UVI

SHADE

Software User Manual

Software Version 1.2

EN 210423

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SHADE

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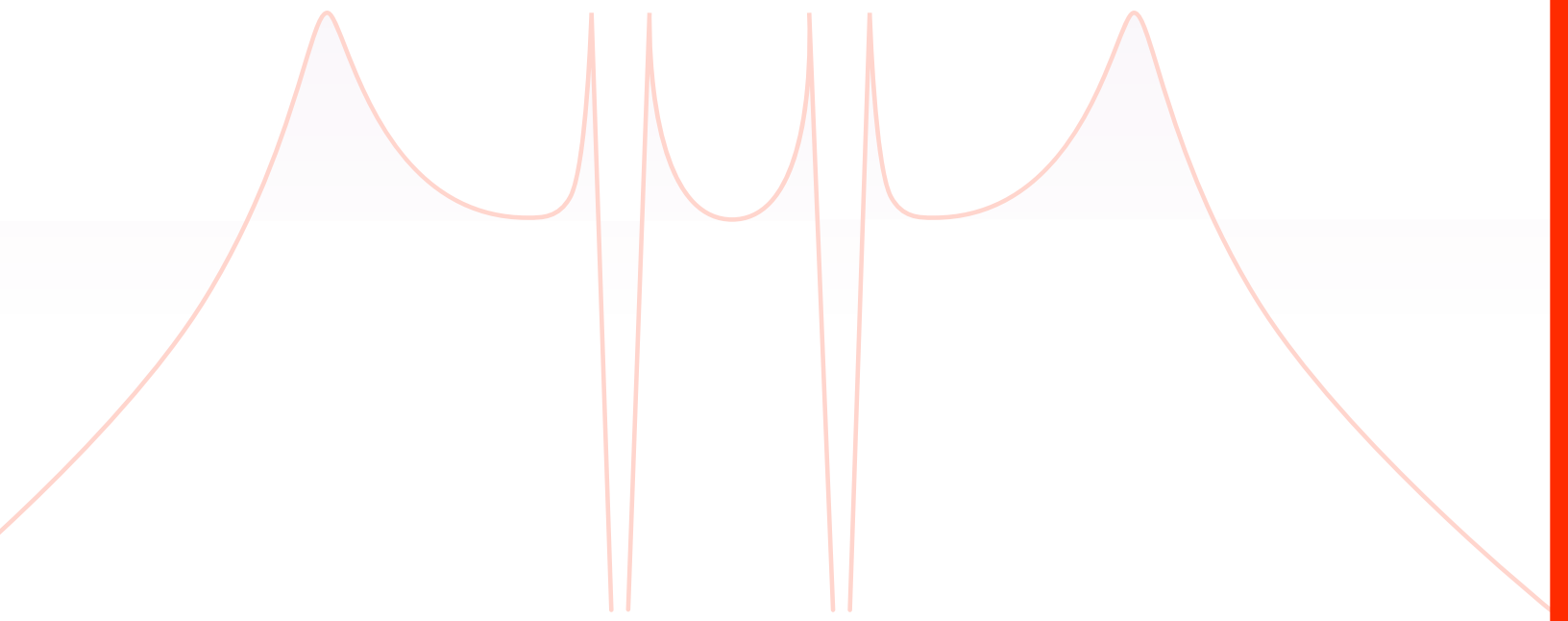


Introduction

SHADE
CREATIVE FILTER AND EQ

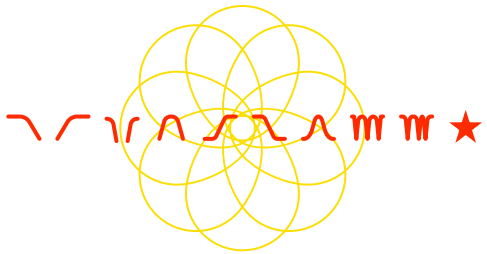
OVERVIEW
Shade is a next-gen Swiss Army knife filtering tool, designed to shatter the boundaries of conventional EQ, filtering, and modulation effects. More than a filter, Shade is a creative environment, combining an unparalleled selection of 35 filter shapes with 9 types of modulators. Drag-and-drop modulation onto any parameter in a fully-configurable semi-modular system, complete with one-to-many and many-to-one routing, cross-modulation, envelope followers with sidechain and filter inputs, featured MSEGs, triggerable envelopes that can sync to host, audio, or MIDI, comprehensive multichannel support, and more. Shade delivers the EQ and filtering features you already know and love, while opening a whole new world of creative effects to explore.

APPROACH
With Shade, we've aimed to create something unique, that would both improve your process and simplify the toolset required to achieve it, something that helped open doors to new kinds of sounds and experimentation, but also really nailed the bread and butter tasks that you rely on to get the job done.

To do that, we started from the ground-up. From the filter engine, modeling shapes, and the modulation system, getting everything to sound right even at the extremes, while keeping the CPU cycles in check so you don't have to think twice about loading it, to usability, putting everything in reach, without it being in the way, allowing you to go as deep as your inspiration takes you without being visually overwhelming, or pulling your attention away from the sound.

It's been quite a process but we've done our best to tick those boxes, and we hope you find it as inspiring to work with as we do. While the building blocks in Shade are simple in appearance, they come together to do some really special things, quickly, and with very few limitations.

DIGITAL, ANALOG, AND BEYOND
With 35 unique filter types Shade excels at traditional and creative uses alike, easily completing tasks that would have required numerous plugins before (and many that were previously impossible.) Shade includes everything from digital to analog-modeled nonlinear filter shapes, and many mind-bending multi-resonant ones. With Shade you can make broadstroke adjustments transparently, surgically and dynamically balance and tame unwieldy resonances, and add hardware-modeled warmth, effortlessly, in a single plugin instance.



35 FILTERS
Low and High Pass, Notch, Band Pass, High and Low Shelf, Peak, numerous flavors of Phaser and Comb, Tilt, and Multimode Expander, in EQ, resonant and multi-resonant varieties, give you massive sound sculpting capability.

