



EFFECTRIX2 USER MANUAL

What Is Effectrix2

Effectrix2 structure

- The Header

- The Effect Sequencer

- Modulation Sequencer

- Effect Controls

The Effects

Host integration

- MIDI remote

- MIDI program change

Installation

- Windows

- macOS

Uninstalling

Authorization

Contact

What is Effectrix2?

Sugar Bytes is thrilled to present Effectrix2, the latest and greatest version of our beloved audio manipulation tool. Building upon the success of its predecessor Effectrix, Effectrix2 is here to revolutionize your music-making process with even more power, versatility, and creative possibilities.

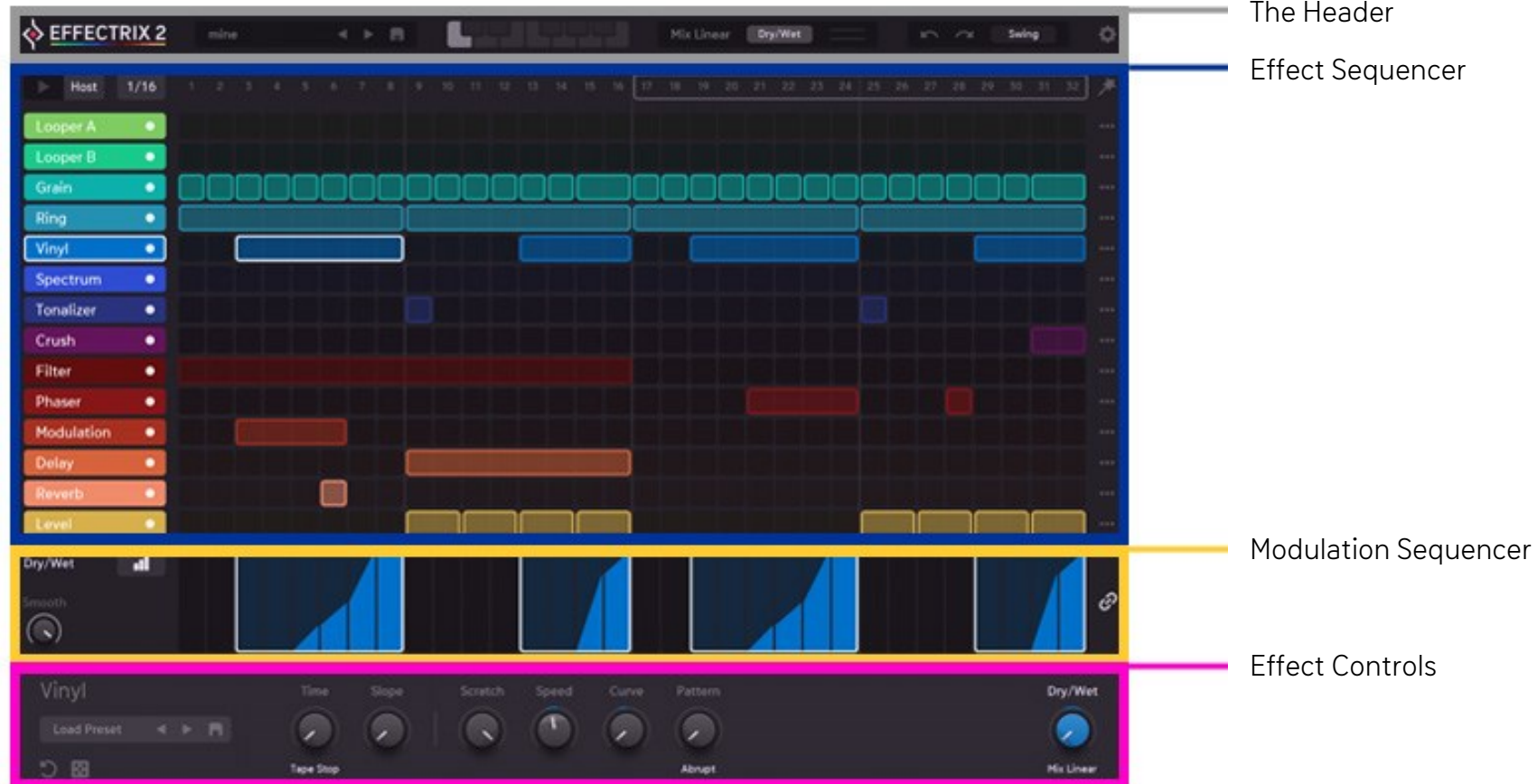
Effectrix2 is an effect sequencer made for applying effects using a step sequencer environment.

