fabfilter
software instruments

FabFilter Pro-R
User Manual



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About FabFilter Pro-R

As one of the most used effects in the audio world, reverbs come in all forms and flavors. From IR (impulse response) processors, to algorithmic models or emulations of vintage classics, you've probably tried them all. While IR reverbs may sound convincing, they are not very flexible and often so dense that it's difficult to make them fit in a mix. On the other hand, many algorithmic reverbs are not dense enough, sound artificial or offer so many technical options that they are simply too difficult to set up.

For us, a high-quality algorithmic reverb should sound natural and 'real', has enough density and still sits in the mix perfectly without causing undesirable coloration or phase problems. At the same time, it should not confuse you with over-technical controls and too many options, but must be easy to set up and a joy to work with. With FabFilter Pro-R, we have aimed to create just that.



Key features

- Beautifully designed room models, ranging from small ambiences and rooms to large concert halls and huge cathedrals.
- Carefully developed to easily fit in the mix, without causing undesirable coloration, density or phase problems.
- Gorgeous Retina interface with large interactive reverb display featuring Decay Rate EQ and Post EQ curves.
- Very easy to set up, with comprehensible, non-technical controls:
  - Stepless Space control, which smartly and smoothly combines the room model and decay time of the reverb. You can choose from over a dozen carefully designed room models and seamlessly vary between them, without hearing clicks or unwanted artifacts.
  - Decay Rate control, changing the overall decay time from 50% to 200% of the current Space setting.
  - Intelligent Stereo Width control, ranging from pure mono to true stereo and beyond.
  - Distance control to adjust the proximity to the sound source in the selected space.

    - The Character control changes the sound from a clean, transparent decay, to a lively reverb with pronounced reflections and echoes, all the way to an over-modulated chorus-like effect.
    - Perfectly tuned Brightness knob, affecting not only overall brightness, but also the decay of high frequencies.
    - Mix knob with a Lock Mix option, which prevents preset loading from overriding the current mix setting.
    - Predelay control via the bottom bar, ranging from 0 to 500 ms, with optional host tempo sync.
- Innovative 6-band Decay Rate EQ, with Low/High Shelf, Bell and Notch filters. Compared to the commonly used low- and high crossover system, the Decay Rate EQ opens a world of possibilities by giving you full control over the decay rate at different frequencies.
- 6-band Post EQ to equalize the final reverb sound, with Low/High Cut up to 96 dB/oct, Low/High Shelf and Bell filters. Together with the Decay Rate EQ, this lets you design reverbs of any style and character.
- Real-time spectrum analyzer that also visualizes the decay time at different frequencies.
- Full Screen mode, offering a large analyzer display and reverb Decay Rate EQ and Post EQ controller.
- Multiple interface sizes: Medium, Large and Extra Large.
- Supports common Pro Tools hardware control surfaces.

FabFilter Pro-R is available in VST, VST3, AU (Audio Units), AAX Native and AudioSuite formats (all both 64-bit and 32-bit), as well as RTAS (32-bit only), for Mac OS X and Windows.

Windows requirements:	Mac OS X requirements:
32-bit: Windows 10, 8, 7, Vista or XP	32-bit: OS X 10.6 or higher
64-bit: Windows 10, 8, 7 or Vista (x64)	64-bit: OS X 10.6 or higher
VST 2/3 host or Pro Tools	AU or VST 2/3 host or Pro Tools
	Intel processor

Next: Quick start

See Also
Using FabFilter Pro-R

Quick start

The installer will copy the FabFilter Pro-R plug-in into the common VST, VST 3, AU (OS X only) and Pro Tools plug-in folders on your computer. On Mac OS X, the global plug-in folders in /Library/Audio/Plug-Ins are used.

In most cases, your host will then recognize the plugin automatically. However, if the instructions below do not work, see Manual installation instead.

- Cubase
  Choose an empty insert slot, for example in the Mixer, and select FabFilter Pro-R from the menu that appears. To use the MIDI features in Pro-R, create a new MIDI track and set its output to the Pro-R instance you have just created. (The VST 3 version of Pro-R can be found in the Reverb section.)
- Logic Pro
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-R from the pop-up menu. You will find FabFilter Pro-R in the *Audio Units -> FabFilter* section (named FF Pro-R).
- Ableton Live
  In Session view, select the track you would like to place FabFilter Pro-R on, for example by clicking the track name. At the left top of Ableton Live's interface, click on the Plug-in Device Browser icon (third icon from the top). From the plug-ins list, double-click FabFilter/FabFilter Pro-R, or drag it onto the track.
- Pro Tools
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-R from the pop-up menu in the Reverb section.

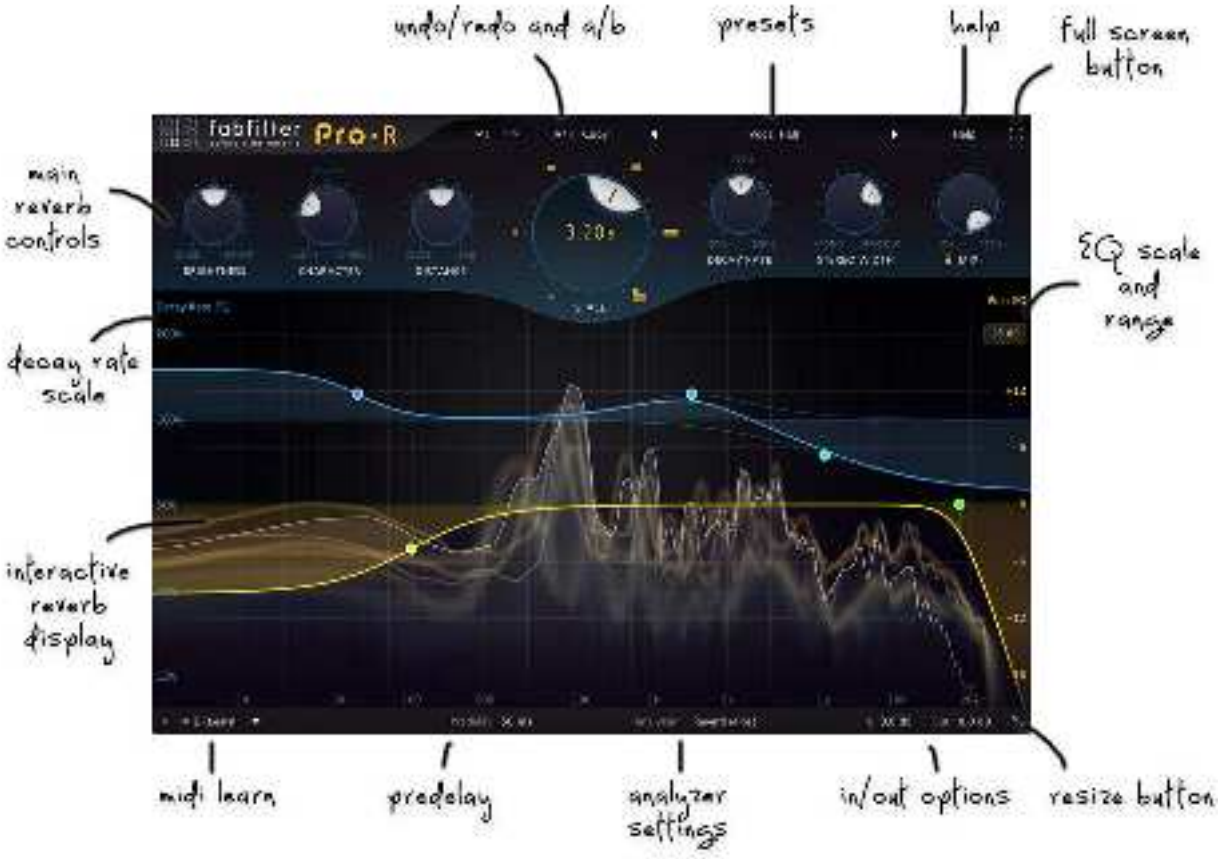
To begin, just choose one of the excellent factory presets as a starting point. Then experiment with the main reverb controls to hear the effect they have on the sound. Enjoy!

