fabfilter software instruments Timeless

Introduction

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

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About FabFilter Timeless

Welcome to the wobbly world of one of the most versatile delay plugins: **Fabfilter Timeless**. At its heart there are two independent, programmable delay lines. The addition of a high quality filter section and the modulation options of the parameters will get you time-warped in a totally new way. A panning option also adds movement to stereo effects.
All these controls provide an almost unbelievable array of sound manipulation possibilities, ranging from simple repeat echo to genuinely original sounds that you wouldn't expect from a delay plugin.

Main features:

- **2 Delay lines**
  The two independent delay lines produce a specific desired delay in the transmission of the sound. Timeless offers two different ways of delaying the signal: *tape* and *stretch*. *Tape* means that a change in delay time will cause a change in pitch of the delayed sound. This is the way classic tape delays worked. We added a new way that would be impossible in the analog domain: *stretch*. In this case, there will be no change in pitch when you change delay times.

- **Multimode filters**
  Two independent multimode filters provide low-pass, high-pass, and band-pass responses with 12, 24 and 48 dB/octave slopes. Both filters feature six different high-quality filter characteristics that define the unique sound and overdrive of the filter. They range from smooth with moderate overdrive to raw, self-oscillating and over-the-top!

- **Modulation sources**
  FabFilter Timeless offers velocity, aftertouch, keyboard track, modulation wheel,

and pitch bend as general modulation sources and contains two LFOs and an audio/MIDI-triggered envelope generator.The LFOs have adjustable sine, triangle, square, random triangle and sample-and-hold wave forms and can be synchronized to the host beat and tempo and to incoming MIDI events.

- **Drag-and-drop modulation slots**
  With 24 modulation slots and no shortage of modulation sources and targets, Fabfilter Timeless offers endless modulation options. But one of its best features is undoubtedly the ability to set up modulation connections with drag-and-drop. There is no need to search through long drop-down menus containing dozens of sources and targets or to find your way in cluttered and obscure matrix views. Just drag modulation sources to any target to fill Timeless' modulation slots!

- **MIDI learn**
  Fabfilter Timeless works with any MIDI keyboard or controller. It is very easy to assign each of Timeless' parameters with any MIDI controller number, just by turning knobs in the user interface and on the external controller.

- **Smart parameter interpolation**
  Changes to any of Fabfilter Timeless' parameters are interpolated by smart algorithms, ensuring both responsiveness and smooth transitions. There are no unwanted digital clicks and zipper effects, and even MIDI controller changes are handled perfectly smooth.

- **Platform-independent presets**
  Fabfilter Timeless enables you to create and save your own presets. You can share your settings with other users and the preset files are the same on Windows and Mac OS X.

Fabfilter Timeless is available as Audio Units and VST plug-in for Mac OS X (PowerPC and Intel) and as VST plugin for Windows.

Next: Quick start

See Also
Using FabFilter Timeless

Quick start

The installation program will copy the FabFilter Timeless plugin into the common VST plugins folder (Windows) or the /Library/Audio/Plug-Ins/Components or VST folder (OS X) on your computer. In most cases, your host will then recognize the plugin automatically. If the instructions below do not work, see Manual installation instead.

- **Cubase SX**
  Choose an empty insert slot and select FabFilter Timeless from the pop-up menu. To use Timeless' MIDI Learn feature, create a new MIDI track and set its output to the FabFilter Timeless instance you have just created.

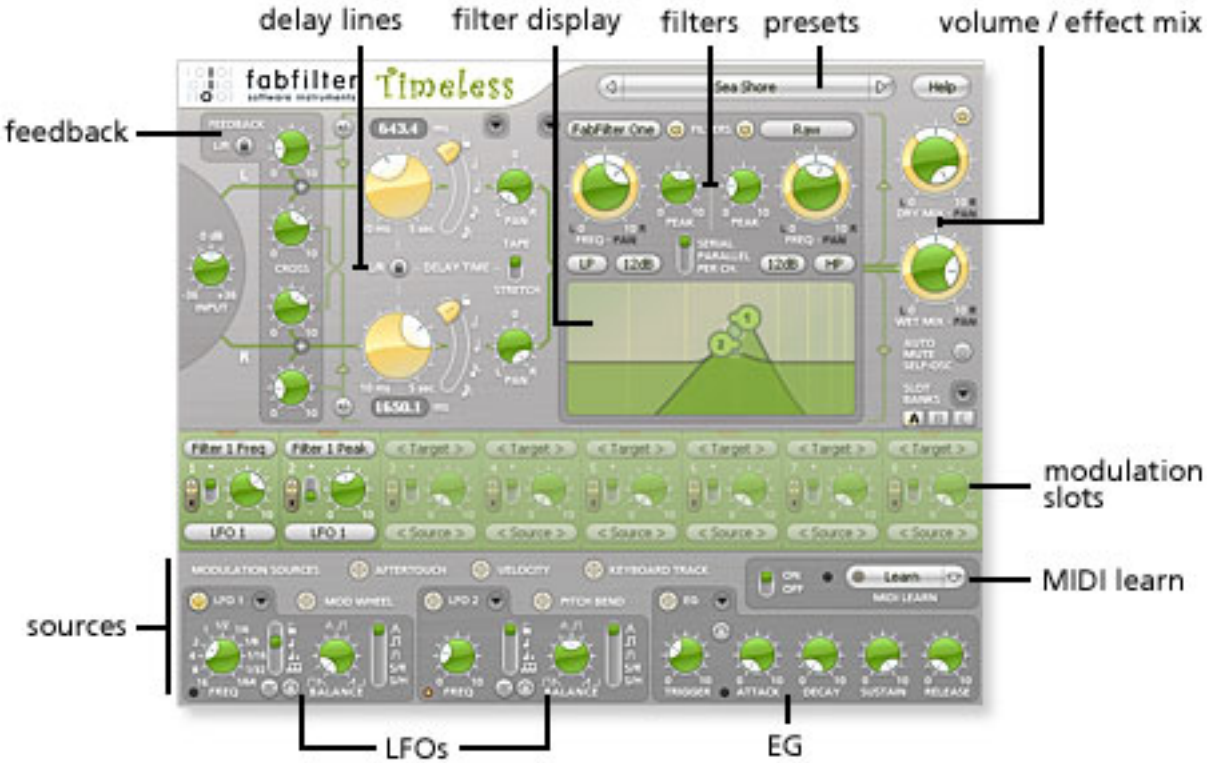
- **Logic Audio**
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Timeless from the pop-up menu. You will find FabFilter Timeless in the *Stereo > VST* (Windows) or *Stereo > Audio Units* (OS X) section.

