FabFilter Pro-DS
User Manual

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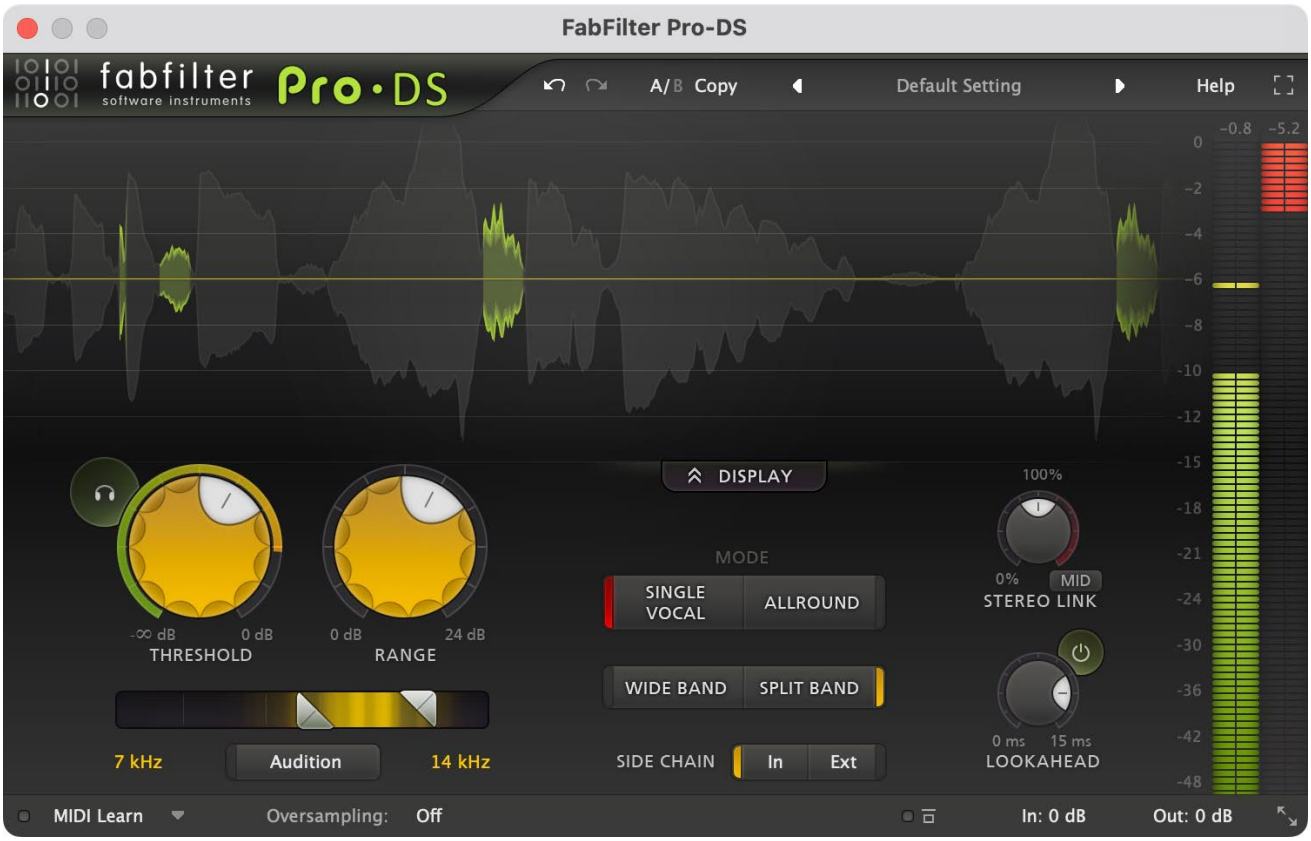
About FabFilter Pro-DS

Every mix or mastering engineer often has to deal with over-sibilant vocals. Even when using the best microphones, pre-amps and converters, 's' and 't' sounds can easily get over-accentuated during post-processing like compression, saturation or limiting. For all these cases, FabFilter Pro-DS comes to the rescue!

With its highly intelligent 'Single Vocal' detection algorithm, it accurately and transparently attenuates sibilance in vocal recordings. Plus when using Pro-DS in 'Allround' mode, it's a great tool for high-frequency limiting of any material, like drums or full mixes. Try it out yourself!



Key features include highly intelligent 'Single Vocal' detection to detect sibilance in vocals, transparent program-dependent compression/limiting, high-quality 64-bit internal processing, adjustable threshold, range and detection HP and LP filtering, Wide Band or linear-phase Split Band processing, optional look-ahead time up to 15 ms, adjustable stereo linking with optional mid-only or side-only processing and up to four times linear-phase oversampling.

FabFilter Pro-DS is available in VST, VST3, CLAP, AU (Audio Units), AAX Native and AudioSuite formats.

Windows requirements	**macOS requirements**
Windows 11, 10, 8, 7 or Vista	macOS 10.13 or higher (64-bit only)
64-bit or 32-bit	VST 2/3, AU or CLAP host, or Pro Tools
VST 2/3 or CLAP host, or Pro Tools	Intel or Apple Silicon processor

Next: Quick start

See Also
Using FabFilter Pro-DS

Quick start

The installer will copy the FabFilter Pro-DS plug-in into the common VST, VST 3, CLAP, AU (macOS only) and Pro Tools plug-in folders on your computer. On macOS, 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.

