elysia

PLUGIN MANUAL

nvelope

introduction

SYSTEM REQUIREMENTS

Please check all information on this topic here:
https://plugin-alliance.com/en/systemrequirements.html

ACTIVATION

Details about the activation process can be found in the Plugin Alliance Activation Manual, which has been installed on your computer in the same folder as this PDF, or online:
https://plugin-alliance.com/en/activation.html

TECHNICAL SUPPORT

Please contact Plugin Alliance for help:
https://plugin-alliance.com/en/support.html

HERE WE HAVE...

... a truly special and powerful audio processor indeed. It is capable of making subtle or drastic changes to a sound by providing control over its attack and sustain characteristics. This is extremely useful for reshaping all sorts of individual tones, and is a wonderful tool in any mixing situation as well.

The nvelope operates independently of the specific level of a signal, and (unlike with compressors) you do not have to spend a lot of time trying to balance a set of complex controls to quickly get the results you seek.

With its unique Dual Band mode, the nvelope gives you enhanced control over processing, and can easily handle complex program material. Additionally, its dynamics sections can be bypassed, allowing it to function as a flexible high/low shelf EQ...

By the way, the nvelope plugin is taking advantage of the comparatively easier way of routing signals in the digital domain, so unlike the hardware, the plugin uses just a single push button to toggle between its three exciting modes.

Enjoy it!

introduction

TRUE EMULATION

How has the hardware nvelope been 'translated' into software code? Actually the plugin is the result of a pretty long and complicated development process... The following provides just the basic idea:

Transferring a complex analog hardware into digital code is not exactly trivial, especially if the model is a completely discrete design like the nvelope.

The first important task in a project like this is to fragment the electronic circuitry into separate functional blocks. These blocks are translated into software step by step after which they will be reunited to become a functional plugin.

This first result is measured very accurately and then compared to the hardware, which leads to an extensive and very detailed matching process. The work on the graphical user interface (photography, retouching, rendering) takes place at the same time.

The final stage is the calibration of the behavior of all the controllers in order to give the software the 'feel' of the real thing. Finally, the finished code is ported to different plugin interfaces (VST/AAX/RTAS/AU...) and packed into installation routines.

OVERSAMPLING

The nvelope plugin benefits from higher sample rates in two ways: In the first place, it can react to changes in the source signal faster, which is of great importance for the impulse shaping process.

Secondly, it reduces aliasing artifacts and therefore brings the high frequency filter curves of the nvelope even closer to its analog counterpart.

The nvelope plugin employs the oversampling technique in order to enjoy these advantages even if lower sample rates are used. This means that the basic sample rate of a project is multiplied by a certain factor inside the plugin without the need to set the complete project to a higher frequency.

This method consumes a certain amount of CPU power, but the acoustic result speaks for itself. The nvelope plugin uses oversampling according to the following rules:

- Project sample rate lower than 50 kHz: 4x oversampling
- Project sample rate lower than 100 kHz: 2x oversampling
- Project sample rate higher than 100 kHz: No oversampling

MOUSEWHEEL SUPPORT

You do not necessarily have to click and drag the controllers of the nvelope. Instead, try making your settings with the alternative mousewheel control without clicking on the specific controller first!

The following shortcuts provide some further comfort:

Fine mode

VST	Shift + mouse wheel
AU	Shift + mouse wheel
PT	Ctrl/Cmd + mouse wheel

Standard position

VST	Ctrl/Cmd + mouse click
AU	Alt + mouse click
PT	Alt + mouse click

Linear/Circular mode

VST	Alt

introduction

The nvelope is a dynamics processor that can change the character of a sound by altering its impulse structure. It gives you direct control over the envelope of a signal by shaping its attack and sustain intensity.

More specifically, a drum set (or individual drums) can be made to sound more aggressive and punchy by accenting the attack, or tones that are already overly aggressive can easily be tamed.