Next: FabFilter Timeless overview

See Also
Overview

Overview

The interface is divided into three sections. The upper section contains the 2 delay-lines and our award winning multi-mode filters. Most left you will find the input volume knob and to the right the dry and wet mix knobs. The middle section contains 24 modulation slots which can be used to modulate almost any parameter with any modulation source. The bottom section contains the modulation sources and the MIDI-learn function.



Top Section

- **Delay lines**
  This is where the magic begins. The delay time is controlled by a big knob and can be synchronized to your host tempo. The panning knob determines the signal output routing. Both delay lines have there own feedback and cross feedback knobs which determine the amount of repeats. See Delay lines.

- **Filter parameters**
  The filters offers pretty much everything you would expect, with a choice of low-pass, high-pass and band-pass modes, and a slope variable from two-pole (12dB/octave) all the way up to eight-pole (48dB/octave). For each filter there are three algorithms that offer three different filter characteristics. See Filters.

- **Interactive filter display**
  This is the graphic representation of the filter settings which allows you to drag both filters individually or simultaneous and control the filter settings with key combinations.

- **Volume and effect mix**
  Here you control the audio output gain. The dry (unprocessed) signal and the output of the delay lines have their own output volume knobs. (The input gain control is located at the far left of the plug-in.) See Input/Output stage.

- **Presets**
  With the preset buttons, you can easily browse through the factory presets or save your own delay settings so you can re-use them in other songs. See Presets.

Middle Section

- **Drag-and-drop modulation slots**
  With 24 modulation slots FabFilter Timeless offers endless modulation options. One of its best features is undoubtedly the ability to set up modulation connections with drag-and-drop. There is no need to search through long drop-down menus containing dozens of sources and targets or to find your way in cluttered and obscure matrix views. Just drag modulation sources to any target to fill Timeless' modulation slots! See Modulation slots.

Bottom Section

- **Modulation sources**
  FabFilter Timeless offers velocity, aftertouch, keyboard track, modulation wheel, and pitch bend as general modulation sources. Also available are two LFOs and an audio/MIDI-triggered envelope generator. The LFOs have adjustable sine, triangle, square, random triangle and sample-and-hold wave forms and can be synchronized to the host beat and tempo and MIDI events. The EG is triggered on a MIDI message or when an incoming signal exceeds the threshold and offers the usual attack, decay, sustain and release settings. See Modulation.

- **MIDI learn**
  MIDI Learn offers the possibility to easily associate any MIDI controller with any plug-in parameter. See MIDI Learn.

Next: Knobs and switches

See Also
Component routing
Quick start

Knobs and switches

It is easy to control the parameters with the large round knobs and switches. 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 current value and unit of the parameter.

All knobs support two click-and-drag modes:

1. **Vertical mode**
   Click on the center area of a knob and drag up or down to rotate it. This is particularly useful for quick changes, but you can also hold down the *Shift* key while dragging to 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 very precise adjustments.

To change the position of a switch, simply drag the switch thumb up or down, or click at the new position.

Tips

- To reset a knob to its default position, hold down the *Ctrl* key (Windows) or Command key (OS X) and click the knob once.
- The filter 1/2 knobs and the feedback L/R knobs can be linked to each other. To adjust both parameters, hold down the *Alt* key (Windows) or Option key (OS X) while dragging one of the knobs.

Next: Input/Output stage

See Also
Overview

Input stage

Most left you will find the input volume control. This will set up the amount of signal going into the delay lines. Remember that overdriving the filter gives an more harmonically rich sound so feel free to experiment with higher levels.

