

## Introduction

This manual contains complete documentation for FabFilter Pro-Q in printer-friendly format. All information in this manual is also accessible via the Help button in FabFilter Pro-Q's user interface.

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## About FabFilter Pro-Q

The equalizer is by far the most used tool in audio recording, mixing and mastering. That's why there are probably around 1001 EQ plug-ins available. But the strange thing is: most of them don't meet top quality standards by far! Most just lack sound quality and the ones that do sound okay, often have poorly designed interfaces that obstruct your workflow and creativity.

Now here's where we come in. FabFilter Pro-Q gives you the best of both worlds: the highest possible sound quality, and an innovative interface that is designed to help you get 'that' sound quickly and easily.



Key features include up to 24 separate EQ bands (bell, low cut, low shelf, high shelf and high cut), state-of-the-art filter algorithms with precise analog modelling and unlimited internal headroom, zero-latency or linear-phase processing, mid/side support, customizable stereo placement for every band (stereo, left/mid or right/side), 6 dB, 12 dB, and 30 dB display ranges and the easiest yet most powerful EQ interface ever.

FabFilter Pro-Q is available as RTAS, Audio Units, VST and VST 3 plug-in for Mac OS X (Universal) and as RTAS, VST and VST 3 plug-in for Windows.

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## Quick start

The installer will copy the FabFilter Pro-Q plug-in into the common RTAS, VST, VST 3, and AU (OS X only) 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-Q from the menu that appears. To use the MIDI features in Pro-Q, create a new MIDI track and set its output to the Pro-Q instance you have just created. (The VST 3 version of Pro-Q can be found in the EQ section.)
- **Logic**  
Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-Q from the pop-up menu. You will find FabFilter Pro-Q in the *Stereo > Audio Units* section (named FF Pro-Q). A mono version is also available from the *Mono* menu.
- **Pro Tools**  
Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-Q from the pop-up menu in the EQ section. Note that there are both mono and stereo versions of Pro-Q available.

To begin, just open the plug-in and double-click in the display to create new EQ bands. Enjoy!

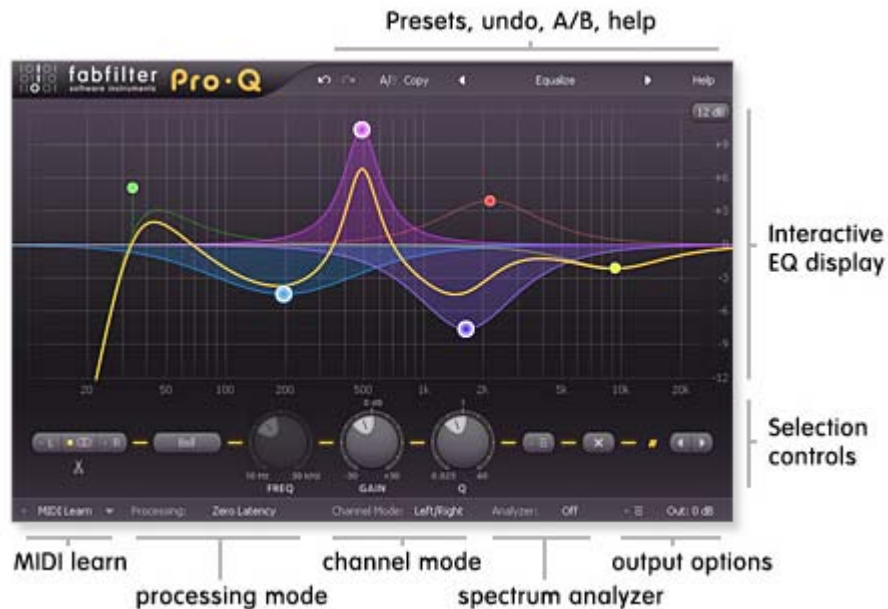
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*Next:* [FabFilter Pro-Q overview](#)

See Also  
[Overview](#)

## Overview

The interface of FabFilter Pro-Q is simple and straightforward. The top part of the interface consists of the interactive EQ display that lets you add and edit EQ bands. The selection controls below the display change the settings of the currently selected EQ bands. The bottom bar offers advanced features like the processing mode (zero latency or linear phase), channel mode (stereo or mid/side), a spectrum analyzer, global bypass and output level and panning.