Other useful applications would be on picked or slapped bass, edgy guitar or any kind of piano recording. Generally speaking, the nvelope works optimally on audio signals with a significant/percussive attack structure.

As a balance to the attack shaping, the sustain parameters offer control over room sound and space. An instrument or a reverb tail can sound tighter by reducing its sustain, or can gain more depth/make a signal sound longer by increasing it.

The nvelope is a great tool for shaping individual signals, but it can be an indispensable resource in mixing situations as well, as it effortlessly helps you to bring a sound to the front with more attack and less sustain… or blends it gently into the background by reducing its attack and increasing its sustain.

Full Range Mode

In Full Range mode, the attack and sustain intensity of a signal can be raised or reduced fast and efficiently with just two controllers.

Full Range mode is especially fast and easy to use, as all you need to do is dial in more or less attack and sustain by turning their specific controllers to the left (reduction) or to the right (increase).

Similar to a compressor and unlike in Dual Band mode, you can use the SC A controller to reduce the influence of low frequencies on the attack processing (higher frequency = less bass influence).

Dual Band Mode

The unique Dual Band mode of the nvelope takes you to the next level of impulse shaping. The attack and sustain parameters become much more flexible by selectively processing a certain frequency range chosen by the user.

So it is pretty likely you'll find yourself using the Dual Band mode in any situation where you would like to adapt the way the nvelope processes more individually and on material which tends to produce unwanted artifacts in Full Range mode.

Generally speaking, Dual Band mode gives you more distinct processing options and the possibility to even cope with complex material like a summing bus.

Shelf EQ Mode

A very nice side effect of the topology of the nvelope is that it can also be used as a shelving filter. This is achieved by temporarily deactivating its dynamics sections while keeping the filter stages active.

controls

1 **Version:** A click on the elysia logo will reveal the actual version of the plugin you have installed and the people behind the project.

2 **Hit It!:** Sets the plugin from bypass to active status.

3 **Mode Select:** Toggles between the three available modes: Full Range, Dual Band and Shelf EQ.

4 **Auto Gain:** Reduces level peaks in Full Range mode.

5 **Level:** Raises or lowers the overall output level. Left is less, right is more, and the center position is neutral without any cut or boost.

6 **Full Range & Dual Band Mode: *Gain Attack***
Raises or reduces the attack of a signal.

EQ Mode: *Gain High*
Boosts or cuts the high frequency range.

7 **Full Range Mode: *Sidechain Attack***
Changes the response behavior for attack processing.

Dual Band Mode: *Frequency Attack*
Sets the start frequency for attack processing.

EQ Mode: *Frequency High*
Sets the frequency of the high shelf filter.

8 **Full Range & Dual Band Mode: *Gain Sustain***
Raises or reduces the sustain of a signal.

EQ Mode: *Gain Low*
Boosts or cuts the low frequency range.

9 **Full Range Mode:**
No function in this mode.

Dual Band Mode: *Frequency Sustain*
Sets the end frequency for sustain processing.

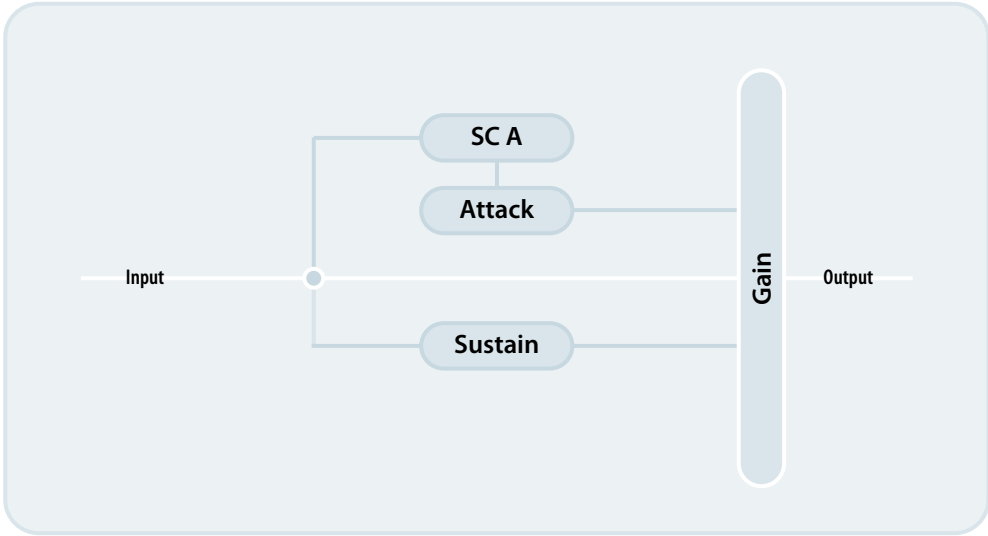
EQ Mode: *Frequency Low*
Sets the frequency of the low shelf filter.