Next: Using FabFilter Pro-R

See Also
Manual installation
VST plug-in versions

Overview

The interface of FabFilter Pro-R is designed to be easy to use while providing all necessary information and controls. It consists of the following elements:



- Main Controls
  The top section of the plug-in contains the most important controls for the reverb algorithm: Space, Decay Rate, Brightness, Character, Distance, Stereo Width and Mix. See Main controls.
- Reverb Display
  The larger bottom section of the interface is the interactive reverb display. See Decay Rate EQ, Post EQ and Spectrum analyzer.
- MIDI Learn
  MIDI Learn lets you easily associate any MIDI controller with any plug-in parameter. See MIDI Learn.
- Predelay
  The Predelay button lets you set a delay between 0 and 500 ms for the processed sound. See Predelay, input and output options.
- Input and output options
  At the right of the bottom bar, you can bypass the entire plug-in and adjust the initial input and final output levels. See Predelay, input and output options.
- Resize and Full Screen mode
  The Resize button at the far right of the bottom bar selects between various interface sizes. In addition, click the Full Screen button at the right top corner of the interface to let Pro-R fill the entire screen. See Full Screen mode and resizing.
- Presets, undo, A/B, help
  With the preset buttons, you can easily browse through the factory presets or save your own settings so you can re-use them in other songs. The Undo, Redo, A/B and Copy buttons at the top of the plug-in interface enable you to undo your changes and switch between different states of the plug-in. Finally, the Help menu provides access to help and version information. See Loading presets and Undo, redo, A/B switch.

Next: Knobs

See Also
Quick start
Main controls
Decay Rate EQ
Post EQ

Knobs

It is easy to control FabFilter Pro-R's parameters with the large round knobs. They will light up when you move the mouse cursor around to indicate that you can adjust them. The moment you move the mouse cursor over a knob, a parameter value display will pop up, which shows the name and the current value of the parameter.



All knobs support four ways of control:

1. Vertical mode
   Click on the center area of a knob and drag up or down to rotate it. The knob reacts to the speed with which you are dragging, so if you move the mouse slowly, you make precise adjustments.
2. Rotate mode
   Grab the arrow of the knob and drag it around. By moving the mouse cursor further away from the knob while dragging it, you can make precise adjustments.
3. Mouse wheel mode
   Perhaps the easiest way to make adjustments is by using the mouse wheel when you hover over a knob. This mode works for all the knobs and possible panning rings. (On Windows, you might need to click in the plug-in interface first to make sure it is the active window.)
4. Text entry mode
   Double-click a knob to enter an exact value using the keyboard.

Tips

- To reset a knob to its default position, hold down the *Ctrl* key (Windows) or *Command* key (Mac OS X) and click the knob once. Note: In Pro Tools, Pro-R uses the default Pro Tools keyboard shortcut for reset: *Alt*+click.
- To fine-tune a value when using vertical drag mode or the mouse wheel, hold down the *Shift* key while dragging or moving the mouse wheel. Note: In Pro Tools, Pro-R uses the default Pro Tools keyboard shortcut for fine tune: *Ctrl*+drag on Windows or *Command*+drag on OS X.
- There are several handy shortcuts in text entry mode. With frequency values, you can type e.g. '1k' to set the value to 1000 Hz, and also 'A4' for 440 Hz, or even strings like 'C#3+13'. With dB values, you can type e.g. '2x' to get +6 dB (the value that corresponds to two times louder). With all values, you can also type a percentage (e.g. '50%' will put a knob exactly in the middle position).
- Sometimes, knobs in our plug-in interfaces are linked: these be adjusted simultaneously by holding down the *Alt* key (*Shift* key in Pro Tools) while dragging on one of them. For example, an output level and input level setting of a plug-in could be adjusted simultaneously (in the opposite direction) this way.

Next: Main controls

See Also
Using FabFilter Pro-R

Main controls

FabFilter Pro-R offers seven intuitive main controls to control the behavior of the reverb algorithm:



