and electronic music since the 1990s.



Figure 19. 909 Kick engine

This engine provides the following parameters:

Volume

Controls the output volume.

Attack

Adjusts the level of the initial transient (accent) at the start of the sound.

Tune

Sets the decay time of the kick's pitch envelope (falling frequency modulation).

Decay

Determines the amplitude decay time.

Tune Depth

Controls the depth of the pitch envelope (frequency modulation intensity)

808 Kick synthesizer

The **808** engine emulates the iconic *TR-808* bass drum - a classic electro sound that has shaped countless genres of electronic music.



Figure 20. 808 Kick engine

The panel provides the following parameters:

Volume

Controls the output volume.

Tone

Adjusts the attack characteristics of the bass drum.

Decay

Sets the amplitude decay time.

Sweep Time

Controls the rate of the pitch change (frequency sweep) of the bass drum.

606 Kick synthesizer

The **606** engine emulates the *TR-606* bass drum - a short, punchy electro and hip-hop style kick sound.



Figure 21. 606 Kick engine

The following parameters are available for shaping the sound:

Volume

Controls the output volume.

Decay

Adjusts the amplitude decay time.

Attack

Sets the level of the initial transient (accent) at the start of the sound.

Wavetable Engine

The **Wavetable** engine uses pre-defined wavetables as sound sources for generating kick tones.



Figure 22. Wavetable engine

It is controlled by the following parameters:

The display

Clicking the display opens the **Wavetable** browser. You can also use the arrow icons on either side to navigate through available wavetables. Right-clicking the display switches between **2D** and **3D** views of the selected wavetable.

Position

Sets the base position (frame) within the wavetable. This parameter can be further modulated (see subsequent chapters).

Phase

Adjusts the oscillator phase from **-180°** to **+180°**.

Volume

Controls the generator's output volume.

Low Cut

High-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.

High Cut

Low-pass filter cutoff frequency, adjustable from **2 Hz** to **22 kHz**.



The wavetable resources are read-only. Users cannot import their own wavetable samples

Signal routing to FX chain

Using the **FX Send** parameter, you can control how much of each generator's signal is sent to the two FX chain inputs. The **FX Send** parameter functions as a crossfader, determining the balance between the signals sent to **Input 1** and **Input 2** from each of the four generators.



Figure 23. FX Send parameters

Minimum value (0%)

The entire signal from the selected generator is sent to **Input 1**.

Maximum value (100%)

The entire signal is sent to **Input 2**.

Intermediate values

Define a proportional blend between **Input 1** and **Input 2**.

The diagram below illustrates the signal topology, showing the relationship between the **Generator** outputs and the **Effect Rack**:

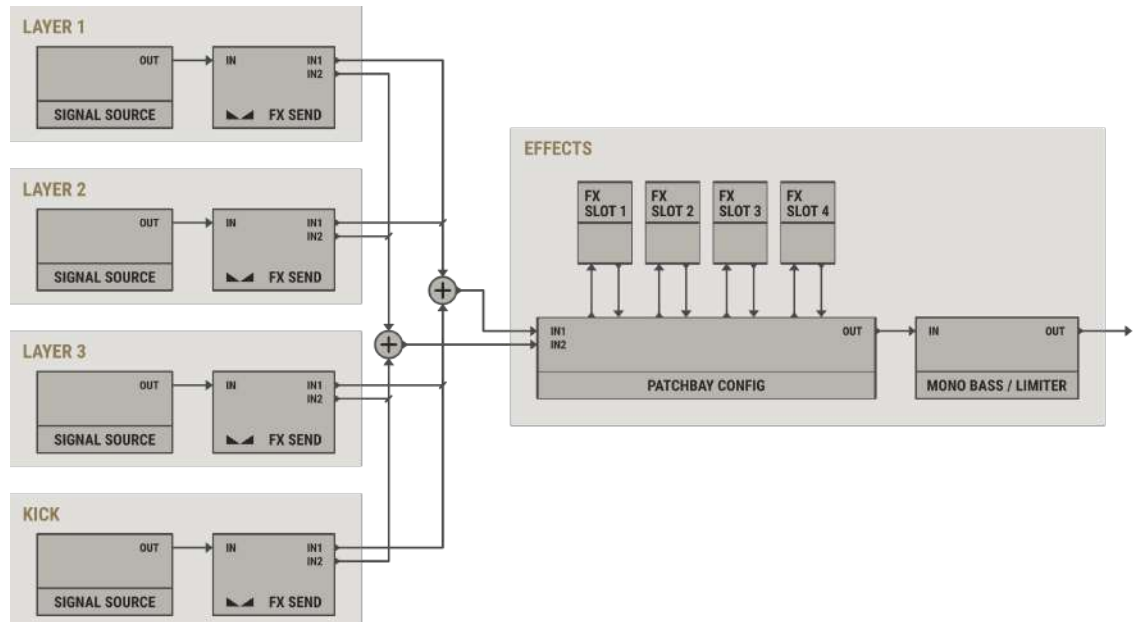


Figure 24. Signal flow through internal modules of PunchBox

Signals from the **Generators** are routed through the four **Effects** in the chain, according to the selected **Patchbay Config**



Figure 25. Patchbay Configuration

After processing through the **Effects** chain, the signal is sent to the **Mono Bass** and **Limiter** sections, where you can perform final adjustments - including applying limiting and soft clipping, and controlling the stereo image of the low-frequency spectrum.

Randomization

If you're lacking inspiration, some parameters can be randomized. To switch the plug-in into **Randomization** mode, click the **Random** button in the top **Control Panel**:



Figure 26. Random button

The GUI changes its appearance slightly - parameters eligible for randomization are highlighted with orange frames.



Figure 27. Parameters selected for Randomization

A **Dice** icon appears next to the **Random** button, allowing you to randomize values for the selected parameters.



Figure 28. Dice icon to trigger parameter shuffle

The **Standby** icon next to each randomizable parameter lets you include or exclude that parameter from the randomization process.



Figure 29. Enable / Disable randomization

When randomizing samples for **Layer 1** to **3** and **Kick** using the **Sample engine**, the pool of samples from which a new one is randomly selected is limited to those currently listed in the **Sample Browser**. This means that the selection respects the current **Filter** settings applied in the browser, which are defined individually for each destination.



Figure 30. Randomizing samples

When randomizing the **Kick Mode** (**Kick engine**), the **Mode** is selected first. If the selected **Mode** is **Sample**, a sample is randomly chosen from the **Sample Browser**, respecting its current **Filter** settings. If any other **Mode** is selected, a **Kick** preset is randomly chosen instead, according to the current **Filter** settings in the **Preset Browser**.



Figure 31. Kick Mode randomization

Once you've chosen which parameters to randomize, click the **Dice** icon to get inspired and shuffle the selected values. The randomization ranges and value sets are

predefined by the **PunchBox** designers to produce the most musical and useful results - you only decide which parameters are affected.

When you're satisfied with the outcome, toggle the **Random** button again to exit **Randomization** mode and continue shaping your sound.

Effects Rack

The **Effects Rack** is used to further shape the bass drum tone.



Figure 32. Effect rack section

There are five available effect modules responsible for signal processing. The first four modules can be reordered using drag-and-drop (as described in subsequent chapters), and their routing can be adjusted using the **Patchbay Config** parameter:



Figure 33. Patchbay Configuration

After passing through the first four effects, the signal is routed to the fifth and final module: the **Mono Bass** and **Master Limiter**, where final tonal adjustments and limiting are applied.

Activation / Deactivation

Effect modules can be activated or deactivated by clicking their labels. The effect's status is indicated by an LED (**Active** or **Inactive**, toggle mode)



Figure 34. Effect activity

Available Effect Blocks specifications

The **Effect Rack** provides the following processing algorithms:

- Bit crusher
- Distortion
- Multimode Filter
- Equalizer
- Mono bass
- Limiter

Bit crusher



The **Bit Crusher** effect is controlled by the following parameters:

Preamp

Adjusts the input signal gain, from **0 dB** to **48 dB**.

Lowcut

Sets the cutoff frequency of the passive high-pass filter applied before the signal enters the quantizer. Operates from **3 Hz** to **300 Hz**.

Resolution

Determines the number of bits to which the signal is reduced. -- indicates that bit reduction is disabled.

Sampling Freq

Sets the resampling frequency, ranging from **44 Hz** to **44 kHz**.

Keytrack

Links MIDI note *Pitch* to the **Sampling Frequency**. **0%** means the **Sampling Frequency** is absolute (independent of pitch), while **100%** means **Sampling Frequency** and *Pitch* are in a **1:1** relationship.

Resampling Filter

Enables images filter that processes the resampled signal.

FX Amount

Controls the balance between **Dry** and **Wet** signals sent to this effect in the

processing chain.

The **Preset** display at the top opens the **Preset Browser**. For more details, refer to the **Preset Management** chapter.

Distortion



The **Distortion** effect adds harmonic saturation and character to the signal. It is controlled by the following parameters:

Shape

Selects the clipping curve applied to the signal.

Dynamics

Sets the signal compression ratio applied before the signal enters the clipper.

Preamp

Adjusts signal amplification before reaching the clipper, ranging from **0 dB** to **48 dB**.

Low Cut

Sets the cutoff frequency of a passive high-pass filter applied before the clipper.

Contour

Controls the clipper's kneespan, affecting the smoothness of the distortion curve.

Tone

Shapes the tonal characteristics of the overdrive.

Volume

Adjusts the output level of the processed signal, from $-\infty$ dB to +12 dB.

FX Amount

Controls the balance between dry and wet signals sent to the next effect in the processing chain

Filter



The parameters of the **Multimode Filter** depend on the mode in which it operates;

Resonant

Standard multimode filter.

SH-101

Emulates the circuitry of the classic Japanese SH-101 synthesizer.

You can switch between modes using the two radio buttons at the top of the interface;



Figure 35. Select filter mode

Both modes share a similar set of parameters but differ sonically due to their distinct characteristics. The common parameters are:

Cutoff

Sets the filter cutoff frequency.

Resonance

Controls the emphasis around the cutoff frequency.

Type

Selects the filter type:

LP

Low-pass

BP

Band-pass

HP

High-pass

Tracking

Applies MIDI note pitch to the filter cutoff. **0%** means the **Cutoff** frequency remains fixed, while **100%** fully tracks the note pitch.

FX Amount

Controls the mix between dry and wet signals sent to the next effect in the chain

The only parameter exclusive to the Resonant mode is;

Slope

Selects the filter slope, either 12 dB/oct or 24 dB/oct.

Equalizer

The **Equalizer** can operate in one of two modes, each offering distinct sonic characteristics;

Modern

A typical modern parametric EQ.

Vintage

A passive vintage-style EQ

Use the radio buttons at the top of the interface to switch between modes;



Figure 36. Equalizer mode

Modern



Figure 37. Equalizer - Modern mode

In **Modern** mode, the equalizer is controlled by the following parameters;

High Gain

Gain for the high-frequency band (high shelf).

High Freq

Frequency for the high-frequency band.

Mid Gain

Gain for the middle band.

Mid width

Bandwidth for the middle band.

Mid Freq

Center frequency of the middle band.

Low Gain

Gain for the low-frequency band (low shelf).

Low Freq

Frequency for the low-frequency band.

Vintage



Figure 38. Equalizer - Vintage mode

In **Vintage** mode, the equalizer is controlled by these parameters:

High Freq

Frequency of the high-band attenuation shelf.

High Atten

Attenuation strength of the high band.

Mid Boost

Boost for the middle band (bell filter).

