



# SHADE

## Software User Manual

Software Version 1.2  
EN 210423

## End User License Agreement (EULA)

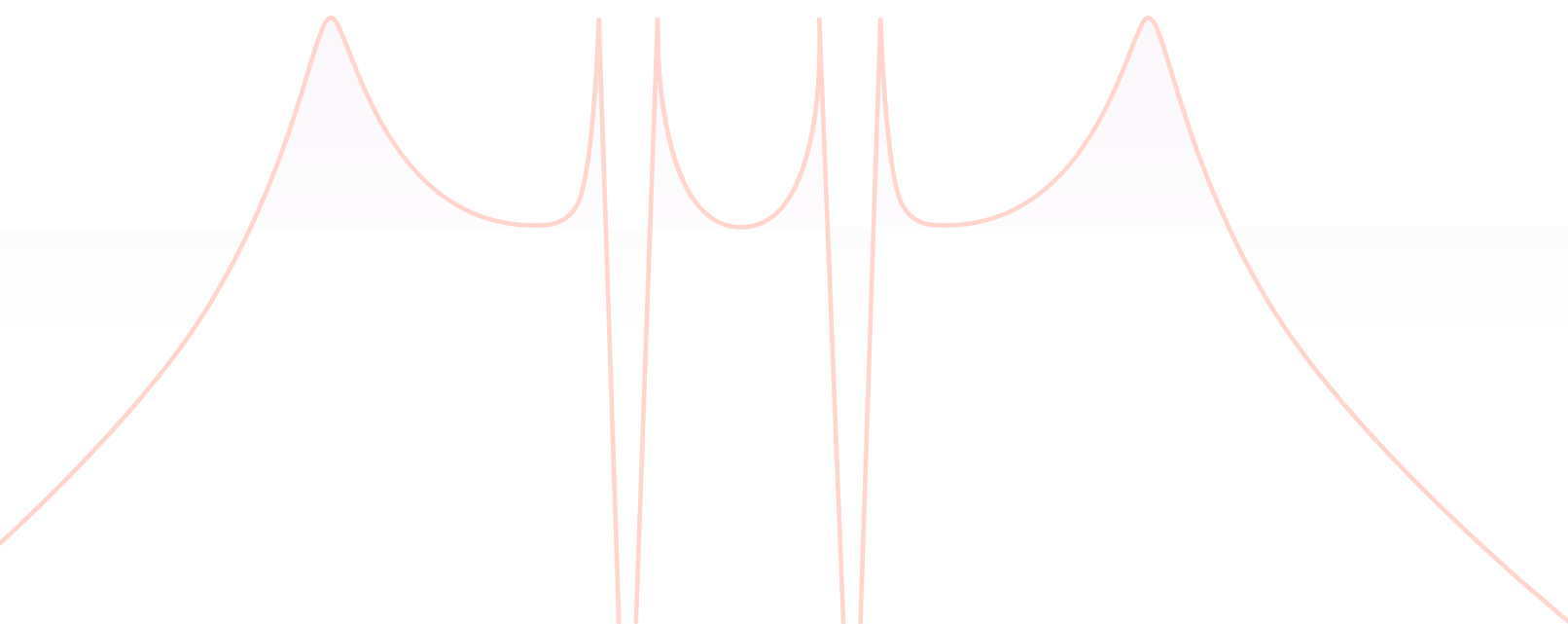
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## Table of Contents

Introduction .....	4
System Requirements.....	5
Overview.....	6
Filters	
Creating, Editing and Deleting Filters.....	8
Filter Types.....	9
Modulators	
Working with Modulators.....	14
Modulator Types.....	15
Links.....	17
Credits and Thanks .....	18



## Introduction



### SHADE CREATIVE FILTER AND EQ

#### OVERVIEW

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

#### APPROACH

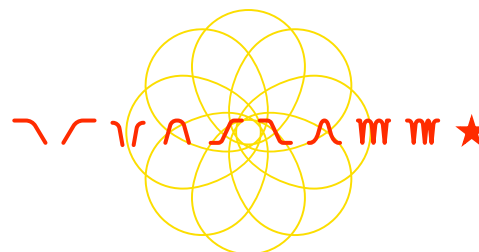
With Shade, we've aimed to create something unique, that would both improve your process and simplify the toolset required to achieve it, something that helped open doors to new kinds of sounds and experimentation, but also really nailed the bread and butter tasks that you rely on to get the job done.