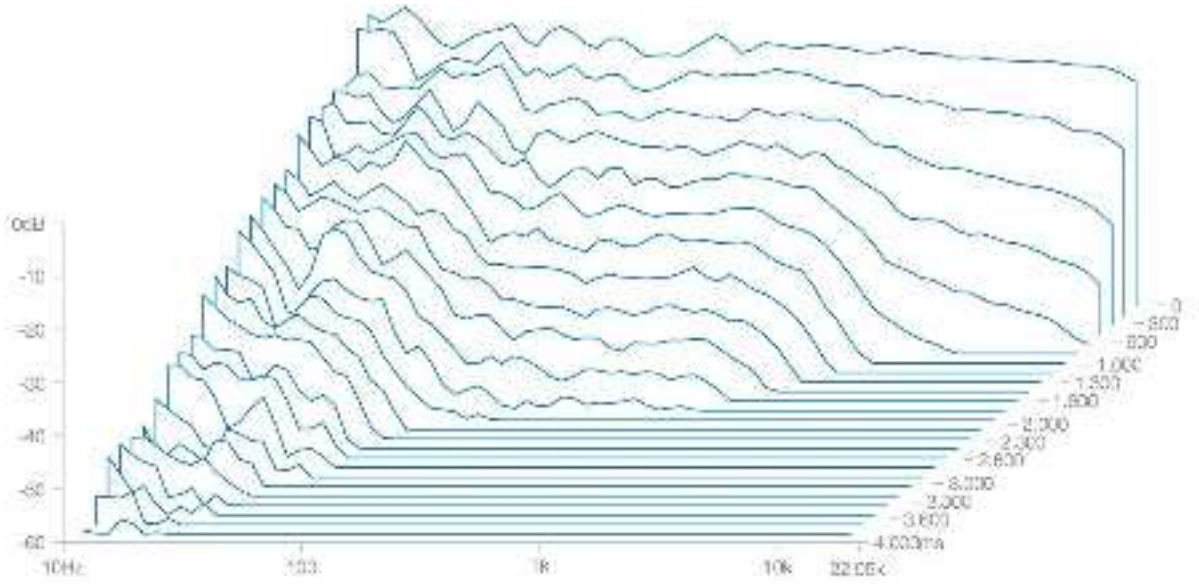
- Prominent at the center, the Space knob is obviously the most important control of Pro-R. It smartly and smoothly combines the room model and decay time of the reverb, ranging from a very small ambience space (200 ms) to a cathedral-like ten-second reverb. With this single control, you can choose from over a dozen carefully designed room models and seamlessly vary between them, without hearing clicks or unwanted artifacts. The decay time varies automatically to match the room model. The yellow time label in the Space knob shows the current reverb decay time (possibly affected by the Decay Rate setting). Tip: As a shortcut, you can directly click the room icons around the Space knob.
- The Decay Rate control lets you adjust the reverb decay from 50% to 200% of the decay that corresponds to the current Space setting. This allows you to easily fine-tune a room model to have the decay that it needs in the mix. The yellow time label in the Space knob will always display the final reverb decay time, together with the original time and decay rate if not at 100%.
- The Brightness knob adjusts the clarity and high/low frequency balance of the reverb. Lower Brightness values correspond to spaces with more high-frequency absorption. In real spaces, high frequencies are very easily absorbed, depending on the surface of walls and curtains or objects in the room. The average room or hall has a pretty dark reverb sound. Therefore, turning down the Brightness a bit often gives you a more natural and realistic sounding reverb.
- The Character control brings life to the reverb sound in various ways. At 0%, the reverb is as transparent and predictable as possible. Turning the knob up to 50% gradually introduces some modulation and more pronounced early reflections together with subtle yet noticeable late echoes. From 50% and up, the reverb begins modulating more and more, up to a chorus-like effect at 100% which works well on vocals and synths.
- The Distance knob controls the effect of moving closer to, or further away from the sound source in the modelled space. At 0%, the reverb sounds as if you are quite close to the sound source, with more pronounced and brighter early reflections. Increasing the Distance sounds like walking away from the sound source in the current space, resulting in a longer build-up and a more diffuse tail.
- The Stereo Width knob adjusts the apparent width of the reverb sound. It does not just mix the output signal to mono, but also controls internal stereo linking and channel cross-feeding. Starting at 0% (mono), increasing the stereo width slowly makes the reverb true stereo. At 50%, channel cross-feeding is at its maximum: a sound that originates in one input channel, reverberates with an equal amount in both channels. Increasing the value from 50% up, slowly re-introduces stereo placement, up to a 100% where channels operate completely independent (i.e. multi-mono). Above 100%, the side signal is amplified which can be useful to achieve better mono compatibility.
- The Mix knob controls the dry/wet balance of the final reverb sound. If you are using Pro-R as a send effect, you should set it to 100%.
- The small Lock Mix button underneath the Mix knob locks the mix setting to its current value while loading presets, so you can more easily compare different settings. When locked, you can still manually change the mix or automate it if desired, and the mix value is always saved with your session. If you change the Lock Mix setting, new Pro-R instances will automatically pick up the new setting.

Next: Decay Rate EQ

See Also
Using FabFilter Pro-R
Predelay, input and output options

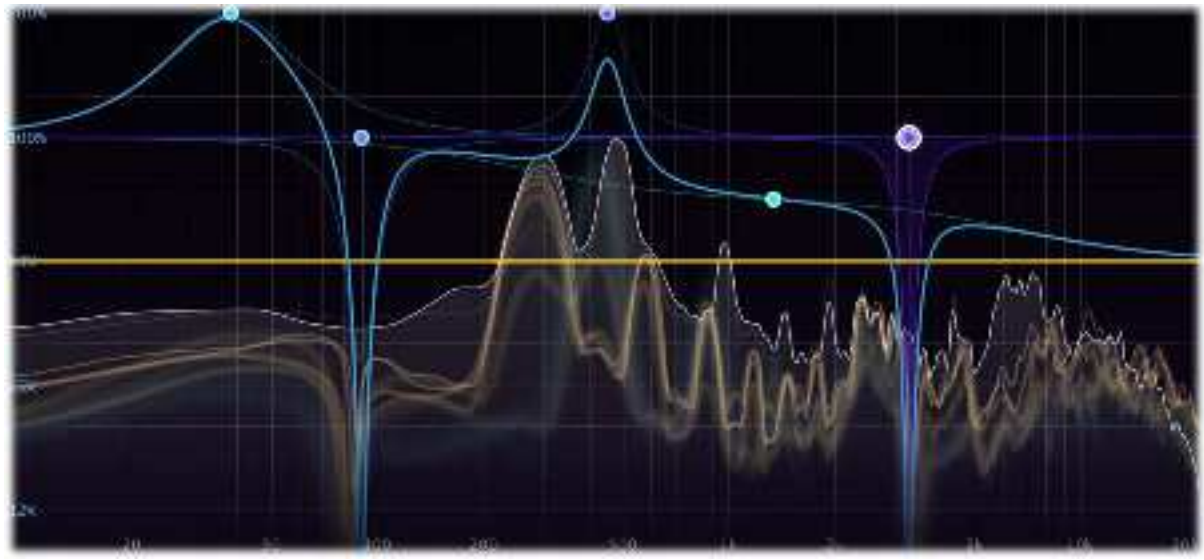
Decay Rate EQ

Many traditional algorithmic reverbs offer a low/high crossover system to let you change the decay rate of low frequencies and high frequencies independently. This allows you to make more natural sounding room models: in real spaces high frequencies often decay quite fast while bass frequencies stick around much longer. Shown as a waterfall diagram, visualizing the decay per frequency over time, it looks like this:

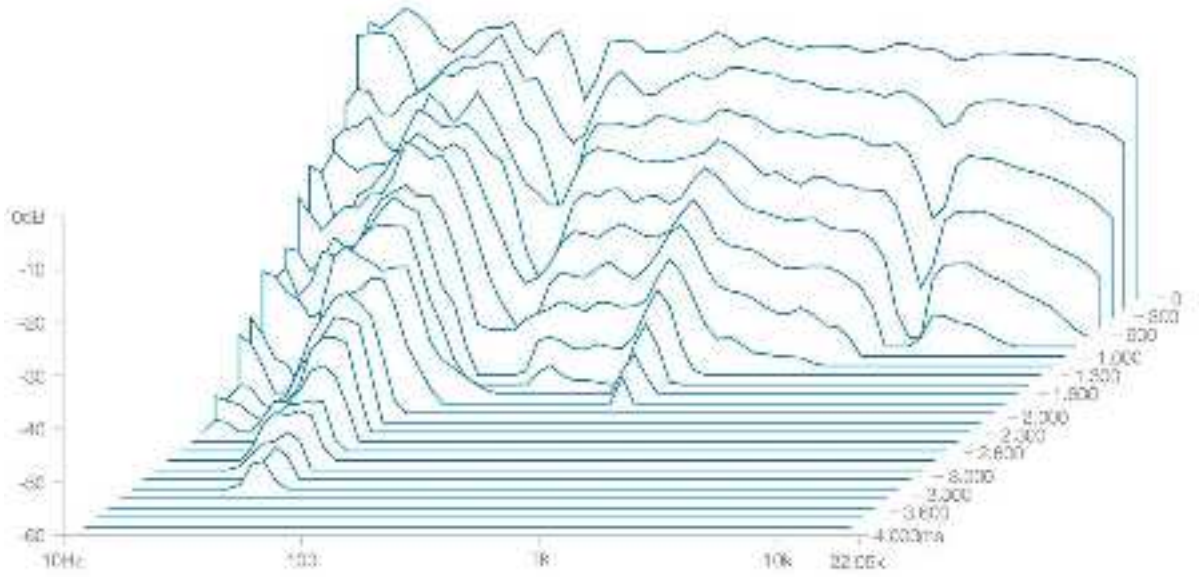


The effect of a crossover system with lows set to 200% and highs set to 50% of the decay time.