- **Pro Tools**
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-DS from the pop-up menu in the Dynamics section.
- **Studio One**
  Click the '+' button next to the Inserts tab of an audio track, instrument track or bus and select 'Pro-DS' from the drop-down menu.
- **Logic Pro**
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Pro-DS from the pop-up menu. You will find FabFilter Pro-DS in the *Audio Units* > *FabFilter* section (named Pro-DS).
- **Ableton Live**
  In Session view, select the track you would like to place FabFilter Pro-DS on, for example by clicking the track name. At the left top of Ableton Live's interface, click on the Plug-in Device Browser icon (third icon from the top). From the plug-ins list, double-click FabFilter > Pro-DS, or drag it onto the track.
- **Cubase**
  Choose an empty insert slot, for example in the Mixer, and select Dynamics > Pro-DS from the menu that appears. To use the MIDI features in Pro-DS, create a new MIDI track and set its output to the Pro-DS instance you have just created.

To begin, just open the plug-in and adjust the Threshold and Range knobs. Enjoy!

Next: FabFilter Pro-DS overview

See Also
About FabFilter Pro-DS

Overview

The interface of FabFilter Pro-DS is designed to be easy to use while providing all necessary information and controls. It consists of the following elements:

- **Real-time level display**
  In the top section of the plug-in, the real-time moving level display and the level meters show you at a glance what's happening to your audio. The unaffected output level is shown in transparent grey, while affected parts (where gain reduction is applied) are shown in light green. See Metering.
- **Level metering**
  At the right of the interface, the output level meter, gain reduction meter and their read-outs provide an immediate overview of the current output and gain reduction levels. See Metering.
- **Basic controls**
  Using the large yellow Threshold and Range knobs, and the high-pass and low-pass filter sliders, you can set up basic de-essing functionality. These controls determine the amount of gain reduction and the frequency range on which the de-esser will trigger. To the right of the large knobs, you can toggle between the highly intelligent Single Vocal and classic Allround modes. See Basic controls.
- **Advanced controls**
  Centered in the interface, under the Mode buttons, you can toggle between Wide Band and Split Band processing, and between using the internal or external input for the side-chain. See Advanced controls.
- **Stereo linking and lookahead**
  Next to the level meters, at the right of the interface, you can control the amount of stereo linking (with optional Mid-only or Side-only processing), and lookahead time. See Advanced controls.
- **MIDI Learn**
  MIDI Learn lets you easily associate any MIDI controller with any plug-in parameter. See MIDI Learn.
- **Oversampling**
  The Oversampling setting sets the amount of internal oversampling, which reduces possible aliasing for fast/aggressive de-essing at the cost of additional CPU usage. See Oversampling.
- **Input and output options**
  On the far right of the bottom bar, you can bypass the entire plug-in and adjust the initial input and final output levels. See Input and output options.
- **Full Screen mode, resizing and scaling**
  The Resize button at the far right of the bottom bar lets you change the interface size and scaling.

In addition, click the Full Screen button in the top-right corner of the interface to let Pro-DS fill the entire screen. See Full Screen mode, resizing and scaling.

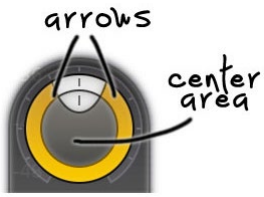
- **Presets, undo, A/B, help**
  With the preset buttons, you can easily browse through the factory presets or save your own settings so you can re-use them in other songs. The Undo, Redo, A/B and Copy buttons at the top of the plug-in interface enable you to undo your changes and switch between different 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

See Also
Quick start

Knobs

It is easy to control FabFilter Pro-DS's 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 possible 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 a knob to enter an exact value using the keyboard.

Tips

- To **reset** a knob to its default position, hold down the *Ctrl* key (Windows) or *Command* key (macOS) and click the knob once. Note: In Pro Tools, Pro-DS uses the default Pro Tools keyboard shortcut for reset: *Alt*+click.
- 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. Note: In Pro Tools, Pro-DS uses the default Pro Tools keyboard shortcut for fine tune: *Ctrl*+drag on Windows or *Command*+drag on macOS.
- There are several **handy shortcuts in text entry mode**. With frequency values, you can type e.g. '1k' to set the value to 1000 Hz, and also 'A4' for 440 Hz, or even strings like 'C#3+13'. 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).
- Sometimes, knobs in our plug-in interfaces are **linked**: these can be adjusted simultaneously by holding down the *Alt* key (*Shift* key in Pro Tools) while dragging on one of them. For example, an output level and input level setting of a plug-in could be adjusted simultaneously (in the opposite direction) this way.

Next: Basic controls

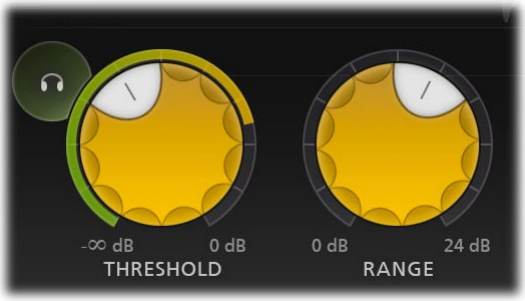
See Also
Using on iOS
Overview

Basic controls

The large Threshold and Range knobs, the trigger frequency sliders and the Mode button are the most important controls in Pro-DS. They greatly affect how Pro-DS reacts and sounds.

Threshold

The Threshold knob sets the threshold of the side-chain level above which the de-esser will trigger and apply gain reduction. The circular side-chain level meter around the Threshold knob shows the level of the filtered and possibly stereo-linked signal that is used for detection. This feedback makes it a lot easier to choose a proper Threshold setting.