RADICAL SHADES
Filters in Shade were designed to offer extreme versatility. Resonant filters have discrete Q-Up and Q-Down controls, and all shelf and peak shapes provide fully-continuous slopes up to 2000dB/octave. Transition smoothly from subtle to insane, create soft-knee brickwall filters, and with the dynamic modulation system, radically mangle and destroy signals like never before.

MODULATE ALL THE THINGS
Shade's modulation system is a gateway to a world of new sound design possibilities. 10 modulators can be instanced, including: XY, Macro, Spread, Random, LFO, Envelope, Figure (an XY LFO), MSEG, Follower and Pitch Tracking. All filter and modulator parameters can be targeted, with one-to-many and many-to-one routing, cross-modulation, muting, and all are easy to keep track of thanks to double-click show/hide and click-drag rearrangement. It's difficult to overstate how powerful the modulation system is and how easy it is to use.

10 MODULATORS
LFO, Follower, Figure, MSEG, Spread, Random, Envelope, Macro, Pitch Tracking, XY

EXTREME PHASER / FLANGER
Shade is an extremely capable phaser and flanger. Combine any of the classic or more exotic phaser and flanger filter shapes with Shade's modulation system, LFO, MSEG, Figure, Spread, and animate to taste. Roll your own or check out the fantastic collection of phaser and flanger presets for instant gratification.

HIGH QUALITY, ZERO LATENCY
Most of the filters within Shade have been digitized using advanced techniques to achieve extremely accurate analog magnitude matching across the high-frequency spectrum. This is done without any additional processing cost, and with zero latency, making Shade both extremely accurate and CPU efficient.

REFINED WORKFLOW
Being a semi-modular system with nearly unlimited possible configurations it was important for us to make Shade as immediate and as easy to use as possible. To that end we made a concerted effort to mitigate complexity in the UI, displaying only what's pertinent to the task at hand so that you can stay focused and in the zone no matter how deep you dive.

SHADE

System Requirements

Compatibility

Audio Units, VST, VST3 or AAX

Tested and Certified in :

Digital Performer 8+, Pro Tools 11+, Logic 9+, Cubase 7+, Nuendo 6+, Ableton Live 8+, Studio One 2+, Garage Band 6, Maschine 1 & 2, Tracktion 4+, Vienna Ensemble 5, Reaper 4+, Main Stage 3, FL Studio, BitWig, Reason 9.5, MuLab 5.5+

Minimum System Requirements

- Mac OS X 10.14 or higher (64-bit)
- Mac Intel supporting the AVX instruction set (Intel Core i3, i5, i7, i9: SandyBridge, IvyBridge, Haswell, Broadwell, Skylake,...) or ARM (Apple Silicon) Processor, 4 GB RAM

Compatibility

VST, VST3 or AAX

Tested and Certified in :

Digital Performer 8+, Pro Tools 11+, Cubase 7+, Nuendo 6+, Ableton Live 8+, Studio One 2+, Sonar X3+, Maschine 1 & 2, Tracktion 4+, Vienna Ensemble 5, Reaper 4+, Sonar X3, FL Studio, BitWig, Reason 9.5, MuLab 5.5+

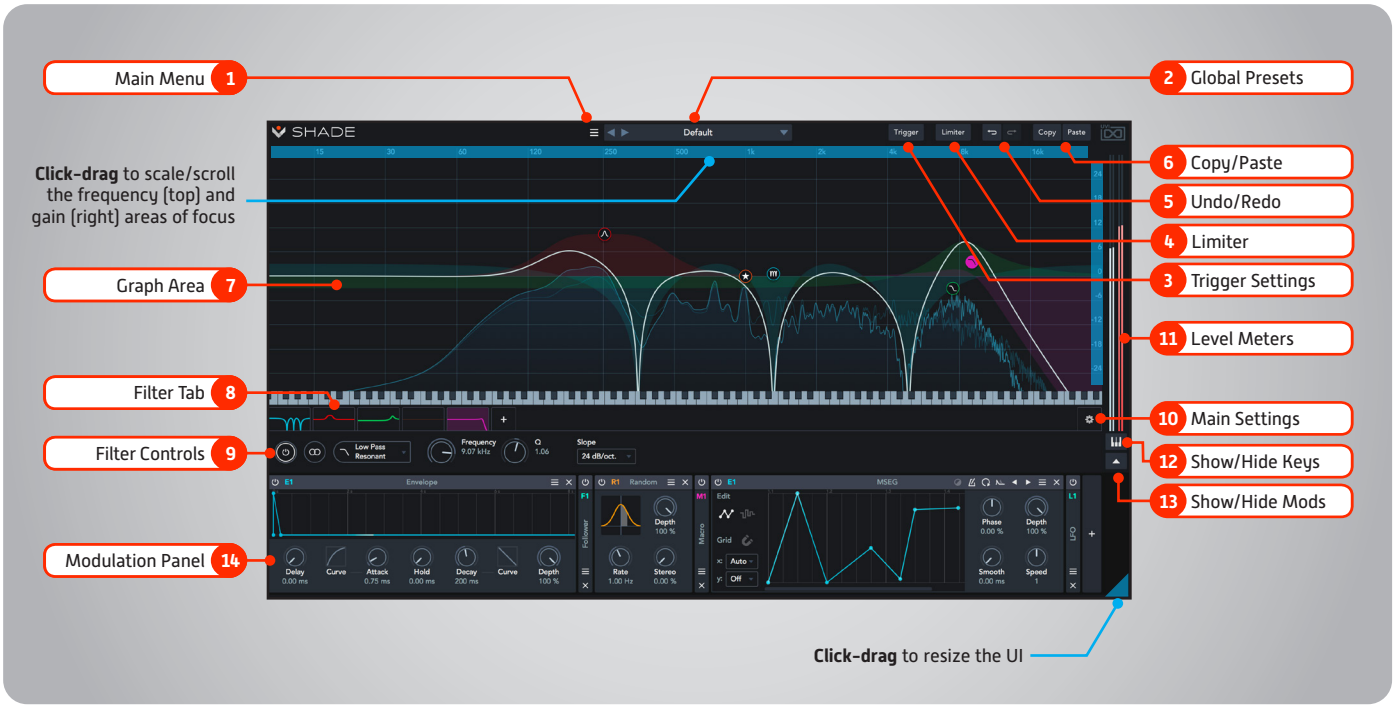
Minimum System Requirements

- Windows 10 or higher (64-bit)
- Intel Processor supporting the AVX instruction set (Intel Core i3, i5, i7, i9: SandyBridge, IvyBridge, Haswell, Broadwell, Skylake,...), 4 GB RAM