It is packed with an expanded collection of mind-bending effects, allowing you to effortlessly twist, manipulate, and morph your audio in real-time. From classic time-stretching and looping to granular synthesis and glitchy madness, the possibilities are endless.

Whether you're producing electronic, hip-hop, pop, or any other genre, Effectrix2 will become your go-to tool for adding that extra touch of magic to your tracks. Let's dive a bit deeper into this source of new ideas and styles and have some stunning effect performances at your fingertips.

Effectrix2 Structure

Here is a quick overview of Effectrix2. Click on the names to refer to Effectrix2's four main sections in this manual.

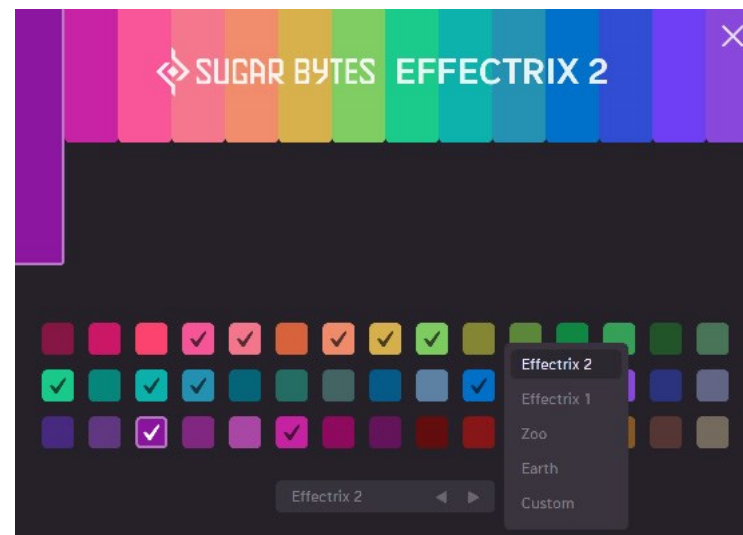
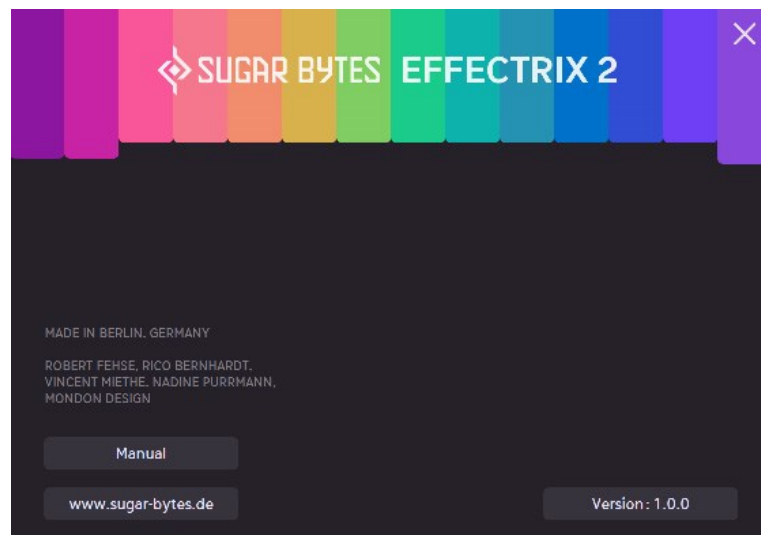




The Header

Effectrix2 logo (About Screen)

Opens up the About Screen to check the **version number**, open the **Effectrix2 manual** and visit the **Sugar Bytes website** to look for updates and other notifications. You can also match the color design.