Mid width

Width of the middle band.

Mid Freq

Center frequency of the middle band.

Low Atten

Attenuation strength of the low band (shelf filter).

Low Freq

Frequency of the low band shelf.

Low Boost

Boost strength of the low band.

Mono Bass and Limiter

The final processing block consists of two optionally activated sections: **Mono Bass**, which controls the stereo image of the low-frequency spectrum, and the **Limiter**, which includes built-in auto-makeup.



Figure 39. Mono Bass / Limiter section

Mono bass



Figure 40. Mono bass section

The LED next to the **Mono Bass** label toggles the section on or off. The **Frequency** knob sets the crossover point below which the signal is converted to mono. Signals above this frequency remain unaffected. The display next to the knob always shows the current frequency value.

Limiter

The **Limiter** is activated or deactivated using the LED near the **Limiter** label.



Figure 41. Limiter activation

When active:

Threshold

Sets the amplitude level that triggers limiting.

Output

Sets the target amplitude for the signal.

Soft Clip

Engages an additional clipper that processes the signal after the **Limiter**.

Since the **Limiter** is not a brickwall design, some amplitude spikes may still occur if the output level is too high or the threshold is set aggressively. The **Soft Clip** helps prevent these spikes:



Figure 42. Soft-clip option

The **Limiter** operates at a **1:∞** compression ratio, with its activity displayed on the **Gain Reduction (GR)** meter:

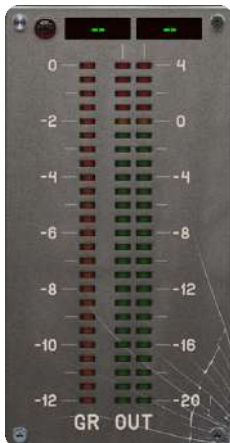


Figure 43. Gain reduction and Output level meters

When the **Limiter** is disabled, the **Output** knob functions as a standard gain control. The **Output Clip** LED indicates if the signal exceeds **0 dB**, and the text displays to the right show the peak amplitude values for both *Left* and *Right* channels;

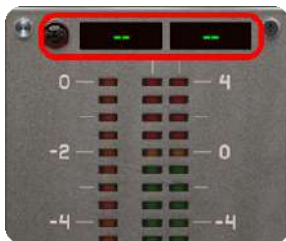


Figure 44. Output clip LED and peak amplitude value displays

Pitch detection



Figure 45. Pitch detection function

The automatic **Pitch Detection**, activated via the toggle button, analyzes the estimated pitch of the generated kick in real time. This allows easier tuning of the kick to match the rest of your DAW project.

Reordering effects

Effects in the rack can be reordered using a **drag-and-drop** method:



Figure 46. Drag'n'drop to reorder effects

At the bottom of each effect module, there are active areas marked with spots. These spots allow you to **grab, drag, and drop** any of the first four effects to a new position in the rack.



Figure 47. Effect being dragged

When an effect is dropped onto another, their positions in the rack are swapped, updating the signal processing order accordingly.

Patchbay Configuration

The **FX Send** parameters in the **Generators** section determine the proportion of each generator's signal sent to **Input 1** and **Input 2** of the **Effect Rack**.



Figure 48. FX Send parameters

The **Patchbay Config** parameter;



Figure 49. Patchbay Configuration

Allows you to select one of **10** available connection topologies for the **Effect Rack**. This enables more complex routing possibilities beyond a simple series of effects;

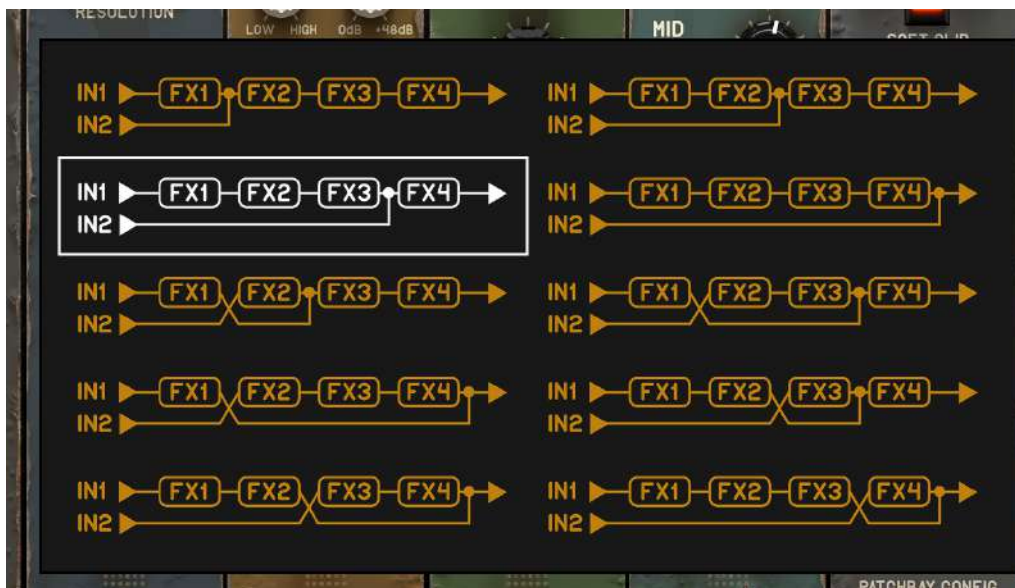


Figure 50. 10 possible connection topologies for the Effect Rack

Outputs Options

Audio outputs

PunchBox is a multi-output plugin, offering five stereo outputs. By default, only the first output is used, which receives the fully processed signal from the **Effect Rack** - effectively the **Master Output**.

To change output assignments, open the **Options** menu;

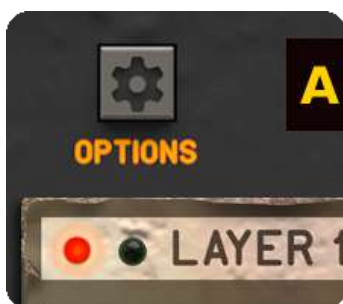


Figure 51. Options button

Select **Outputs Settings** to access the **Back Panel**:

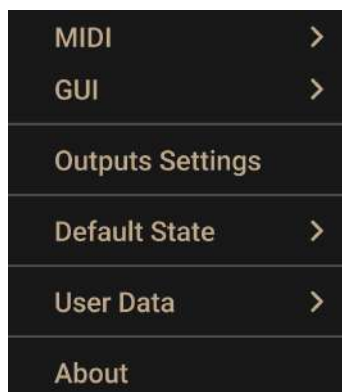


Figure 52. Options menu



Figure 53. Back Panel view

Using the **Output 1 to Output 5** radio groups, you can assign which audio outputs receive signals from different parts of **PunchBox's** signal flow. Selecting **Disabled** means that no signal is sent to that output.



Figure 54. Assigning audio outputs

The five available columns represent the front-panel signal sources and their corresponding audio outputs:

Master

Signal after processing by the **Effect Rack** (final, flattened audio).

Kick

Unprocessed (Direct) signal from the Kick generator, before the **Effect Rack**.

Layer 3

Unprocessed **Layer 3** signal, before the effect Rack.

Layer 2

Unprocessed **Layer 2** signal, before the effect Rack.

Layer 1

unprocessed **Layer 1** signal, before the effect Rack.

When an audio output is selected for **Kick** or **Layer 3 - Layer 1**, the **Send to Effects** switch controls how the signal is split:

Off

The signal is sent directly and exclusively to the selected audio output, bypassing the **Effect Rack**.

On

The signal is sent both to the selected audio output and to the effect Rack, where it is processed and mixed with other generators, appearing on the Master output.

Direct Outputs Trim

For **Layer 1–3** and **Kick**, you can independently control the output level of signals routed to the direct outputs. This trim affects only the signal sent to the assigned direct audio outputs. Signals that are routed through the **Effect Rack** and **Master Output** remain unaffected and unchanged.



Figure 55. Trim knobs for direct outputs

Output Meter below displays peak value of the direct output signal.

Master Output Trim

The **Master Output** trim option allows adjustment of the plugin's gain staging.



Figure 56. Output Trim options

Here, you can adjust the final audio output level by **0 dB** (unchanged), **-6 dB**, or **-12 dB**.

Audio clip export

To reduce CPU usage, you can save the current sound setting as a sample and use it directly in your music project. If you are satisfied with your kick sound, click the **Export** button in the top **Control Panel**.



Figure 57. Export button

This opens the **Sample Export** dialog;

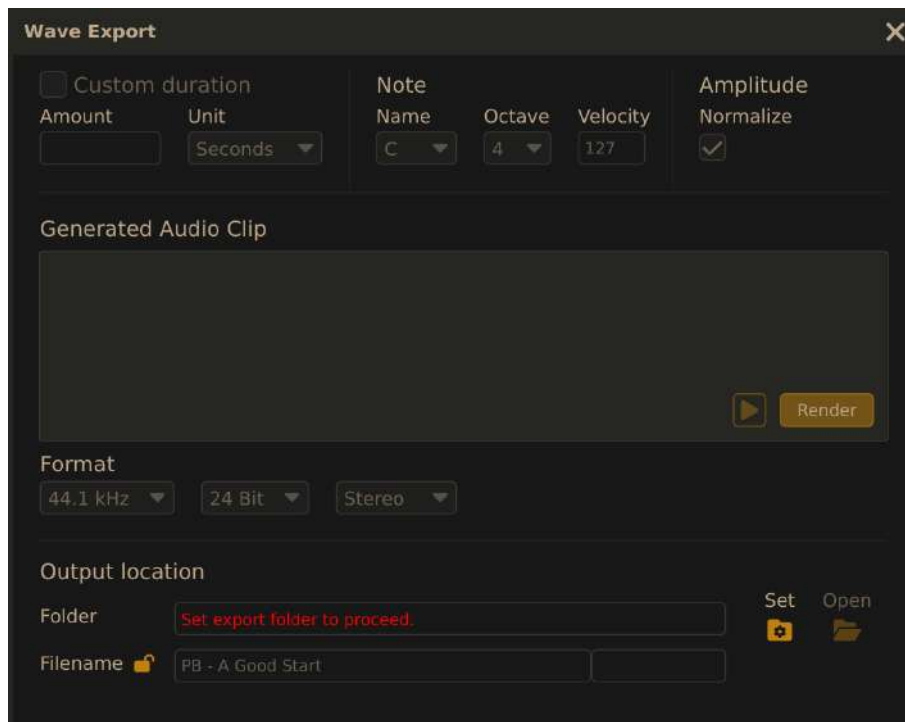


Figure 58. Sample export dialog

The first time you open this window, you will need to **Set** the export **Folder**, which determines where the audio clips will be rendered.

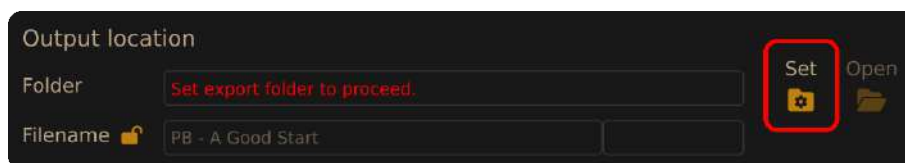


Figure 59. Settings audio export path

Once the folder is set, you can start rendering your audio files. To have the path stored in the plugin's default settings (so it's recalled every time you insert a new instance), use **Options** → **Default State** → **Save Current**.