FabFilter Pro-R takes this concept to the next level with the introduction of *Decay Rate EQ*. With the blue line in the reverb display, you can freely shape the decay rate over the frequency spectrum using up to six Bell, High/Low Shelf or Notch curves, opening a world of possibilities to design reverbs of any style and character. For example, you could emphasize the decay of some frequencies while notching out the decay at other parts of the spectrum:



Using Pro-R's Decay Rate EQ, you can shape the decay time per frequency using Bell, Shelf and Notch curves...



... which opens a world of possibilities when designing your reverb sound.

Creating Decay Rate EQ bands

- To add a new Decay Rate EQ band, simply click on the blue Decay Rate curve and drag it up or down. Dragging at the far left or far right of the display will automatically create a shelf instead of a bell filter. You can create up to 6 different bands.
- To create a notch filter, double-click or Ctrl-click (Command-click on Mac OS X) in the bottom part of the display.

Note that the blue Decay Rate EQ scale at the left side of the display lights up when you are working with Decay Rate EQ bands, to separate them from the Post EQ bands.

Selecting bands

- Click the Decay Rate EQ band's dot or the colored area around it to select it.
- Click and drag in the display background to select adjacent bands by dragging a rectangle around them. Note: this selects both Decay Rate EQ and Post EQ bands.
- Hold down *Ctrl* (*Command* on Mac OS X) and click another dot to select multiple bands. Hold down *Shift* and click a dot to select a consecutive range of bands.
- Deselect all bands by clicking anywhere on on the display background.

Adjusting and editing bands

Once you have one or more bands selected, the display highlights the shapes of the selected bands. You can now adjust them all at the same time by dragging.

- Click and drag a selected dot to adjust the frequency and decay rate of all selected bands. If you have multiple Decay Rate EQ bands selected, the rate of all selected bands will be scaled relative to each other.
- Use the mouse wheel to adjust the Q setting of the selected bands, making them narrower or wider. This works while dragging or when the mouse pointer is above a curve. Alternatively, hold down *Ctrl* (*Command* on Mac OS X) while dragging vertically to adjust the Q of all selected bands.
- Hold down *Shift* while dragging to fine-tune the settings of the selected bands.
- Hold down *Alt* while dragging to constrain to horizontal adjustments (frequency) or vertical adjustments (decay rate or Q, depending on the *Ctrl*/*Command* key).
- Hold down *Alt* and click the dot on an EQ band once to toggle its bypass state (enabling or disabling the band).
- Hold down *Ctrl*+*Alt* (*Command*+*Alt* on Mac OS X) and click the dot on a Decay Rate EQ band once to change its shape.
- Double-click a dot to enter values in the parameter value display (using the *Tab* key to step through Frequency, Decay Rate and Q) or double-click the values in the parameter value display directly. Note that you can enter frequencies in various ways, like "100", "2k", "A4" or "C#2+13".

Using the parameter value display

When you move the mouse near a band in the display, the parameter value display appears that provides access to all band parameters.

- Click the Enable button in the left-top corner to bypass and re-enable the band.

- Click the Shape button in the left-bottom corner to change the shape of the band: Bell, Low Shelf, High Shelf, or Notch.
- Click the X button in the right-top corner to delete the band.
- Double-click any of the values in the display to enter the value directly, using the *Tab* key to move from one value to the next.

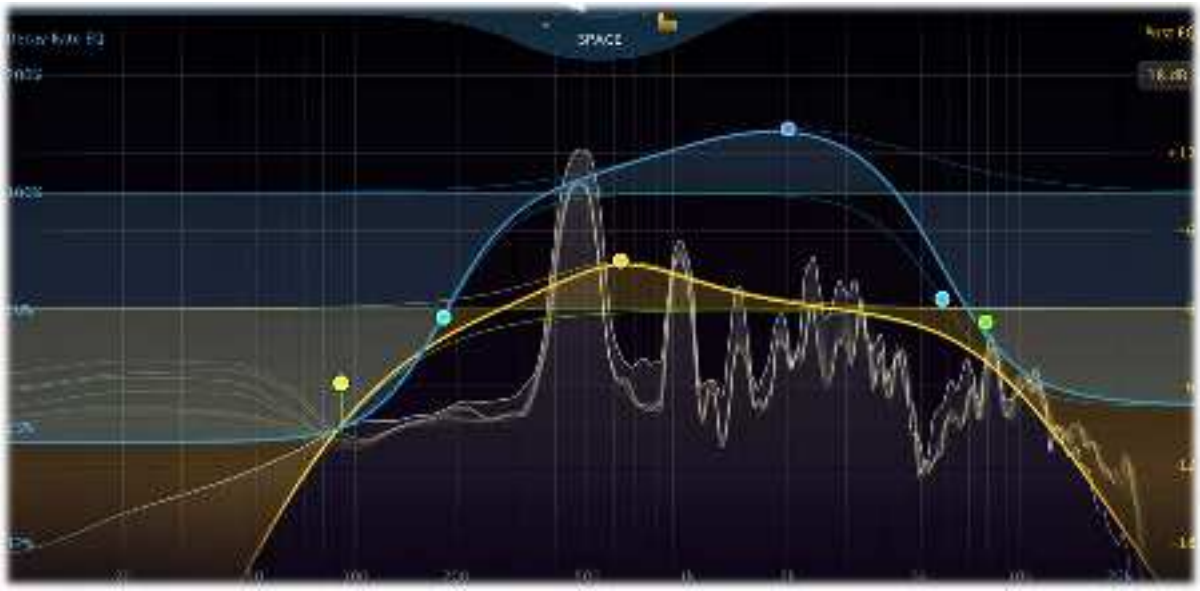
The display is attached to the band near the mouse cursor. If this band is selected, the actions you take in the display are applied to all selected bands. For example, to delete all bands, simply select them all and then click the X button in the parameter value display for one of them.

Next: Post EQ

See Also
Using FabFilter Pro-R
Main controls

Post EQ

Another key feature for shaping the reverb sound is the integrated Post EQ in FabFilter Pro-R. Using up to six EQ bands, you can freely equalize the final reverb sound. The reverb gain is automatically adjusted to compensate for EQ changes, so you don't have to manually adjust the Mix setting or the send level while tweaking the reverb sound.