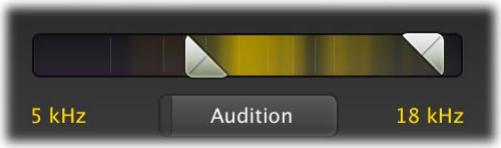
Using the round **Audition Triggering button**, at the left top of the Threshold button, you can hear on which parts of the audio Pro-DS is triggering and how much de-essing is taking place. This helps you choose an appropriate Threshold level as well, making sure Pro-DS is catching all necessary peaks without triggering on anything else.

Range

The Range knob simply scales the detected gain reduction so that it stays within a desired range, enabling you to easily change the desired amount of de-essing.

Side-chain filtering

Using the high-pass and low-pass side-chain filter sliders, right under the large Threshold and Range knobs, you specify the frequency range on which Pro-DS will trigger. You can choose any range between 2 kHz and 20 kHz. (Normal vocal s-sounds are usually have frequencies around 8 to 10 kHz).



Pro-DS's side-chain filtering is tuned in such a way that you can really zoom in on very specific frequencies, without having to adjust the Threshold knob too much.

Using the Audition Sidechain button right beneath the HP and LP sliders, you can listen to the signal that is used for triggering. It makes it much easier to find the appropriate frequency of the sound you want to attenuate.

To help you even more, we have also built in a real-time spectrum analyzer into this control, lighting up the strong frequencies in the signal.

Single Vocal vs. Allround mode

When you want to de-ess a single vocal track, it's best to set the mode to Single Vocal. This enables a highly intelligent detection algorithm, which splits sibilance from non-sibilance.

In Allround mode, triggering only depends on the frequency range, specified by the HP and LP filtering sliders, in combination with the Threshold setting of course. This is intended for processing entire mixes, for example.

Tips

- In Single Vocal mode, you can lower the Treshold all the way to -INF dB. This reduces the dynamic range of the gain reduction: all sibilance will then be reduced by (roughly) the same amount (specified by Range).

To brighten up your sound during mastering, you can use Pro-DS as a high-frequency limiter. Choose the Allround mode and Split Band processing, and limit the transients of the high frequency range. Then, bring up that frequency range again using a high shelving EQ filter (from FabFilter Pro-Q for example). Try it yourself!

Next: Advanced Controls

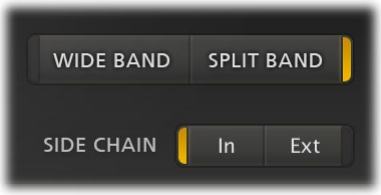
See Also
Overview
Metering

Advanced controls

After you have set up the basic working of the de-esser using the basic controls, you can tune the sound even more using Pro-DS's advanced features.

Processing

Using the processing buttons, you can choose between Full Band processing and Split Band processing. When Full Band processing is enabled, Pro-DS will lower the overall gain of the audio when sibilance is detected. When Split Band is chosen, only high frequencies will be attenuated. The split frequency is determined automatically according to the chosen high-pass sidechain filtering setting.



When working with single vocals, the Wide Band option often gives you great results already, but when de-essing full mixes, or more complex audio, it's often best to use the Split Band mode and leave the lower frequencies untouched. In some cases however, especially with single vocal material, Wide Band sounds more natural. Note also that split-band processing introduces some additional latency (see Lookahead below).

Split-band processing (in combination with the Allround mode) is also often used during mastering, where the de-esser functions as a high frequency limiter. The basic trick is to compress transients in the high frequencies of the music, and bring up that same frequency range again afterwards using a high shelving filter (using FabFilter Pro-Q for example). This can really brighten up the music, and glue the overall sound, giving it a nice edge!

Sidechain input signal

At the bottom center of the interface, you can choose whether you would like to use the normal input signal or the exteral side-chain input signal for triggering. Using an external side-chain signal can be very useful. For example, when de-essing heavily processed/distorted vocals, you could use the original 'clean' vocal track as a side-chain input, resulting in better detection results.

Stereo linking and mid-only / side-only processing

Using the single Stereo Link knob and its Stereo Link Mode button (only available in the stereo version of the plug-in of course), you can both set a variable stereo linking for the trigger input signal, and choose between normal stereo or mid-only/side-only processing.

The first half of the knob's range sets stereo linking from 0% (fully unlinked, channels operate independently) up to 100% (fully linked, resulting in the same gain reduction for both channels).

When turning the knob even further, you will eventually process only the mid-signal (mono content of the processed audio), or only the side-signal (stereo content of the processed audio). Using the small Stereo Link Mode button at the right bottom of the Stereo Link knob, you can toggle between the two.

Mid- or side-only processing can be very useful, for example while mastering. A lead vocal is often placed in the center of the stereo image, so only de-essing the mid-signal will leave all stereo content untouched, ensuring the most transparent end result possible. Alternatively, when de-essing backing vocals in a stereo mix (often panned left or right), you could choose side-only de-essing, ensuring that Pro-DS leaves all mono content untouced, like the lead vocal.

To better understand the working of these settings, enable the Audition Sidechain button right under the side-chain filtering sliders. You can now directly hear the effect of stereo linking and mid-only or side-only processing!

Lookahead

With the Lookahead knob, Pro-DS can be set to start de-essing up to 15 ms before the trigger audio level actually exceeds the threshold. This is an excellent way to catch transients and/or the start of sibilance.