Flexible Authorization With iLok

All UVI licenses allow up to 3 concurrent activations on any combination of computer hard drives or iLok USB keys, easily managed through the iLok License Manager (ILok account required).

Interface - Overview



1 Main Menu

» **Clear** - Initialize all settings
» **Load** - Load user preset
» **Save as...** - Save the current plugin state as a new user preset
» **Preferences** - Open the Preferences pannel
- **Use OpenGL renderer** better to disable this for work with internal graphics processor
- **Show help tips** to displays the help prompt about hovered item
- **Spectrum analyzer tilt** to sets the analyzer fall time from the menu
- **UI refresh rate** to sets the UI refersh rate from the menu
» **Screen Size** - Set the screen size small, normal or big

2 Global Presets

Select a global preset from the menu or browse them with the Prev/Next buttons

3 Trigger Settings

Set the global trigger settings

> See Modulators section for details

4 Limiter

Set the global limiter settings
» **Enable** - Click to enable the ear guard limiter
» **Threshold** - Set the level where limiting begans
» **Set as Default** - Sets the current settings as default

5 Undo/Redo

Click to undo or redo the operation

6 Copy/Paste

Copy the current plugin state to the clipboard / paste from the clipboard

7 Graph Area

Shows a realtime spectrum analyzer view of the input and output signals in the background, with editable filter workspace in the foreground:
- **Double-Click** to create a peak filter
- **Right-Click** for the quick filter menu
- **Click a filter** to select it
- **RIght-Click a filter** to open editor menu
- **Double-Click a filter** to delete it
- **Alt-Click a filter** to bypass it
- **Marquee-Drag** for multi-selection
- **Click-Drag filters** to adjust freq/gain
» White line = filter/EQ response

8 Filter Tab

Displays all filters, in processing order (left-to-right)
- **Click-drag filters** to change order
- **Click [+]** to add a new filter from the pop-up menu

9 Filter Controls

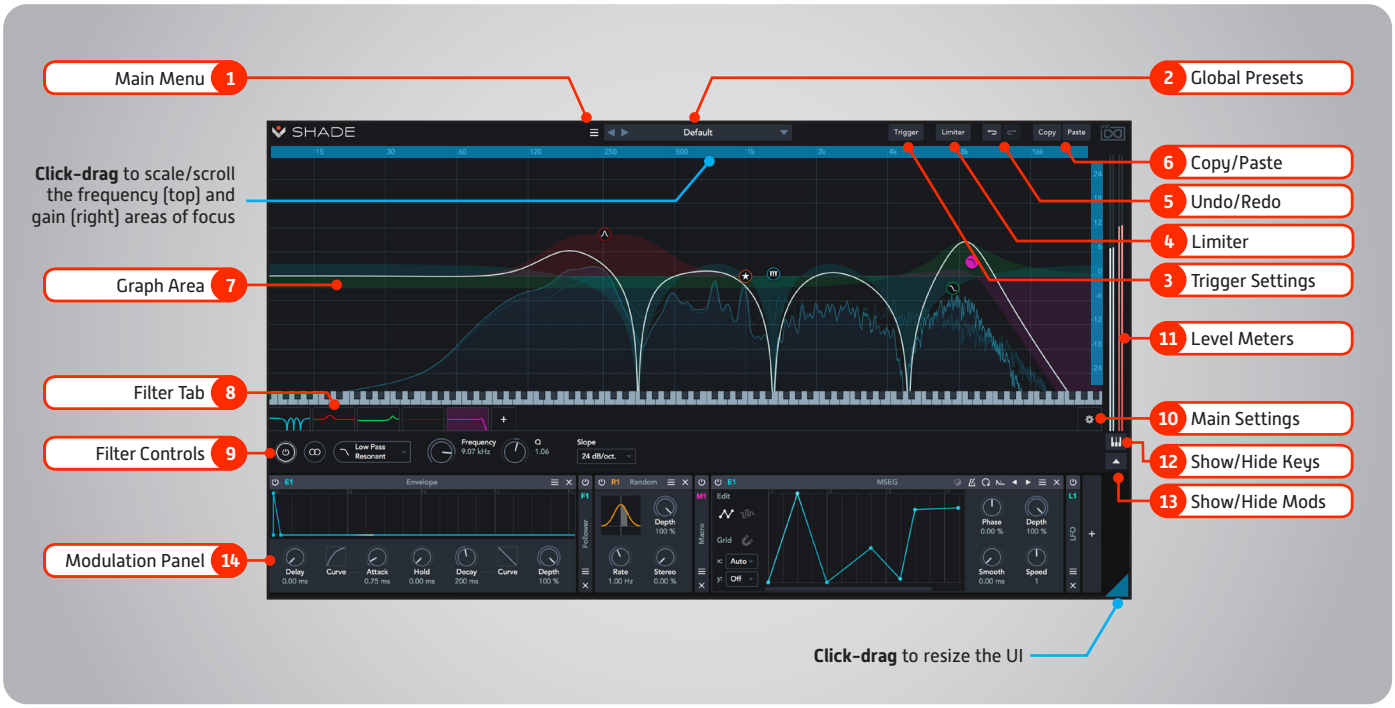
Shows all controls for the selected filter. The rightmost filter's controls will show during multiple selection

