WAVES

Scheps Parallel Particles

User Guide



WAVES

TABLE OF CONTENTS

Chapter 1 – Introduction **3**
1.1 Welcome 3
1.2 Product Overview 3
1.3 A Word from Andrew Scheps 4
1.4 Components 4

Chapter 2 – Quick Start Guide **5**

Chapter 3 – Signal Flow **5**

Chapter 4 – Interface and Controls **6**

Chapter 1 – Introduction

1.1 Welcome

Thank you for choosing Waves. In order to get the most out of your Waves processor, please take the time to read through this manual.

We also suggest that you become familiar with www.waves.com/support. There you will find an extensive answer base, the latest tech specs, detailed installation guides, new software updates, and current information on registering your products.

By signing up at www.waves.com, you will receive personalized information on your registered products, reminders when updates are available, special offers and more.

1.2 Product Overview

Waves Scheps Parallel Particles was developed by Waves in collaboration with Grammy®-winning mixing engineer Andrew Scheps (Adele, Red Hot Chili Peppers, Metallica, Jay Z, Black Sabbath, Lana Del Rey). The plugin's four controls – Sub, Air, Bite and Thick – capture four different types of parallel processes that Andrew uses in order to shape his sound. Acting together, these controls let you dig in and make huge changes in a subtle way.

Sub and **Air** are harmonic generators that create resonances which do not exist in your source. This results in unique tone shaping:

- **Sub** enriches your existing subs and/or adds sub frequencies that were never there before. It works more with resonance than with EQ, so it's a great way to create presence in the low end without losing control.
- **Air** focuses on those elusive air frequencies and brings them to the forefront. Traditional EQ can yield unwanted noise or artifacts, but the Air control synthesizes the top end from your existing lower frequency material, leaving it clean.

Bite and **Thick** create sonic vitality and emotion:

- **Bite** can make your sound seem more aggressive. It appears to act on the front ends of the notes (those that reach your ear first), but it also has a big impact on the release. A singer will sound more energetic, a snare drum will have more attack, a bass guitar will sound more present, and so on.

- **Thick** adds solid body to the signal, smoothing out the lower mids and midrange. It can give the feeling that the microphone is a bit closer, or the room ambience is a little darker.

1.3 A Word from Andrew Scheps

“The controls in Scheps Parallel Particles are not about EQ, compression, or surgical tweaking. They are about attitude, energy, and the emotion you get listening to your track. With this plugin, an audio education is not a prerequisite; just twist the knobs and listen.

“This plugin gives you an alternate way of finding the sound you want without having to figure out which of the traditional tools will get you there. It is as much an attitude shaper as a tone shaper, so you can focus on how you want the track to feel.”

1.4 Components

WaveShell technology enables us to split Waves processors into smaller plugins, which we call **components**. Having a choice of components for a particular processor gives you the flexibility to choose the configuration best suited to your material.

Scheps Parallel Particles has two components:

- Scheps Parallel Particles Mono – mono in to mono out
- Scheps Parallel Particles Stereo – stereo in to stereo out

Chapter 2 – Quick Start Guide

Insert the Scheps Parallel Particles plugin on any mono, stereo, or aux track you wish to process.

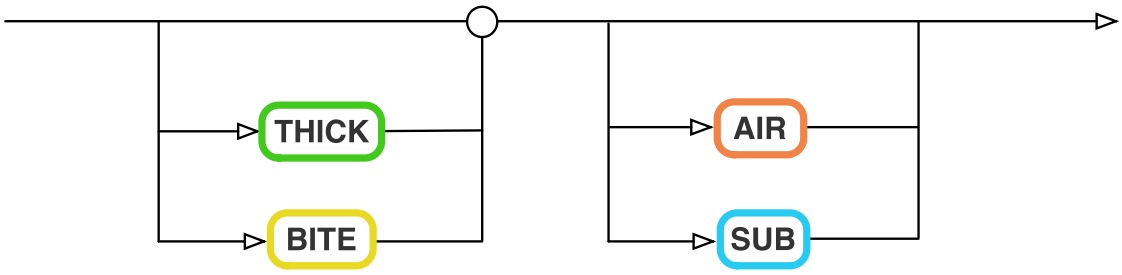
Adjust the input so that the sensitivity LED is solid yellow during the loudest part of the program. Adjust the output by the opposite amount in order to keep equal loudness between input and output.

One at a time, adjust the SUB, FREQ (sub frequency), THICK, BITE and AIR controls until you achieve the desired feel.