modes

In Full Range mode, you can increase or reduce the attack and sustain intensity of a signal quickly and efficiently. Just turn the two controllers to the right for more accent, or to the left for more smoothing.

Like a compressor (and unlike in Dual Band mode), you can use the SC A controller to reduce the influence of low frequencies on the attack processing, so higher frequency = less bass influence.

Should you notice clipping/distortion or big jumps in level caused by the attack processing, please engage the Auto Gain switch for automatic compensation.



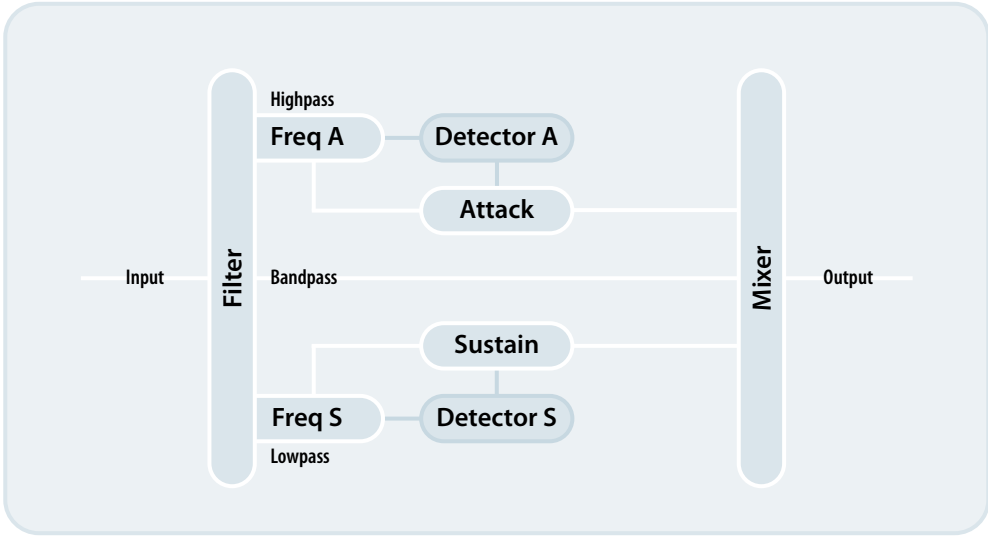
Signal flow in Full Range mode

modes

Dual Band mode functions basically the same as Full Range, but it gives you more tweakability by assigning the attack and sustain controls to individual frequency selectors.

The Freq A controller now sets the *start* frequency for attack processing, while the Freq S controller determines the *end* frequency for sustain processing. The function of the Attack and Sustain controllers remain the same as in Full Range mode.

Note: Auto Gain is not offered in this mode as it is typically not needed in dual band operation.