> See Filters section for details

10 Main Settings

Show/hide the global settings panel
» **Gain In**
Set the global input gain
» **Gain Out**
Set the global output gain
» **Mix**
Set the dry/wet balance

Interface - Overview



11 Level Meters

12 Show/Hide MIDI Keybords Display

13 Show/Hide Modulation Panel

14 Modulation Panel

Displays all modulators in your patch

- **Click [+]** to create a new modulator
- **Drag-n-Drop [F1]** (etc.) from titlebar to a knob to bind modulation to target
- **Click-Drag [F1]** (etc.) next to target knob to change modulation depth
- **Double-Click [F1]** (etc.) next to target knob to delete link to modulator
- **Click-Drag** a **titlebar** to change order
- **Double-Click** a **titlebar** to collapse/ expand the editor panel

> See Modulators section for details

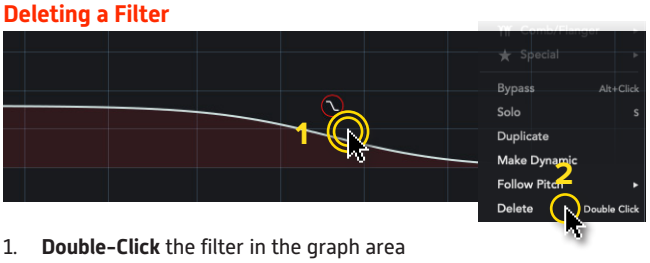
Filters

Creating, Editing, and Deleting Filters

+ Creating a Filter

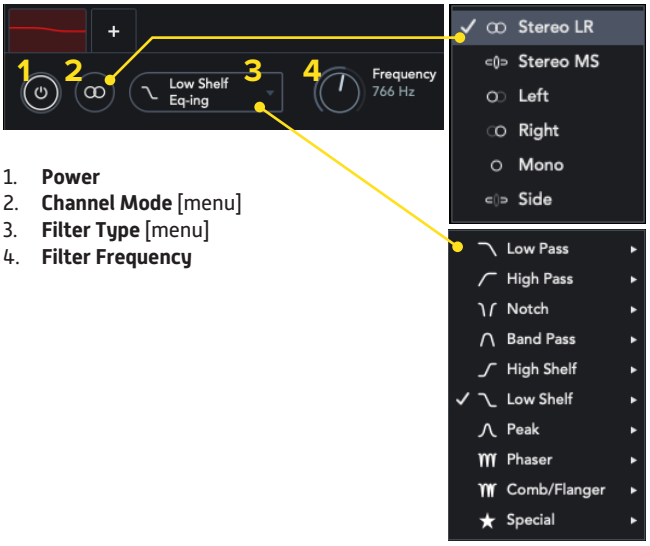
1. **Click [+]** in the Filter Tab
2. **Double-Click** anywhere in the graph to create a Peak filter
3. **Right-Click** anywhere in the graph for the quick filter menu

× Deleting a Filter



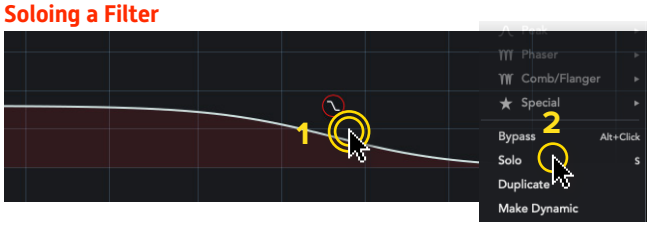
1. **Double-Click** the filter in the graph area
2. **Right-Click** the filter in the Filter Tab, and select 'Delete'

Editing Filters: Globals



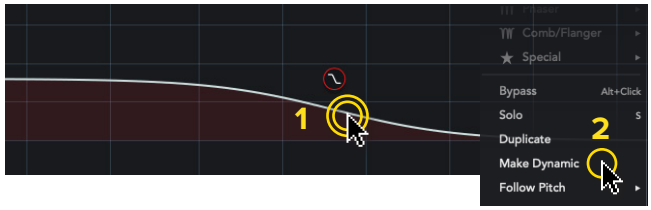
1. **Power**
2. **Channel Mode** [menu]
3. **Filter Type** [menu]
4. **Filter Frequency**

S Soloing a Filter



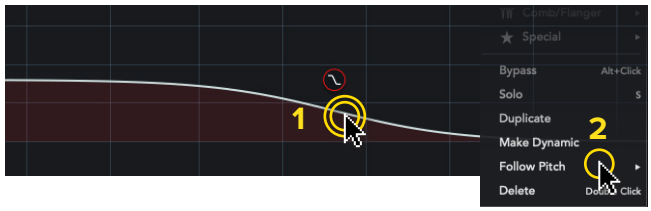
1. **Click** the filter in the graph area, and type 'S'
2. **Right-Click** the filter in the Filter Tab, and select 'Solo'

D Creating a Dynamic Filter



1. **Right-Click** the filter in the Filter Tab, and select 'Make Dymanic'

P Make Filter to Follow the Pitch



1. **Right-Click** the filter in the Filter Tab, and select 'Follow Pitch', then select octaves from the sub-menu

Filters

Filter Types

Low Pass Resonant

A low-pass filter with resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 6dB/octave to 2000dB/octave

Low Pass Multi Resonant

A low-pass filter with multi-point resonance

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 12dB/octave to 96dB/octave
The resonance points are dependent on the slope you choose
e.g. one point with 12dB/oct., eight points with 96dB/oct.