Open button on the right allows you to quickly access the folder to view previously exported files:

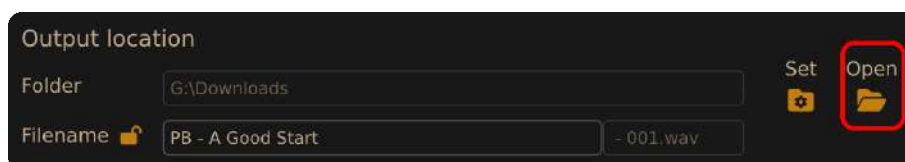


Figure 60. Opening the export path

Filenames for the exported audio clips are generated automatically according to your preferences — either based on the preset name or a manually entered prefix in the **Filename** text box. If you render multiple clips with the same filename, a counter postfix is added automatically to avoid overwriting files.

Export parameters

The **Export** dialog also provides options for configuring the rendered clip:

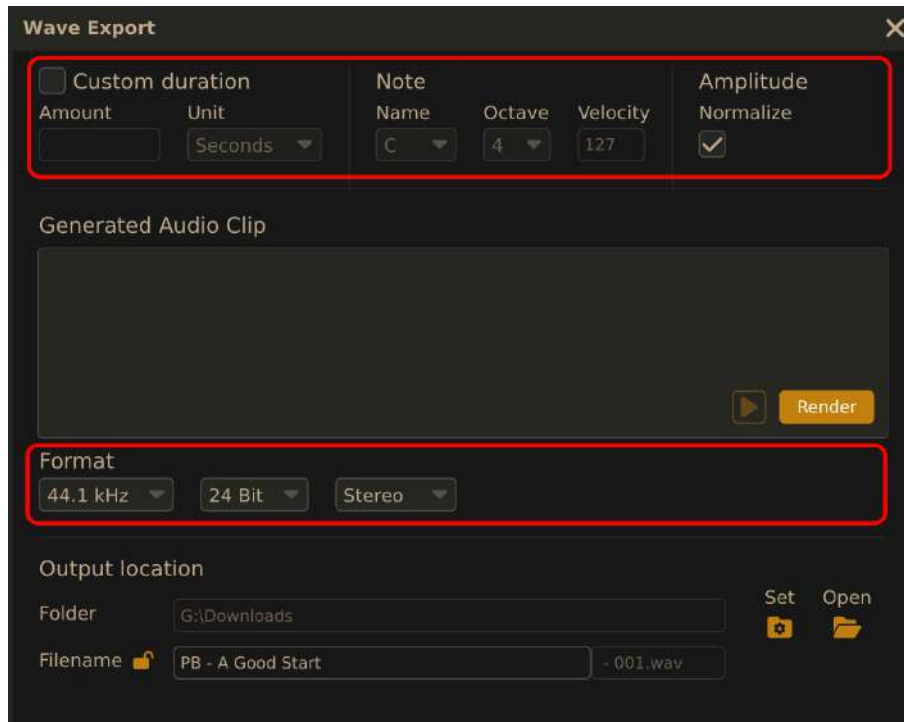


Figure 61. Export audio parameters

Custom duration

If unchecked, the clip length is determined automatically based on audio analysis. If checked, you can manually set the length by specifying **Amount** and **Unit**

Note

Select the *MIDI Pitch* and *Velocity* for the exported audio, depending on whether the sound is sensitive to **Keytrack** (pitch) or **Velocity** (**Kick** generator).

Amplitude

Enable optional automatic amplitude normalization to **0 dB** for the exported clip.

Format

Set the audio format parameters, including **Sample Rate**, **Bit Depth**, and **Channel** configuration.

Once all parameters are set, click **Render** to generate the audio clip. The waveform of the rendered clip will appear in the **Generated Audio Clip** box:



Figure 62. Generated audio clip

You can preview the rendered audio using the ► button. If you are satisfied with the result, use drag-and-drop on the waveform to move the generated clip onto an audio track or anywhere in your DAW. Every rendered audio file will be stored in the given export **Folder**.

Filename lock

The 🔒 icon next to the **Filename** box;

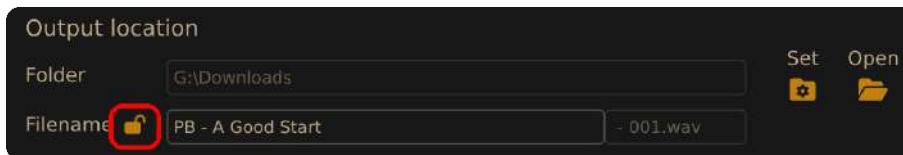


Figure 63. Lock icon next to Filename edit box

Controls the prefix naming behavior:

- When **Unlocked**, the **Filename** automatically follows the currently loaded global preset name - it changes whenever a new preset is loaded.
- When **Locked**, the entered **Filename** prefix remains unchanged, even if a new preset is loaded.

Advanced Panel

The **Advanced Panel** provides even greater creative freedom by allowing the application of **Multistage** envelopes (MSEGs) to selected internal audio parameters. Additionally, it offers real-time visual control with **Waveform previews** for individual generators and the combined master output (the waveform of the signal passing through the entire **Effect Rack**).

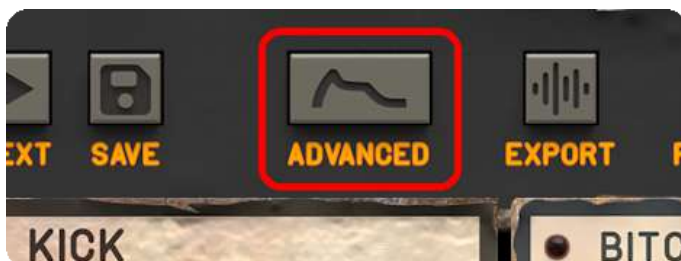


Figure 64. Advanced button

Clicking the **Advanced** button in the **Control Panel** opens this section;



Figure 65. Advanced panel

Envelope groups for edit envelopes

The **Radio Group** on the left allows you to select which **Envelope Group**; group of parameters you want to edit envelopes for. Each group corresponds to a specific section of the plugin;

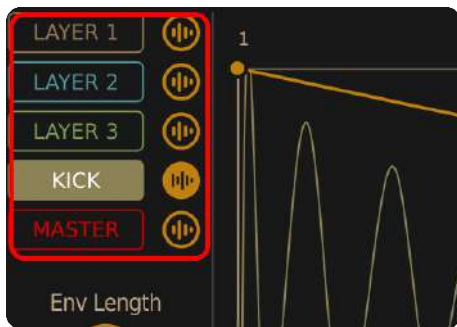


Figure 66. Radio group

The available groups are;

Layer 1

Amplitude for **Layer 1**, plus optionally several of its internal parameters.

Layer 2

Amplitude for **Layer 2**, plus optionally several of its internal parameters.

Layer 3

Amplitude for **Layer 3**, plus optionally several of its internal parameters..

Kick

Kick parameters and the actual set depends on selected **Engine**;

Sample

- **Amplitude** plus optionally several internal sampler parameters.

909

Amplitude only.

808

Amplitude only.

606

Amplitude only.

Wavetable

Amplitude, Pitch, Wavetable Position, plus optionally several **Wavetable** engine parameters.

Master

Envelopes for several of **Effect Rack** parameters.

Parameter selector

In the bottom section of the envelope editor, you can find the **Tool Bar** with the **Parameter Selector** at the rightmost position, consisting of buttons labeled with the parameter names. Clicking a button selects the parameter for envelope editing.



Figure 67. Parameter selector

Button with a **+** sign at the end indicate that an envelope can be added to an additional parameter from the set of allowed parameters:



Figure 68. Assigning optional parameter a new envelope

Double-click  on the selected parameter's label activates or deactivates the envelope. **Right-click**  on the **Label** opens a context menu, providing access to additional envelope functions.

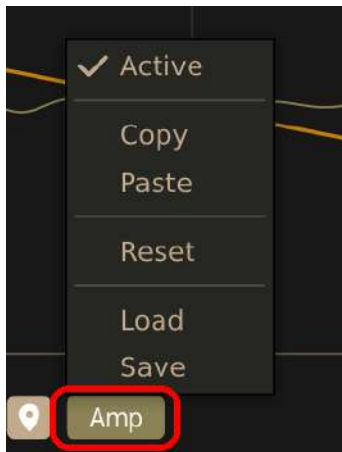


Figure 69. Envelope edit functions

Waveform preview

When you use the **Radio Group** to select a parameter group, the corresponding 🎧 icon on the right is automatically activated, while the remaining icons in the column are disabled.

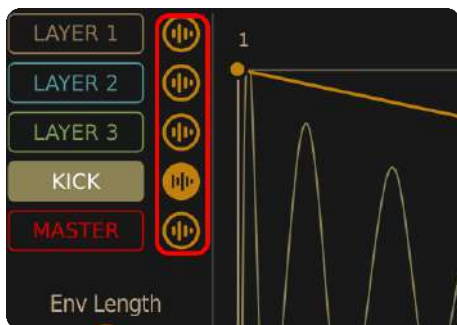


Figure 70. Waveform preview selector

The 🎧 icons allow you to enable **Waveform Previews** for the selected groups. The generated waveform is overlaid in the envelope editor, allowing you to see in real time how the edited envelope affects the signal. You can enable multiple waveform previews simultaneously to observe how they interact within the generated signal.

The preview option displays the waveform for the following:

Layer 1

Output signal of **Layer 1**.

Layer 2

Output signal of **Layer 2**.

Layer 3

Output signal of **Layer 3**.

Kick

Output signal of the **Kick** generator.



Note: The waveform for the layers and Kick is taken **before the signal passes through the Effect Rack**

Master

Output signal at the plugin's audio output, after processing by the **Effect Rack**.

Preview normalization

Using the **Preview Normalization** icon in the toolbar, you can enable waveform preview normalization:



Figure 71. Waveform preview normalization

When enabled, waveform previews for each **Envelope Group** are normalized, meaning their amplitudes are maximized for clearer visual comparison. This normalization applies **only to the waveform previews** and does not affect the actual audio signal.

Each waveform is normalized independently to its own maximum amplitude value.

Envelope editor

The main part of the **Advanced Panel** is the **Envelope Editor**.

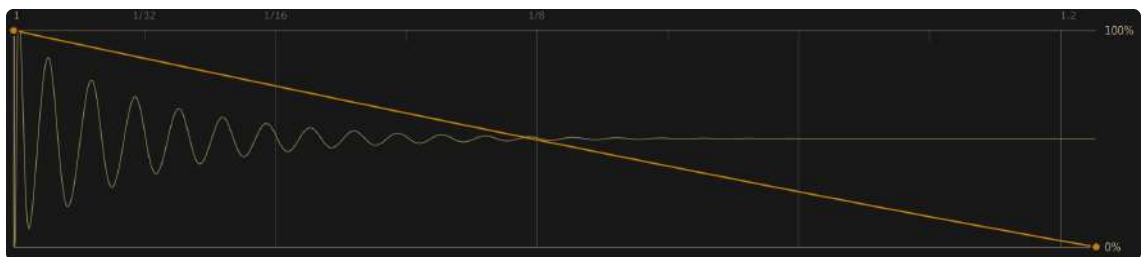


Figure 72. Envelope editor

A **Multistage Envelope** consists of nodes (points) arranged horizontally, connected by lines that represent smooth value transitions between the nodes. The **X-axis** represents time, while the **Y-axis** represents the momentary value at a given time. Essentially, the envelope is a function of time, visually represented as a line connecting the nodes.