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

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

#### DIGITAL, ANALOG, AND BEYOND

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



#### 35 FILTERS

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

#### RADICAL SHADES

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

#### MODULATE ALL THE THINGS

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

#### 10 MODULATORS

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

#### EXTREME PHASER / FLANGER

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

#### HIGH QUALITY, ZERO LATENCY

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

#### REFINED WORKFLOW

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

# System Requirements



## Compatibility

Audio Units, VST, VST3 or AAX

### Tested and Certified in :

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

## Minimum System Requirements

- ▶ Mac OS X 10.9 or higher (64-bit)
- ▶ Mac Intel supporting the AVX instruction set (Intel Core i3, i5, i7, i9: SandyBridge, IvyBridge, Haswell, Broadwell, Skylake,...) or ARM (Apple Silicon) Processor, 4 GB RAM



## Compatibility

VST, VST3 or AAX

### Tested and Certified in :

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

## Minimum System Requirements

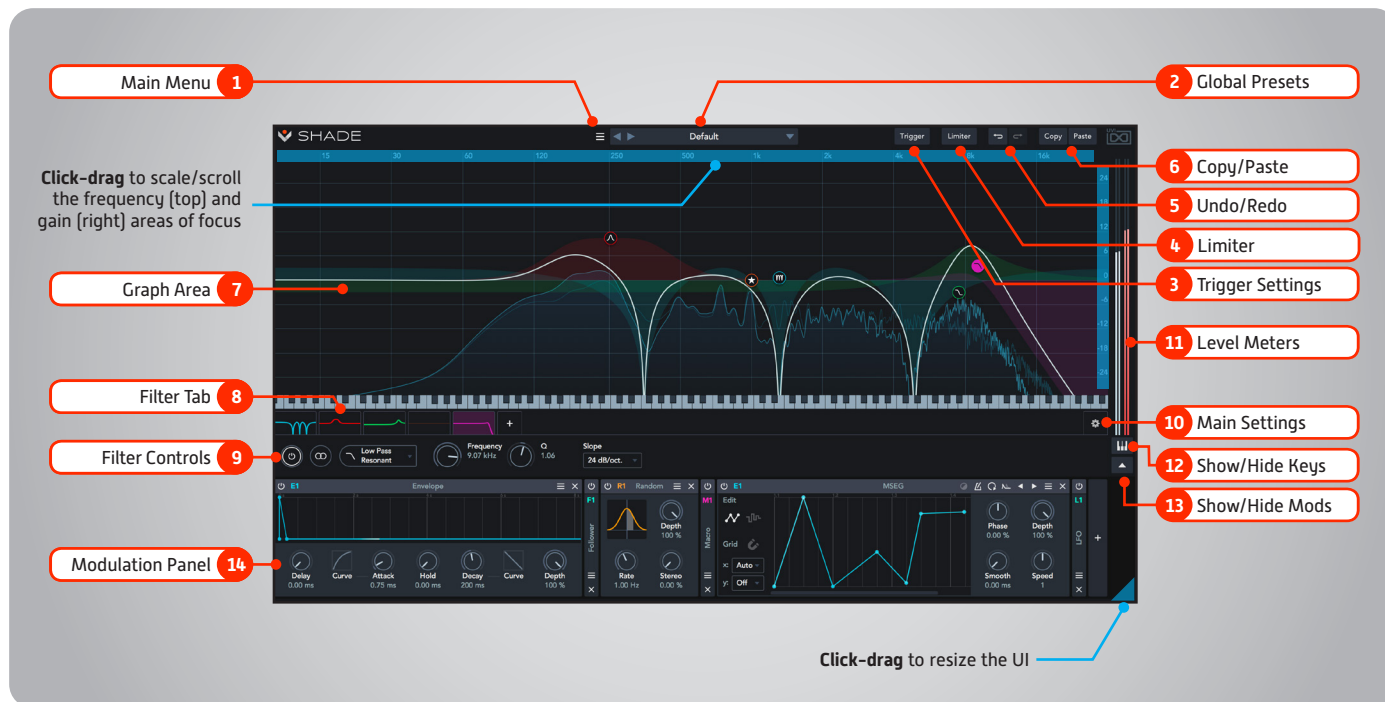
- ▶ Windows 8 or higher (64-bit)
- ▶ Intel Processor supporting the AVX instruction set (Intel Core i3, i5, i7, i9: SandyBridge, IvyBridge, Haswell, Broadwell, Skylake,...), 4 GB RAM