Colors

You can choose between different color schemes - for example, you can have the color scheme from Effectrix 1. You also can redefine the color for each effect as you like. Just select the stripe on top and choose a color in the bottom area.

Preset Browser

Manange your presets here.

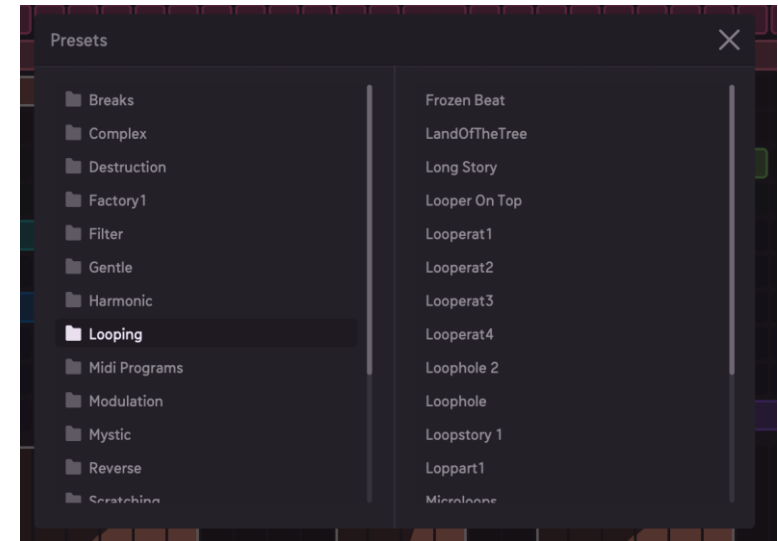


Click the name of the current preset to open the preset library dialogue and step through the factory presets via the < > buttons.

Click the “Disk” button to save your own presets in the “User” folder.

The factory presets are stored in in your User level documents folder:
/Users/[Your Username]/Documents/Sugar Bytes/Effectrix2/

Right - click a preset name to copy it to the **Midi Programs** folder in order to fire up the presets via MIDI Program Change messages.



Pattern Keys



Effectrix2 can hold up to 12 complete sequencer setups.

Each setup is stored in a so-called pattern, accessible via the Pattern Keys.

A pattern can be called via mouseclick on a Pattern Key or via MIDI notes.

You can setup to which MIDI notes it should react to in the General Settings.

Depending on the chosen octave there, MIDI note C is Pattern 1, C# is Pattern 2 and so on.

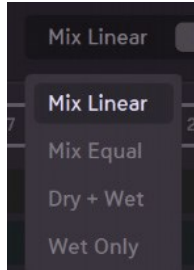


You can copy/paste/clear patterns with a right click on a Pattern Key.



Mix

The **Master Mix** menu offers four blending modes that determine how the Mix control blends the incoming dry signal with the Effectrix2 output signal:



Linear A linear mix – the center position provides 50% dry and 50% processed signal.

Equal The crossfade is shaped according to the “Equal Power Law” which leads to some signal attenuation at 50/50 mix.

Dry + Wet The wet signal is added to the dry signal.

Wet Only Only the effect signal is audible and the Mix parameter becomes a volume control.



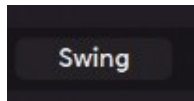
Set the **Dry/Wet** Level (by clicking and dragging left/right), blending the incoming signal with the Effectrix2 output.

Undo/Redo



Never fear a mistake. Undo and Redo recent actions with the curved arrows.

Swing



With the swing control you can let the Effectrix2 sequencer swing along with your host sequencer.

General Settings



Opens the settings menu.

Assign Midi per step

If active, you can assign Midi CC's to parameters related to the current pattern and step.
When inactive, incoming CCs will globally affect the connected parameter.

Midi CC Recall Lock

MIDI assignments won't change when loading presets.

Ignore Program Change

Incoming Program Change messages will be ignored.

Pattern

Here you can define the MIDI note connection to the [Pattern Keys](#).