Creating Post EQ bands

- To add a new Post EQ band, simply click on the yellow Post EQ curve and drag it up or down. Dragging at the far left or far right of the display will automatically create a shelf instead of a bell filter. You can create up to 6 different bands.
- Alternatively, double-click or Ctrl-click (Command-click on Mac OS X) the display background. Double-clicking at the far left or far right of the display will automatically create a low-cut or high-cut filter instead of a bell filter.

Note that the yellow Post EQ scale at the right side of the display lights up when you are working with Post EQ bands, to separate them from the Decay Rate EQ bands. You can change the scale of the display with the display range button at the top of the Post EQ scale, choosing between a range of +/- 30 dB, 18 dB or 9 dB.

Selecting bands

- Click the Post EQ band's dot or the colored area around it to select it.
- Click and drag in the display background to select adjacent bands by dragging a rectangle around them. Note: this selects both Post EQ and Decay Rate EQ bands.
- Hold down *Ctrl* (*Command* on Mac OS X) and click another dot to select multiple bands. Hold down *Shift* and click a dot to select a consecutive range of bands.
- Deselect all bands by clicking anywhere on on the display background.

Adjusting and editing bands

Once you have one or more bands selected, the display highlights the shapes of the selected bands. You can now adjust them all at the same time by dragging.

- Click and drag a selected dot to adjust the frequency and gain of all selected bands. If you have multiple Post EQ EQ bands selected, the gain of all selected bands will be scaled relative to each other.
- Use the mouse wheel to adjust the Q setting of the selected bands, making them narrower or wider. This works while dragging or when the mouse pointer is above a curve. Alternatively, hold down *Ctrl* (*Command* on Mac OS X) while dragging vertically to adjust the Q of all selected bands.
- Hold down *Shift* while dragging to fine-tune the settings of the selected bands.
- Hold down *Alt* while dragging to constrain to horizontal adjustments (frequency) or vertical adjustments (gain or Q, depending on the *Ctrl*/*Command* key).
- Hold down *Alt* and click the dot on an EQ band once to toggle its bypass state (enabling or disabling the band).
- Hold down *Ctrl*+*Alt* (*Command*+*Alt* on Mac OS X) and click the dot on a Post EQ EQ band once to change its shape.
- Hold down *Alt*+*Shift* and click the dot on an EQ band once to change its slope (only for Low/High Cut

filters).

- Double-click a dot to enter values in the parameter value display (using the *Tab* key to step through Frequency, Gain and Q) or double-click the values in the parameter value display directly. Note that you can enter frequencies in various ways, like "100", "2k", "A4" or "C#2+13".

Using the parameter value display

When you move the mouse near a band in the display, a parameter value display appears that provides access to all band parameters.

- Click the Enable button in the left-top corner to bypass and re-enable the band.
- Click the Shape button in the left-bottom corner to change the shape of the band: Bell, Low Shelf, High Shelf, Low Cut or High Cut.
- Click the X button in the right-top corner to delete the band.
- Double-click any of the values in the display to enter the value directly, using the *Tab* key to move from one value to the next.

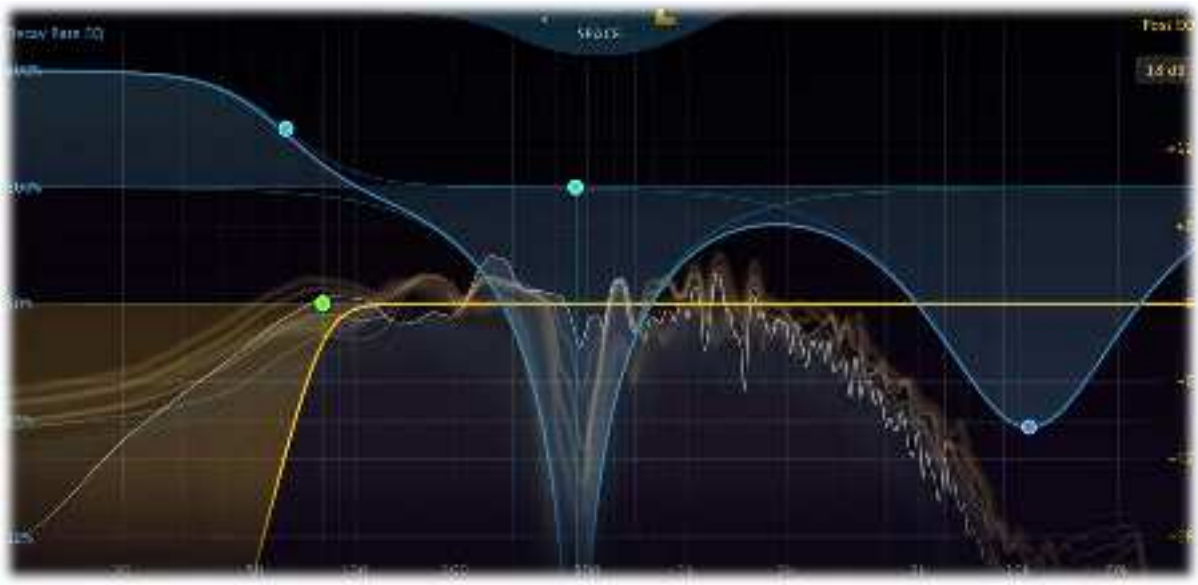
The display is attached to the band near the mouse cursor. If this band is selected, the actions you take in the display are applied to all selected bands. For example, to delete all bands, simply select them all and then click the X button in the parameter value display for one of them.

Next: Spectrum analyzer

See Also
Using FabFilter Pro-R
Post EQ

Spectrum analyzer

To help you judge the reverb behavior and the effect of the Decay Rate EQ and Post EQ, FabFilter Pro-R includes a powerful real-time frequency analyzer. By default, the analyzer shows the post-processing spectrum, plus an informative and beautiful visualization of the reverb decay over the spectrum.



The thin white line shows the real-time output spectrum, just as you may be used to in FabFilter Pro-Q 2 for example. Behind the white line, soft yellow curves appear that fall off and fade in relation to the current reverb time, which might of course vary at different parts of the spectrum. At a glance, it gives you a great impression of what the reverb sounds like and how it decays.



In the bottom bar, you can customize what the spectrum analyzer is showing. You can choose between *Reverb+Post* (default), *Pre+Post* or *Off*.

Next: Full Screen mode and resizing

See Also
Using FabFilter Pro-R
Main Controls
Decay Rate EQ
Post EQ

Full Screen mode and resizing

With just a click of the Full Screen button at the top-right corner in the interface, FabFilter Pro-R will fill up the whole computer screen so you can get the most out of the spectrum analyzer and make ultra-precise adjustments in the Decay Rate and Post EQ display.

To exit Full Screen mode, just press the *Escape* key or click the Full Screen button again.



Resizing

In addition to Full Screen mode, you can also customize the normal interface size using the Resize button at the right of the bottom bar. You can choose between Medium (default), Large or Extra Large. Once you have selected a size, it will automatically become the default size for new plug-in instances.



Tips

- When using the VST3 plug-in, you can resize the plug-in interface by just dragging the window edges to any size you like. Of course you can always go back to one of the predefined sizes with the resize button.
- The Large and Extra Large interface options will be greyed out in the Resize button menu if the current display is too small to support them.