The **Scale Bar** at the top, along with the vertical lines crossing the **Envelope Editor**;

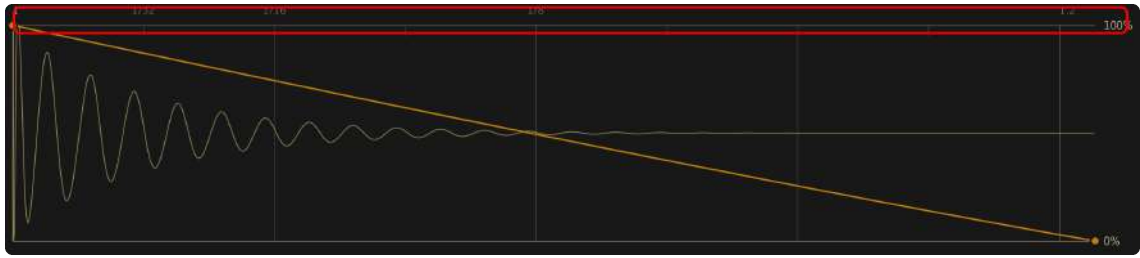


Figure 73. Time scale

Represents rhythmic values for the points in time, providing visual cues for how the envelope aligns with your DAW project's tempo and rhythmic divisions. These are redrawn in real time when the DAW's tempo changes or when the envelope length is adjusted. As you zoom in on the envelope, the horizontal divisions represent progressively smaller subdivisions of the rhythmic values.

Envelope length

The **Length** of the envelope is controlled per **Group**. Each individual group can have a different envelope length, expressed in seconds. The length is defined by the parameter located in the bottom-left corner:

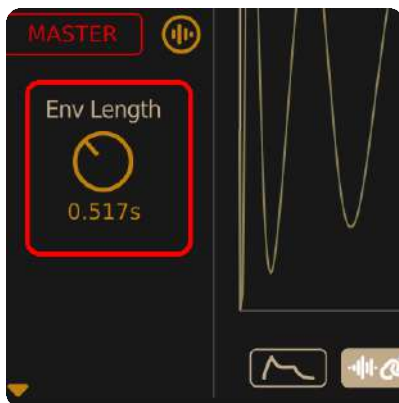


Figure 74. Envelope length

Modulation amount

Below the **Envelope Length** parameter is the **Modulation Amount**, which controls how strongly the source parameter is affected by its envelope.



Figure 75. Modulation amount

This parameter defines the **Value Range** in which the envelope operates (**Y-axis**). Changes to the **Modulation Amount** are reflected in real time on the value bar to the right;

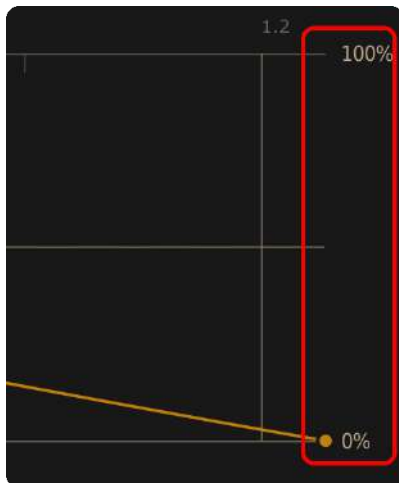


Figure 76. Value range

Some parameters allow modulation in both negative and positive ranges (**-100%** to **100%**), while others are limited to a positive range (**0%** to **100%**). Certain parameters, such as **Amplitude**, are controlled with absolute values and do not display a **Modulation Amount** knob, as the envelope nodes themselves define the final values.

Locate option

The **Locate** function provides visual cues indicating where the destination parameter for a given envelope is located on the GUI:



Figure 77. Locate option

Basic edit actions

The following basic mouse actions are used to edit envelopes:

Dragging a node 🖱️➡️

Dragging node using mouse pointer moves it around (X and Y axis). When node is being dragged a small tool tip shows actual values of the node.



Figure 78. Dragging node

Double-clicking between nodes 🖱️🖱️

Creates a new node.

Double-clicking a node 🖱️🖱️

Deletes the selected node.

Dragging a line 🖱️↕️

Changes the line's curvature, allowing transitions from **Convex** through **Linear** to **Concave**;

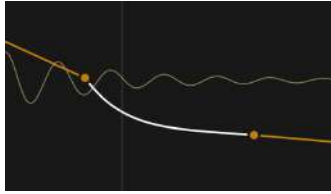


Figure 79. Dragging line

Selecting multiple nodes

Click anywhere on empty space and start selecting rectangular area, that allows you to select and move several nodes as a group;

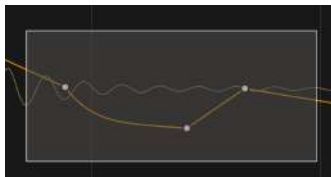


Figure 80. Select nodes



Start and end nodes cannot be removed. These two nodes must remain at the boundaries of the envelope, though their values can be adjusted vertically. Only nodes located between the start and end nodes can be deleted.

Node snapping

If **Snap** in the **Tool Bar** row is active;



Figure 81. Node snapping

When moving a node, it will automatically align (snap) to the X positions of other nodes or to the scale divisions.

Navigation

At the top of the **Envelope editor**, there is a **Scale Bar**, which extends vertically in several places across the editor;

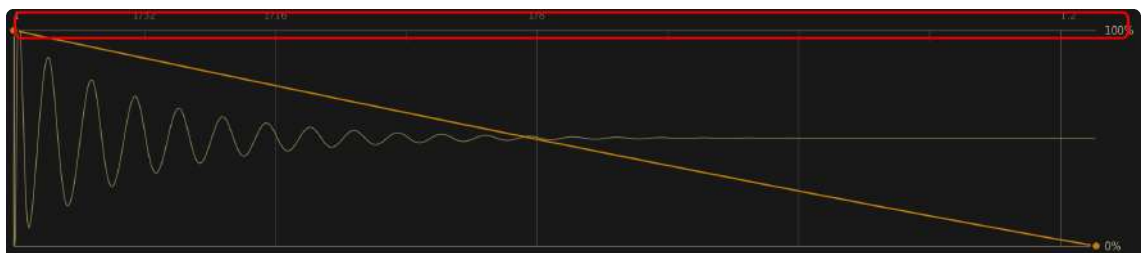


Figure 82. Time scale

The **Scale Bar** serves not only as a visual reference but also as a navigation aid, helping

you position nodes accurately in time relative to the envelope's length and the project's tempo.

Zoom in and out

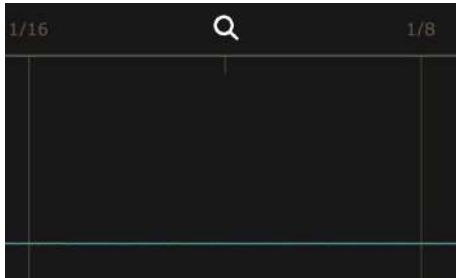


Figure 83. Zoom in and out

When placing the mouse pointer over the **Scale Bar**, the cursor changes to a **Q**. Dragging the mouse up zooms out **↕**, while dragging down zooms in on the **Envelope** viewport. Alternatively you can use mouse wheel **⌵** to zoom in and out.

Additional helpful zoom functions are available in the **Tool Bar**;



Figure 84. Zoom in and out

Starting from the left;

View all

Zooms out to display the entire envelope.

Fit

If the actual waveform (sample or generated signal) is shorter than the envelope, this option zooms in to the non-silent portion of the signal.

Area

When active, allows you to select a horizontal block to zoom in on.



Before you start selecting a horizontal block with the option enabled, when hovering over the envelope editor, you'll see a vertical bar. Clicking will instantly zoom in at that location with the maximum zoom ratio.

Scrolling left and right

When sufficiently zoomed in, a **Scroll Bar** appears, enabling navigation across the entire envelope;

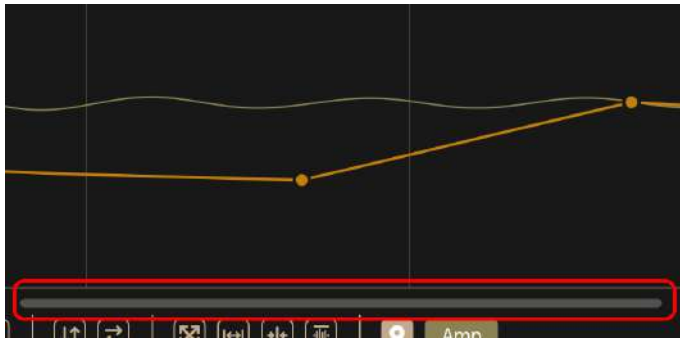


Figure 85. Envelope editor's scroll bar

Alternatively, dragging the **Scale Bar** left or right with the mouse   also scrolls the viewport horizontally:

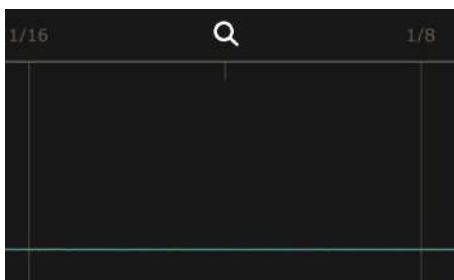


Figure 86. Scroll left and right using Scale Bar

Tags

When the **Tags** option in the **Tool Bar** is active, each node displays a permanent label showing its current value:



Figure 87. Show tags option

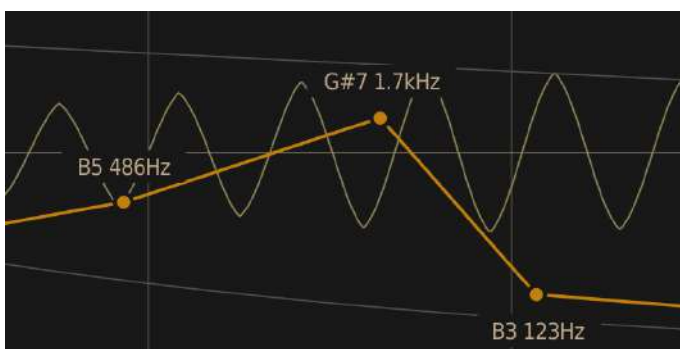


Figure 88. Tagged nodes

Envelope time scale

Using the radio switch in the **Tool Bar**, you can choose between two time scales for the envelope nodes:



Figure 89. Envelope Time scale

Starting from the left;

Linear

Default mode. Nodes are arranged linearly in time, meaning the actual time distance and the visual representation on the X-axis are in a 1:1 relationship, regardless of node placement.

Logarithmic

Nodes are arranged logarithmically. In this mode, the visual distance does not correspond linearly to time. The same visual distance represents progressively smaller times as you approach the start of the envelope. This allows for precise control over the beginning of the envelope with very small time values.



Unlike Linear mode, in Logarithmic mode the nodes are not visually aligned with the waveform Preview or the time scale displayed above.

Additional edit options

Envelope flipping

The **Vertical Flip** and **Horizontal Flip** functions allow you to create a mirror reflection of the entire envelope along the vertical or horizontal axis, respectively;



Figure 90. Node flipping

Envelope presets

To save time, the first button in the **Tool Bar** allows you to browse through several read-only envelopes prepared by our sound designers;



Figure 91. Selecting Envelope

Clicking the button opens a dropdown menu with a palette of envelopes to choose from;

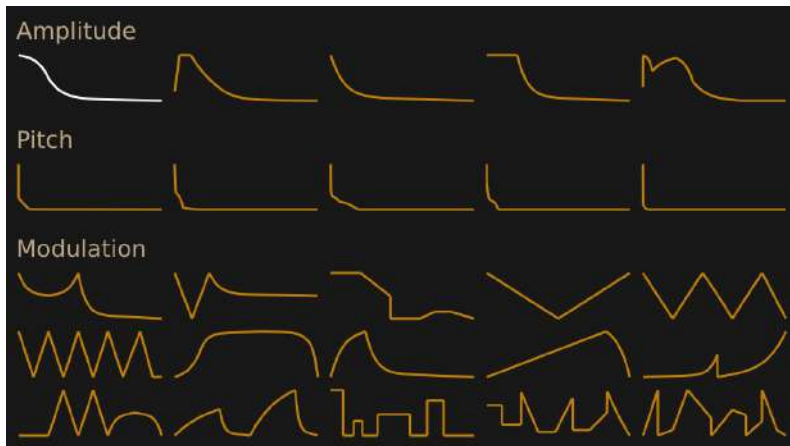


Figure 92. Options for Envelope

These are grouped according to their most suitable use cases, but you can freely apply them to any parameter you like.