Random

Three Randomize modes are available:

Gentle

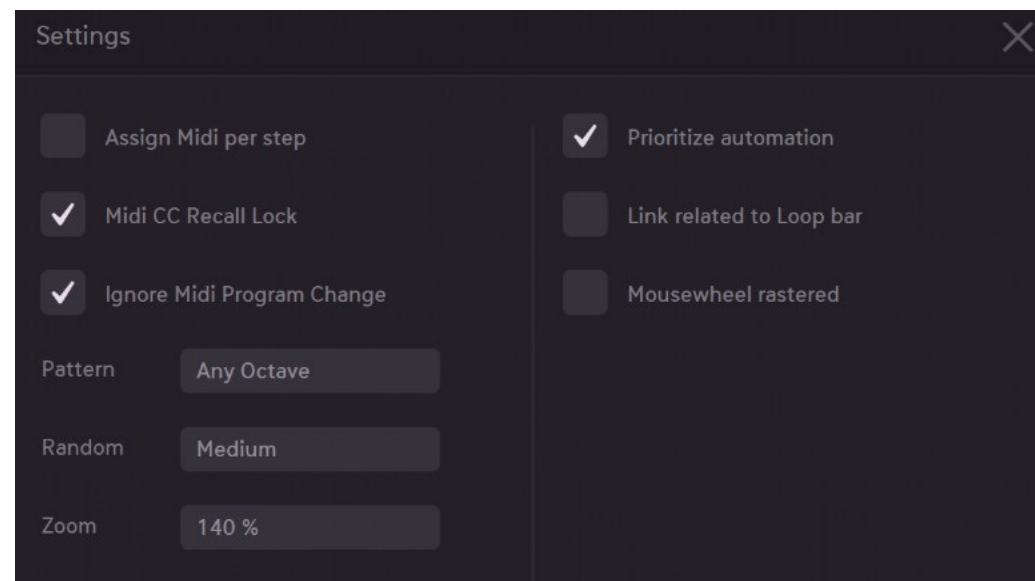
Creates a balanced effect sequence.

Medium

There can be up to 2 effects at the same time.

Extreme

There can be up to 3 effects at the same time.



Zoom

Adjust the Effectrix2 GUI to your monitor screen size via the Zoom menu or hold down the Ctrl/Strg key and press + to increase or - to decrease the size.

Prioritize automation

Using automation to control effect parameters may conflict with the internally set values. Normally, the parameter values in Effectrix2 have priority, this means for example if there are multiple steps with different filter cutoff values, these values are taken. If prioritize automation is enabled the current automation value has priority over the set values in Effectrix2. Note that even when this option is off you can still use automation, it just affects the start of a step. In general only parameters with no modulation (raw value) are affected by automation.

Link related to Loop bar

The link mode in Effectrix2 is an easy way to control the effect parameters for multiple/all steps in one go. With this option enabled only steps inside the Loop Bar are affected. Of course the selected step is always affected.

Mousewheel rastered

If you have a mouse with a rastered mousewheel, you can activate this option to change the mousewheel behavior. This benefits parameters which have a dedicated number of entries, for example the main tempo list. When rastered, you will change them exactly one step up/down.