- **Interactive EQ display**  
The interactive EQ display shows you in a glance what's going on and lets you easily create and edit EQ bands. See [Interactive EQ display](#).
- **Selection controls**  
The controls below the EQ display adjust the parameters of the currently selected curves in the display. See [Editing EQ bands](#).
- **Processing mode**  
FabFilter Pro-Q can work in both zero-latency mode or in various linear-phase modes. See [Linear-phase processing](#).
- **Channel mode**  
Each EQ band either works on both stereo channels, or on a single channel. The Channel mode parameter in the bottom bar toggles between left/right and mid/side processing. See [Stereo options](#).
- **Spectrum analyzer**  
The Analyzer button enables or disables the built-in spectrum analyzer that lets you visually judge the effect of the equalizer on the incoming signal. See [Spectrum Analyzer](#).
- **Output options**  
On the far right of the bottom bar, you can bypass the entire plug-in and adjust the output level and panning. See [Output options](#).
- **MIDI learn**  
MIDI Learn lets you easily associate any MIDI controller with any plug-in parameter. See [MIDI Learn](#).
- **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](#)

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## Knobs

It is easy to control the 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 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 on a knob to enter the value exactly 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.
- 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.
- In text entry mode, there are several handy shortcuts. With frequency values, you can type e.g. '1k' to set the value to 1000 Hz. 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).
- Pro Tools note: the RTAS version of Pro-Q implements the default Pro Tools keyboard shortcuts for fine tune (*Ctrl*+drag on Windows, *Command*+drag on Mac OS X) and reset to default (*Alt*+click).

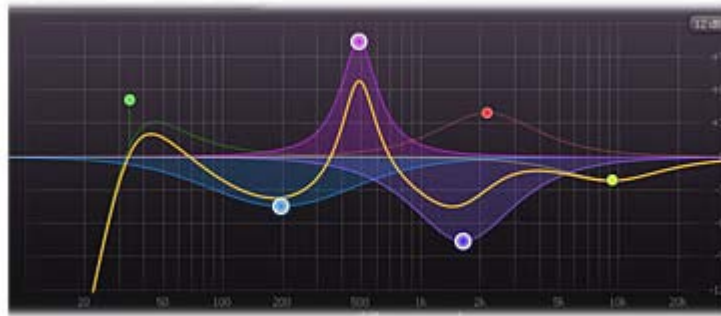
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Next: [Interactive EQ display](#)

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## Interactive EQ display

The large display shows all EQ bands and lets you easily create new bands and edit them. The thick yellow curve shows the overall frequency response of the equalizer.



- To add a new EQ band, simply click on the yellow overall curve and drag it up or down. Alternatively, double-click or Ctrl-click (Command-click on Mac OS X) on the display background. The shape of newly created curves is determined automatically depending on where you click. See also [Editing EQ bands](#).
- Click the dot on an EQ band to select it.
- 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.
- Click and drag on the display background to select adjacent bands by dragging a rectangle around them.
- Click once on the display background to deselect all bands.

Once you have one or more EQ bands selected, the display highlights the shapes of the selected bands. The easiest way to adjust them is simply by dragging them around:

- Click and drag a selected dot to adjust the frequency and gain of all selected bands. If you have multiple 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 dot. Alternatively, hold down *Ctrl* (*Command* on Mac OS X) while dragging vertically to adjust the Q.
- 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 an EQ band once to change its shape. See [Editing EQ bands](#).

In the top-right corner of the display, there is a drop-down button to choose the display range: +/- 6 dB, 12 dB or 30 dB. When you are dragging a curve outside the current range of the display, the range will expand automatically as needed.