Often, when de-essing vocals, a lookahead value of about 10 ms is optimal to ensure you're catching all of the sibilance. Leaving a bit of the initial transient untouched might help to preserve a 'natural' s-sound, so take your time to experiment and choose an appropriate value for the audio you're processing.

You can enable or disable look-ahead with the Lookahead Enabled button, just at the right-top of the Lookahead knob. When look-ahead is disabled, processing is set to Wide Band and oversampling is off, Pro-DS works without any latency. When look-ahead is enabled, the latency will be 15 ms, plus a small additional latency if oversampling or split-band processing is used.

Tips

- When choosing a look-ahead value, it might be handy to enabled the Audition Triggering mode, using the round button at the left top of the Threshold knob. This way, you can hear right away whether you're catching all of the detected sibilance.

Next: Metering

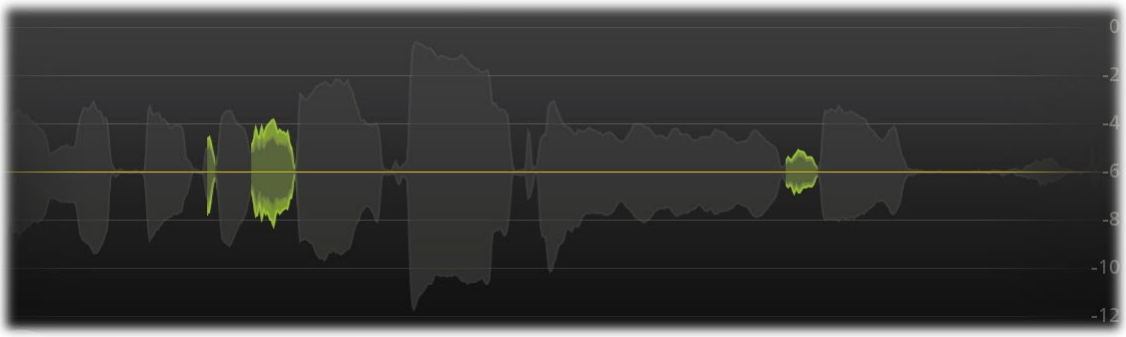
See Also
Basic controls
Overview

Metering

FabFilter Pro-DS's metering is specifically designed to give clear feedback on how the de-essing is affecting your audio, helping you to set up the controls quickly and easily.

The real-time level display

The large real-time waveform level display at the top part of the interface shows you the incoming audio signal (after the input gain has been applied), while highlighting the parts that are actually affected by the de-esser. The unaffected parts are always dimmed and semi-transparent.



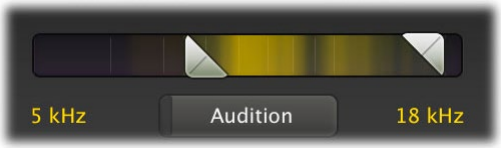
The highlighted parts show the reduced gain in light green, and the resulting gain in darker green, giving you an immediate insight in how much processing is going on.

The detection input meter

The circular side-chain level meter around the Threshold knob shows the level of the filtered and possibly stereo-linked signal that is used for detection, helping you to choose a proper Threshold setting.

The spectrum display

Built into the sidechain filtering section, a real-time spectrum analyzer will light up as soon as audio is running through the plug-in. It highlights the strong frequencies in the side-chain input signal, helping you to narrow the triggering frequency range using the high-pass and low-pass sliders. Note that the analyzer shows you the spectrum after it has been filtered as indicated by the sliders.



The level meters

At the right of the interface, the level meters show output and gain change.

Above the meter is a dB read-out, showing the maximum level that has been detected. You can reset it by simply clicking on it.

When the output exceeds 0 dBFS, the meters will indicate clipping. To reset this, just click on the meter area or on the read-out. Note: the actual audio is *not* clipped within Pro-DS. The clipping indication is primarily useful for hosts that always keep all audio within the 0 dBFS range, like Pro Tools HD.

Next: Oversampling

See Also

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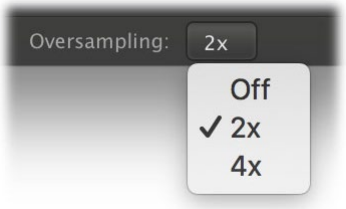
Basic contols
Advanced contols

Oversampling

The de-essing algorithm often needs to make very quick changes to the audio when attenuating sibilance. These sudden changes can introduce a little **aliasing**, which causes distortion and generally reduces the quality of the audio signal.



Oversampling is a way to reduce that aliasing by running the internal process at a sample rate that is two or four times higher than the host's sample rate. When should you use oversampling? You need it more when the de-esser is triggered often, and when using higher Range settings.

Of course, in return for a reduction of possible aliasing/distortion, the plug-in will use more CPU power when using oversampling. In addition, oversampling introduces a small latency, in addition to any split-band and look-ahead latency (see Advanced controls).

Next: Full Screen mode, resizing and scaling

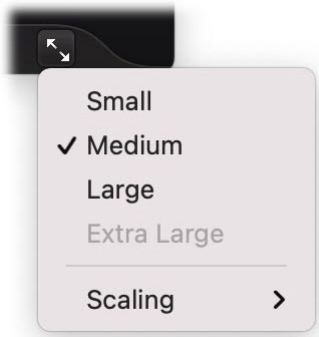
See Also
Overview

Full Screen mode, resizing and scaling

With just the click of a button, the Pro-DS interface will fill up the whole computer screen so you can make ultra-precise adjustments and get the best view on the spectrum analyzer and filter display. To exit Full Screen mode, just press Escape or click the Full Screen button again.

