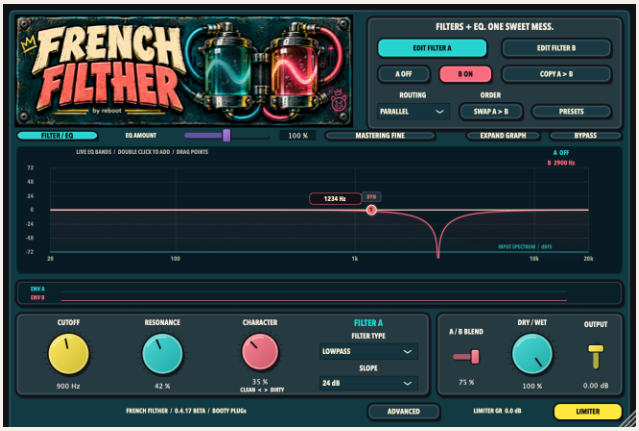
FRENCH FILTHER

USER GUIDE 1.0.0

Two independent filters, six moving EQ bands and a hands-on display. Use it for small tonal corrections, rhythmic movement or more coloured filtering. Begin with one section and add complexity only when the sound needs it.



Compact view / example settings.

YOUR FIRST MINUTE

01 / Start with audio

Insert it as an audio effect and play a loop. New instances start with both filters and all EQ bands off, so the source is initially unchanged.

02 / Enable one filter

Choose EDIT FILTER A, switch A on and try CUTOFF with modest RESONANCE. Open ADVANCED for movement.

03 / Compare

Use BYPASS to compare with the original. Match the listening level and save useful changes from PRESETS.

Overview

A practical guide to the device and its controls.

Start with a clear reference

Follow the quick start, then change one control at a time. The interface images show example settings; use the text to choose a useful starting point.

Work through the controls

Each chapter brings the relevant controls together with a short listening exercise. Use the final reference section when you need a quick check.

IN THIS GUIDE

01 / Two filters, one workspace

02 / Route, blend and compare

03 / Give each filter movement

04 / Shape six EQ bands

05 / Make EQ react to the signal

06 / Animate the EQ deliberately

07 / Save sounds and control output

08 / A practical first session

09 / Quick checks

01 / Two filters, one workspace

Selecting a filter changes what you edit; enabling it changes what you hear.



Interface detail / example settings.

EDIT FILTER A / B

A and B keep independent settings. The shared controls show whichever filter you select. Selecting B does not copy A and does not automatically enable B. Check the separate A ON/OFF and B ON/OFF buttons.

CUTOFF and filter type

LOWPASS removes highs above the cutoff; HIGHPASS removes lows below it. BANDPASS keeps a focused frequency region. NOTCH removes a region around the cutoff. Choose the shape before judging the cutoff position.

RESONANCE

Emphasises the cutoff region and changes the character of the sweep. The upper half of the control becomes much more resonant. Start low, especially on an already bright or loud source; more resonance can create a strong peak before output protection.

CHARACTER

Blends clean filtering toward coloured saturation. It changes harmonics as well as tone, so the response graph cannot show every audible effect. Compare at similar loudness rather than judging only the curve.

SLOPE: 12, 24 and 69 dB

The steeper settings reject frequencies more sharply. The 69 dB label is a deliberate joke: the steepest setting uses a cascade with an approximate 72 dB-per-octave limiting slope. It is a creative choice, not a promise of identical behaviour for every filter type.

TRY IT
Enable A only, choose LOWPASS and lower CUTOFF slowly. Compare 12 and 24 dB, then add a little RESONANCE. Leave CHARACTER near clean until you know which change you want.

02 / Route, blend and compare

Routing decides whether the filters follow each other or work alongside each other.



Interface detail / example settings.

SERIAL and order

SERIAL sends the signal through both filters in sequence. SWAP changes A then B into B then A. The order matters particularly when resonance or CHARACTER changes the signal reaching the second filter.

PARALLEL and A/B BLEND

PARALLEL processes A and B as separate branches. A/B BLEND chooses their balance. The slider can also move and save its position in SERIAL, but it changes the sound only in PARALLEL.

COPY

Copies the selected filter to the other filter, including its enable state and modulation settings. Use it for a matched starting point, then change one filter. Existing settings in the destination are replaced.

DRY/WET and OUTPUT

DRY/WET blends the original with the processed path. OUTPUT adjusts level from -24 to +12 dB. Use these for the mix after establishing the filter sound, and match level when comparing with BYPASS.

Neutral state and BYPASS

With no filter or EQ processing active, the original passes through after the plugin's fixed reported delay. BYPASS also gives the latency-matched original. Do not assume the limiter is limiting a bypassed or wholly neutral signal.