Linking Sample Destination with Envelope Group for Advanced Editor

Selecting an **Envelope Group** for editing envelopes in the **Advanced Editor**



Figure 93. Envelope group

is, by default, linked to the **Sample Destination** selected in the **Sample Browser** via the **Load to** radio group.

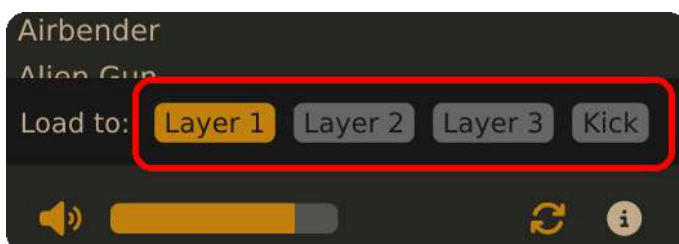


Figure 94. Sample Destination

This means that whenever you change the **Sample Destination**, the selected **Envelope Group** follows automatically - and vice versa.

You can decouple (unlink) these two controls by disabling the **Link** icon in the **Advanced editor's** toolbar:



Figure 95. Linking Sample Destination with Envelope Group

Preset structure and content types

PunchBox is based on a multi-level content structure, meaning that presets are organized within the instrument according to a specific hierarchy. PunchBox provides the following types of presets / resources:

Master Preset

A global preset that includes all available generator and effect parameters, as well as the loaded sound samples. The **Master Preset** can include the following sub-types:

Layer 1 Sample *

Sample clip for Layer 1, from either **Factory** or **User** content.

Layer 2 Sample *

Sample clip for Layer 2, from either **Factory** or **User** content.

Layer 3 Sample *

Sample clip for Layer 3, from either **Factory** or **User** content.

Kick Preset

A sound preset aggregating parameters from the **Kick** section, including the selected engine and its parameters. Depending on the engine type used by the **Kick** generator, it can also include:

Sample *

For this engine, the **Kick** additionally stores a sample clip from either **Factory** or **User** content.

Bitcrusher Preset

Includes **Bitcrusher** parameters.

Distortion Preset

Includes **Distortion** parameters.

Each preset type is stored as separate content, divided into **User** and **Factory** resources, and is accessible through the dedicated **Preset Management** section of the GUI as well as via the **Preset Browser**.

Preset browsers open as popup windows, designed to occupy minimal space on the UI. Depending on the preset type, the window may include different sections, such as **Sources**, **Filters**, **Info Pane**, and **Preset List**.



(*) Whenever a sample is used, whether from Factory or User content, neither the preset nor the DAW session stores the actual audio data - only the file path to the sample on your drive. This means that if a sample is renamed or moved to a different location, it will not be

automatically loaded with the affected preset or session. This applies especially to user samples. For more information, see the Restoring Missing Samples section.

Sample management

The **Sample Browser**, in contrast to other type of browser, opens as a docked panel.

Samples used by the plugin share common resources for both **Factory** and **User** content.



Figure 96. Sample browser

Sample browser structure

The **Sample Browser** consists of several main sections (shared with the **Preset Browser**). These and their functionality are described in more detail in the **Preset Management** chapter. The main parts are:

Sources

Allows selection of the content from which samples are listed (**Factory** and / or **User**).

Filter

Narrows down the set of listed samples by applying filters through categories and tags prepared by the factory content designers.

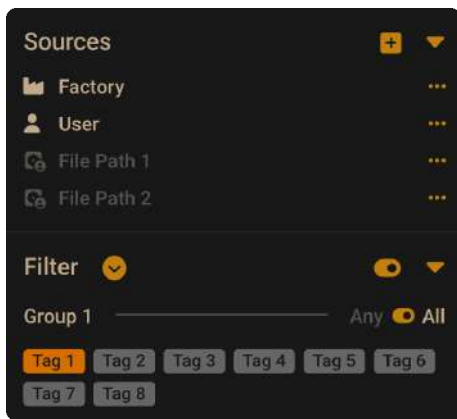


Figure 97. Sources and Filter in sample browser

Below these sections is the **Sample List**, where you can select, load, or edit a sample's properties. The list is generated dynamically based on the filters defined above.

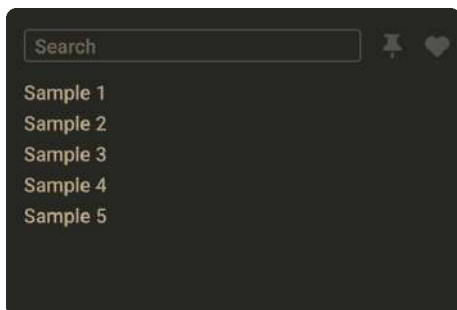


Figure 98. Sample list

Loading a sample

The way a sample is loaded depends on how the **Sample Browser** is configured;

If **Auto-load**  is disabled, a **single-click**  selects a sample, and a **double-click**  loads it.



Figure 99. Auto-load function

When **Auto-load** is enabled, a **single-click**  instantly loads the selected sample onto the chosen generator.

The  icon enables the automatic audio preview function whenever a sample is clicked in the list.



Figure 100. Sample preview

User samples

Import

Users can map a location on their computer where their samples are stored, allowing direct access to their sample library without manual importing.

To do this, click the **Plus** icon next to the **Sources** header:

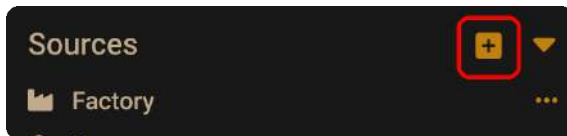


Figure 101. Add Samples Path option

Once a location is mapped, it appears as a **Source** item named after the folder, with a drive icon displayed next to it.



Figure 102. Selecting file path

Clicking this item changes the lower part of the browser interface slightly, allowing you to navigate the mapped folder structure like a regular file manager, with accessible folders and sample files.

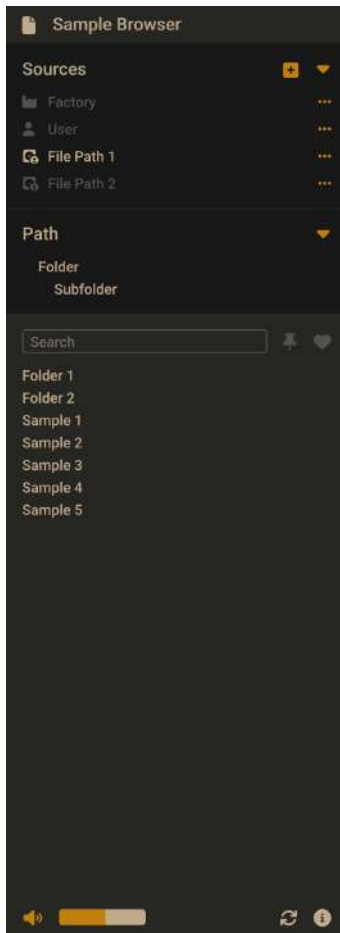


Figure 103. Browsing user samples

The browser supports most popular audio file formats (both mono and stereo).

However, it only loads up to certain duration (depending on plugin) of any sample exceeding that duration. All remaining browser functions – selecting, sample loading and preview - operate the same way as with **Factory** and **User** libraries.

Tagging

Accessing the **Info pane** using the **i** icon at the bottom makes possible to **Tag** and **Edit** some descriptors for your samples to make them easier to find and manage in the future.



Figure 104. Accessing info pane

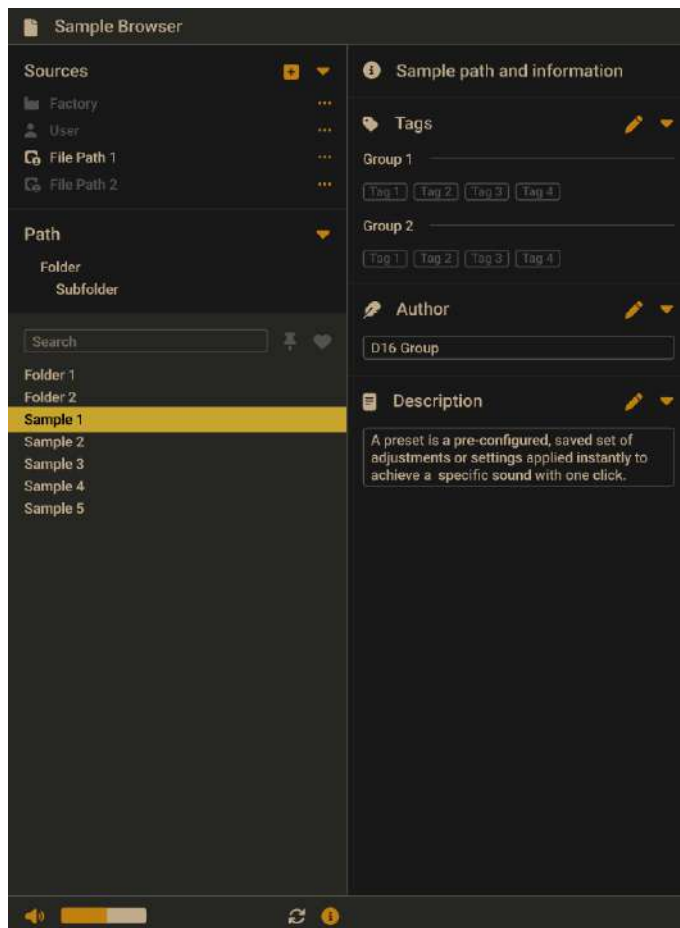


Figure 105. Info pane

Once you make any adjustments here, the sample also becomes accessible from the **User** library.

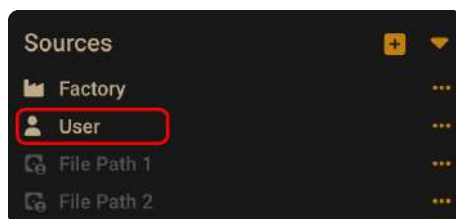


Figure 106. User library

Here both **Factory** and **User** libraries can be managed together in a unified, linear structure using a common set of **Tags** and **Filters**. For more details on this process, refer to the **Preset Management** chapter.