Output stage

This is where the output mix and panning settings are controlled. The dry (unprocessed) signal and the output of the delay lines have their own output volume and panning knobs.

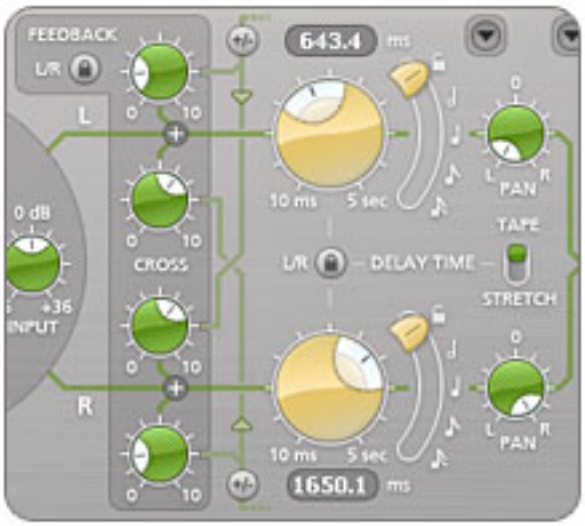
The *dry mix enabled* switch is an easy way to stop dry signal coming through. Since a delay is often used as a send effect (inserted on a bus) you wouldn't want dry signal coming through in that case. This is a valuable feature when you are browsing presets which were not specifically designed for this kind of usage. This setting cannot be saved in a preset and therefore will not be altered when browsing presets.

Next: Delay lines

See Also
Component routing
Overview

Delay lines

The delay lines cause a delay in the transmission of a signal passing through. There is a wide range of effects possible with a digital delay: repeat echo, slap-back delay, chorus, vibrato, and resonant 'tunnel' echo.



You control each delay line with the following parameters:

- **Delay time**
  Well, guess what... this sets the delay time! To be more precise: the time of the delay given to a signal passing through.

  The delay time can be locked/synchronized to the tempo of your sequencer host. When this is activated using the curved switch the knob controls the sub-multiples of this tempo. The small dots that appear around the knob make it easier to get precise and quick access to those values that are related to your sequencer tempo.

  When the delay time is not locked to your sequencer tempo it is possible to **'tap' the tempo** of the delay by clicking on the number-display above or below the knob. The display will turn into a green *TAP* button. The next time you click here the time between the clicks is calculated and used as delay time. Just tap it a few times to get some values you want to work with.

  We built in a function to turn only the topmost knob to set the delay time for both delay lines. The small lock icon between the knobs enables this function. This way it is easier to set up both delay lines with the same settings.

- **Delay pan**
  Pans the output of each delay line to the left or right channel.

- **Feedback**
  You can vary the feedback to produce more than one repeat from a single sound. All the feedback control does is to send some of the delayed output (after passing through the filters) back to the input so it gets delayed again; the more feedback, the more repeats. There are separate knobs for the left and right filter

output for both delay lines.
When a signal coming out of a delay line is routed back into the other delay line this is called "cross-feedback" hence the names on the interface. Cross-feedback is used to mix different delay times and creates beautiful stereo effects.

The amount of total feedback determines the number of audible repeats. Higher levels will have more repeats and above a certain level feedback will cause higher volumes at every cycle and thus create sonic mayhem! Be careful with your ears and speakers, and don't use too high feedback levels.

There is a convenient lock icon that makes it possible to set up feedback settings for both delay lines.

- **Phase invert switch**
  Very interesting effects can be achieved when inverting the phase of one of the feedback signals. The effect of this is most noticeable on effects that use a very short delay time. By inverting the phase of the signal fed back to the input, it allows different harmonics to be accentuated by the filtering process, and so gives a choice of two types of tonal coloration, one usually sounding thinner than the other. On longer delay times it might alter the stereo perception of the sound

- **Delay algorithm**
  There are two different ways the digital delay can behave:

  1. *Tape* which behaves like a classic tape delay. When the delay time is changed in positive direction i.e. the delay time gets shorter, you will hear a increase in pitch of the delayed signal. Conversely when the delay time is made longer you will hear a decrease in pitch of the delayed signal. This is the way analog delays sound and makes 'playing' the delay so much fun.

  2. *Stretch* makes this plugin simply unique. It means that no matter wether the delay time gets shorter or longer, the pitch will remain constant using granular techniques. This is NOT possible in the analog delay and we thought this to be a highly creative addition. Listen to some of the presets using this algorithm and you will hear what sonic possibilities this option has to offer.

The settings of the delay parameters can all be stored as a section preset.

Tips

- By setting a delay time of between 30 and 100ms and adding a little gentle modulation with no feedback, you get the classic chorus effect.

- At very short delay times, (10 to 50ms) increasing feedback will give a resonant cardboard tube or tunnel echo sound, the pitch of the resonance being set by the delay time. This effect is useful in creating new sounds or modifying existing ones beyond recognition; used with a synth, it can create the illusion of ring modulation or phase sync.