### Tips

- If you right-click on the dot for an EQ band, a pop-up menu will appear with various options. This is a quick way to modify the EQ band while you're working in the display.
- When you hover the mouse cursor over an EQ dot, a parameter value display pops up showing the current parameter values for the corresponding EQ band. You can turn this on or off by clicking Show EQ Parameter Display in the Help menu.
- It is possible to turn off the automatic adjustment of the display range by clicking Auto-Adjust Display Range in the Help menu.
- Even though frequencies above 20 kHz are generally inaudible, the display extends to 30 kHz so you can put filters above this limit. The left part of the filter, extending into the audible frequency spectrum, still affects the sound. This gives you even more possibilities to shape the frequency response of the equalizer just the way you need it.

Next: [Editing EQ bands](#)

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## Editing EQ bands

The selection controls below the [interactive EQ display](#) show the current settings of the selected EQ bands and enable you to adjust them precisely.



From left to right, the following parameters are available:

- The L/stereo/R buttons control which channels are affected by the selected bands. See [Stereo options](#).
- The shape parameter selects the filter shape of the selected bands:
  1. Bell, the traditional parametric EQ shape and probably the most versatile of them all
  2. Low Shelf, to boost or attenuate low frequencies
  3. Low Cut, to cut all sound below the filter frequency
  4. High Shelf, to boost or attenuate high frequencies
  5. High Cut, to cut all sound above the filter frequency

When Low Cut or High Cut is selected, a slope parameter appears below the shape parameter that sets the steepness of the filter from 6 dB/octave to 48 dB/octave.

Note that you also change the shape of an EQ band by *Ctrl+Alt*-clicking it (*Command+Alt* on Mac OS X) in the display.

- The frequency knob sets the frequency of the selected band between 5 Hz and 30 kHz. If multiple bands are selected, this knob is disabled because it would otherwise set the frequency of all bands to the same value.
- The gain knob sets the gain in dB of the selected bands between -30 and +30 dB. If the Low Cut or High Cut filter shape is selected, this parameter is not used.
- The Q knob sets the bandwidth of the selected bands, widening or narrowing them. Because there are different interpretations of Q values in various EQ plug-ins and scientific papers, we have chosen the value 1 to correspond to the average bandwidth. For the shelf filters, the internal Q values are chosen such that they result in a good range of shelf shapes. Keep this in mind when trying to reproduce the filter shapes of another EQ plug-in in Pro-Q: the interpretation of the Q values might not be the same.

The 6 dB/octave variant of the Low Cut and High Cut filters does not have an adjustable Q setting.

- The bypass button lets you easily bypass the selected EQ bands. Note that you can also bypass an EQ band by *Alt*-clicking it in the display. While an EQ band is bypassed, it is dimmed in the display and a red light glows in the bypass button.
- The delete button removes the selected EQ bands. If you have accidentally deleted some bands, you can easily restore them using the [Undo](#) button at the top of the plug-in interface.

Finally, the previous/next buttons at the far right let you easily advance the selection to the adjacent band in the display. To the left of these buttons, the band number of the currently selected EQ band is shown to help you to identify this band in the host when automating EQ parameters.

### Tips

- When multiple bands are selected, adjusting the gain or Q knobs will set the gain and Q for all selected bands to the same value. In contrast, when you drag multiple bands in the display, this modifies the frequency, gain and Q settings in parallel without setting them all to the same value.
- Double-click a knob to enter the value directly using the keyboard. See [Knobs](#) for more information.

Next: [Stereo options](#)

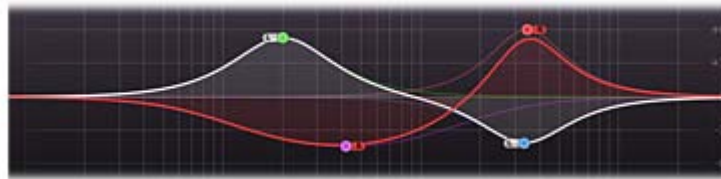
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## Stereo options

One of FabFilter Pro-Q's best features is that it's very easy to equalize both stereo channels in a different way. This is a great way to surgically remove unwanted sound artefacts, or even to add stereo effects.