Next: Predelay, input and output options

See Also
Using FabFilter Pro-R
Main controls
Decay Rate EQ
Post EQ

Predelay, input and output options

The Predelay button at the bottom center of the interface opens a panel with the Predelay settings:



- The Predelay knob controls the initial delay between the original sound and the start of the reverb. Adding a bit of predelay increases the separation between the original sound and its reverb tail. For example, moving the reverb tail away from a vocal can highly improve the clarity and transparency of a mix. Predelay also contributes to the sense of space. Higher predelay settings tend to increase the perceived room size. Increasing predelay instead of the overall decay time can work well in achieving a less intrusive, more natural reverb that sits better in a mix.
- The Predelay Sync button lets you easily synchronize the predelay time to host tempo. By default, synching is off and the normal delay time is used. Other options are: Quarter Note, 8th Note, 16th Note and 32th Note.
- The Predelay Offset knob replaces the normal Predelay time knob as soon as Predelay Sync is enabled. The offset knob lets you scale the predelay from 50% to 200% of the synchronized time. This way, you can easily achieve dotted (150%) or triplet (67%) effects.

At the right bottom of the interface, you'll find the bypass, input level and output level controls, all accessed via a single output button. As soon as you hover the mouse above the output button, a panel will pop up, giving you access to the following settings:



- The Input Level/ Pan knob at the left adjusts the level and L/R panning of the input signal before any processing is applied.
- The Output Level/ Pan knob at the right adjusts the level and L/R panning of the final output signal.
- The Global Bypass toggle button bypasses the entire plugin. While most hosts already provide the ability to bypass plug-ins, our internal global bypass feature is guaranteed to correctly compensate the latency of the plug-in and it also applies soft bypassing to avoid clicks. While the plug-in is bypassed, the spectrum analyzer stops and a red light glows in the bypass button itself. The top of the output button in the bottom bar is also highlighted in red.

Tips

- You can directly adjust the predelay, input- or output gain by clicking and dragging the button text vertically. You can use your mouse wheel while hovering over the button text or double-click it to directly enter a value using the keyboard.
- If desired, you can make the predelay or output options panel 'sticky' by clicking the predelay or output button once. Click it again to hide the panel.
- By holding down the *Alt* key (*Shift* key in Pro Tools) while dragging, input and output level can be adjusted simultaneously in the opposite direction.
- The output level controls the overall output of the plug-in including the dry signal that is mixed in. The input level only controls the level of the signal going into the reverb engine, without adjusting the dry level. You can therefore use the input level to adjust the level of the "wet" reverb signal relative to the dry signal, which influences the behavior of the Mix knob.
- Panning the input is different from panning the output, because the reverb will spread the signal again. You can use this to get the effect that the input signal is originating from one side of the room.
- The spectrum analyzer shows the audio signals after applying the input level, but before applying the

dry/wet mix and output level.

Next: MIDI Learn

See Also
Using FabFilter Pro-R
Knobs

MIDI Learn

Controlling FabFilter Pro-R's parameters directly with MIDI is very easy using the MIDI Learn feature. With MIDI Learn, you can associate any MIDI controller with any parameter.



Click the MIDI Learn button in the bottom bar to enter MIDI Learn mode. The interface dims and the parameters that can be controlled are highlighted. Each parameter has a small text balloon that displays the associated controller number. Now do the following to associate a controller number with a parameter:

1. Touch the control of the desired parameter in the interface that you wish to control. A red square will mark the chosen parameter.
2. Adjust the slider or knob on your MIDI keyboard or MIDI controller that you want to associate with that parameter.

That's it! The parameter will now be controlled with the MIDI controller. You can now go back to step 1 to associate a different parameter. Note that there is no warning when you associate a different knob with a controller number that is already used. It will just be replaced.

To exit MIDI Learn mode, click the MIDI Learn button again, or click Close at the top of the interface.

Click the small menu drop-down button next to the MIDI Learn button to access the MIDI Learn menu:

- Enable MIDI
  This globally turns MIDI control of parameters on or off: useful in hosts that automatically send all MIDI events on a track to all effect plug-ins associated with that track as well.
- Clear
  This submenu shows all parameter associations and lets you delete individual associations or clear all associations in one step.
- Revert
  Reverts to the last saved MIDI mapping (or the state when the plug-in was started).
- Save
  Saves the current MIDI mapping so Revert will go back to this state. The current mapping is automatically saved when closing the plug-in.

Routing MIDI to effect plug-ins

For MIDI Learn to work properly, the plug-in need to actually receive MIDI of course. Depending on your host, it can be quite difficult to route MIDI data to effect plug-ins. Here's how to do it in the most important hosts:

- Logic Pro
  Instead of adding FabFilter Pro-R to one of the insert slots, create a new Instrument Track, and click on the Instrument slot. Then choose AU MIDI-controlled Effects > FabFilter > FF Pro-R. Now, the plug-in

receives MIDI. To get audio into the plug-in, click the 'Side Chain' drop down menu in Logic's plug-in header and choose the actual input track. Next, you can mute that original track, so you only hear the audio through the plug-in. The only downside is that plug-ins with an external side-chain cannot use it anymore.

- Cubase
  Simply create a new MIDI track and set its output to the Pro-R instance you would like to control via MIDI.
- Pro Tools
  Create a new MIDI track. From the MIDI input drop down menu, choose your MIDI device (if not already selected) and from the MIDI output drop down menu, choose FabFilter Pro-R -> channel 1 for the instance you would like to control.
- Ableton Live
  First of all, create a new MIDI track. From the 'MIDI from' drop down menu, choose your MIDI device (if not already selected). Then, in the 'MIDI to' drop down menu, choose the Audio track that has FabFilter Pro-R on it. NOTE: only the first plug-in on any track can receive MIDI!

Next: Undo, redo, A/B switch

See Also
Using FabFilter Pro-R

Undo, redo, A/B switch

The Undo and Redo buttons at the top of the FabFilter Pro-R interface enable you to easily undo changes you made to the plug-in. With the A/B feature, you can quickly switch between two different states of the plug-in.



- The Undo button at the left will undo the last change. Every change to the plug-in (such as dragging a knob or selecting a new preset) creates a new state in the undo history. The Undo button steps back through the history to restore the previous states of the plug-in.
- The Redo button cancels the last undo command. It steps forward through the history until you are back at the most recent plug-in state.
- The A/B button switches from A to B and back. Before switching, the current state of the plug-in is saved, so if you click this button twice, you are back at the first state. The button highlights the currently selected state (A or B). In the example above, the A state is active.
- The Copy button copies the active state to the inactive state. This marks the current state of the plug-in and allows you to go back to it easily with the A/B button. After clicking Copy, the button disables itself to show that both states are equal, so there is nothing to copy anymore.

Notes

- If the plug-in parameters are changed without using the plug-in interface, for example with MIDI or automation, no new undo states are recorded.
- The Undo and Redo buttons will disable themselves if there is nothing to undo or redo.

Next: Loading presets

See Also
Using FabFilter Pro-R

Loading presets

FabFilter Pro-R comes with a selection of excellent factory presets, conveniently ordered in folders based on room size. They are great starting points and will give you a good impression of what FabFilter Pro-R is capable of.