- Short delays of between 30 and 100ms are used to create slap-back echo effects, which are quite effective on vocals and guitar.

- Delay times in excess of 100ms, will give you the familiar tape echo type of sound, and this is a valuable effect for warming up vocals and guitar.

- If you are interested you can read more about delay technology on Wikipedia.

Next: Filters

See Also
Component routing
Overview

Filters

Timeless comes with two high quality filters, each with six different sound characteristics. These multimode filters are based on our award winning filters first developed for **FabFilter One**. You can use them individually or combine filter characteristics to create your own sounds in any way imaginable. Both filters are stereo filters.

You control each filter with the following settings:

- **Frequency and Peak**
  The filter frequency is adjustable over the entire audio range with variable resonance (yes, it will self-oscillate at maximum resonance!). The *Frequency* controls the center frequency of each filter and can be controlled in real time, either manually or via external devices. The *Peak* knob adjusts the filter resonance. A little resonance will cause the filter to create warmer and more characteristic tones. The *Pan* ring around the *Frequency* knob varies the center frequency for the left and right audio channel.

- **Characteristic**
  FabFilter Timeless offers the possibility to choose between three different filter characteristics:

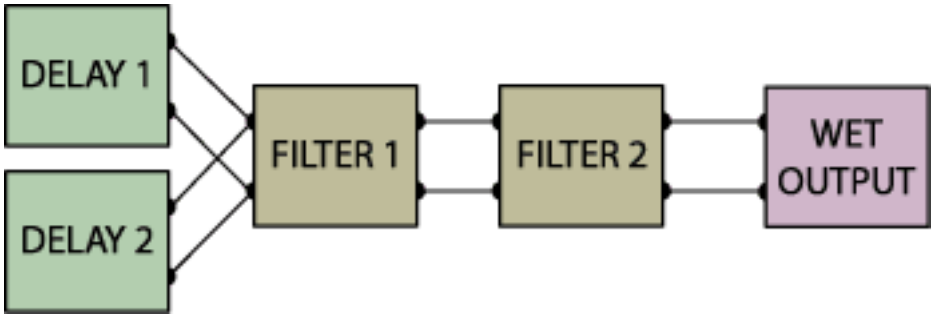
  1. *FabFilter One* is the original filter characteristic taken from our award-winning FabFilter One synthesizer. It's perfect for general usage.
  2. *Gentle*, with a more smooth and clean characteristic.
  3. *Raw* filter with lots of overdrive and exhibits a character of its own.
  4. *Tube* with a warmer sound and nice overdrive.
  5. *Metal* with a rough, sharper sound and distortion.
  6. *Easy Going*, a softer version of the *Tube* filter.

- **Response**
  The response of each filter can be set to either *Low Pass*, *High Pass*, or *Band Pass*. In Low Pass mode, the filter will pass through frequencies lower than the center frequency. In High Pass mode, frequencies higher than the center frequency will be passed through. In Band Pass mode, only the frequencies around the cut-off frequency will be passed through.

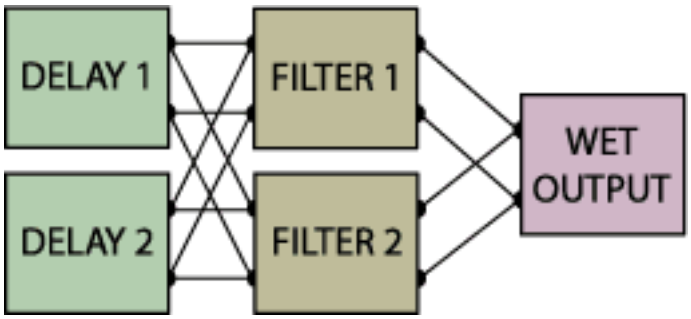
- **Slope**
  The slope switch sets the steepness of the filter, which controls how aggressively the frequencies around the center frequency are filtered. You can choose between 12 dB/octave, 24 dB/octave or 48 dB/octave settings. For example, if the response is set to Low Pass, more high frequencies will remain at 12 dB/octave than at 48 dB/octave.

- **Filter routing**
  There are three different way's of configuring the filters in the audio signal path.

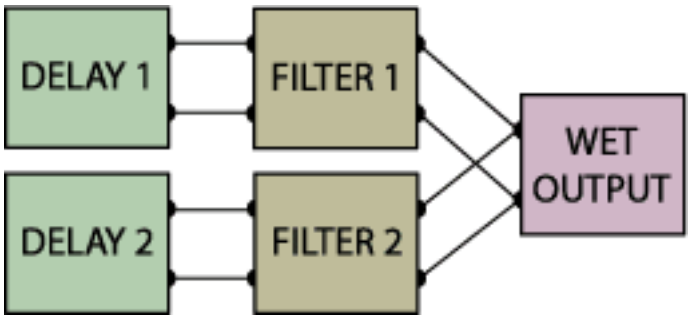
  1. *Serial* will put both left and right channel of the delay lines first thru filter 1 and than thru filter 2.



  2. *Parallel*: The output of delay line 1 into both filter 1 and 2, and the output of delay line 2 into both filter 1 and 2.