TRY IT
Set A to a lowpass and B to a highpass. Compare SERIAL and PARALLEL. In PARALLEL, move A/B BLEND from end to end to hear what each branch contributes.

03 / Give each filter movement

ADVANCED exposes independent repeating motion and input-driven movement.



Interface detail / example settings.

LFO RATE, SHAPE and PHASE

The LFO repeats a movement. RATE sets its speed; SHAPE chooses sine, triangle, rising or falling movement. PHASE changes the starting position. A and B have their own LFO settings.

SYNC and DIVISION

SYNC follows the host tempo, from 1/16 to 64 bars. While the host plays, motion follows musical position. Without running host timing it free-runs at the last tempo, using 120 BPM as a fallback.

AMOUNT and MIN/MAX

AMOUNT sets how far the cutoff moves toward the chosen frequency limits. At 0%, the LFO does not move it; at full amount it can travel to both limits. MIN/MAX define the LFO range. Envelope movement is an additional influence, so check it separately.

Audio envelope

The envelope follows the incoming audio level. Positive ENV amounts push the cutoff in one direction; negative amounts reverse that direction. ATTACK sets how quickly it reacts and RELEASE how slowly it settles back.

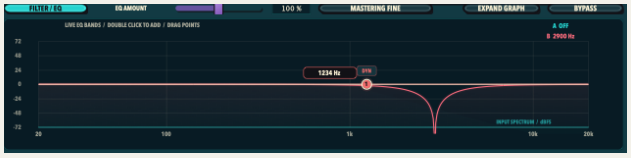
Hear one source at a time

Start with envelope amount at zero while setting the LFO. Then set LFO AMOUNT to zero and explore the envelope. Combining them is easier once each has a clear job.

TRY IT
Use a rhythmic drum loop. Try a slow synced LFO, then turn it down and add envelope movement. Notice the difference between a repeating clock and motion caused by the drum hits.

04 / Shape six EQ bands

Use the graph for broad decisions and ADVANCED for exact band settings.



Interface detail / example settings.

Add and select a band

Switch FILTER / EQ to EQ editing and double-click the graph to add a point, up to six. Drag a point horizontally for frequency and vertically for gain. Select its EQ slot in ADVANCED to reach Q and modulation.

FREQUENCY, GAIN and Q

Frequency chooses the region, gain boosts or cuts it and Q sets how narrow it is. The selected point shows a small frequency label that becomes larger while dragging. Start with broad, small changes before making a narrow correction.

EQ AMOUNT / 0–200%

Scales the gain contribution of all EQ bands, including LFO and dynamic gain. At 0% their gain effect is removed; 100% is the stored amount and 200% doubles it in dB. Filter A/B and the main DRY/WET control stay independent.

MASTERING FINE

Gives a finer graph scale and slower control movement for small adjustments. It does not automatically turn down your existing settings or change the sound when switched. Strong existing bands keep the display scale open until reduced.

EXPAND GRAPH

Creates more room for the graph and can be combined with ADVANCED. The frequency spectrum shows incoming energy, while the coloured curves show filter and EQ responses. The spectrum is not a waveform or a post-effect output meter.

TRY IT
Add one broad EQ band and make a small cut. Try MASTERING FINE, then compare EQ AMOUNT at 0%, 50% and 100%. Listen in the mix instead of drawing an attractive curve.

05 / Make EQ react to the signal

DYN changes a band when energy in that frequency region crosses its threshold.



Interface detail / example settings.

Enable DYN for the selected band

Each band has its own dynamic processing. Its detector listens to the relevant part of the wet signal before the EQ bands. Left and right use linked gain movement, helping the stereo image stay stable.

DYN RANGE

Negative range reduces band gain as energy rises; positive range adds gain. Drag the vertical range arrow or use the control in ADVANCED. This changes the dynamic range without moving the manually chosen frequency and gain.

AUTO and THRESHOLD

AUTO adapts the threshold to the band's recent level. Switch AUTO off for a fixed threshold and adjust it for the source. A high manual threshold may never be crossed; a low one may keep the band working much of the time.

Read the movement

The base setting stays visible, with a guide showing the possible range and a live curve showing the current response. The guide is a potential movement, not proof that the full amount is happening.

Range and restraint

The available dynamic range extends to ±60 dB; static EQ gain reaches ±72 dB before global scaling. These wide creative ranges are not starting recommendations. For a corrective band, begin with a small range and compare.

TRY IT
Find a frequency region that becomes too strong only on certain hits. Set a small negative range and adjust the threshold until those hits trigger reduction while quieter moments stay closer to the base sound.

06 / Animate the EQ deliberately

Each EQ band can move on its own, with or without dynamic processing.



Interface detail / example settings.

LFO TARGET

Choose FREQUENCY, GAIN or Q. Each target keeps its own MIN/MAX settings. New bands start with Gain selected and AMOUNT at zero; simply choosing a target does not create movement.