To make this even more powerful, Pro-Q offers both Left/Right and Mid/Side channel modes. In the default Left/Right mode, each EQ band works either on both stereo channels, or on the left or right channel only. This is controlled by the stereo options at the lefthand side of the [selection controls](#):



- Click the L or R button to let the selected bands affect only the left or right channel.
- Click the stereo button (in the middle) to let the selected bands affect both stereo channels.
- Click the split button underneath the buttons to duplicate the selected band, making two identical copies, one operating only on the left channel and one operating on the right channel. This makes it very easy to slightly adjust one of the channels.

As soon as one or more of the EQ bands are operating on a single channel, the EQ display switches to per-channel mode, where it shows two overall frequency response curves: a white one for the left channel, and a red one for the right channel, as shown by the picture above.

## Mid/side mode

The Channel Mode parameter in the bottom bar switches between Left/Right and Mid/Side operation. In Mid/Side mode, the incoming stereo signal is converted into Mid (mono) and Side parts, which you can then easily filter independently. This is often an even better way to fix artefacts or modify stereo information because it represents the stereo signal in a more natural way.

In Mid/Side mode, everything works as described above, except that the stereo options above change to M/stereo/S buttons. In addition, the display shows the two overall frequency response curves in white (Mid) and light blue (Side) so you know at a glance in which mode Pro-Q is currently operating.

## Techniques

Independent channel equalization is very useful when dealing with stereo audio containing unbalanced frequency content over the stereo field. Let's say you want to combine a stereo drum recording with a stereo acoustic guitar recording. The drum recording contains more low-mid frequencies in the left channel (for example a low tom-tom), and more high frequencies in the right channel (like cymbals or a hi-hat). The guitar sound, recorded with a mic capturing the sound-board/hole panned left and one capturing the fretboard/neck panned right, might have similar frequencies as the drum recording, making it hard to combine them in a balanced way. By using independent left/right channel EQ-ing, it is possible to balance these elements so that they do not fight each other. Instead of EQ-ing the whole stereo track of the drums and guitars one can simply EQ where it is necessary to get the two elements to complement each other.

Mid/Side EQ is perhaps most commonly used to bring some stereo elements further up within a recording, either by cutting certain frequencies in the mid channel or by boosting the wanted frequency range in the side channel. It is great for adding a bit of depth to typical hard panned rock/heavy guitar recordings where you boost the "bite" frequency range of the guitars (around 2-4kHz) with a quite narrow eq. Combine this with cutting some of the "mud" away from the side channels will give the illusion of huge guitars that still sit well within a mix.

Independent Mid/Side equalization is also often used during mastering. For example, raising high frequencies in the Side channel can freshen up the sound, while a low-cut filter in the Mid channel can work very well to clear up the low end.

Consider using linear-phase processing when filtering both stereo channels (either in Left/Right or Mid/Side mode) differently to avoid introducing unwanted phase changes.

## Mono operation

FabFilter Pro-Q can also work as a mono equalizer plug-in, but in this case the stereo options and the Channel

Mode parameter are not available, of course.

When loading 'stereo' presets (containing EQ bands that work on e.g. the left or right channel) in the mono version of Pro-Q, all EQ bands are treated as if they work on the mono channel. You should be aware that this can sometimes yield unexpected results. For example, if a stereo preset contains two bands working on the left and right channels respectively, at the same frequency, with gain=+10 dB, this will result in a +20 dB peak in the mono version. Therefore it is best not to use any presets that use per-channel processing in the mono version of Pro-Q.

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## Linear-phase processing

When filtering audio, traditional analog and digital filters always introduce phase problems. What happens is that the phase of different frequencies in the signal is changed in different ways. This can subtly change the sound (not necessarily in a bad way though). It does affect transients and it can make the sound less transparent.

Moreover, problems arise when you mix a filtered and phase-altered signal with another similar signal that has not been filtered, or that has been filtered in a different way. In this case, it is very likely that the different phase components of both signals won't match up properly and will cancel each other to some extent.