  3. *Per channel*: delay lines and filters are working in 2 groups. Delay line 1 uses filter 1 and delay line 2 uses filter 2.



- **Bypass**
  The two filters can each be switched on or off with the small buttons left of the characteristics drop-down menu in the filter section. While a filter is bypassed, it will look disabled, but the controls can still be used to adjust the filter. The main reason to disable a filter is to reduce CPU usage.

The settings of the filter parameters can be stored as a section preset.

Linking the two filters

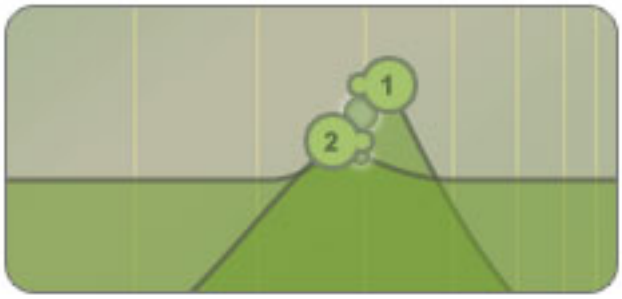
When you want to change the *Frequency* and the *Peak* setting of both filters simultaneously, just hold down the *Alt* key while turning a knob. For example, you can set them up as dual, resonant band-pass filters and sweep the cutoffs simultaneously. This configuration will give you access to all manner of 'vocal' sounds, as well as even more dramatic formant-based timbres.
To adjust both filters simultaneously, but in the opposite direction hold down the *Ctrl* and *Alt* keys (Windows) or the *Command* and *Alt* keys (Mac) and drag the knob for filter 1 or 2.

Auto-mute self-oscillation

It is possible to prevent the filters to self-oscillate if there is no incoming audio signal. This will make higher peak settings possible while the filters will not be howling continuously when you stop playback in your host.

Interactive filter display

The interactive filter display gives an overview of the filter parameters and makes it very easy to adjust the filter parameters.



You can:

- Drag the button for filter 1 or 2 to adjust the *Frequency* and the *Peak* value for that filter
- Drag the center button to adjust both filter parameters in parallel
- S*hift*+click the button for filter 1 or 2 to toggle between the different filter slopes

- *Ctrl*+click (*Command*+click on Mac) the button of filter 1 or 2 to toggle between the different filter responses

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Next: Modulation

See Also
Overview

Modulation

FabFilter Timeless offers very flexible modulation possibilities which make this plugin capable of sounds not imaginable before. Ever-changing parameters can make your music become more alive because an exact reoccurrence is very unlikely to happen. Modulation can be described as the following process: A modulation source influences a modulation target. The extent of the modulation is variable. The bottom section of the interface contains the modulation sources.

Modulation Sources

Each modulation-source has an icon next to its name. Use this icon to connect a source to a modulation target (almost any parameter) with our easy drag-and-drop method: drag the source icon directly to any knob that you want to modulate to fill a modulation slot. To see the current connections to modulation slots and targets, double-click on the icon or a target knob.

There are many different modulation sources available. Here is an overview:

Keyboard controllers:

Most MIDI keyboards are able to sent out realtime MIDI controllers along with the MIDI notes. In FabFilter Timeless you can use pitch bend, modulation wheel, velocity, aftertouch and keyboard-tracking as modulation sources.

Two LFOs

FabFilter Timeless offers two LFOs. Each LFO generates a low-frequency wave which can be used as a modulation source. It offers the following settings:

- **Frequency**
  Sets the speed of the wave form that is produced by the LFO. When synchronized to the host's tempo and position (with the sync switch at one of the note symbols), you can choose a 'frequency' in bars, between 16 bars and 1/64 bar. Otherwise, you can set an arbitrary frequency. The LFO frequency setting is a modulation target.

- **Sync mode**
  The Sync switch chooses between arbitrary frequency settings and synchronizing with the tempo and song position of the plug-in host. You can either synchronize in straight mode, dotted mode (resulting in a frequency that is one and a half times that of straight synchronization) or triplets mode (resulting in two/thirds of the straight frequency).

- **Balance**
  The balance knob adjusts the balance between rising and falling ramps in the wave form. To reset the wave form, hold down the *Ctrl* key (Windows) or *Command* key (Mac) and click the knob once.

- **Wave form**
  The wave form switch selects a triangle, square, sine, random triangle or sample-and-hold wave.

- **Polarity**
  This button will change the LFO from bipolar to unipolar behavior. Bipolar means the LFO signal contains both positive and negative values. Unipolar only has positive values during a full cycle and is useful in many applications.

- **MIDI triggering**
  When the MIDI toggle button is enabled, the LFO can be triggered by MIDI note-on messages. When triggered, the LFO will start a new phase. If MIDI triggering is combined with frequency synchronization, the LFO will still synchronize the frequency and song position with the host, but the relative position is changed when triggered.

The settings of the LFO parameters can be stored as a section preset.