## Flexible Authorization With iLok



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

## Interface - Overview



### 1 Main Menu

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

### 2 Global Presets

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

### 3 Trigger Settings

Set the global trigger settings  
 > See [Modulators](#) section for details

### 4 Limiter

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

### 5 Undo/Redo

Click to undo or redo the operation

### 6 Copy/Paste

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

### 7 Graph Area

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

### 8 Filter Tab

Displays all filters, in processing order (left-to-right)

- **Click-drag filters** to change order
- **Click [ + ]** to add a new filter from the pop-up menu

### 9 Filter Controls

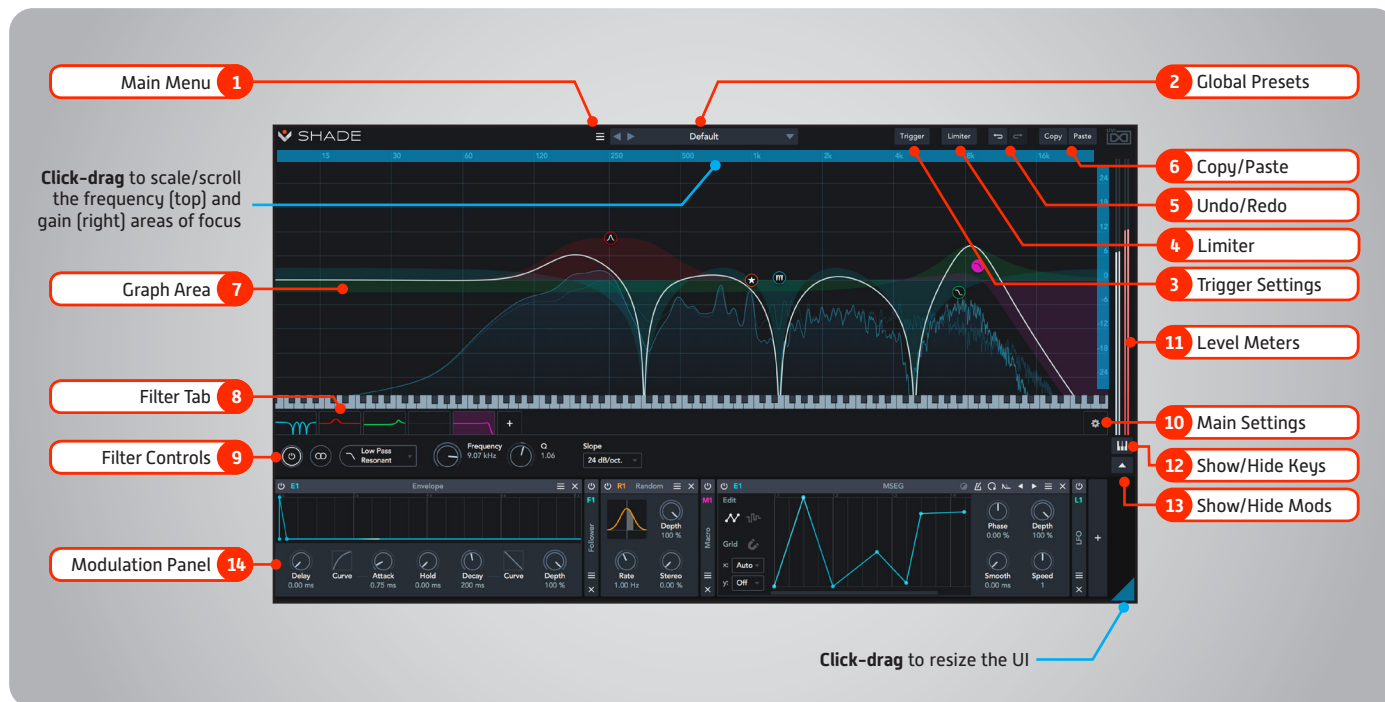
Shows all controls for the selected filter. The rightmost filter's controls will show during multiple selection  
 > See [Filters](#) section for details