This situation can for example occur when mastering. It is quite common to apply an equalizer only to a part of the song, using crossfades at the beginning and end of the affected region. Because the phase information in the original and filtered parts is different, the fades won't work as intended.

Linear-phase equalization provides an answer to these problems. Linear-phase filters change the phase of the incoming signal in the same way for all frequencies. This ensures that no unwanted phase cancellation will take place, preserving transients and the transparency of your music.

However, linear-phase filters also have some disadvantages. First of all they introduce latency: the entire signal is delayed when passing through the plug-in. Longer latency means greater resolution when making low-frequency changes to the signal, but unfortunately this also can lead to the creation of 'pre-echoes' that can make low-frequency transients (e.g. a kick drum) lose their edge. Choosing the latency correctly is a compromise depending on the program material and your personal preference.

To give you the best of both worlds, FabFilter Pro-Q provides both zero-latency and various linear-phase processing modes. Apart from the differences discussed above, the EQ has the same frequency response in both modes.

To change the processing mode, use the Processing setting in the bottom bar of the interface.

- Zero latency mode is the default. While it introduces phase changes, it is CPU-efficient and doesn't result in any latency, so it is the best mode for e.g. live usage. Also, it's quite possible you might like the coloration introduced by the phase changes when mixing, for example.
- Linear Phase - Low Latency provides linear-phase processing with a minimal latency. Use only with low Q settings, or when only changing the mid-high part of the spectrum. With a sample rate of 44.1 kHz, it results in a total latency of 3072 samples (about 70 ms).
- Linear Phase - Medium Latency is a good compromise between low-frequency resolution and latency and we recommend to use this in general for linear-phase processing. The total latency is 6144 samples at a sample rate of 44.1 kHz (about 139 ms).
- Linear Phase - High Latency gives very good low-frequency resolution. If you need to use high Q settings when changing the low end of the spectrum, use this mode. The total latency is 12288 samples at a sample rate of 44.1 kHz (about 279 ms).
- Linear Phase - Maximum Latency results in even better low-frequency resolution at the expense of latency and possible pre-echo problems. The total latency here is 24576 samples at a sample rate of 44.1 kHz (about 557 ms).

To conclude, Pro-Q lets you freely choose between zero-latency and linear-phase processing as you go. If you use high Q settings combined with low-frequency filtering, you need to use a higher latency; if you only work on the mid-high frequencies, you can get by with a lower latency.

### Notes

- Not all hosts are capable of switching the latency of a plug-in dynamically. Cubase 5 and Logic Pro do this successfully. However, in Pro Tools HD it is necessary to deactivate and re-activate Pro-Q after changing the processing mode. Also, note that Pro Tools HD supports only a maximum latency of 4096 samples (on supported hardware), while Pro Tools LE doesn't support latency compensation at all.
- When working with different sample rates, the latency in samples of the various linear-phase modes can change to give you approximately the same low-frequency resolution (and the same latency in ms).
- Due to Pro-Q's advanced filter design, the CPU usage is very low, even when using up to 24 EQ bands, and it doesn't change much with the different linear-phase processing modes. On the other hand, the latency might be higher than in other plug-ins.

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Next: [Spectrum analyzer](#)

See Also

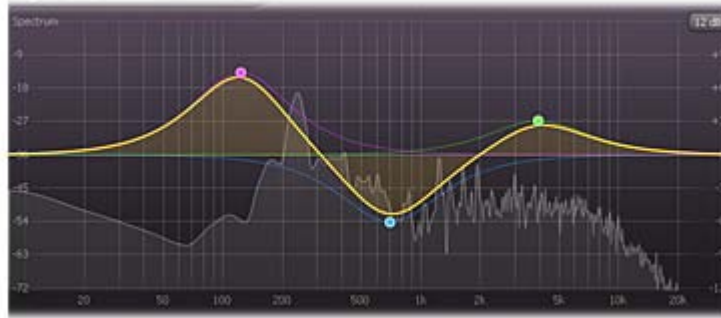
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## Spectrum analyzer

To help you judge the effect of the combined EQ bands on the incoming audio signal, FabFilter Pro-Q includes a built-in real-time frequency analyzer.