Envelope Generator

The envelope generator enables you to modulate any parameter dynamically. It offers the common *Attack*, *Decay*, *Sustain* and *Release* settings.
Normally, a new envelope is triggered when the sound level rises above the threshold level, which is set with the *Trigger* knob. You need to adjust the threshold depending on the type of the incoming signal. The trigger light lights up while the envelope generator is in the triggered (attack-decay-sustain) state.

When the MIDI toggle button for the envelope generator is enabled, the envelope generator is triggered by MIDI note-on messages instead, and audio triggering is disabled.

The settings of the trigger envelope generator parameters can be stored as a section preset.

Modulation targets

Almost any parameter of FabFilter Timeless can be a modulation target! This is why crazy things can happen when using this feature to the fullest. You can also modulate the level knobs of other slots, which allows you to create very complex patches.

Some connections however are not possible because they would introduce infinite loops. The basic rule is that an envelope generator or LFO cannot modulate its own parameters (because it would need its own output to calculate its output). When you make such a connection, a warning sign will appear in the slot and the slot will be ignored when producing audio.

Next: Drag-and-drop modulation slots

See Also

Overview

Drag-and-drop modulation slots

One of the best features of FabFilter Timeless is undoubtedly the ability to set up modulation connections with drag-and-drop. There is no need to search through long drop-down menus containing dozens of sources and targets or to find your way in cluttered and obscure matrix views. Just drag modulation sources to any modulation target to fill Timeless' modulation slots. Because of this intuitive way of making modulation connections, sound designing becomes fun, easy and, above all, fast. So how does it work?

Grab a source...

First, grab the source (the *source icon* actually) that you would like to use as a modulation signal, for example LFO 2. The moment you click on the source icon, the interface dims and all modulation targets are highlighted.

... drag it...

The moment you start dragging, you will see a line going from the source to the <*source*> setting of the modulation slot that will be filled, and a line going from the <*target*> setting to the icon you are dragging.

... and drop it on a target

Now drop the icon on the highlighted knob of the parameter that you would like to modulate, for example the right *Delay Time* knob. That's all there is to it!

View current connections

To view the current connections for a specific modulation source or modulation target, just double click the source button or the target knob. The interface will dim and the current modulation connections will be highlighted. The interface will turn back to normal again when you move the mouse pointer away from the knob or source button.

Also, at any time, the source icons of modulation sources that are in use are highlighted, so you can see what kind of modulation is used the moment you load a preset.

Order your slots

At all times, you can re-order the modulation slots. Just grab a slot at the little round button at the top of each slot, and drag it to a new position. Drag the slots to the left or right outside the user interface to move them to a different slot bank.

Tips

- With the additional controls on each slot, you can invert the slot, temporarily disable it, and make it empty again. Empty slots appear dimmed and are candidates to be filled by the next drag-and-drop action.
- You have 24 slots at your disposal, although only eight of them are visible at a time. Use the *A*, *B*, *C* buttons at the far right just above the modulation slots to switch between banks.
- You can also modulate slot level knobs, which makes incredibly complex modulation setups possible.

Next: MIDI learn

See Also
Overview
Modulation

MIDI learn

Controlling FabFilter Timeless' parameters with MIDI is very easy using the MIDI learn feature. With MIDI learn, you can associate MIDI controller numbers with any parameter.

Enable MIDI learn by clicking the *Learn* button so that its light is on. Now do the following to associate a controller number with a parameter:

1. Turn the knob or adjust the switch for the desired parameter in FabFilter Timeless' user interface.
2. Adjust the slider or knob on your MIDI keyboard or MIDI controller that you want to associate with that parameter.

That's all! The parameter will now be controlled by the MIDI controller. The controller number appears in the Learn button to show the association while MIDI learn is on. You can now go back to step 1 to associate a different parameter. If you turn a knob for a parameter that already has an association, the MIDI learn button shows the corresponding controller number.

To see all current parameter associations, click the menu button at the right-hand side of the MIDI Learn button. The menu that pops up enables you to view all settings, clear specific settings or all settings, save all settings and revert to previously saved settings.

The MIDI learn settings will automatically be loaded when opening the plugin and saved when closing it. Use the Revert and Save commands in the MIDI learn menu to explicitly save and load the settings.

You can enable or disable MIDI for the plug-in with the MIDI On/Off switch. Disabling MIDI events is useful if your host automatically sends MIDI to all effects on a channel.

Tips

- In Logic Audio, effect plug-ins do not receive MIDI by default. If you want to use Timeless' MIDI Learn feature, you have to put Timeless on its own instrument channel as a MIDI effect, and route audio through it with a side-chain.
- FabFilter Timeless comes with a factory MIDI mapping that should let it work with many controllers and keyboards instantly. You can at any time revert to the factory settings using the MIDI learn menu.

Next: Loading presets

See Also

MIDI CC table

Loading presets

Plenty of presets are provided with FabFilter Timeless, giving a good idea of what you can do. You can either use the presets as they are, or tweak them further to create your own unique sounds.

- 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 knobs, the name is dimmed to show that this is not the original preset.

The *Default Setting* preset is loaded automatically when FabFilter Timeless is started. To change the default setting, simply overwrite this preset.