The Effect Sequencer

Clock Source

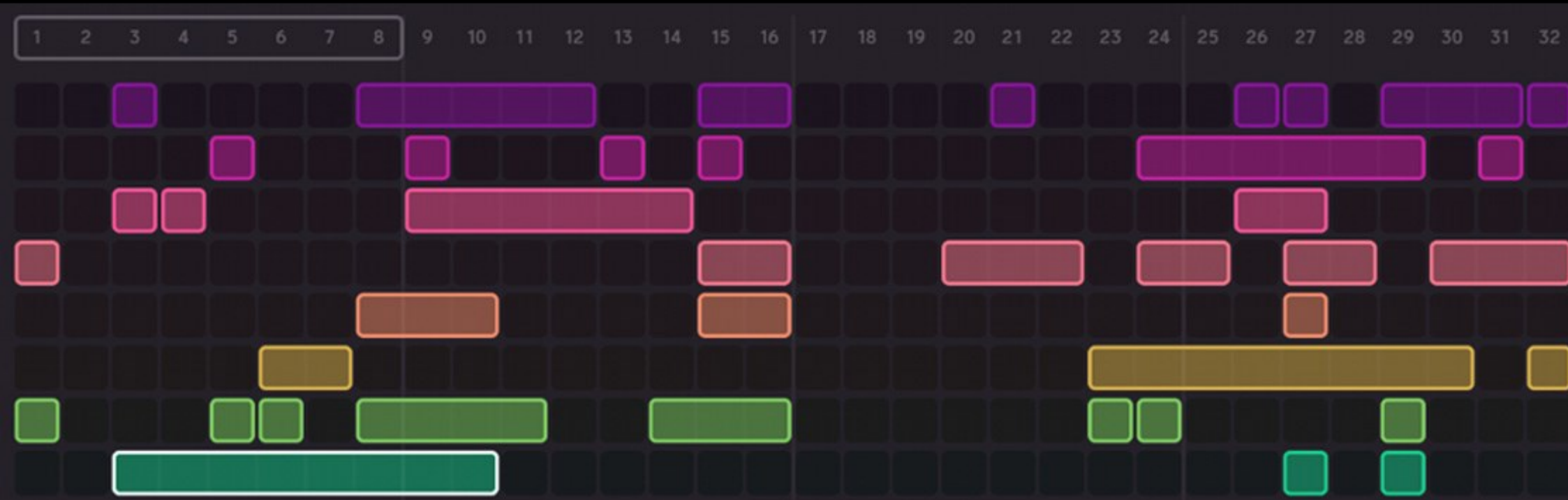
Tempo Control

Loop Bar

Global Tools (Init & Random, Copy/Paste)

Effect Tracks

Modulation Sequencer



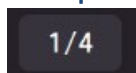
Effect Sequencer Top Bar

Clock Source



The sequencer has two clock modes. It can run in sync with your DAW (**HOST**), or be started manually via the **PLAY** button. This button can also be triggered by MIDI or automation.

Tempo Control



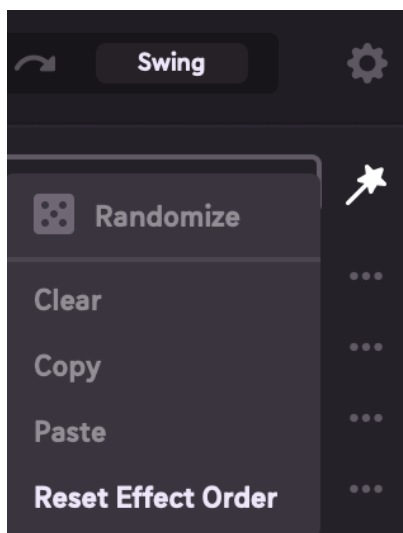
Effectrix2 runs at your host bpm, using the Tempo controls you can set the step resolution. This makes the duration of one step a half note, a quarter note, or an eighth note, for example.

Loop Bar



Use the Loop Bar on the top of the sequencer to define your playback loop. Click the edges to resize it, pick it in the middle to move it.

Global Tools



The **magic wand button** opens up a drop-down menu.

Click the **dice** to randomize the sequencer steps. Three Randomize modes are available via the settings dialog.

Click **Clear** to erase all steps inside the Loop Bar.

Copy the steps inside the Loop Bar. **Paste** the copied steps. Alternatively, you can **Alt + Click** the middle of the Loop Bar and **drag it horizontally to another position**.

Reset Effect Order sets back the effect signal flow order to default.



Effect Tracks

Each effect has its own sequencer track.

The little ON-button (white dot right to the effect name) can **bypass** the effect.

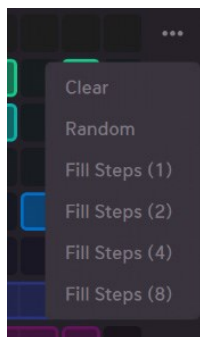
Draw steps into the sequencer matrix with left click/drag.

Erase steps with a right click on the step.

Move a step by grabbing its center. Then, you can move the step anywhere within its effect track. Steps cannot be moved between different effect tracks.

Resize a step by grabbing its ends.

Every sequencer lane has a drop-down menu (click the three dots on the right) with useful functions.