Low Pass Expander

An analog modeled low-pass filter with resonance and drive control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 12dB/octave to 24dB/octave
Drive Adjusts the filter drive amount
Drive Type Sets the filter drive type

Low Pass Sallen Key

A circuit-modeled second-order single op-amp nonlinear Sallen-Key low-pass filter with controllable asymmetric clipping and power supply starvation

Q Adjusts how much the cutoff frequency is emphasized
Range Sets the saturation range
Symmetry Shifts the saturation symmetry between the two diodes, effecting the even/odd harmonic ratio
Output Sets the output gain lower (Soft) or higher (Hard)

High Pass Resonant

A high-pass filter with resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 6dB/octave to 2000dB/octave

High Pass Multi Resonant

A high-pass filter with multi-point resonance

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 12dB/octave to 96dB/octave
The resonance points are dependent on the slope you choose
e.g. one point with 12dB/oct., eight points with 96dB/oct.

High Pass Xpander

An analog-modeled high-pass filter with resonance and drive control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 6dB/octave to 24dB/octave
Drive Adjusts the filter drive amount
Drive Type Sets the filter drive type

Notch Resonant

A notch filter with resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 6dB/octave to 96dB/octave
Q Width Adjusts the filter band width

Filters

Filter Types

Notch Multi Resonant

A notch filter with multi-point resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 12dB/octave to 96dB/octave
The resonance points are dependent on the slope you choose
e.g. one point with 12dB/oct., eight points with 96dB/oct.
Q Width Adjusts the filter band width

Band Pass Resonant

A band-pass filter with resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 6dB/octave to 96dB/octave
Q Width Adjusts the filter band width

Band Pass Multi Resonant

A band-pass filter with multi-point resonance control

Q Adjusts how much the cutoff frequency is emphasized
Slope Sets the filter slope from 12dB/octave to 96dB/octave
The resonance points are dependent on the slope you choose
e.g. one point with 12dB/oct., eight points with 96dB/oct.
Q Width Adjusts the filter band width

High Shelf Resonant

A high-shelf filter with resonance control

Q-Up Adjusts the cutoff frequency emphasis without resonance
Q-Down Adjusts the cutoff frequency emphasis with resonance
**Q-up and Q-Down controls are disabled at 6dB/octave slope*
Gain Adjusts the filter gain
Slope Sets the filter slope in fixed intervals, 6dB/octave to 96dB/octave

High Shelf EQ-ing

A high-shelf EQ filter

Gain Adjusts the filter gain
Slope Sets the filter slope continuously, 2dB/octave to 2000dB/octave

Low Shelf Resonant

A low-shelf filter with resonance control

Q-Up Adjusts the cutoff frequency emphasis without resonance
Q-Down Adjusts the cutoff frequency emphasis with resonance
**Q-up and Q-Down controls are disabled at 6dB/octave slope*
Gain Adjusts the filter gain
Slope Sets the filter slope in fixed intervals, 6dB/octave to 96dB/octave

Low Shelf EQ-ing

A low-shelf EQ filter

Gain Adjusts the filter gain
Slope Sets the filter slope continuously, 2dB/octave to 2000dB/octave

Filters

Filter Types

Peak Resonant

A peak filter with resonance control

Q-Up Adjusts the cutoff frequency emphasis without resonance
Q-Down Adjusts the cutoff frequency emphasis with resonance
**Q-up and Q-Down controls are disabled at 6dB/octave slope*
Gain Adjusts the filter gain
Slope Sets the filter slope in fixed intervals, 6dB/octave to 96dB/octave
Q Width Adjusts the filter band width

Peak EQ-ing

A peak EQ filter

Gain Adjusts the filter gain
Slope Sets the filter slope continuously, 2dB/octave to 2000dB/octave
Q Width Adjusts the filter band width

Phaser Classic

A multi-notch filter for classic phaser effects

Feedback Adjusts the amount of effected signal reinjected into the filter
Mix Dry/wet balance of the filter, '0' is bypassed
Repeats Set the number of notches in the filter

Phaser Extended

A multi-notch filter for classic phaser effects with additional controls

Q Width Adjust the width of the notch bands
Spacing Adjust the spacing of the notch bands
Repeats Set the number of notches in the filter
Feedback Adjusts the amount of effected signal reinjected into the filter
Mix Dry/wet balance of the filter, '0' is bypassed

Phaser Notch Resonant

A multi-notch filter with resonance control

Q Width Adjust the width of the notch bands
Spacing Adjust the spacing of the notch bands
Repeats Set the number of notches in the filter
Q Adjusts how much the cutoff frequency is emphasized with resonance
**Q control is disabled at 6/dB slope*
Slope Sets the filter slope at fixed intervals, 6dB/octave to 2000dB/octave

Phaser Notch Multi Resonant

A multi-notch filter with multiple resonance points

Q Width Adjust the width of the notch bands
Spacing Adjust the spacing of the notch bands
Repeats Set the number of notches in the filter
Q Adjusts how much the cutoff frequency is emphasized with resonance
Slope Sets the filter slope at fixed intervals, 6dB/octave to 96dB/octave
The resonance points are dependent on the chosen slope
e.g. one point with 12dB/octave, eight points with 96dB/octave

Phaser Band Pass Resonant

A multi band-pass filter with resonance control

Q Width Adjust the width of the notch bands
Spacing Adjust the spacing of the notch bands
Repeats Set the number of notches in the filter
Q Adjusts how much the cutoff frequency is emphasized with resonance
**Q control is disabled at 6/dB slope*
Slope Sets the filter slope at fixed intervals, 6dB/octave to 2000dB/octave

Filters

Filter Types

Phaser Band Pass Multi Resonant

A multi band-pass filter with multiple resonance points

Q Width Adjust the width of the bands
Spacing Adjust the spacing of the bands
Repeats Set the number of bands in the filter
Q Adjusts how much the cutoff frequency is emphasized with resonance
Slope Sets the filter slope at fixed intervals, 12dB/octave to 96dB/octave
The resonance points are dependent on the chosen slope
e.g. one point with 12dB/octave, eight points with 96dB/octave