MIDI Program Change and Bank Select

Loading a presets can also be done via MIDI, using Bank Select and Program Change messages. The preset menu contains an item *View Bank/Program Numbers*. If checked, all preset names are preceded by their bank/program number combination. (For example: *(1/10 High Cut*). This means that you can load the sound by first sending a Bank Select message to select bank 1 and then sending a program change message to select program 10.

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!

Next: Saving presets

See Also
Using FabFilter Timeless
Sound designers

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 Timeless 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 a Mac, this should be done with the Finder. See How presets are stored to determine the preset folder location.)

If you have accidentally lost the factory presets, restore them by reinstalling FabFilter Timeless.

Next: Section presets

See Also
Loading presets
Using FabFilter Timeless

Section presets

To make designing sounds for FabFilter Timeless easier, you can save section presets for different sections of the plugin. In this way you can, for example, easily re-use certain settings. To load and save section presets, click the small triangle button that appears in each section. This will display a presets menu for that section.

Supported sections of FabFilter Timeless are: Delay lines, Filters, both LFOs, EG, and the modulation slots.

FabFilter Timeless comes with a small selection of section presets, but we encourage you to save your own presets to build a custom library of sound building blocks.

Next: How presets are stored

See Also
Loading presets
Overview

How presets are stored

Presets for FabFilter Timeless 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 move, copy, rename and delete the preset files just like other files. 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.

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

Because FabFilter presets use the same file format on Windows and Mac OS X, you can easily share your newly created presets with other users.

Section presets are stored in the Application Data folder (Windows) or Application Support folder (OS X) for the current user. For example, the full path to the presets for the filter section on Windows is C:\Documents and Settings\<*User*>\Application Data\FabFilter\Timeless\Component Presets\Filters. You cannot change the section preset paths.

Next: Purchasing FabFilter Timeless

See Also
Saving presets
Using FabFilter Timeless

Purchasing FabFilter Timeless

Once you have downloaded and installed the evaluation copy of the FabFilter Timeless, you may use it freely for 30 days. Every time you start the plugin, 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 Timeless 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 Timeless 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 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.

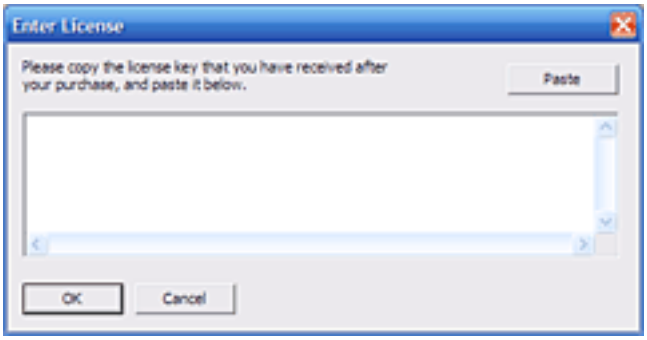
Next: Entering your license key

See Also
Support
License agreement

Entering your license key

After you have purchased FabFilter Timeless 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 Timeless and click *Enter License* in the evaluation dialog, or click *Enter License* on the Help menu if the plugin is already running.
- Copy the license information from the e-mail you have received and paste it into the text field.



After you have entered your license information, you will be 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 Timeless for an unlimited period of time with full support via email.

We recommend you to join the FabFilter mailing list to keep up with the latest updates.

Next: Support

See Also
Purchasing FabFilter Timeless
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

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 PDF versions of this help file.

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

Next: Manual installation

See Also
Using FabFilter Timeless
MIDI controller messages
About FabFilter

Manual installation

When installing FabFilter Timeless, the installation program will try to copy the plugin into the common VST plugins folder (Windows) or the */Library/Audio/Plug-Ins/Components* or *VST* folder (Mac 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 a Audio Units plug-in (although you can install them in the user Library folders under *~/Library/Audio/Plug-Ins* as well).

On Windows though, most hosts have their own VST plug-ins folder. So if you are using Windows and your host does not recognize FabFilter Timeless, 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 Timeless.dll* from *C:\Program Files\FabFilter\Timeless* to the plug-ins folder that you have found and restart the host so it can reload all its plug-ins. If you still have problems, contact FabFilter Support.

Next: MIDI controller messages

See Also
Quick start
Support

MIDI controller messages

All of FabFilter Timeless' parameters can easily be controlled using MIDI. Here is a list of the default MIDI controller numbers that correspond to the parameters. You can use these controller numbers to control each parameter with the sliders on your MIDI keyboard or MIDI controller.

Not all parameters are linked to a CC number by default. Using the MIDI Learn feature, you can change and add CC number associations any way you like.