Resizing

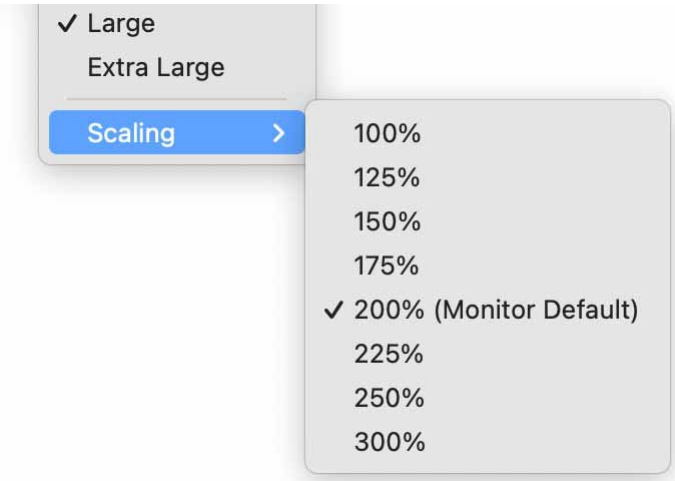
In addition to Full Screen mode, you can also customize the normal interface size using the Resize button at the right of the bottom bar. You can choose between Small, Medium (the default size), Large or Extra Large. Once you have selected a size, it will automatically become the default size for new plug-in instances.



Scaling

At the bottom of the resize menu, the Scaling submenu lets you increase or decrease the interface scaling relative to the system default, e.g. 150% (smaller) or 300% (larger) on Retina monitors (that have a 200% scaling by default).

When you enable Full Screen mode, the plug-in will automatically choose an appropriate scaling so that all controls become a bit larger. The plug-in automatically remembers the chosen scalings for normal and Full screen mode, and also per monitor type (Retina / High DPI or regular), so once you've customized the settings to your preference, you don't have to worry about it anymore.



Tips

- When using the VST3 plug-in, you can resize the plug-in interface by just dragging the window edges to any size you like. Of course you can always go back to one of the predefined sizes with the resize button.
- The large interface options will be greyed out in the Resize button menu if the current display is too small to support them, and the same applies to the scaling options.

Next: Instance List

See Also
Overview

Instance list

Pro-DS is now part of the instance list ecosystem of Pro-Q 4. In Pro-Q 4, you can open the instance list by clicking on the instance button at the center of the bottom bar. In this view, you can see and edit all instances of Pro-Q 4, Pro-C 3, Pro-DS and Pro-G (more plug-ins will follow) in your session, organized per track. It's like having a custom, multi-track channel strip plug-in. You can set up a whole mix without leaving the Pro-Q 4 window!

Here's how it works:

- In Pro-Q (since version 4.10), the instance list now shows **Pro-Q 4, Pro-C 3, Pro-G and Pro-DS instances** (more plug-ins will follow), and instances are organized per track
- Instances **will order themselves** according to how they are inserted on the track on start/stop in your DAW.
- Every plug-in can be **easily bypassed**, using the Bypass button at the left top of the instance item, shown when hovering above instance item.
- Instances offer **functionality according to the zoom level** (zoom slider at the top). At the smallest levels, plug-ins only show only a few essential controls. At the largest levels, you can edit almost all plug-in parameters.
- Clicking on the instance background (or using the enlarge button at the left top at higher zoom levels) will **zoom the whole track** to the maximum zoom level for easy editting. Clicking anywhere on the list background will zoom out to the general zoom level again.
- You can acces the instance's preset menu and **load plug-in presets**, or copy and paste plug-in settings via the menu button at the right, visible when hovering over the instance item.

Learn more about the instance list in the Pro-Q help file.

Next: Input and output options

See Also
Basic controls
Using FabFilter Pro-DS

Input and output options

At the righthand side of the bottom bar in the interface, FabFilter Pro-DS contains the bypass, input level and output level parameters.

Bypass

You can bypass the entire plug-in with the **Global Bypass** toggle button to the left of the input level button. While most hosts already provide the ability to bypass plug-ins, our internal global bypass feature is guaranteed to correctly compensate the latency of the plug-in and it also applies soft bypassing to avoid clicks. While the plug-in is bypassed, the display dims and a red light glows in the bypass button itself.

Input and output levels and panning

With the input and output level/pan knobs, you can fully adjust the stereo audio level both before and after of the de-essing process.

Tips

- You can directly adjust the input or output gain by clicking and dragging the button vertically, so there is no need to click it first to display the knobs. You can also double-click the buttons to directly enter a value using the keyboard.

Next: MIDI Learn

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Knobs

MIDI Learn

Controlling FabFilter Pro-DS'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.
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**:

- **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.

Routing MIDI to effect plug-ins

For MIDI Learn to work properly, the plug-in need to actually receive MIDI of course. Depending on your host, it can be quite difficult to route MIDI data to effect plug-ins. Here's how to do it in the most important hosts:

- **Pro Tools**
  Create a new **MIDI track**. From the MIDI input drop down menu, choose your MIDI device (if not already selected) and from the MIDI output drop down menu, choose FabFilter Pro-DS -> channel 1 for the instance you would like to control.
- **Logic Pro**

Instead of adding FabFilter Pro-DS to one of the insert slots, create a new **Instrument Track**, and click on the Instrument slot. Then choose **AU MIDI-controlled Effects** > FabFilter > Pro-DS. Now, the plug-in receives MIDI. To get audio into the plug-in, click the '**Side Chain**' drop down menu in Logic's plug-in header and choose the actual input track. Next, you can mute that original track, so you only hear the audio through the plug-in. The only downside is that plug-ins with an external side-chain cannot use it anymore.