The spectrum analyzer is controlled by the Analyzer setting in the bottom bar.

- Off turns the spectrum analyzer off so it doesn't consume any CPU power.
- Pre-EQ turns the spectrum analyzer on and connects it to the incoming audio signal before it is modified.
- Post-EQ turns the spectrum analyzer on and connects it to the outgoing audio signal, after all the EQ bands have been applied. Note that the [global bypass](#) parameter is ignored by the Post-EQ mode: if global bypass is active, the analyzer will still show the signal after having been filtered by all EQ bands.

If the spectrum analyzer is enabled, a separate gain scale is shown at the lefthand side of the EQ display, ranging from -72 to 0 dB.

The resolution of the spectrum analyzer is fixed at 2048 points, giving it a medium level of low-frequency resolution. At a sample rate of 44.1 kHz, it will reliably work for frequencies of about 50 Hz and higher.

### Notes

- When skipping through presets, the current analyzer mode is not changed, but it is saved in songs.
- By default, the spectrum analyzer is off. If you would like it to be on by default, set the desired mode for the analyzer in the bottom bar, and then [overwrite the Default Setting preset](#). Now all parameter values you just saved, including the analyzer mode, are used as the default setup for any new Pro-Q instances.

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Next: [Output options](#)

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## Output options

At the righthand side of the bottom bar in the interface, FabFilter Pro-Q contains a set of global output level and bypass parameters.



- The Output Gain parameter lets you adjust the output level between minus infinity and +36 dB. You can use this to correct any overall level change that the EQ bands might introduce. Note that FabFilter Pro-Q features unlimited internal headroom so it won't clip internally at any level. You only need to be concerned about any clipping that might occur after the signal has left Pro-Q.
- The Output Pan parameter lets you change the relative levels of the left and right audio channels. When [Mid/Side mode](#) is active, it adjusts the relative levels of the mid and side channels instead.
- You can bypass the entire plug-in with the Global Bypass toggle button to the left of the output level button. While most hosts already provide the ability to bypass plug-ins, our internal global bypass feature is guaranteed to work correctly in [linear-phase mode](#) (compensating for the latency of the plug-in) and also applies soft bypassing to avoid clicks. While the plug-in is bypassed, the EQ display dims and a red light glows in the bypass button itself.

### Tips

- You can directly adjust the output gain by clicking and dragging the output button vertically, so there is no need to click it first to view the output knobs.
- When the output knobs are visible, you can double-click them to be able to enter a value directly using the keyboard.

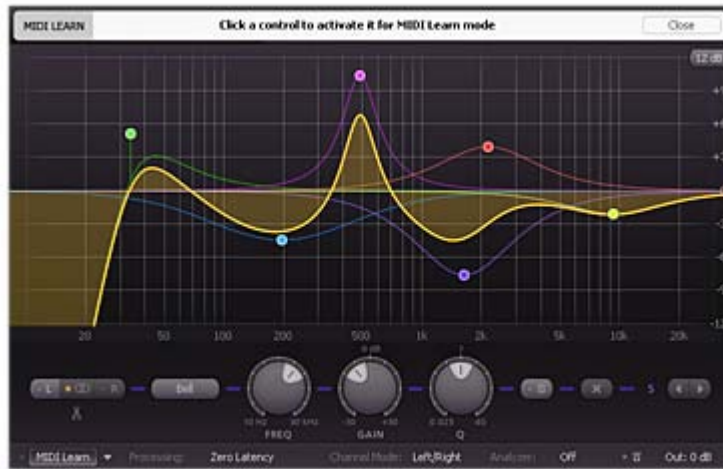
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## MIDI Learn

Controlling FabFilter Pro-Q'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. Note that each EQ band has its own parameters and connections. You can click on EQ bands in the display to select them, and then click on one of the [selection controls](#).
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:

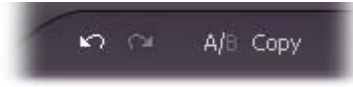
- **Disable/Enable MIDI**  
This globally turns MIDI control of parameters on or off: useful in hosts that automatically send all MIDI events on a track to all effect plug-ins associated with that track as well.
- **Clear**  
This submenu shows all parameter associations and lets you delete individual 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.