General

7 - wet mix

Filters

74 - filter 1 frequency
71 - filter 1 peak
26 - filter 2 frequency
27 - filter 2 peak

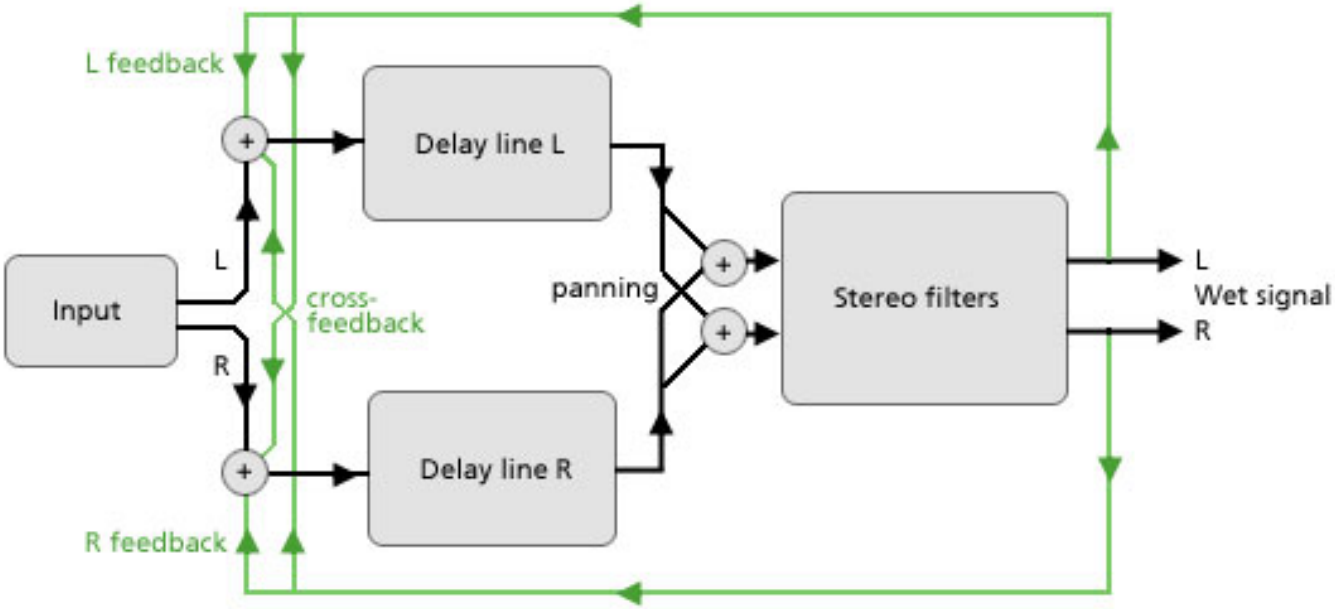
LFO 1

76 - frequency
77 - wave form
25 - balance
89 - sync mode
90 - sync freq

Next: Component routing

See Also
MIDI learn
Support

Component routing



Next: License agreement

See Also
MIDI learn
Support

FabFilter Software License Agreement

1. Disclaimer

FABFILTER, FREDERIK SLIJKERMAN AND FLORIS KLINKERT, AUTHORS OF THIS FABFILTER PRODUCT, SPECIFICALLY DISCLAIM ALL WARRANTIES, EXPRESSED OR IMPLIED, INCLUDING BUT NOT LIMITED TO IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. IN NO EVENT SHALL FABFILTER, FREDERIK SLIJKERMAN AND FLORIS KLINKERT, BE LIABLE FOR ANY DAMAGE A FABFILTER PRODUCT MAY CAUSE, INCLUDING BUT NOT LIMITED TO SPECIAL, INCIDENTAL, CONSEQUENTIAL OR OTHER DAMAGES.

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.

Next: Sound designers

See Also
Purchase FabFilter Timeless
Support

Sound designers

FabFilter Timeless comes with a large library of presets. Some of these were created by external sound designers:

- Jaime Newman (JN)
- bManic (BM)
- Ouroboros (O)

Visit the FabFilter sound designers page to read more about each sound designer.

Next: About FabFilter

See Also
Purchase FabFilter Timeless
Support

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, The Netherlands. In their roles as professional musicians and studio engineers, they 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 or suited their needs. Most software instrument companies just tried to emulate old analog gear, giving their plugins vintage-look interfaces, or just added tons of features like thousand-voice polyphony and crappy effects, using as many knobs and faders as possible, diverting you from the most important point: the sound.

Both also being professional software engineers, Frederik Slijkerman and Floris Klinkert decided to do things differently and created the software instruments they dreamed of themselves, resulting in the release of the **FabFilter One** synthesizer in early 2004. To accomplish their goals, a lot of effort has been put into developing highly advanced filter techniques, smart parameter interpolation algorithms and a superb digital oscillator.

FabFilter strongly believes that musicians do not just need more knobs, faders or options on their synthesizer or effect plug-ins: they need better sound quality and better interfaces to start with. That's why FabFilter creates simple but powerful plugins, with a user-friendly interface and superb sound quality, for a reasonable price.

At the moment, FabFilter offers **FabFilter One**, **FabFilter Volcano**, **Fabfilter Twin**, **FabFilter Simplon** and **FabFilter Timeless**. FabFilter will keep expanding their range of plug-ins in the future, supporting both Windows and Mac OS X platforms, providing the best ever sound quality, filter designs and user interfaces. We hope that you will enjoy our products and feel free to contact us if you have any suggestions.

The FabFilter team

See Also
Support