Restoring missing samples

When using your own samples there can be situations that after system reinstall or manual changes within folder structure some samples can be relocated to a different path. The plugin cannot be aware of that and when situation happens when you load session in DAW or preset with missing samples, the plugin presents you with **Missing Samples** dialog:

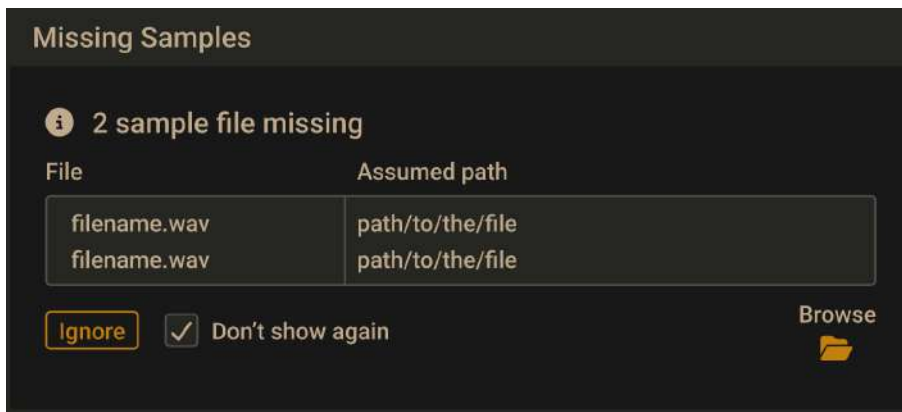


Figure 107. Missing samples dialog

This dialog lists the samples that could not be found, along with their previously assumed file paths.

You can choose to **Ignore** the warning (temporarily) and continue loading the preset / session without the missing samples. You may then resolve the issue manually within the plug-in or later when reloading the affected preset / session.

You can also select the **Don't show again** option (available only when loading presets). This prevents the dialog from appearing again within the same plug-in instance, even if subsequent presets contain missing samples.

The **Browse** option allows you to point to the new location where the missing samples are currently stored. Simply select the folder, and the plug-in will recursively scan it to locate the samples. During the scan, plugin compares file checksums - so even if a sample has been renamed, it will still be recognized based on its content rather than its filename.

You can repeat the browsing process iteratively until the entire list of missing samples is resolved.

Preset Management

Browsing presets

The **Preset management** (no matter what kind of preset it concerns) section enables quick navigation and browsing of the preset structure.



Figure 108. Preset mangement section

- **Preset** - Displays the name of the currently loaded preset. Clicking the display opens the **Preset Browser** panel, allowing you to browse **Factory** / **User** presets.
- **Prev** / **Next** - They allow for linear browsing of the presets list (depending on currently set filters - see sections below). On sub-preset browsers, these buttons are hidden and they appear when hovering over **Preset name** display.
- **Save** - Saves current parameters as a new preset or allows for overwriting of the existing one (see sections below).



If available - For some preset types this button can be hidden and accessible from the contextual menu (accessible via **Right-Click**  on Preset display)

Right-Click  on the **Preset display** opens a context menu with two additional options.

- **Init** - Restores initial settings of plug-in parameters.
- **Reload** - Reloads the most recently loaded preset.

The **Preset Browser** looks as follows:

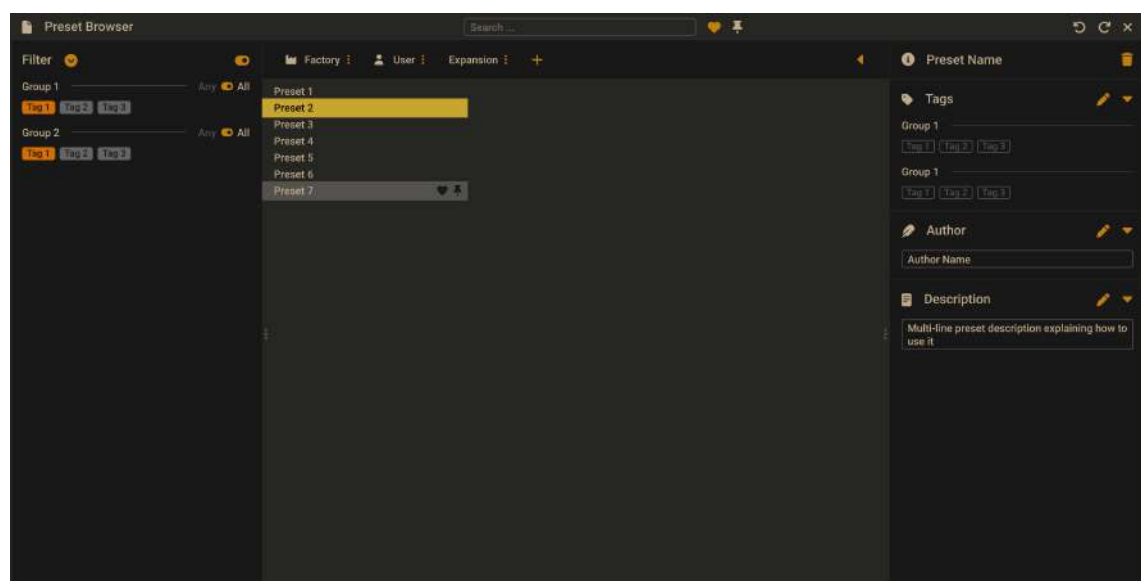


Figure 109. Preset Browser

There are four main parts:

- **Sources** - Situated in the right column, filter content Sources for displayed presets.
- **Filter** - Below the Sources there is a preset **Filter** that uses the tags system.
- **Results** - List of presets (shown in the middle column) from **Sources** that meet criteria set in the **Filter**.
- **Info pane** - The right column shows information about the currently selected preset(s), divided into several subsections.

Sources

In this section, you can choose a **Source** or **Sources** that you want to browse presets from.

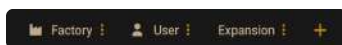


Figure 110. Preset sources

There are two resources to choose from:

- **Factory** - Delivered together with the plug-in and cannot be modified (read-only).
- **User** - Created by the user and can be freely modified or shared with other users. Choosing any of them will cause the results to narrow to the presets from one resource.

Filter

The section below is the **Filter**, which represents a preset filtering system using groups and tags to browse the content.

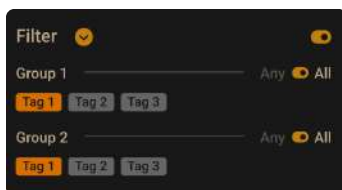


Figure 111. Filter section

Groups and tags

Each **Preset** is described by a few common groups. Within each of them there may be one or more tags from a particular set.



Figure 112. Filter group

Presets from the **Factory** resource were assigned **Groups** and **Tags** when they were created. **Groups** and **Tags** describe the content clearly, taking into account the plug-in's purpose.

Editing of the **Groups** and **Tags** for **Factory** content is limited. User presets can be described with the same **Groups** and **Tags** as **Factory** content, or you may define additional **Tags** within **Factory Groups** and even create your own **Groups** with your own **Tags** to describe your own presets.

The only limitation is that a user cannot remove **Factory Groups** or **Tags** from **Factory** content.

Results

This is a list of presets from chosen **Sources** that meet the filtering criteria. The basic function of this section is to browse and load presets. It can also be used for editing, which is described later.

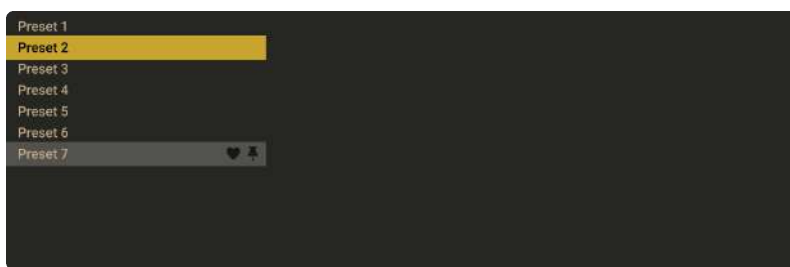


Figure 113. Preset list

- **Left Click**  on any name to choose and load the preset.
- **Double Left Click**  on the name to choose, load the preset and close the browser.

Using Hitting **X** closes the browser.

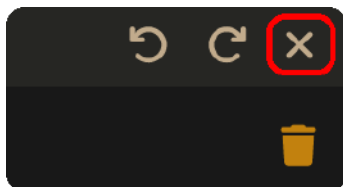


Figure 114. Close browser windows

Preset filtering using Groups and Tags

The **Filter** section contains **Groups** of **Tags**. Each **Group** is represented by area with the group name + set of tags inside.

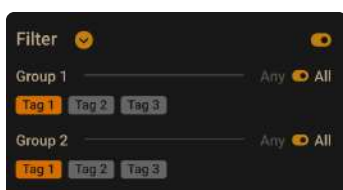


Figure 115. Filter section

The filtering process cascades from top to bottom. This means that all presets

available in the selected **Sources** are filtered by selected tags from the first **Group** (uppermost one), then the **Group** below and so on, until filtered by the last active **Group** (the bottom one).

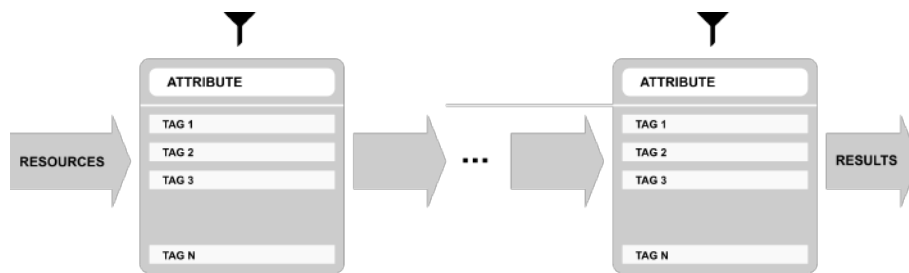


Figure 116. Filter cascade

The result of the cascade filtering process is listed in the middle column, the **Results** / presets list section. You can also consider the **Results** list as an intersection of preset sets, found by filtering through every individual group.

Basic Actions

Tags work as toggle buttons. Click to activate / deactivate a **Tag**; gray background color means that the tag is inactive, and orange means that the tag is active.

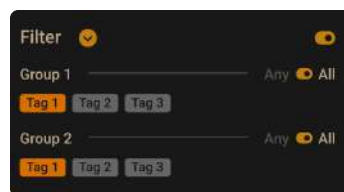


Figure 117. Filter section

If at least one **Tag** in a **Group** is active, then the **Group** (filter) also becomes active, otherwise the **Group** chosen doesn't affect the filtering process at all.

Group operator

When a single **Tag** is active in a **Group**, only presets having that **Tag** set are displayed in the **Results**. If two or more **Tags** in a **Group** are active, the **Results** depend on the **Operator** chosen for the **Group**:



Figure 118. Group operator

The **Operator** switch works in toggle mode and offers a choice of two alternative operations for the **Group**:

- **Any** - Means that a preset is shown in the **Results** when the preset includes at least one of the active tags from the group.
- **All** - Means that a preset is shown in the **Results** only when the preset includes all active tags from the group.



Any is logical OR between **Tags** in the **Group**. **All** is logical AND between **Tags** in the **Group**

Filter enable / disable

You can quickly enable / disable the **Filter** using the  switch in the top-most section of the **Filter**:

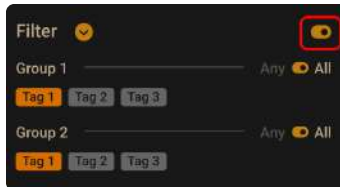


Figure 119. Filter state

Other types of filtering

Searching by name

Alternatively, you can look for a preset by entering its name or just a piece of its name into the **Find preset** field:

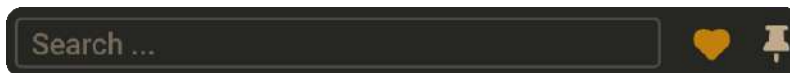


Figure 120. Browser header

The **Results** are refreshed on-the-fly and they work together with the other filters.