### 10 Main Settings

Show/hide the global settings panel

- » **Gain In**  
Set the global input gain
- » **Gain Out**  
Set the global output gain
- » **Mix**  
Set the dry/wet balance

## Interface - Overview



### 11 ► Level Meters

### 12 ► Show/Hide MIDI Keyboards Display

### 13 ► Show/Hide Modulation Panel

### 14 ► Modulation Panel

Displays all modulators in your patch

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

> See [Modulators](#) section for details

# Filters

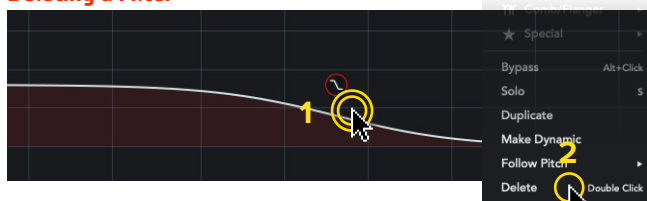
## Creating, Editing, and Deleting Filters

### + Creating a Filter



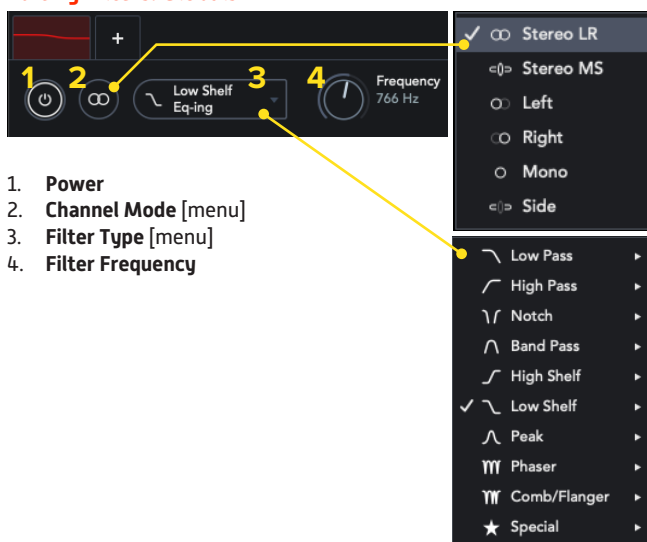
1. Click **[+]** in the Filter Tab
2. **Double-Click** anywhere in the graph to create a Peak filter
3. **Right-Click** anywhere in the graph for the quick filter menu

### ✗ Deleting a Filter



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

### ✂ Editing Filters: Globals



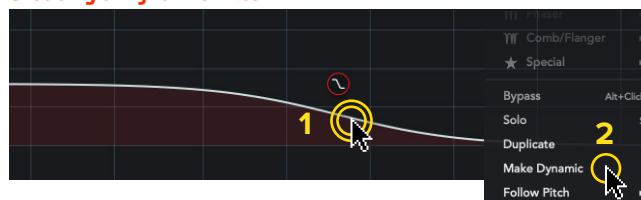
1. **Power**
2. **Channel Mode** [menu]
3. **Filter Type** [menu]
4. **Filter Frequency**