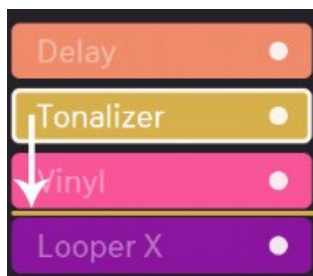


Clear Initializes the effect track.

Random Creates a random number of steps.

Fill Steps (1, 2, 4, 8) Fills the sequencer with steps having a certain length.

Effect Routing



The effects are running in series, from top to bottom.

You can change the effects routing by clicking a track's name and dragging it vertically to another position in the signal chain.

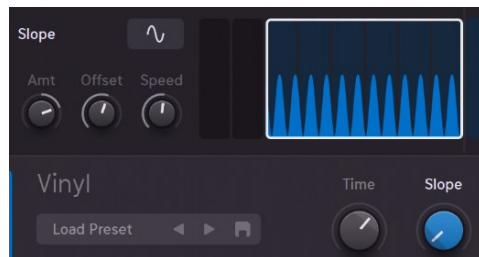
Modulation Sequencer

Each effect has a modulation sequencer giving you another dimension for creating life within your effect sequences. The various adjustable modulation curves provide a quick and easy selection of a range of distinctive movements.



Clicking a desired effect control shows its modulation sequencer track. You can modulate any available effect parameter of the selected effect and create different values for each step. The currently selected step is marked with a white frame and the chosen **Effect Control** highlighted (shows its effect color).

On top left, you can see the name of the control for which the modulation sequencer track is currently selected. Right beside, you find the **Assign Menu** where you can choose from different modulation sources. Each step can have its individual parameter modulation curve and source.



The available controls of a modulator are displayed on bottom left. The screenshot shows the LFO Sine Modulator with its three controls (Amount, Offset and Speed) assigned to the Slope parameter of the Vinyl effect.

Chain



When on, the parameter modulation curves for all active steps which share the same mod source, will be adjusted. When off, only the parameter modulation curve and source of the selected step will be adjusted.

Assign Menu

The Assign Menu is used to assign a modulator to a parameter.

Raw Value

Static manual control of the parameter value.

From To

This option provides an easy way to have a value transition from the given value to the target value.

Target: Defines the target value.

Slope: Controls the slope of the value transition.

Tempo: You can repeat the value transition up to 4 times per step.

Stepsequencer

This is a classical stepsequencer.

Press Shift while mousing and you have a lineal mode.

Press Shift + Alt, and all steps will have the same value.

In order to set all steps to a certain value, open the tools menu by right clicking on any step and choose “Init to knob value”.

Smooth: Smoothing the steps.

Steptrain

This mode offers a stepsequencer where each step will be shaped by an attack and decay value.

Note that the raw value of the effect parameter will set the base of the sequence.

Set the knob value to 0 to have an optimal value range.

Additionally there is the option to have multiple 'steps' per step.

Right click on a step and choose from the repeat options (double, triple,...)

Attack: Defines the attack time of all steps.

Decay: Defines the decay time of all steps.



Envelope Follower

Modulate the active effect control with the amplitude envelope of the audio input.

Attack: Establishes the speed with which the envelope follower responds to the signal.

Release: Adjusts the envelope follower release time.

Amt: Defines the direction of the envelope follower.

Attack and Release

This mode provides you with an envelope that focuses on attack and release. The value of your knob is the target value.

From: Define the value the envelope is starting with.

Attack: Define the attack time

Release: Define the decay time

LFO (Sine, Square, Triangular, Sawtooth, and Random)

The LFO's provide classic waveforms for sculpting your parameter ride.

Amt: Based on your knob value, the amount defines the direction and intensity.

Offset: The curve offset.

Speed: The speed of the LFO.

Random has no Offset but a Smooth control which fades between step and curve mode.

The Effect Controls



Below the **Modulation Sequencer**, you find the Effects control section. Each effect has its own page.

To select an effect page, click the track name or any step of the effect. Alternatively, you can scroll up and down your mousewheel to step/scroll through the values of an active step. Shift-click and move up and down your mouse to edit for finer adjustments.