Phaser Tilt Resonant

A multi-tilt filter with resonance control

Q Width Adjust the width of the bands
Spacing Adjust the spacing of the bands
Repeats Set the number of bands in the filter
Q-Down Adjusts frequency emphasis without resonance
Q-Up Adjusts frequency emphasis with resonance
** Q-Up and Q-Down control is disabled at 6dB/octave slope*
Gain Adjusts the filter gain
Slope Set the filter slope at fixed intervals, 6dB/octave to 96dB/octave

Phaser Tilt EQ-ing

A multi-tilt EQ filter

Q Width Adjust the width of the bands
Spacing Adjust the spacing of the bands
Repeats Set the number of bands in the filter
Gain Adjusts the filter gain
Slope Set the filter slope continuously, 2dB/octave to 2000dB/octave

Comb/Flanger Classic

A comb filter for classic flanging effects

Q Width Adjust the width of the bands
Feedback Controls the amount of the effected signal reinjected into the filter
Mix Controls the dry/wet balance of the filter, '0' is bypassed

Comb/Flanger Notch Resonant

A comb filter with resonance control

Q Width Adjust the width of the bands
Q Adjusts the frequency emphasis with resonance
**Q control is disabled at 6dB/octave slope*
Slope Set the filter slope in fixed intervals, 6dB/octave to 2000dB/octave

Comb/Flanger Notch Multi Resonant

A comb filter with multiple resonance points

Q Width Adjust the width of the bands
Q Adjusts the frequency emphasis with resonance
Slope Sets the filter slope at fixed intervals, 12dB/octave to 96dB/octave
The resonance points are dependent on the chosen slope
e.g. one point with 12dB/octave, eight points with 96dB/octave

Comb/Flanger Band Pass Resonant

A multi band-pass comb filter with resonance control

Q Width Adjust the width of the bands
Q Adjusts the frequency emphasis with resonance
**Q control is disabled at 6dB/octave slope*
Slope Set the filter slope in fixed intervals, 6dB/octave to 2000dB/octave

Filters

Filter Types

Comb/Flanger Band Pass Multi Resonant

A multi band-pass filter with multiple resonance points

Q Width Adjust the width of the bands
Q Adjusts the frequency emphasis with resonance
Slope Sets the filter slope at fixed intervals, 12dB/octave to 96dB/octave
The resonance points are dependent on the chosen slope
e.g. one point with 12dB/octave, eight points with 96dB/octave

Comb/Flanger Tilt Resonant

A multi comb-tilt filter with resonance control

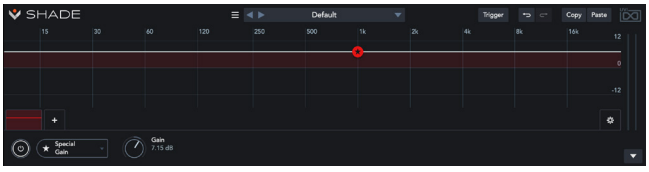
Q Width Adjust the width of the bands
Q-Down Adjusts frequency emphasis without resonance
Q-Up Adjusts frequency emphasis with resonance
** Q-Up and Q-Down control is disabled at 6dB/octave slope*
Gain Adjusts the filter gain
Slope Set the filter slope at fixed intervals, 6dB/octave to 96dB/octave

Comb/Flanger Tilt EQ-ing

A comb-tilt EQ filter

Q Width Adjusts the filter band width
Gain Adjusts the filter gain
Slope Sets the filter slope continuously, 2dB/octave to 2000dB/octave

Gain



A simple gain control

Gain Adjusts the gain of all frequencies equally

Tilt

A tilt EQ filter

Gain Adjusts the filter gain
Slope Set the filter slope continuously, 2dB/octave to 2000db/octave

Xpander

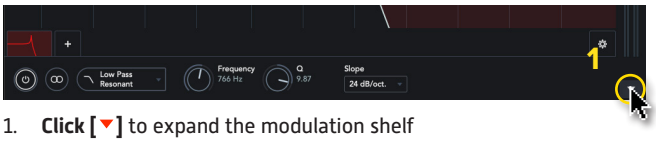
An analog-modeled multimode filter with resonance and drive control

Q Adjusts how much the cutoff frequency is emphasized
Mode Set the filter mode from 37 filter types
Thickness Overdrives the filter at lower frequencies for DC gain drop
*crank for OOMPH and SIZZLE
Drive Adjust the filter drive amount
Drive Type Sets the filter drive type

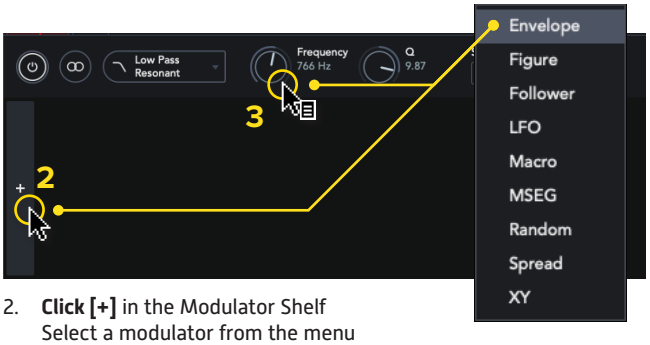
Modulators

Creating and Working with Modulators

Creating a Modulator

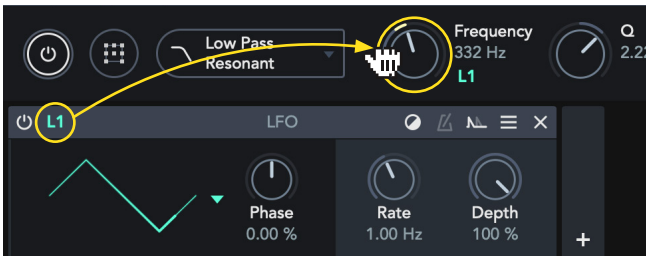


1. **Click [▾]** to expand the modulation shelf



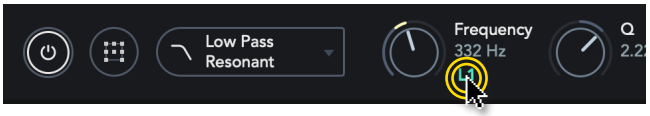
2. **Click [+]** in the Modulator Shelf
   Select a modulator from the menu
3. Alternatively, **Right-Click** a target knob to open the mod menu
   The selected modulator will automatically bind to the target knob