- To load a preset, click the preset button. The presets menu will appear with all available presets. Click a menu item to load that preset. The currently selected preset is highlighted with check marks.
- To explore the presets one by one, click on the little arrow buttons to the left and right of the main preset button. This will load the previous or next preset in the menu.

The preset button shows the name of the current preset. If you have changed the preset by adjusting one or more parameters, the name is dimmed to indicate that this is not the original preset anymore.

Tips

- The Default Setting preset is loaded automatically when FabFilter Pro-R is started. To change the default settings, simply overwrite this preset by clicking Options > Save As Default in the presets menu.
- To open a preset outside the presets folder, click Options > Open Other Preset. This might be useful if someone sends you a preset by email, for example.
- If somehow the factory presets are lost or not installed properly, click Options > Restore Factory Presets in the preset menu to restore them.

MIDI Program Change and Bank Select

Loading a presets can also be done via MIDI, using Bank Select and Program Change messages. Click Options > Enable MIDI Program Changes in the preset menu to enable or disable this feature. When enabled, the corresponding bank/program numbers are shown in front of the preset name (for example: *(2/65) My Preset*). This means that you can load that preset by first sending a Bank Select message to select bank 2 and then sending a Program Change message to select program 65.

Important: All the presets in your preset folder are numbered automatically, starting with bank 0 and program 0. This way, you are able to access any of the presets via MIDI. However, this also means that when you add new presets to the menu, bank/program numbers of other presets might change. Be aware of this when recording program changes in a session!

Next: Saving presets

See Also
Overview

Saving presets

You can easily extend the included presets with new settings to build your own library of presets for FabFilter Pro-R that you can reuse in various projects. This is also a good way to copy settings across multiple instances of FabFilter Pro-R in a session.

To save the current setting as a preset, click the preset button, and then click *Save As*. A standard Save dialog will appear. Type a name for the new preset and click *Save* to finish.

In the Save dialog, you can also rename and delete existing presets and create a new folder to store presets in. New folders will show up as new categories in the preset menu. (On Mac OS X, this should be done with the Finder.)

See How presets are stored to determine the preset folder location and learn more about factory presets.

Next: How presets are stored

See Also
Loading presets
Overview

How presets are stored

Presets for FabFilter Pro-R are stored in separate files with the .ffp extension (for FabFilter Preset). All presets reside in subfolders in the main preset folder. The subfolders will show up as separate categories in the preset menu. You can also further divide the subfolders into categories.

You can manage the preset files just like other files on your computer. The easiest way to do this is in the Save dialog that appears if you are saving a preset. The preset menu will automatically reload itself with the changes when the dialog is closed.

Furthermore it is very easy to share your newly created presets with other users since FabFilter presets use the same file format on both Windows and Mac OS X.

The default location of the main preset folder is *My Documents\FabFilter\Pro-R* for Windows, and *~/Library/Audio/Presets/FabFilter/FabFilter Pro-R* for Mac OS X. To change this location, first copy all presets to the desired new location, and then click Options > Change Preset Folder in the preset menu and select the new folder.

Restoring factory presets

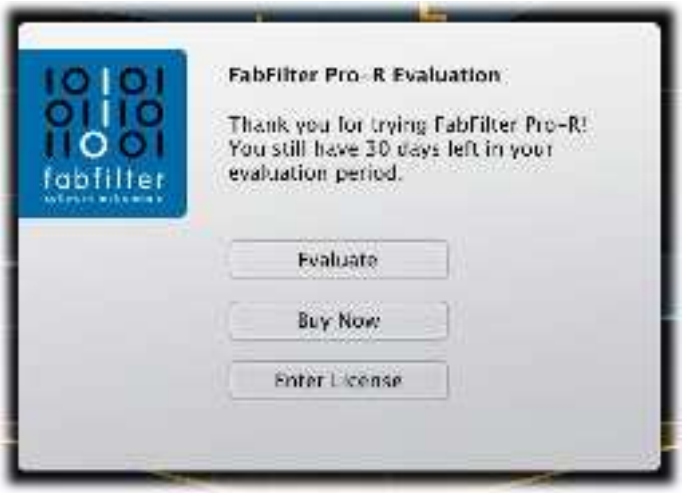
If you have accidentally lost the factory presets, you can easily restore them by clicking Options > Restore Factory Presets in the preset menu. This will install all factory presets again.

Next: Purchasing FabFilter Pro-R

See Also
Saving presets
Overview

Purchasing FabFilter Pro-R

Once you have downloaded and installed the evaluation copy of FabFilter Pro-R, you may evaluate it during 30 days. Every time you start the plug-in, you will see the following dialog:



While there are still days left, you can click Evaluate to start working with the plugin. If you want to keep using FabFilter Pro-R after the evaluation period, you must buy a copy in the online FabFilter Shop by clicking the Buy Now button in the evaluation dialog.

- Go to the FabFilter Shop and purchase FabFilter Pro-R now

We accept credit cards from all major companies, check payments, wire payments, and PayPal. The FabFilter Shop uses secure connections and encryption: therefore your personal information is completely safe.

Within a few minutes after you have purchased your copy, you will receive an email containing your personal license key. You use this license key to turn the evaluation copy into a fully registered version without the evaluation dialog and the 30-day trial restriction.

Note: If the evaluation period has expired but you didn't have the chance to properly evaluate the plug-in, you can request a new evaluation period by contacting us at info@fabfilter.com.

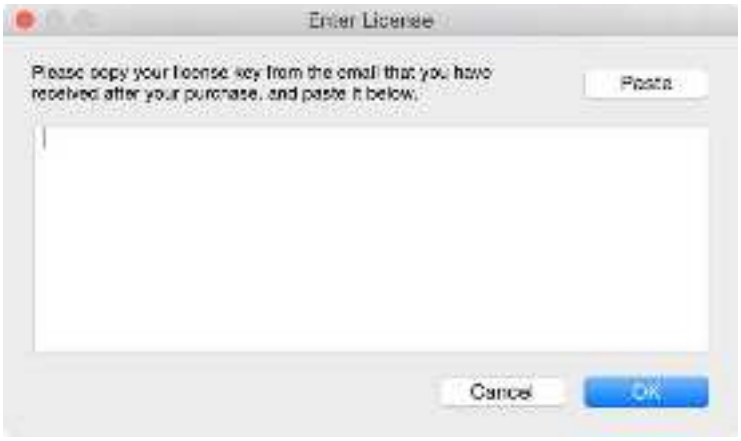
Next: Entering your license key

See Also
Support
License agreement

Entering your license key

After you have purchased FabFilter Pro-R in the online FabFilter Shop, you will immediately receive an e-mail containing your personal license key. This license key will turn the evaluation version into a fully registered plug-in.

- Start FabFilter Pro-R and click Enter License in the evaluation dialog, or click Enter License on the Help menu if the plug-in is already running.
- Copy the license information from the email you have received and paste it into the text field. Make sure that you are copying the entire license key including the *Product* and *Licensee* lines! If you are not sure what text to copy, just copy and paste the whole e-mail.