Using the **X** icon clears the entire field:



Figure 121. Browser header with Preset string searched and with Heart active

Filtering Favorite presets

You can mark presets as a **Favorite** by clicking the  icon while hovering on **Preset name**^[1]. You can unmark presets by clicking the icon again (toggle mode):



Figure 122. Preset item

The flag is stored globally, meaning that a **Favorite** preset will be accessible as such from every other instance of the plug-in. Once you have your **Favorite** presets flagged, you can quickly filter them using the toggle button with a heart icon in the header:



To take the change into account across all instances in the project,

the project must be reloaded.



Figure 123. Browser header with Preset string searched and with Heart active

If the button is active, then only **Favorite** presets will be shown (considering all remaining filters).

Filtering Pinned presets

You can **Pin** one or more presets using the  icon while hovering over a **Preset name** ^[2]. You can unpin a preset by clicking the icon again (toggle mode):



Figure 124. Preset item

Unlike **Favorites**, this flag works locally and it's stored with the project file (not global config), so **Pins** are stored individually for every instance (with total recall, so a plug-in state is recalled if saved in the context of a project). But, similarly to **Favorites**, you can easily filter presets using the toggle button with the  symbol on it:



Figure 125. Browser header with Preset string searched and with Heart active

If the button is active, then only **Pinned** presets will be shown (considering all remaining filters).

Info pane

The column to the right shows information about the selected preset or presets. It also provides access to some of the preset editing functions.

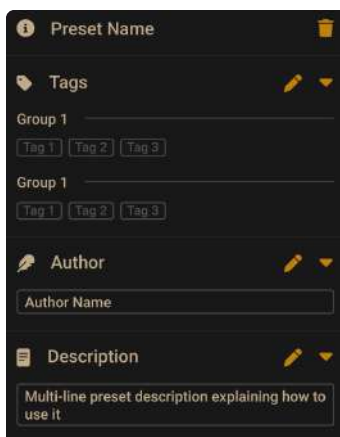


Figure 126. Info pane

There's a preset name at the top. Additionally, if you've selected more than one preset

there's information about how many more have been selected:

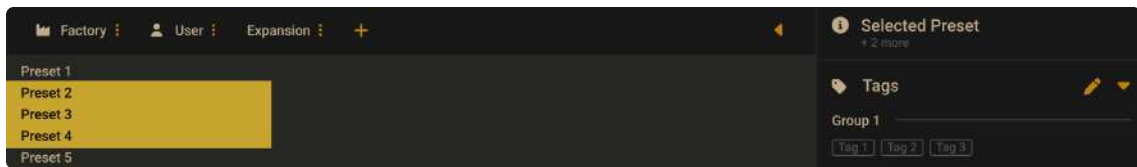


Figure 127. Multiple presets selected

Below the preset(s) name there are few common sections describing selected presets:

- **Tags**
- **Author**
- **Description**



Depending on product and preset type some of the fields (like **Author** or/and **Description** may not be accessible).

Browser's visual adjustments

Folding sections

If you don't need to see the contents of every section / subsection, you can fold some of them up using the ▼ icons:

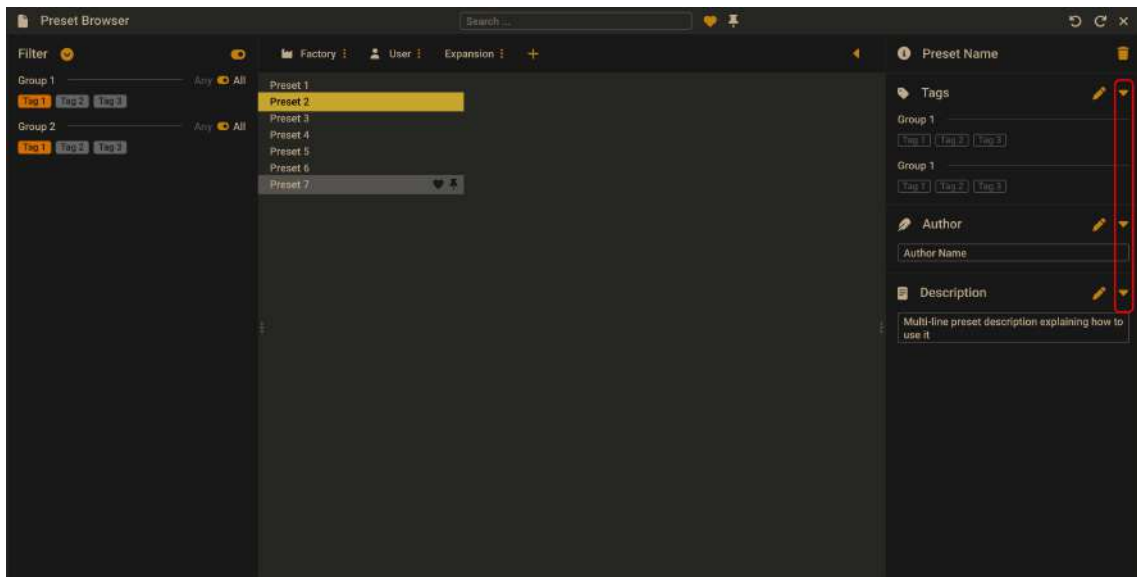


Figure 128. Folding sections

Resizing columns

You can use ⋮ handles to change a column's width to your preference.

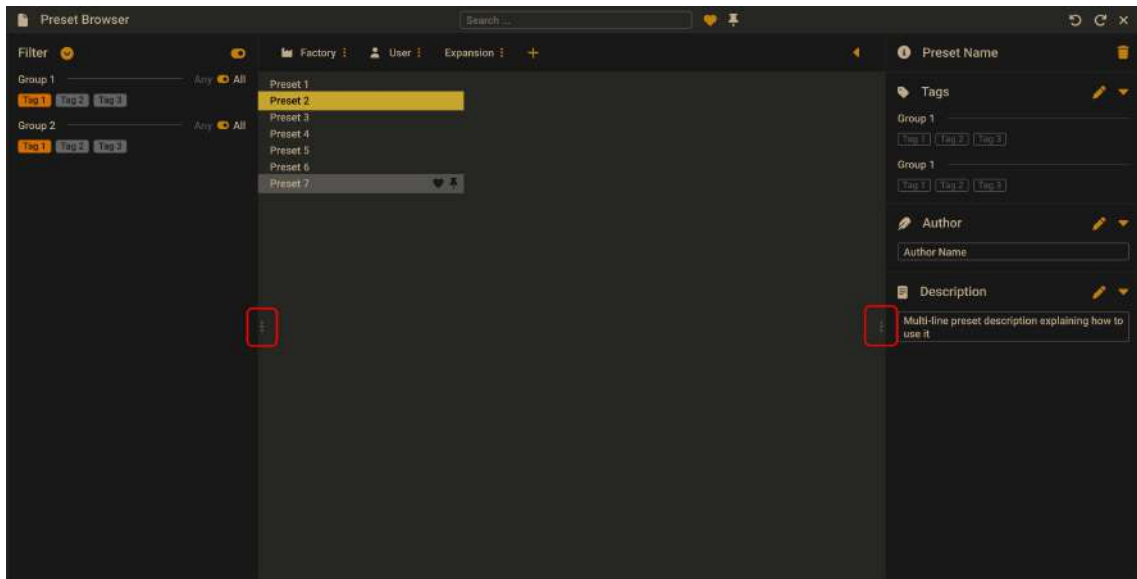


Figure 129. Resizing columns

Editing presets

You can perform certain actions on presets, such as adjusting groups and tags, deletion, renaming the presets as well as their export or import. One should bear in mind, however, that some operations are only allowed on **User** presets but not on **Factory** content.

Preset selection for Edit

Some operations can be done on more than one preset, so you're allowed to select more than one preset at once; in the **Results** section:

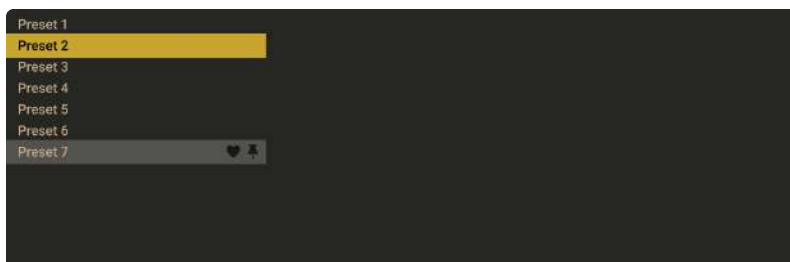


Figure 130. Preset list

You can choose a preset or a set of presets in the following ways:

- **Left Click** - Selects and loads one preset from the list.
- **Ctrl** + **Left Click** / **⌘** + **Left Click** / **⌘** + **Left Click** - Adds another preset to an already chosen preset or a set of presets.
- **Shift** + **Left Click** - Selects a range of presets from the last chosen preset to the preset clicked with the **Shift** key.
- **Right Click** in the **Results** section and choose the **Select All** option - this selects all presets:

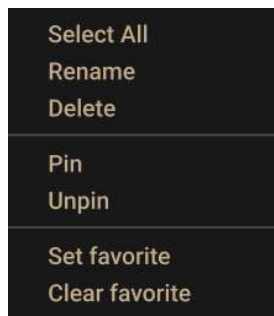


Figure 131. Preset options

Preset renaming

On a selected preset, **Right Click**  to open the context menu and select the **Rename** option:

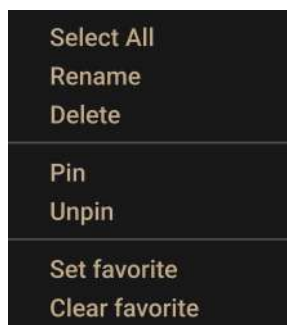


Figure 132. Preset options



The **Rename** option is available only for individual presets and won't work on a selection of two or more presets.

Preset deletion

Once you have selected one or more presets, **Right Click**  to open the context menu and select the **Delete** option ^[3]:

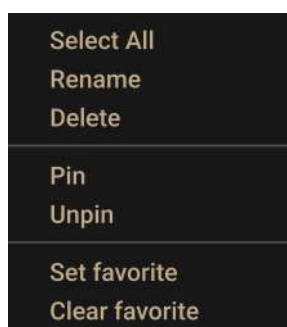


Figure 133. Preset options

Alternatively, you can use the  in the **Info pane** to delete selected presets:

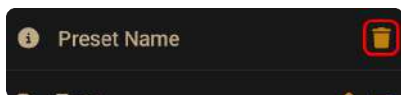


Figure 134. Preset deletion

Tags editing

When you select a preset or presets to change their **Tags**, click the  next the **Tags** section in the **Info pane** to enter edit mode for the **Tags**:

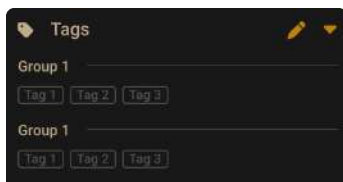


Figure 135. Tag section

With the **Edit mode** enabled, you will see all possible **Groups** and **Tags** available for the preset(s):

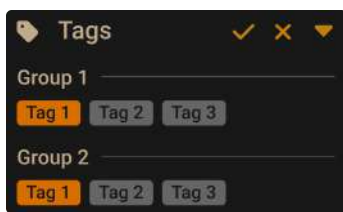


Figure 136. Tags edit mode

Tag buttons work in toggle mode, much like filtering. Clicking them either sets or erases a **Tag** for a chosen preset. If a tag is set for a preset, it is indicated by an orange background color, whereas if a **Tag** is not set, it has a gray background color.