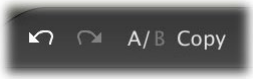
- **Ableton Live**
  First of all, create a new **MIDI track**. From the 'MIDI from' drop down menu, choose your MIDI device (if not already selected). Then, in the 'MIDI to' drop down menu, choose the Audio track that has FabFilter Pro-DS on it. Note: only the first plug-in on any track can receive MIDI.
- **Cubase**
  Simply create a new **MIDI track** and set its output to the Pro-DS instance you would like to control via MIDI.

Next: Undo, redo, A/B switch

See Also
Overview

Undo, redo, A/B switch

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

Next: Using on iOS

See Also
Overview

Loading presets

FabFilter Pro-DS comes with a selection of excellent factory presets that provide ready-to-go de-essing setups for many different scenarios and types of audio.

- 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-DS is started. To change the default settings, simply overwrite this preset by clicking **Options > Save As Default** in the presets menu.
- To open a preset outside the presets folder, click **Options > Open Other Preset**. This might be useful if someone sends you a preset by email, for example.
- 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 > Enable MIDI Program Changes** in the preset menu to enable or disable this feature. When enabled, the corresponding bank/program numbers are shown in front of the preset name (for example: *(0/65) My Preset*). This means that you can load that preset by first sending a Bank Select message to select bank 0 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 session! We recommend to create a dedicated folder in your presets folder for your program changes, and name it with two leading underscores (e.g. "__Programs") to ensure it's the first folder in your preset collection and the presets in this folder start with bank 0 and program 0.

Next: Saving presets

See Also
Using on iOS
Overview

Saving presets

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

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 macOS, this should be done with the Finder.)

Right-click shortcut menu

You can also right-click on the preset button to open a small menu with shortcuts:

- **Save**: Overwrite the currently loaded preset. You will be asked for confirmation before saving.
- **Save As**: Just like choosing the 'Save As...' item from the main menu.

See How presets are stored to determine the preset folder location and learn more about factory presets.

Next: How presets are stored

See Also
Loading presets
Overview

How presets are stored

Presets for FabFilter Pro-DS 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 macOS.

The default location of the main preset folder is *Documents/FabFilter/Presets/Pro-DS* on both Windows and macOS. To change this location, first copy all presets to the desired new location. Click **Options > Change Preset Folder** in the preset menu and select the new folder.

Note: previously on macOS, presets were stored in *~/Library/Audio/Presets/FabFilter/FabFilter Pro-DS*. To determine the current location of the presets folder, click **Options > Change Preset Folder** in the preset menu.

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.

Next: Purchasing FabFilter Pro-DS

See Also
Saving presets
Overview

Purchasing FabFilter Pro-DS

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

- Go to the FabFilter Shop and purchase FabFilter Pro-DS now

We accept a wide range of payment methods, like credit cards, PayPal, wire transfer and iDeal. 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 email 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. In addition, we will automatically create a FabFilter account for you (if you don't have one already). Here, you can access all your license keys at any time.

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.

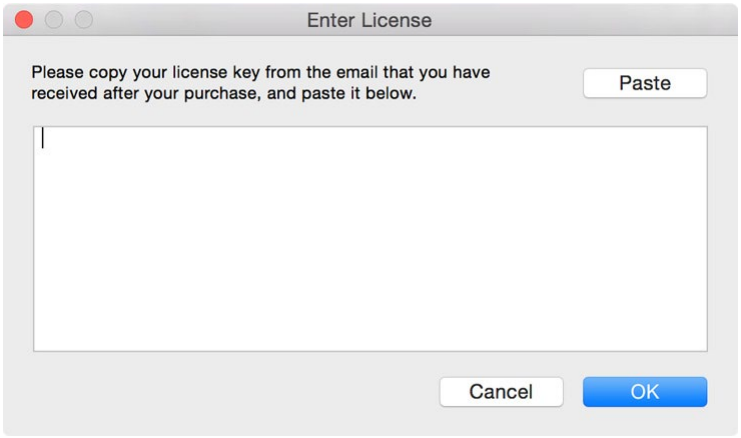
Next: Entering your license key

See Also
Support
License agreement

Entering your license key

After you have purchased FabFilter Pro-DS in the online FabFilter Shop, you will immediately receive an email containing your personal license key. This license key will turn the evaluation version into a fully registered plug-in.

- Start FabFilter Pro-DS 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 email 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 email.



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-DS for an unlimited period of time with full support via email.

Tips

- 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 other FabFilter plug-ins.
- To deauthorize your license key and remove it from the computer, click **Deauthorize** on the Help menu. If you temporarily needed to install your license on another computer, or if you have transferred your license to someone else, this is the way to deinstall your personal license key safely.

Next: Support

See Also
Purchasing FabFilter Pro-DS
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

From here, you have direct access to the customer support forum, very useful tutorial videos for all FabFilter plug-ins, online and PDF versions of all our help files, and a section with extra downloads (such as presets, controller templates, older plug-in versions).