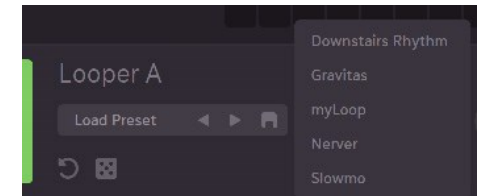
A dot on a knob indicates a bipolar (negative or positive value) parameter.



In Chain Mode the parameter values of all steps are linked.

Effect Presets

Each single effect has its own preset system, so it's very easy to store and recall your favorite settings. Click the "Disk" button to save your own presets.



Init

Calls the initial state of the effect.

Random

Randomizes all parameters of the selected effect.

Dry Wet

Controls the mix between dry and wet signal.

Linear

With the Mix control at the center position, the mix comprises 50% dry and 50% processed signal.

Equal

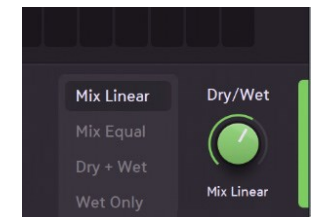
The crossfade is shaped according to the "Equal Power Law", which leads to some signal attenuation at 50/50 mix.

Dry + Wet

The wet signal is added to the dry signal.

Wet Only

Only the effect signal is audible and the Mix parameter becomes a volume control.



Delay and Reverb have a slightly different system. Here you have no Dry/Wet Mix but just a Wet control because the reverb and the delay will still play their tail even when the step of the effect is already over.





The Effects

Looper A
Looper B
Grain
Ring
Vinyl
Spectrum
Tonalizer
Crush
Filter
Phaser
Modulation
Delay
Reverb
Level

Looper A

Looper A is a further development of Effectrix 1 X-Loop.

The special thing about Looperator A is the possibility to gradually change the pitch and size.

Besides that there are features like decay and swing to further shape your sound.

SIZE

Size defines the starting loopsize of the Looper.

Sync Plain: Includes only straight timings (1/1...1/256).

Sync All: Includes dotted and trippled timings.

Milliseconds: Allows you to set the loopsize in milliseconds.

SIZE +/-

This parameter defines the change of the loopsize. At neutral position (12 o'clock) there will be no size change.

Regular: In this mode the loops are simply repeated.

Reverse: The loop is played forward, then backward, and so on.

Double Reverse: The loop is played forward twice, then backward twice, and so on.

Tripple Reverse: The loop is played forward once, then backward 3 times, and so on.

Long Reverse: The loop is played forward twice, then backward twice but with double length.

Get Slow: The loop is played forward twice, then again forward twice but with double size.

Get Fast: The loop is played forward twice, then again forward twice but with half the size.

Wonky: The loop is played forward, then forward with double size, and then 2 times forward with half the size.

Wonky2: The loop is played forward twice with half the size, then forward with double size, and then backward with regular size.

PITCH +/-

Sets the pitch of the repeated signal and features the following options:

Updown: The Pitch will change with every repetition in the set direction.

Static: The Pitch is statically defined (up or down 1 octave). Note that the very first loop can't be pitched up, only pitched down.

Wonky: The Pitch is changed according to the position in the loop.

PAN

Determines how the repeats will jump around the stereo panorama.

DECAY

With decay, you can shorten the loop (won't affect the timing).

SWING

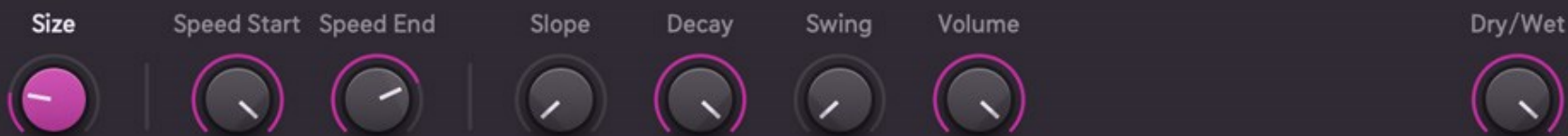
The size of the loops will vary accordingly.

VOLUME

Determines the output volume of the Looper.

In endless mode, if a zone is running in a loop (no Gap), it won't recapture the audio input.