If you choose multiple presets with existing **Tags**, **Tag** buttons will appear orange if a specific **Tag** appears in all selected presets, and gray if it appears in none.

When a specific **Tag** is set only for a few of the selected presets, it appears as half-gray and half-orange.

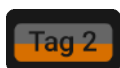


Figure 137. Different Tag state across presets

Changing the **Tag** status for one or more chosen presets sets or erases this tag in all these presets. A status change is signaled by an ***** to the left of a **Tag**



Figure 138. Updated Tag

Tag buttons highlighted in half-gray and half-orange color (where tag values across the highlighted presets aren't all the same) work in a three-state system when switching

between states; they turn gray if you erase the **Tag** for all selected presets, orange if you set the **Tag** for all selected presets, and return to half-gray and half-orange if the selected items remain unchanged or are returned to their initial state.

Potential changes have to be confirmed / cancelled using the ✓ / ✕ buttons at the top part of the tags section:



Figure 139. Confirm Tag change

Author editing

When you select a preset or presets to change the **Author**, click the ✎ button next the **Author** section in the info pane to enter the edit mode for the **Author** field:

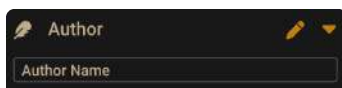


Figure 140. Author editing

Once you've finished editing the field, confirm / cancel the operation using the ✓ / ✕ buttons:

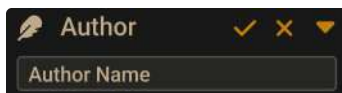


Figure 141. Confirm Author change

This operation is possible for user content only.

Preset exchange

If you want to make a backup, or exchange a preset with a collaborator, you can **Export** / **Import** selected presets.

Export

Select a preset or presets that you're going to **Export** and drag-and-drop them from the browser outside your DAW into a location you'd like to store them (e.g. Desktop):



Figure 142. Presets selected

The presets will be saved as individual files (one per preset) in the plug-in's native format.

Import

If you'd like to import preset files, you can drag-and-drop preset files from where they're stored, into the preset browser. They will be automatically imported as user presets.

Creating custom Tags and Groups structure

Adding custom Groups

You can add a custom filter to groups by clicking the ▼ next to **Filter** label and selecting the **Add group** option from the pull-down menu:

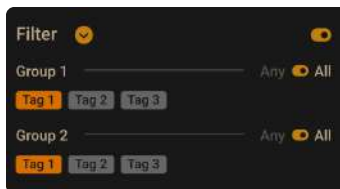


Figure 143. Filter section

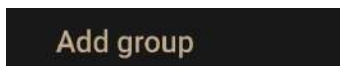


Figure 144. Filter menu

From here, you can add **Tags** to that newly created **Group** (see below), or move **Tags** from other groups.

Editing custom Groups

There are a few edit options available for a user to perform on their own **Groups**. Click the ▼ icon next to the **Group's** name:



Figure 145. User group

You will see a context menu with the following options:

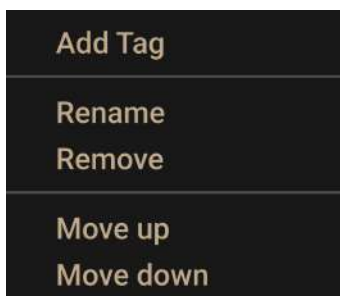


Figure 146. Group options menu

- **Add tag** - Adds a new **Tag** to the **Group**.
- **Rename** - Changes the **Group's** name.
- **Remove** - Deletes the **Group**, possible only when all **Tags** in the **Group** have also been removed.
- **Move up** - Moves a **Group** up in the **Filter**. Possible unless the **Group** is already the topmost one.
- **Move down** - Moves a **Group** down in the **Filter**. Possible unless the **Group** is the last one.

These operations are possible only on user **Groups**. **Groups** in the **Filter** are ordered with groups from **Factory** content first, then user groups below.

Adding custom Tags

Users are allowed to add their own custom **Tags** to both their own content and **Factory** content. To add a new **Tag** to an existing filter **Group**, click the  icon next to the **Group's** name to pull down a menu and select the **Add tag** option.

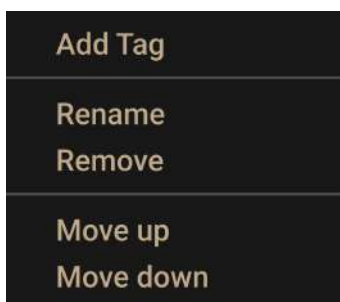


Figure 147. Group options menu



This operation is allowed for a user's **Groups** only

Editing user Tags

There are a few edit options available for a user to perform on their own **Tags**, which are available by mouse right-clicking a **Tag's** name in the **Filter** section:

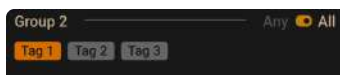


Figure 148. User group

You will see a context menu with all the available options:

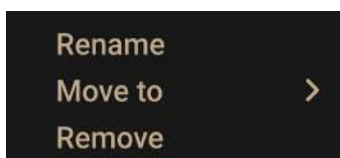


Figure 149. Tag options menu

- **Rename** - Changes the name of a **Tag**.
- **Move to** - Moves a **Tag** to another **Group**.
- **Remove** - Deletes a **Tag**.

The menu is accessible only for a user's own **Tags**.

Unassigned Tags

When you receive content from a collaborator who uses different **Tags** and **Groups**, some **Tags** may show as **Unassigned**. This happens if the **Filter** structure made by a preset's author is different.

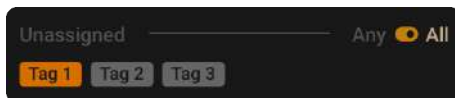


Figure 150. Unassigned Tags

You can move the **Tags** across your **Groups** to make them fit your scheme to re-tag the collaborator content entirely.

[1] It's allowed for every source (factory or user)

[2] It's allowed for every source (factory or user)

[3] Or **Delete items** option (depending on how many presets have been selected).

Configuration

MIDI Learn 🐙

Right-Click 🖱️ any plug-in parameter to open the context menu:

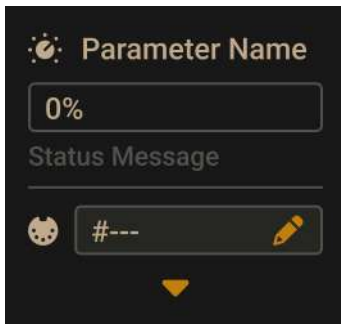


Figure 151. Parameter menu

Left-Click 🖱️ outside the menu area closes it automatically. Clicking the ▼ expands the menu and displays all available options:

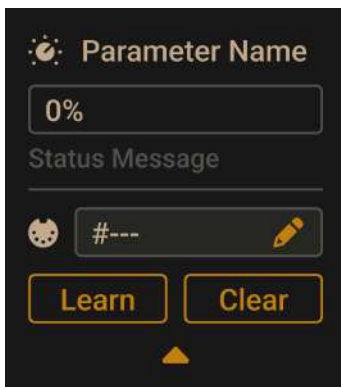


Figure 152. Parameter menu - Unfolded

Linking a parameter to MIDI CC

The **Learn** function enables a quick assignment of physical controllers (from a MIDI controller) to plug-in parameters.

1. Click the **Learn** button to put the plug-in into a pending state before moving any MIDI CC controller
2. Once the CC is recognized, click OK to save the change or click the **Cancel** button to restore the previous setting

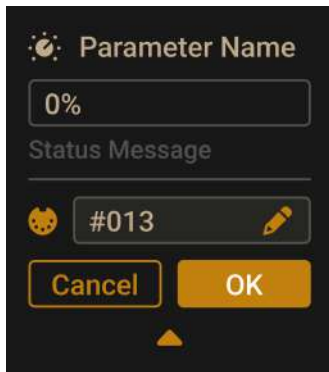


Figure 153. Parameter menu - Confirm

Unlinking a parameter from MIDI CC

You can also delete a MIDI CC code attributed to a parameter from the context menu:

1. From the context menu, click the **Clear** button:

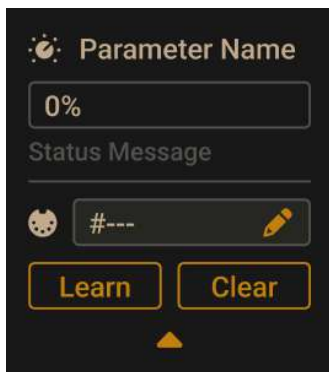


Figure 154. Parameter menu - Unfolded

2. Then confirm using the **OK** button.

Manual MIDI CC number editing

Click the  icon in the  input to change CC number manually.



Figure 155. Parameter menu

Loading / Saving a MIDI CC Map

These options are available in the **MIDI** submenu, accessible under  icon in the left-

upper corner:



Figure 156. ⚙️ Icon

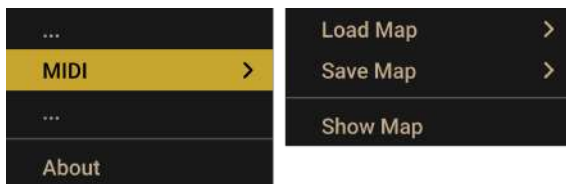


Figure 157. Options menu - MIDI

- **Load Map** - Loads a MIDI CC map from a stored file.
- **Save Map** - Saves the current MIDI CC map to a file.
- **Show Map** - Shows current MIDI - Parameter map.

Quality settings

The **Quality** submenu under ⚙️ icon in upper-left corner allows to choose sound quality for **Real-time** or **Offline** modes.

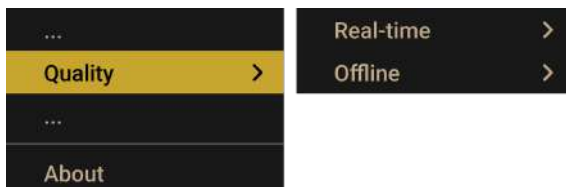


Figure 158. Options menu - Quality

The higher the quality, the bigger the impact on the CPU.



This function is optional and may not be available in the specific plugin.

GUI

The **Size** option is accessible from under ⚙️ icon in upper-left corner of the plug-in. With it, you can adjust size of the plug-in.

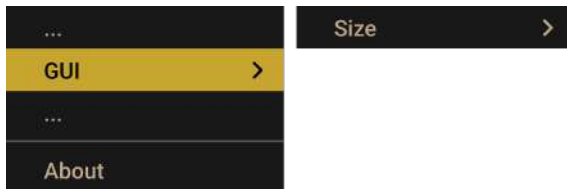


Figure 159. Options menu - GUI

Default Settings

You can save your current settings so that the plug-in will default to them for each new instance, or restore the plug-in to load with its factory settings.

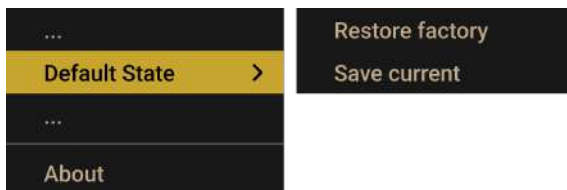


Figure 160. Options menu - Default settings

Changing default settings

1. Click the  in the left-upper corner of the plugin.
2. Go to the **Default State** submenu and choose the **Save current** option

With this option, the current plug-in state will be saved as the default / initial state for when you insert a new instance of the plug-in. The plug-in state includes: sound parameters (default preset), views, preset filters, sound quality settings, loaded / created MIDI CC map and GUI settings.

Restoring factory defaults

To return the default state for new instances to factory settings:

1. Click the  in the left-upper corner of the plugin.
2. Go to the **Default State** submenu and choose the **Restore factory** option.