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## Undo, redo, A/B switch

The Undo and Redo buttons at the top of the FabFilter Pro-Q 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.

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## Loading presets

FabFilter Pro-Q comes with a small set of basic presets, giving a good idea of what you can do.

- 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-Q is started. To change the default settings, simply [overwrite](#) this preset.
  - When using the mono version of Pro-Q, presets that use per-channel settings can give unexpected results. See [Stereo options](#) for more information.
  - 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 > View Bank/Program Numbers in the preset menu to enable or disable the display of bank/program numbers (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 song!

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Next: [Saving presets](#)

See Also  
[Overview](#)

## Saving presets

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

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.

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*Next:* [How presets are stored](#)

See Also

[Loading presets](#)

[Overview](#)

## How presets are stored

Presets for FabFilter Pro-Q 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-Q* for Windows, and *~/Library/Audio/Presets/FabFilter/FabFilter Pro-Q* 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.

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## 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, but without overwriting any existing files.

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*Next:* [Purchasing FabFilter Pro-Q](#)

See Also

[Saving presets](#)

[Overview](#)

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## Purchasing FabFilter Pro-Q

Once you have downloaded and installed the evaluation copy of the FabFilter Pro-Q, 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-Q after the evaluation period, you must buy a copy in the online FabFilter Shop by clicking the Buy Now button in the evaluation dialog.

- [Click here to go to the FabFilter Shop and purchase FabFilter Pro-Q 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 e-mail 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](mailto:info@fabfilter.com) .

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Next: [Entering your license key](#)

See Also

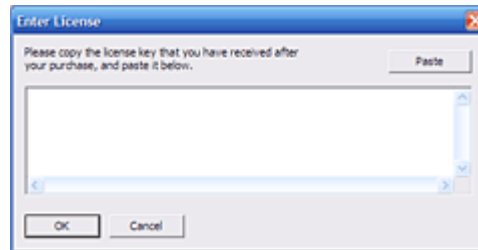
[Support](#)

[License agreement](#)

## Entering your license key

After you have purchased FabFilter Pro-Q 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-Q 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 e-mail 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-Q for an unlimited period of time with full support via e-mail.

Tip: 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 additional FabFilter plug-ins!

Next: [Support](#)

See Also

[Purchasing FabFilter Pro-Q](#)

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## 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](#) 

Here, you will find the latest news and updates on FabFilter products and answers to frequently asked questions. Go to the specialized user forums to ask your questions and get answers from the experts! The support section also contains extra downloads (such as presets) and online and PDF versions of this help file.

For sales questions and technical support, you can also contact FabFilter directly at [info@fabfilter.com](mailto:info@fabfilter.com) .

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*Next:* [Manual installation](#)

See Also

[Overview](#)


[About FabFilter](#)

## Manual installation

When installing FabFilter Pro-Q, the installation program will try to copy the plug-in into the common VST 2, VST 3 and RTAS plug-in folders (Windows) or the */Library/Audio/Plug-Ins/Components*, *VST*, *VST3*, and the */Library/Application Support/Digidesign/Plug-Ins* folders (OS X) on your computer. In most cases, your favorite host will then find the plug-in right away.

On OS X, this is the only possible location for the Audio Units, VST 2, VST 3 and RTAS plug-ins (although you can install them in the user's Library folders under *~/Library/Audio/Plug-Ins* as well).