After you have entered your license information, you will need to restart the plug-in host, so make sure you save your settings if needed. From now on, you will be able to use FabFilter Pro-R for an unlimited period of time with full support via email.

Tips

- After your purchase, you can always retrieve your license key again by logging into your personal FabFilter account. Here you can also keep track of all your orders and take advantage of great discounts when buying other FabFilter plug-ins.
- To deauthorize your license key and remove it from the computer, click Deauthorize on the Help menu. If you temporarily needed to install your license on another computer, or if you have transferred your license to someone else, this is the way to deinstall your personal license key safely.

Next: Support

See Also
Purchasing FabFilter Pro-R
Support
License agreement

Support

If you need help with problems or questions, and the help file does not provide an answer, please visit the support pages on our web site.

- Go to FabFilter Support

From here, you have direct access to the customer support forum, very useful tutorial videos for all FabFilter plug-ins, online and PDF versions of all our help files, and a section with extra downloads (such as presets, controller templates, older plug-in versions).

For sales-related questions and technical support, you can also contact FabFilter directly at info@fabfilter.com.

Reporting a bug

If you have encountered a bug in FabFilter Pro-R, first of all make sure that you are using the latest version of the plug-in, which you can find at www.fabfilter.com/download. You can easily check the version of FabFilter Pro-R that you are using by clicking Help > About in the plug-in interface. If the bug is still present in the latest version, please send us an e-mail at info@fabfilter.com and include as much technical information as possible: operation system and version, host software and version, steps to reproduce the bug, etc. Thanks in advance!

Next: Manual installation

See Also
Using FabFilter Pro-R
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About FabFilter

Manual installation

When installing FabFilter Pro-R, the installation program will try to copy the plug-in into the appropriate plug-ins folders, and in most cases your host will recognize FabFilter Pro-R automatically. Otherwise, please follow these instructions:

Windows

On Windows, most hosts have their own VST plug-ins folder. So if you are using Windows and your host does not recognize FabFilter Pro-R, you need to locate the proper plug-ins folder for your host first (it is usually shown in the Preferences or similar dialog). Then, copy the file *FabFilter Pro-R.dll* from *C:\Program Files\FabFilter\Pro-R* (or *C:\Program Files (x86)\FabFilter\Pro-R* if you are using a 32-bit host on 64-bit Windows) to the plug-ins folder that you have found and restart the host so it can reload all its plug-ins. For the AAX version of Pro-R, copy the *FabFilter Pro-R.aaxplugin* folder to the common Pro Tools AAX plug-in folder on your computer; for the RTAS version of Pro-R, copy the *FabFilter Pro-R.dpm* and *FabFilter Pro-R.dpm.rsr* files to the Pro Tools RTAS plug-in folder on your computer.

You can simply uninstall plug-ins or bundles via the Control Panel.

Mac OS X

On Mac OS X, plug-ins are installed in the standard plug-in folders in the system Library folder. These are the *only* possible correct locations:

- Audio Units: */Library/Audio/Plug-Ins/Components*
- VST/VST3: */Library/Audio/Plug-Ins/VST* and */Library/Audio/Plug-Ins/VST3*
- RTAS: */Library/Application Support/Digidesign/Plug-Ins*
- AAX: */Library/Application Support/Avid/Audio/Plug-Ins*

Note: AU and VST/VST3 plug-ins may be placed in the user's Library folders under *~/Library/Audio/Plug-Ins* as well.

To uninstall the plug-ins from your Mac, you can just delete the specific FabFilter plug-in files at the above locations. Finally, if you really want to delete all data written by our plug-ins, you can remove the following folders/files from your user ~/Library as well:

- *~/Library/Audio/Presets/FabFilter/FabFilter Pro-R*
- *~/Library/Application Support/FabFilter/Pro-R*
- *~/Library/Preferences/com.fabfilter.Pro-R.1.plist*

Note: Since OS X 10.7 (Lion), the system and user Library folders are marked as hidden by default. To make them visible again in Finder, open Terminal (found in /Applications/Utilities) and enter the following commands:

```
chflags nohidden /Library
chflags nohidden ~/Library
```

If you still have problems, contact FabFilter Support.

Next: VST plug-in versions

See Also
Quick start
Support

VST plug-in versions

FabFilter Pro-R is available in both VST 2 and VST 3 formats. They can be installed and used both at the same time. The VST 3 format offers easy side-chaining, free interface resizing, and is more CPU-friendly in some cases, but it can only be used by hosts that support it, for example recent versions of Cubase, Studio One or FL Studio. The VST 2 format is compatible with a larger variety of hosts.

VST 2

For the VST 2 format, there are two versions of the FabFilter Pro-R plug-in, a mono and a stereo one:

- *FabFilter Pro-R:* Stereo version of the plug-in
- *FabFilter Pro-R (Mono):* Mono version of the plug-in

Note: The VST 3 version of the plug-in automatically adapts itself to both mono and stereo tracks.

Next: License Agreement

See Also
Quick start
Manual installation

FabFilter Software License Agreement

1. Disclaimer

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3. VST plugin technology

VST is a trademark of Steinberg Soft- und Hardware GmbH.

Next: Acknowledgements

See Also
Purchase FabFilter Pro-R
Support

Acknowledgements

A huge thanks to our beta testers for their relentless testing of all the different beta versions! And an extra thanks to Niklas Silen and Dan Worrall for their invaluable comments during the development of this plug-in, and for the great factory presets they made.

Next: About FabFilter

See Also
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Support

About FabFilter

Beautiful sound. Fantastic workflow. These are the foundations of FabFilter. We create powerful audio plug-ins with superb sound quality and innovative interfaces.

A unique perspective

At FabFilter, we make the best possible tools for music production and audio processing. To achieve this, we continually rethink and challenge industry standards: we've never been afraid of reinventing the wheel. Considering every little detail, we tune our algorithms and interfaces until they sound perfect, look amazing and feel great to work with.

It's the sound that counts

Above everything else, you need superb sound quality. That's why we put a lot of effort into developing unique audio processing algorithms, ranging from our famous resonating filters to transparent high-end EQ and dynamics processing.

Innovative interfaces, great design

Every FabFilter plug-in has an easy-to-use, well-designed interface aimed at providing unsurpassed workflow. Our plug-ins focus on the task you're performing at that specific moment: they expose the features you need, when you need them. And because of our special attention to design, you'll be delighted every time you open a FabFilter plug-in.

Don't take our word for it

We always set the highest standard for sound quality, usability and design to make truly great products that raise the bar on what audio software can do. That's why we're very happy with the praise we've received from users and press alike:

> "In the decade since the release of its first plug-in, One, FabFilter has made an indelible mark on the music production landscape." — Computer Music magazine
>
> "While many other software developers are busy trying to model hardware, FabFilter is leaving them in the dust by being visionaries and reaching into the future. FabFilter stuff is just on another level." — Jeff Sanders
>
> "FabFilter has an enviable reputation for making easy-to-use, powerful tools." — Music Tech magazine

FabFilter was founded in 2002 by Frederik Slijkerman and Floris Klinkert, and is based in Amsterdam, The Netherlands.

See Also
Support
FabFilter web site