### S Soloing a Filter



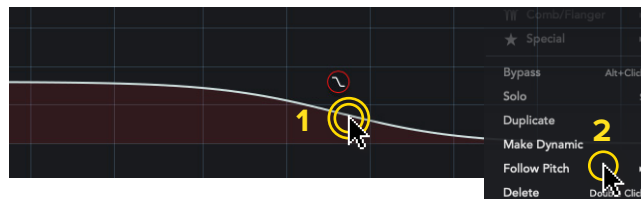
1. **Click** the filter in the graph area, and type 'S'
2. **Right-Click** the filter in the Filter Tab, and select 'Solo'

### D Creating a Dynamic Filter



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

### P Make Filter to Follow the Pitch



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



# Filters

## Filter Types

### Low Pass Resonant



*A low-pass filter with resonance control*

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

### High Pass Resonant



*A high-pass filter with resonance control*

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

### Low Pass Multi Resonant



*A low-pass filter with multi-point resonance*

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

### High Pass Multi Resonant



*A high-pass filter with multi-point resonance*

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

### Low Pass Expander



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

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

### High Pass Xpander



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

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

### Low Pass Sallen Key



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

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

### Notch Resonant



*A notch filter with resonance control*

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

# Filters

## Filter Types

### Notch Multi Resonant



*A notch filter with multi-point resonance control*

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

### Band Pass Resonant



*A band-pass filter with resonance control*

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

### Band Pass Multi Resonant



*A band-pass filter with multi-point resonance control*

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

### High Shelf Resonant



*A high-shelf filter with resonance control*

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

### High Shelf EQ-ing



*A high-shelf EQ filter*

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

### Low Shelf Resonant



*A low-shelf filter with resonance control*

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

### Low Shelf EQ-ing



*A low-shelf EQ filter*

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

# Filters

## Filter Types

### Peak Resonant



A peak filter with resonance control

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

### Peak EQ-ing



A peak EQ filter

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

### Phaser Classic



A multi-notch filter for classic phaser effects

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

### Phaser Extended



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

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

### Phaser Notch Resonant



A multi-notch filter with resonance control

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

### Phaser Notch Multi Resonant



A multi-notch filter with multiple resonance points

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

### Phaser Band Pass Resonant



A multi band-pass filter with resonance control

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

# Filters

## Filter Types

### Phaser Band Pass Multi Resonant



*A multi band-pass filter with multiple resonance points*

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

### Phaser Tilt Resonant



*A multi-tilt filter with resonance control*

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

### Phaser Tilt EQ-ing



*A multi-tilt EQ filter*

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

### Comb/Flanger Classic



*A comb filter for classic flanging effects*

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

### Comb/Flanger Notch Resonant



*A comb filter with resonance control*

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

### Comb/Flanger Notch Multi Resonant



*A comb filter with multiple resonance points*

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

### Comb/Flanger Band Pass Resonant



*A multi band-pass comb filter with resonance control*

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

# Filters

## Filter Types

### Comb/Flanger Band Pass Multi Resonant



*A multi band-pass filter with multiple resonance points*

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

### Comb/Flanger Tilt Resonant



*A multi comb-tilt filter with resonance control*

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

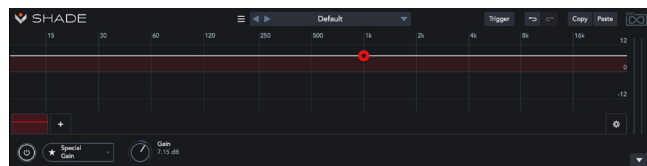
### Comb/Flanger Tilt EQ-ing



*A comb-tilt EQ filter*

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

### Gain



*A simple gain control*

- Gain** Adjusts the gain of all frequencies equally

### Tilt



*A tilt EQ filter*

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

### Xpander



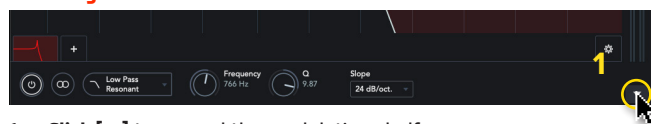
*An analog-modeled multimode filter with resonance and drive control*