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

Reporting a bug

If you have encountered a bug in FabFilter Pro-DS, first of all make sure that you are using the latest version of the plug-in, which you can find at www.fabfilter.com/download. You can easily check the version of FabFilter Pro-DS that you are using by clicking Help > About in the plug-in interface. If the bug is still present in the latest version, please send us an e-mail at info@fabfilter.com and include as much technical information as possible: operation system and version, host software and version, steps to reproduce the bug, etc. Thanks in advance!

Next: Manual installation

See Also
Overview
About FabFilter

Manual installation

When installing FabFilter Pro-DS, the installation program will try to copy the plug-in into the appropriate plug-ins folders, and in most cases your host will recognize FabFilter Pro-DS automatically. Otherwise, please follow these instructions:

Windows

On Windows, most hosts have their own VST plug-ins folder. So if you are using Windows and your host does not recognize FabFilter Pro-DS, 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-DS.dll* from *C:\Program Files\FabFilter\Pro-DS* (or *C:\Program Files (x86)\FabFilter\Pro-DS* 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. The VST3, CLAP, and AAX plug-ins are installed in the standard plug-in folders on your computer.

You can simply uninstall plug-ins or bundles via the Control Panel.

macOS

On macOS, plug-ins are installed in the standard plug-in folders in the system Library folder. These are the *only* possible correct locations:

- Audio Units: */Library/Audio/Plug-Ins/Components*
- VST/VST3: */Library/Audio/Plug-Ins/VST* and */Library/Audio/Plug-Ins/VST3*
- CLAP: */Library/Audio/Plug-Ins/CLAP*
- AAX: */Library/Application Support/Avid/Audio/Plug-Ins*

Note: AU and VST/VST3 plug-ins may also be placed in the user's Library folders under */Users/<username>/Library/Audio/Plug-Ins*.

To uninstall the plug-ins from your Mac, you can just delete the specific FabFilter plug-in files at the above locations. Finally, if you really want to delete all data written by our plug-ins, you can remove the following folders/files as well:

- */Users/<username>/Documents/FabFilter/Presets/Pro-DS*
- */Users/<username>/Library/Audio/Presets/FabFilter/FabFilter Pro-DS*
- */Users/<username>/Library/Application Support/FabFilter/Pro-DS*
- */Users/<username>/Library/Preferences/com.fabfilter.Pro-DS.1.plist*

Note: Since OS X 10.7 (Lion), the system and user Library folders are marked as hidden by default. To make them visible again in Finder, open Terminal (found in /Applications/Utilities) and enter the following commands:

```
chflags nohidden /Library
chflags nohidden ~/Library
```

If you still have problems, contact FabFilter Support.

Next: VST plug-in versions

See Also
Quick start
Support

VST plug-in versions

FabFilter Pro-DS is available in both VST 2 and VST 3 formats. They can be installed and used both at the same time. The VST 3 format offers easy side-chaining and is more CPU-friendly in some cases, but it can only be used by hosts that support it, for example recent versions of Cubase, Studio One or FL Studio. The VST 2 format is compatible with a larger variety of hosts.

Both the VST 2 and VST 3 versions of the plug-in automatically adapt themselves to the channel layout of the track they are inserted on (mono/stereo).

For the VST 2 format, there is a separate *FabFilter Pro-DS (Mono)* version of the plug-in which always runs in mono mode. This is included for backwards compatibility with existing sessions. For new sessions we recommend to use the regular plug-in which automatically adapts itself to the track it is inserted on.

Next: External side chaining

See Also
Quick start
Manual installation

External side chaining

FabFilter Pro-DS offers the possibility of feeding an external signal to its side chain, so that you can make it trigger on a different signal than the audio it is actually processing. Feeding a signal to a plug-in's side-chain inputs works slightly different in various hosts. This topic describes the procedure for some of the most popular hosts around: Pro Tools, Studio One, Ableton Live, Logic Pro and Cubase.

To explain how it works, we use a scenario with two tracks. The first one contains the audio that we want to process with Pro-DS, which we'll call the *main track* from now. The second track contains the audio that we want to route to Pro-DS's external side-chain input and use as trigger signal. We'll call this track the *side chain track*.

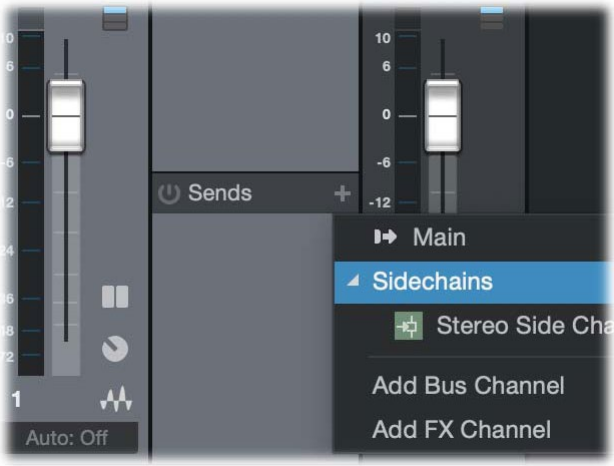
After setting up everything according to the instructions below for your host, you can check whether everything is routed correctly. Play the audio and enable FabFilter Pro-DS's Audition button to listen to the side-chain signal. While auditioning, the real-time display and metering show the side-chain level, so you can easily set a correct trigger threshold. Afterwards, disable the Audition mode again. Now, you'll hear that Pro-DS on the main track will react to the sound of the side-chain track. Of course, you can fine-tune the plug-ins settings to customize the effect.