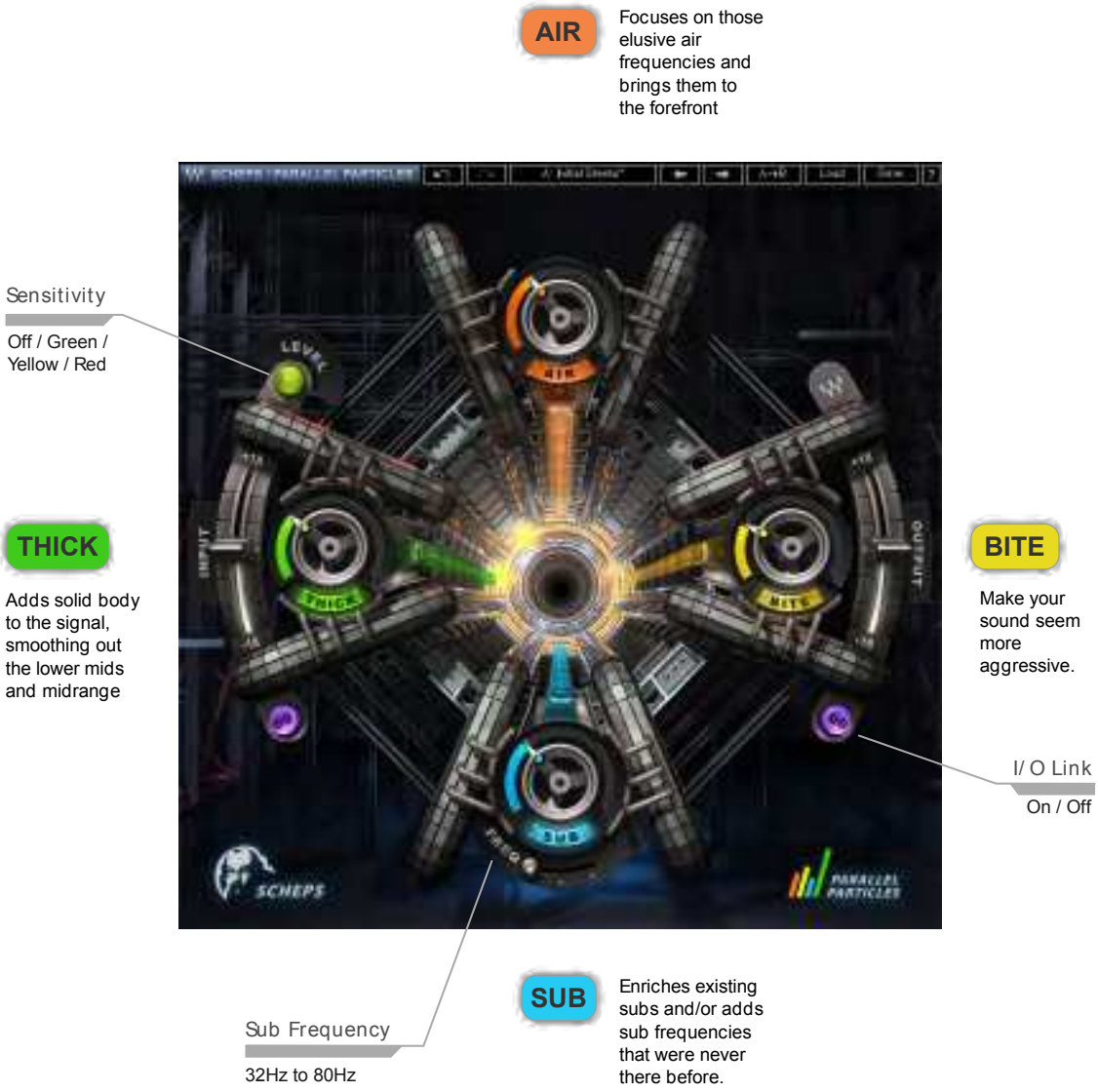
Adjust the output, if needed, to make up for any gain change as a result of the process.

There are a number of factory presets that provide good starting points for setting up the sound of your track.

Chapter 3 – Signal Flow



Chapter 4 – Interface and Controls



INPUT

Adjusts the plugin's input level.

Input level will not change when you load a preset.

Range: -18 to 18 dB in 0.1-dB increments

Default: 0

Reset: 0

Sensitivity LED

Indicates when appropriate levels are reached:

- LED off (too low)
- Green (good)
- Yellow (optimal)
- Red (very hot)

Turn the Input control until the LED lights up to the desired color. For best results, use the section of your track with the highest peaks/loudest part.

SUB

Determines the amount of the sub process added to the signal.

Range: 0 (min) to 100 (max) in 0.1 increments

Default: 0

Reset: 0

SUB On/Off

Toggles the Sub process on or off.

Default: On

Reset: On

FREQ

Determines the frequency on which the Sub process focuses.

Range: 32 Hz (min) to 80 Hz (max) in 0.1 increments

Default: 32 Hz

Reset: 32 Hz

THICK

Determines the amount of “solid body” applied to the signal.

Range: 0 (min) to 100 (max) in 0.1 increments

Default: 0

Reset: 0

THICK On/Off

Toggles the Thick process on or off.

Default: On

Reset: On

BITE

Determines the amount of “aggressiveness” applied to the signal.

Range: 0 (min) to 100 (max) in 0.1 increments

Default: 0

Reset: 0

BITE On/Off

Toggles the Bite process on or off.

Default: On

Reset: On

AIR

Determines the amount of air frequencies added to the signal.

Range: 0 (min) to 100 (max) in 0.1 increments

Default: 0

Reset: 0

AIR On/Off

Toggles the Air process on or off.

Default: On

Reset: On

I/O Link

Inversely links input and output levels. The link relationship is inversely proportional, so an increase in the input level results in a corresponding decrease in the output level and vice versa.

Default: On

Reset: On

OUTPUT

Adjusts the plugin's output level.

Output level will not change when you load a preset.

Range: -18 to 18 dB in 0.1-dB increments

Default: 0

Reset: 0