On Windows, most hosts have their own VST 2 plug-ins folder. So if you are using Windows and your host does not recognize FabFilter Pro-Q, 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-Q.dll* from *C:\Program Files\FabFilter\Pro-Q* (or *C:\Program Files (x86)\FabFilter\Pro-Q* 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. If you are using the RTAS version of Pro-Q, copy the *FabFilter Pro-Q.dpm* and *FabFilter Pro-Q.dpm.rsr* files to the Pro Tools plug-in directory on your computer.

If you still have problems, contact [FabFilter Support](#) .

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Next: [VST plug-in versions](#)

See Also

[Quick start](#)

[Support](#)

## VST plug-in versions

FabFilter Pro-Q is available in both VST 2 and the new VST 3 formats. They can be installed and used both at the same time. The VST 3 format can only be used by hosts that support it, for example Steinberg's Cubase 5. At this moment, the VST 2 format is compatible with more different hosts and it has more thorough MIDI support (i.e. polyphonic aftertouch).

### VST 2

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

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

Note: The VST 3 version of the plug-in can be used on both mono and stereo tracks.

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Next: [License agreement](#)

See Also

[Quick start](#)

[Manual installation](#)

## FabFilter Software License Agreement

### 1. Disclaimer

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### 2. Terms of Use

You may use an evaluation copy of this FabFilter product for an period of up to 30 days. Once the evaluation period has ended, you must either purchase your copy, or remove it from your computer. If you have purchased your copy of this FabFilter product, you may continue to use your evaluation copy beyond the end of the 30-day evaluation period until your license key arrives.

We encourage you to distribute the evaluation copy and give copies to friends, as long as there is no payment involved.

You may not reverse engineer, reverse compile, or disassemble any of the files in the distribution.

You are not allowed to distribute or copy the full version of any FabFilter product. The license key that you receive when purchasing it is personal and confidential and may not be disclosed. The full version is a commercial program. It is a violation of international copyright laws to give copies to other people. You may give them the evaluation copy, so they can purchase the program on their own.

### 3. VST plugin technology

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

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*Next:* [Acknowledgements](#)

See Also

[Purchase FabFilter Pro-Q](#)  
[Support](#)

## Acknowledgements

Credits go to Thorsten Schmidt for laying the foundation for Pro-Q during his internship at FabFilter, having to cope with two very stubborn know-it-alls all of the time.

And of course, a huge thanks to our beta testers for their relentless testing of all different beta versions! Thanks especially to Mark den Hartog and Niklas Silen for sharing valuable EQ tips and techniques.

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*Next:* [About FabFilter](#)

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## About FabFilter

FabFilter Software Instruments was founded in 2002 by Frederik Slijkerman MSc and Floris Klinkert MSc, and is based in the center of Amsterdam in the Netherlands.

In their roles as professional musicians and studio engineers, Floris Klinkert and Frederik Slijkerman have always loved the sound of old analog gear but also kept up with new software synthesis developments. However, none of the available software instruments met their high quality standards.

Many plug-in developers try to emulate old analog gear, or stuff their plug-ins with as many features and (often mediocre) effects as possible, diverting you from the real issue: the sound.

Both also being professional software engineers, Frederik Slijkerman and Floris Klinkert decided to do things differently and create the software instruments they dreamed of, resulting in the release of FabFilter One in early 2004, followed by FabFilter Volcano, Twin, Timeless, Simplon, Pro-C, Volcano 2, Twin 2, Timeless 2 and now Pro-Q.

To accomplish their goals, a lot of effort has been put into developing highly advanced filter techniques, superb digital oscillators, smart parameter interpolation methods and innovative user interface solutions. The highly optimized FabFilter plug-in design results in very little CPU requirements.

FabFilter strongly believes that musicians don't just need more knobs, faders or options on plug-ins: they need better sound quality and usability. That is why FabFilter creates easy-to-use yet powerful plug-ins, with innovative interfaces and superb sound quality, for a reasonable price.

FabFilter will expand their range of plug-ins in the future, supporting both Mac OS X and Windows, providing the best possible sound quality and filter designs. We hope that you will enjoy our products. Please feel free to contact us if you have any suggestions!

The FabFilter team

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See Also

[Support](#)

[FabFilter web site](#) 