



F(I)atter v2.1 Manual

1. Bypass all processing by pressing the plugin name.
2. Choose how many bands the incoming audio is being split into. Click to change.
3. Toggles between two slope steepnesses in the multi-band filters. 24dB/oct has more clearly defined bands, but more phase shift. 12db/oct has broader bands but a more subtle phase shift. Neither option introduces phase shift if the "Lin-Phase" option (4) is turned on.
4. Toggles linear-phase mode. Without it, the multiband filters introduce phase shift at the cross-over points, which can result in mild phase cancellation or loss in transients. Note, that using linear-phase filters also adds latency and CPU usage.
5. Preset manager - browse and save presets.
6. Randomize all parameters. Values for controls 9, 11, 12, 13, 14, 19, 20, 21, 22, and 23 are not randomized by design.
7. Spectrum analyzer and the multiband cross-over frequencies - choose frequencies assigned for each band by dragging on the divider lines or type in the desired value by pressing the labels above the lines.
8. Band control unit - contains all band-specific controls described through sections 9-18.
9. Band input volume in decibels.
10. Sensitivity for the two dynamic modes (15 and 16). Value towards left means less sensitive and value towards right means more sensitive audio detection.
11. Band output volume in decibels.
12. Toggles automatic gain compensation. When on, a negative amount of input volume is automatically added to the output. For example, a value of +1.0 dB in the input slider (9) adds -1.0 dB to the output volume. The volume is added in the background, and will not display in the output slider.
13. Solo the band.
14. Bypasses all processing on the band.
15. Toggles dynamic mode for the attack, which works by listening to the incoming audio and applying the processing only when the amplitude of the incoming audio is increasing. How big of an amplitude increase is needed for the processor to react fully is determined by the sensitivity slider (10).
16. Toggles dynamic mode for the release, which works by listening to the incoming audio and removing the processing when the amplitude of the incoming audio is decreasing. How big of an amplitude increase is needed for the processor to react fully is determined by the sensitivity slider (10).
17. Distortion mix/drive control surface - drag the marker on the y-axis to adjust the mix, and on the x-axis to adjust the drive. No processing is applied when the marker is at the bottom left corner, and full processing with maximum drive is applied when the marker is at the top right corner.
18. Distortion function selector. Open a dropdown menu by pressing the text, or use the arrows to browse through different distortions. You can also hover over the component and use your mouse wheel to scroll through the options.
19. Input volume for the whole plugin. Drag to adjust. The letter "A" on the left enables automatic gain compensation, as described in section (12).
20. Oversampling rate. Drag to adjust. Use oversampling to reduce possible aliasing caused by non-linear processing; distortion in this case.
21. Link all bands. When this is enabled, all band-specific values except the buttons (12 - 16) and the distortion selector (18) will keep a relative distance between each other when only one is being adjusted. The ratio between the values is determined at the time of enabling the locking.
22. Output volume for the whole plugin. Drag to adjust.
23. Mix for the whole plugin. Drag to adjust.

Thank you for using Sixth Sample plugins. Please get in touch at aapo@sixthsample.com if you have any questions or if there's anything I can help you with.