Signal flow in Dual Band mode

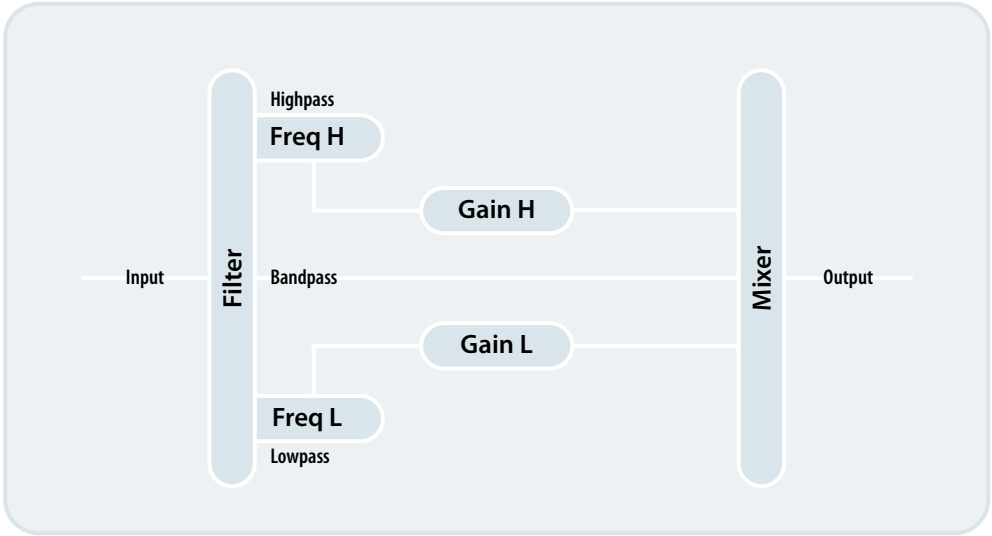
modes

In EQ mode, the nvelope becomes a two band equalizer with a high/low shelf characteristic.

Freq H now sets the frequency of the high shelf filter, while Gain H determines the amount of cut (turn left) or boost (turn right) in this band.

Similarly, Freq L sets the frequency of the low shelf filter and Gain L determines the amount of cut or boost.

Note: Auto Gain is not offered in this mode as it is an exclusive dynamics feature not needed in EQ mode.



Signal flow in Shelf EQ mode

information

TECHNICAL SUPPORT

Please contact Plugin Alliance for help:
https://plugin-alliance.com/en/support.html

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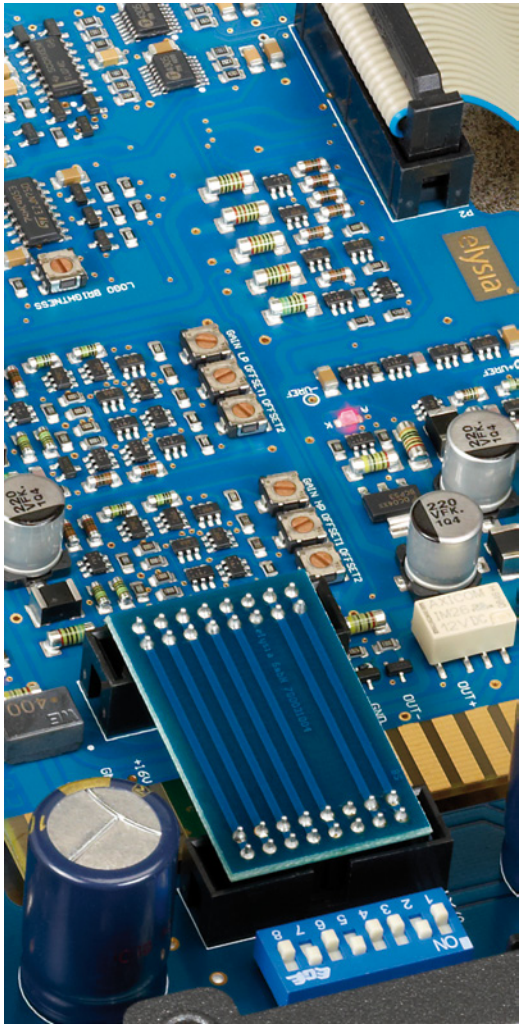

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