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

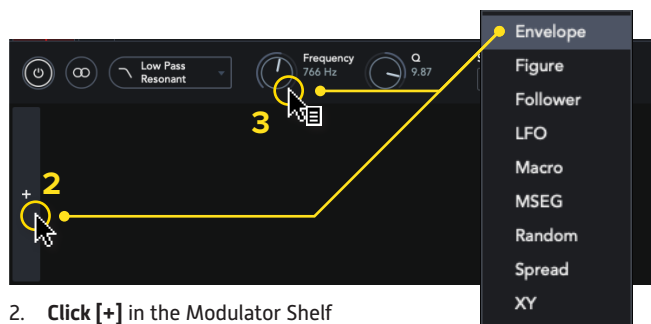
# Modulators

## Creating and Working with Modulators

### Creating a Modulator



1. Click [▼] to expand the modulation shelf



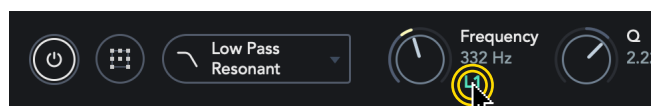
2. Click [+] in the Modulator Shelf  
Select a modulator from the menu
3. Alternatively, Right-Click a target knob to open the mod menu  
The selected modulator will automatically bind to the target knob

### Linking Modulators to Parameters



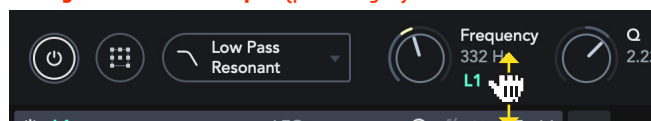
Drag-n-Drop [L1] [etc.] from the titlebar of a modulator to the target knob to bind the modulator to the knob

### Delete Modulation Links



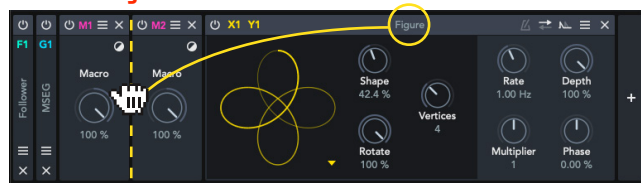
Double-Click [L1] [etc.] adjacent to the target knob to delete the link

### Change Modulation Depth (per-target)



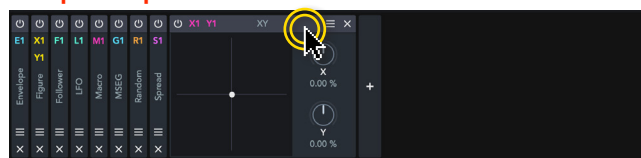
Click-Drag [L1] [etc.] adjacent to the target knob to adjust mod depth

### Re-Ordering Modulators in the Shelf



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

### Collapse / Expand Modulator Panels



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

### Modulator Titlebar Controls



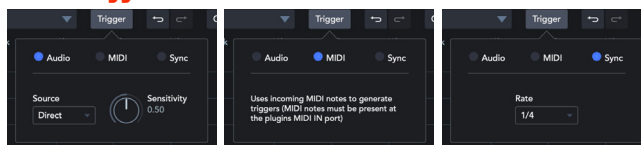
Common controls:

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

Device-specific controls:

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

### Global Triggers



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

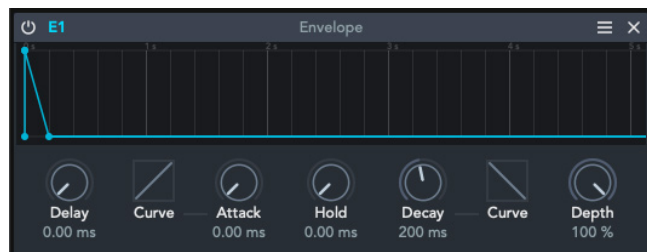
- Audio: Uses direct or sidechain audio inputs, use Sensitivity to adjust
- MIDI: Creates triggers when MIDI notes are detected at the plugins input
- Sync: Creates triggers at intervals synced to the host clock