Pro Tools

- Open Pro Tools and start a new empty session.
- Create two audio tracks that we'll use as main track and side chain track. Add audio files to both track.
- Open the Mix window to display the tracks with their Insert slots and Sends slots.
- In the first 'Sends' slot of the side chain track, choose 'Bus 1'. The track view for Bus 1 will open: set its level slider to 0.0 dB so the bus actually produces audio!
- In the first 'Inserts' slot of the main track, choose Dynamics > FabFilter Pro-DS.
- Open FabFilter Pro-DS's interface and set Side Chain to *Ext*.
- Now, in the 'Key Input' menu of the plug-in interface (just above the FabFilter logo), choose bus > Bus 1 instead of the default 'no key input'. Now, the audio from the side chain track is routed to Pro-DS's external side chain input via Bus 1.

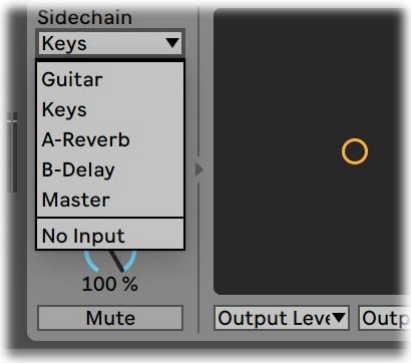
Studio One

- Open Studio One and choose 'Create a new song'.
- Add two audio tracks (via Track > Add Tracks...) that we'll use as main track and side chain track.
- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.
- Access the mix window via "Mix" in Studio One's bottom right corner.
- Insert FabFilter Pro-DS on your main track via the '+' button next to the Insert tab.
- Open FabFilter Pro-DS's interface and set Side Chain to *Ext*.
- On the side chain track, select Sends > Sidechains > FabFilter Pro-DS.



Ableton Live

- Open Ableton Live and start with an empty arrangement. We'll use Track 1 as the side chain track and Track 2 as the main track.
- From the folder menu's on at the left top of Ableton Live's interface, drag different audio clips to the first empty slots of Track 1 and Track 2.
- From the VST (or Audio Units) plug-in menu, also at the left top of Ableton Live's interface, drag FabFilter Pro-DS onto Track 2, the main track.
- In the small device interface for Pro-DS in the bottom Effects section, choose 'Track 1' from the 'Sidechain' drop down menu.
- Open FabFilter Pro-DS's interface and set Side Chain to *Ext*.
- **Note**: In earlier versions of Ableton Live (< 10.1), setting up sidechaining worked differently, which is described here.



Logic Pro

- Open Logic Pro and create a new empty project via File > New...
- Add two audio tracks (via Track > New...) that we'll use as main track and side chain track.
- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.
- Select the main track and add Pro-DS in the first Insert effect slot.
- Open FabFilter Pro-DS's interface and set Side Chain to *Ext*.
- In the right top corner of the plug-in interface header, in the 'Side Chain' menu, choose the side chain track. Now, the signal from the side chain track is sent to FabFilter Pro-DS's external side-chain input.

Cubase

- Open Cubase and create a new empty project.
- Add two audio tracks that we'll use as main track and side chain track.
- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.
- Open the Mixer. In the main track, click on an empty insert slot and select the VST 3 version of FabFilter Pro-DS in the Dynamics menu (note the VST 3 icon which looks like ///).
- Open FabFilter Pro-DS's interface and set Side Chain to *Ext*.
- In the plug-in header, click on the Activate Side-Chain button (right of the R/W buttons) to enable the external side chain in Cubase.
- At the top of the Mixer, set the output for the side chain track to the side-chain input of FabFilter Pro-DS.

Next: License agreement

See Also
Quick start
Manual installation

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Next: About FabFilter

See Also
Purchase FabFilter Pro-L
Support

About FabFilter

Beautiful sound. Fantastic workflow. These are the foundations of FabFilter. We create powerful audio plug-ins with superb sound quality and innovative interfaces.

A unique perspective

At FabFilter, we make the best possible tools for music production and audio processing. To achieve this, we continually rethink and challenge industry standards: we've never been afraid of reinventing the wheel. Considering every little detail, we tune our algorithms and interfaces until they sound perfect, look amazing and feel great to work with.

It's the sound that counts

Above everything else, you need superb sound quality. That's why we put a lot of effort into developing unique audio processing algorithms, ranging from our famous resonating filters to transparent high-end EQ and dynamics processing.

Innovative interfaces, great design

Every FabFilter plug-in has an easy-to-use, well-designed interface aimed at providing unsurpassed workflow. Our plug-ins focus on the task you're performing at that specific moment: they expose the features you need, when you need them. And because of our special attention to design, you'll be delighted every time you open a FabFilter plug-in.

Don't take our word for it

We always set the highest standard for sound quality, usability and design to make truly great products that raise the bar on what audio software can do. That's why we're very happy with the praise we've received from users and press alike:

> "In the decade since the release of its first plug-in, One, FabFilter has made an indelible mark on the music production landscape." — Computer Music magazine
>
> "While many other software developers are busy trying to model hardware, FabFilter is leaving them in the dust by being visionaries and reaching into the future. FabFilter stuff is just on another level." — Jeff Sanders
>
> "FabFilter has an enviable reputation for making easy-to-use, powerful tools." — Music Tech magazine

FabFilter was founded in 2002 by Frederik Slijkerman and Floris Klinkert, and is based in Amsterdam, The Netherlands.

See Also
Support
FabFilter web site