Rate, shape and limits

Set RATE or a synced DIVISION, choose SHAPE and PHASE, then raise AMOUNT. Use the target's limits to keep the movement in a useful frequency, gain or width range.

LFO plus DYN

LFO movement repeats on its clock, while DYN responds to audio energy. They can work together on one band. Check them separately if the combined motion is difficult to predict.

EQ AMOUNT still applies

Global EQ AMOUNT scales the final gain contribution. At zero, a moving gain display does not imply an audible boost or cut. A frequency-moving band also needs a nonzero gain shape to make a clear tonal change.

Keep the source recognisable

Try one moving band first. Slow motion with a small gain change can add interest without sounding like an obvious effect. Add more bands only when they have distinct musical roles.

TRY IT
Choose one band with a modest boost and select FREQUENCY as its LFO target. Set a narrow MIN/MAX range and a slow synced rate, then compare it with a fixed band.

07 / Save sounds and control output

Presets are starting points; the input determines how they respond.



Interface detail / example settings.

Factory presets

PRESETS contains 42 recipes in seven groups: CLEAN TOOLS, DYNAMIC EQ, FILTER SHAPES, RHYTHM, SPACE & MOTION, DISCO & FUN and DUAL MACHINES. Space here means spectral movement, not a dedicated stereo-width processor.

Save your own variations

Use SAVE CURRENT PRESET for a .ffpreset file and LOAD PRESET FILE to recall one. Files in the normal French Filther Presets folder appear under USER PRESETS. The complete plugin state, including BYPASS, is stored.

A useful comparison

Play the same passage while browsing. Check BYPASS, DRY/WET and OUTPUT after loading a sound. Dynamic and envelope presets depend on source level, so adjust them for the track instead of assuming one setting fits everything.

LIMITER

The linked peak limiter is normally on for processed audio, with a sample ceiling near -1 dBFS. Switching it off retains a soft safety stage and a final sample guard. This is not a true-peak guarantee; bypass and the fully neutral path retain the original signal.

Output and listening level

Large resonance or EQ boosts can make the limiter work hard. If the result feels squeezed, reduce those boosts before raising OUTPUT. Later effects and bus summing can raise levels again.

TRY IT
Save a named variation, load another preset and recall yours. Confirm that the intended filters, EQ bands, BYPASS and output level return before saving the DAW session.

08 / A practical first session

Move from a simple filter into an intentional rhythmic effect.



Interface detail / example settings.

Set the tone first

Enable A, choose LOWPASS and start with CHARACTER clean. Set the resting cutoff while the actual musical phrase plays. Add resonance only after the basic brightness works.

Add motion second

Open ADVANCED, choose a synced LFO division and set a limited frequency range. Bring AMOUNT up gradually. Use a phrase-length rate for a slow build or a shorter division for an obvious rhythmic pulse.

Make space with EQ

Add a broad EQ cut where the part competes with another instrument. If the conflict happens only on peaks, compare a small dynamic cut instead of a permanent large reduction.

Blend into the arrangement

Try DRY/WET below 100% when the effect should support the original rather than dominate it. Compare at matched loudness and save a version that works with the whole arrangement.

TRY IT
Build one useful sound using only A, one modulation source and one EQ band. Save it before adding B or more moving bands. A simpler patch is easier to adjust later.

09 / Quick checks

Start with signal flow, then inspect movement and level.

Nothing changes

Check BYPASS, filter enable states, EQ enable states and DRY/WET. A new instance deliberately starts neutral. Moving controls for a disabled filter does not make that filter audible.

A/B BLEND seems ineffective

It affects sound only in PARALLEL. In SERIAL, its position is still editable and stored. Also compare A and B: identical branches can make a parallel blend sound unchanged.

The cutoff travels unexpectedly

Check the LFO AMOUNT and MIN/MAX, then ENV amount. Filter-envelope movement is separate from the LFO limits. Confirm whether you are editing A or B.

DYN or EQ seems inactive

Enable the band, check its gain, EQ AMOUNT and DRY/WET, then inspect DYN RANGE and threshold. Zero range creates no dynamic change, and a quiet source may not cross a manual threshold.

The sound is harsh or flattened

Reduce CHARACTER, RESONANCE and large EQ boosts. Check OUTPUT and limiter reduction. Use BYPASS at similar loudness to judge whether the processing improves the part.

The display moves but the sound differs

The input spectrum, response curves and live dynamics show different things. The response curve cannot display all added harmonics from nonlinear processing. Listen to the audio rather than relying on one line.

TRY IT
Return to a neutral comparison: BYPASS off, A/B and EQ off, OUTPUT 0 dB. Enable only the section you want to inspect, then reintroduce its modulation.