Linking Modulators to Parameters



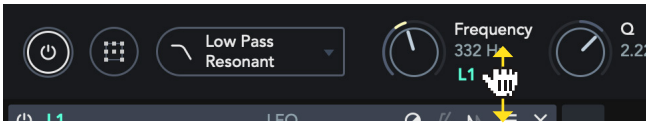
Drag-n-Drop [L1] (etc.) from the titlebar of a modulator to the target knob to bind the modulator to the knob

Delete Modulation Links



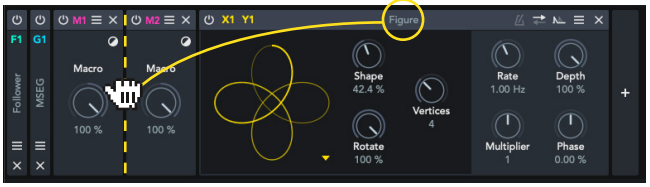
Double-Click [L1] (etc.) adjacent to the target knob to delete the link

Change Modulation Depth (per-target)



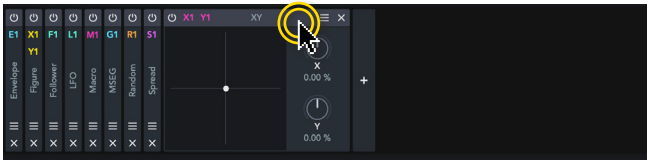
Click-Drag [L1] (etc.) adjacent to the target knob to adjust mod depth

Re-Ordering Modulators in the Shelf



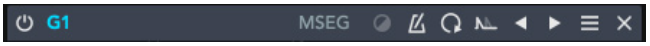
Drag-n-Drop a modulator's titlebar and move it to the desired location

Collapse / Expand Modulator Panels



Double-Click a modulator's titlebar to expand/collapse its editor panel

Modulator Titlebar Controls



Common controls:

⏻	**Power**	Toggle the modulator on/off
E1	**Modulator ID**	Unique per-modulator, drag-and-drop to bind
☰	**Menu**	
	Clear	Initializes the modulator settings
	Load	Load a user preset
	Save	Save over the current user preset
	Save as...	Save a new user preset
	Copy	Copy the modulator settings to the clipboard
	Paste	Overwrite the modulator settings with the clipboard
	Presets*	Factory presets (*where available)
✕	**Delete**	

Device-specific controls:

●	**Link to Filter**	Select an existing filter output as the signal source
	Sidechain	Enable sidechain input
	Bipolar	Switch between unipolar and bipolar modulation
	Sync	Enables BPM synchronization with the host
	Loop	Enable loop mode for the envelope
	Invert	Reverse the modulators playback direction
	Retrigger	Enables retrigger mode (see: Global Triggers)
◀	**Preset Prev**	Select the previous preset
▶	**Preset Next**	Select the next preset

Global Triggers

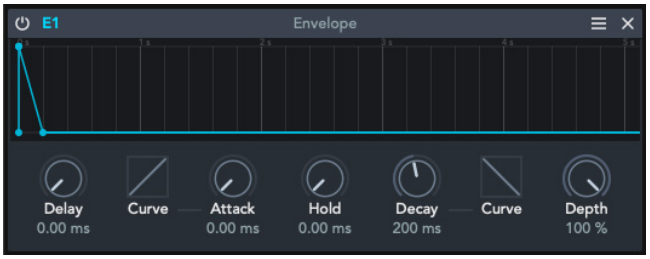
The Global Trigger is used to reset/trigger envelope-based modulators

Audio	Uses direct or sidechain audio inputs, use Sensitivity to adjust
MIDI	Creates triggers when MIDI notes are detected at the plugins input
Sync	Creates triggers at intervals synced to the host clock

Modulators

Modulator Types

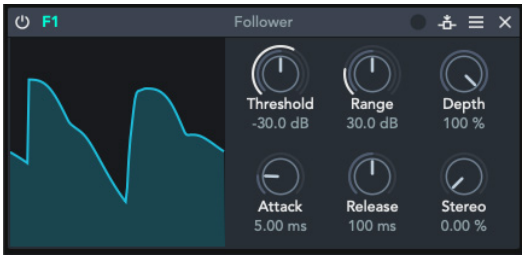
Envelope



A classic DAHD envelope with variable curve shapes. Triggering is set through the Global Trigger mode menu, and can be made by host sync interval, audio threshold, or MIDI note.

Delay Set the start time after trigger signal is recieved
Curve Set the envelope curve of attack phase
Attack Set the attack time (time to reach max value)
Hold Set the hold time (time to hold at max value)
Decay Set the decay time (time to return to min value)
Curve Set the envelope curve of decay phase
Depth Set the modulation depth

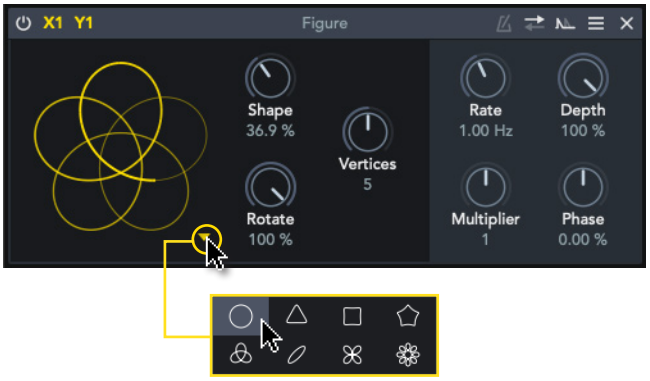
Follower



A featured envelope follower, allows the creation of any sort of dynamic effect in Shade, from classic Dynamic EQ, to multiband compression effects and beyond.