# Modulators

## Modulator Types

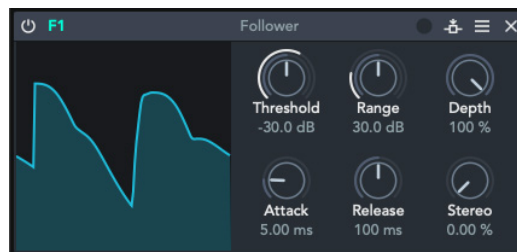
### Envelope



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

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

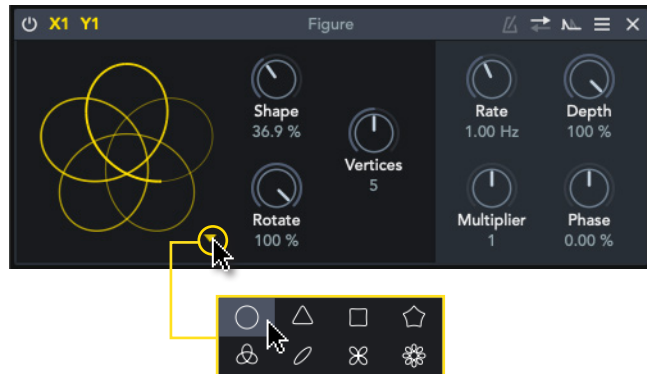
### Follower



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

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

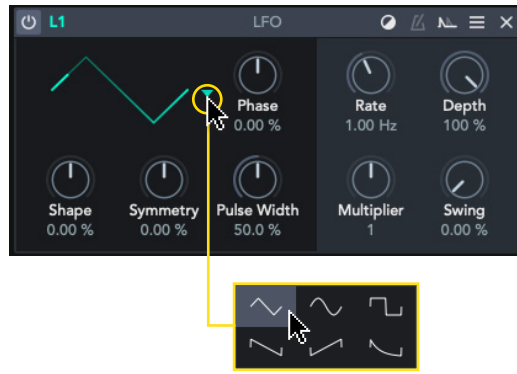
### Figure



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

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

### LFO



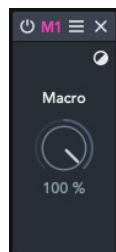
A fully-featured LFO

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

# Modulators

## Modulator Types

### Macro



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

**Macro** Set the value of the modulation

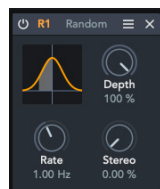
### MSEG



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

- Display** Fully-editable graphic display
  - Click to create a point
  - Click-Drag points to modify
  - Marquee-Drag for multiselection
  - Right-Click to duplicate or delete selection
- Edit** Select stepped or curve edit mode (non-destructive)
- Grid** Click the magnet to enable grid snapping, whereby:
  - X = the x-axis (duration), and
  - Y = the y-axis (modulation depth)
- Phase** Set the start phase offset
- Smooth** Set the amount of smoothing (interpolation) between points
- Depth** Set the modulation depth
- Speed** Set the modulation speed

### Random



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

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

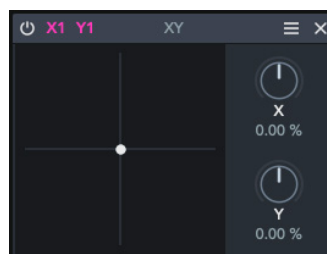
### Spread



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

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

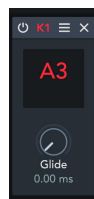
### XY



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

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

### Pitch Tracking



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

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



## Links

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### UVI

Home . . . . .	<a href="http://uvi.net/">uvi.net/</a> 
UVI Portal. . . . .	<a href="http://uvi.net/uvi-portal">uvi.net/uvi-portal</a> 
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# SHADE

## Credits and Thanks

### Produced by UVI

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UVI.NET