Monitor Displays the output value over time
Threshold Set the level at which to trigger modulation
Attack Set the follower attack time
Range Set the difference between max and min value of monitor graph
Release Set the follower release time
Depth Set the modulation depth
Stereo Set the variation between the channels of modulation

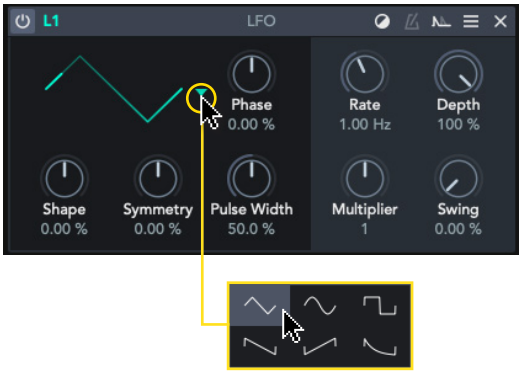
Figure



A two-dimensional LFO, Figure allows you to create continuous morphing between simple circular forms and complex, spirograph-like shapes with up to 8 vertices, and support for rotation.

Monitor Select a preset shape
Shape Continuous shape morphing from circle, to polygon, to rosette
Rotate Set the figure rotation
Vertices Set the figure vertices (up to 8)
Rate Set the modulation speed in Hz (or sync to host in Toolbar)
Multiplier A secondary rate control, allows odd metrics when synced to host
e.g. set Rate to "1 bar" and Multiplier to "5" to get a quintolet
Depth Set the modulation depth
Phase Set the start phase offset

LFO



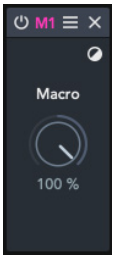
A fully-featured LFO

Monitor Click to choose a preset LFO shape
Shape Continuous shape control from flat (-100), to triangle (0),
to sinus (20), to square (100)
Symmetry Shifts the shape, e.g. Shape "0" and Symmetry "100" will make a
sawtooth shape, where Symmetry (-100) will make a downward saw
Phase Set the start phase offset
P.Width Set the width (duration) of the pulse relative to the cycle
Rate Adjust the modulation speed in Hz (or sync to host in Toolbar)
Multiplier A secondary rate control, allows odd metrics when synced to host
e.g. set Rate to "1 bar" and Multiplier to "5" to get a quintolet
Depth Set the modulation depth
Swing Add swing to the LFO

Modulators

Modulator Types

Macro



The Macro modulator lets you easily control many things from one place. Map it to as many parameters as you like, and assign each their own depth as needed.

Macro Set the value of the modulation

MSEG

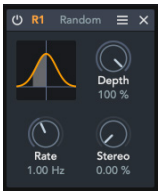
MSEG (multi-step envelope generator) is a DAW-like automation lane with stepped and linear drawing modes, multiselection, and smoothing.

Display Fully-editable graphic display
- Click to create a point
- Click-Drag points to modify
- Marquee-Drag for multiselection
- Right-Click to duplicate or delete selection

Edit Select stepped or curve edit mode (non-destructive)
Grid Click the magnet to enable grid snapping, whereby:
- X = the x-axis (duration), and
- Y = the y-axis (modulation depth)

Phase Set the start phase offset
Smooth Set the amount of smoothing (interpolation) between points
Depth Set the modulation depth
Speed Set the modulation speed

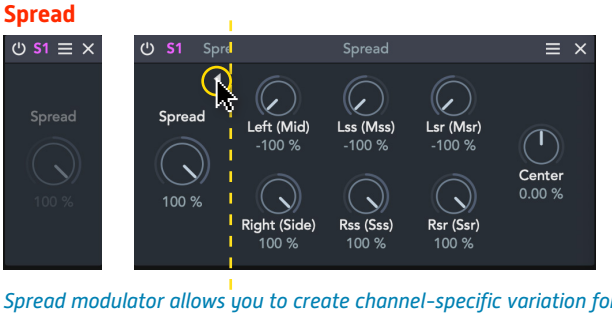
Random



Add jitter to any parameter to impart variability, movement, and added interest. Can operate in Mono or Stereo, for added width.

Monitor Displays the output value along a guassian distribution
Rate Adjusts the modulation speed
Depth Set the modulation depth
Stereo Variation between channels of modulation (not available in mono)

Spread



Spread modulator allows you to create channel-specific variation for any parameter (on filters or modulators), in L/R, M/S, or Surround.

Spread Acts as a multiplier against all individual Channel values
0 = bypass, -100 = invert
Expand Click the triangle button to expand the panel and to see all available channels
Channel Set the spread value for each channel (multiplied against Spread)

XY

A classic two-dimensional modulator. Perfect for morphing between parameter settings on filters or other modulators. Control it with an external joystick via Macros.

Monitor Click-drag to change the XY value
X Horizontal axis value (click the label to change the control name)
Y Vertical axis value (click the label to change the control name)

Pitch Tracking

A pitch tracker that can be used to control any parameter (typically used to drive filter frequency). Monitor pitch from the main or sidechain audio inputs, or from the MIDI input.

Monitor Dispalys the input pitch (note) from audio or MIDI input
Glide When the input pitch changes, the time it takes to transition to the new value

Links

UVI

Home	uvi.net/
UVI Portal	uvi.net/uvi-portal
Effect Installation Guide	installing_uvi_effects_en.pdf
FAQ	uvi.net/faq
Tutorial and Demo Videos	youtube.com/
Support	uvi.net/contact-support

iLok

Home	ilok.com/
iLok License Manager	ilok.com/ilm.html
FAQ	ilok.com/supportfaq

SHADE

Credits and Thanks

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