So a loop can theoretically run forever.



Looper B

A usual looper which repeats its buffer according to its loop size. Looper B provides a tool with dedicated control over playback speed while looping. You can easily create rhythmic vinyl effects here.

SIZE

Defines the length of the loop. The size options are similar to Looper A.

SPEED START

Defines the starting playback speed of each loop.

Loop: The input signal is looped related to Size.

Continues: Provides an interesting mode where instead of looping the audio signal is continuously recaptured.

Endless: If a zone is running in a loop (no Gap), it won't recapture the audio input. So a loop can theoretically run forever.

SPEED END

Speed End defines the ending playback speed of each loop.

Forward: The loops starts with Speed Start and end with Speed End.

PingPong: The loops starts with speed starts transitions to Speed End and back to Speed Start.

SLOPE

Defines the curve used for the transition from Speed Start to Speed End.

DECAY

Fades out the loop at the given time. Using this feature, you can make the sound vanish before the step end is reached, giving you the possibility to create stuttering loops using several short steps.

SWING

The size of the loops will vary accordingly.

VOLUME

Determines the output volume of the Looper.

Grain

The grain effect uses very small overlapping parts (grains) of the signal, which then can be modified in various ways, resulting in timestretching and pitchshifting effects.

TEMPO

Defines the tempo of the final signal.

GRAINSIZE

Grain Size is a description of the length of each grain. Grain Size works in balance with Density.

Shorter grains make up only fragments of the recorded audio, while longer grains begin to sound more like samples than grains.

Different volume curves applied to the grains are Sine, Triangular, Quadratic, Sigmoid, Slow, Fast, and Square.

DENSITY

Defines the overlapping of grains, more density results in more grains playing at the same time.

There are different playback modes for the grains.

PITCH

The pitch of a grain. Unlike Grain Size, Position or Jitter, Pitch is not attributed to a grain at its birth.

Therefore, pitch can be altered as the grain plays through. Due to this, dynamic pitching effects are possible.

Stepped: Dedicated semitones -12 until +12.

Free: -12 until +12 semitons with fractions of it.

WIDTH

Controls the stereo spread.

JITTER

Introduces slight randomization to a grain's Pitch and Position at a grain's birth.

As the grain is born with these random values, the values will not change during the grain's lifetime.

This parameter is key to avoiding the resonator effect that Density causes at higher rates.

Depending on your source audio and settings, Jitter can also be used to introduce noise at high values.

Ring

Ring is a ringmodulator effect with a rich feature set.

RING FREQ

Base frequency of the ring modulator.

Standard: Standard quality.

High Quality: Internally 4x oversampling.

LFO SPEED

Speed of the LFO.

LFO AMT

Amount of the LFO.

Sine: Sinewave shape of the LFO.

Sine Squared: Sinewave squared shape of the LFO.

Square: Pulse shape of the LFO.

Stairway: Sinewave shape of the LFO.

WIDTH

Controls the stereo spread.

DRIVE

Adds distortion.

WAVEFORM

Defines the basic waveform of the ring oscillator.

Vinyl

The Vinyl effect offers basically 2 effects in one. The first 2 parameters are used to create a classical vinyl start/stop effect. The other parameters are used to create a scratching effect.

TIME

The time needed for slowing down the record until it stops. At position 0 the start/stop effect is disabled.

Tape Stop: Classical Tape stop effect.

Tape Start: Classical Tape start effect.

Tape Stop Msec: This mode lets you have the Tape Stop effect but with an absolute timing in milliseconds.

SLOPE

Defines the start/stop transition curve.

SCRATCH

Defines the scratching amount.

SPEED

Defines the scratching speed.

CURVE

Adjusts the curve used for the scratching effect.

PATTERN

Provides different volume patterns applied to the scratching effect. At position 0 no pattern is applied.

Abrupt: The volume pattern is applied with immediate transition.

Smooth: The change of volume is more smooth.

Very Smooth: The change of volume is very smooth.

Spectrum

The spectrum effect provides a delay effect with up to 32 delaylines. Every delay has its own individual filter.

DELAY

The basic timing of the delays. Note that all the delays will have different delay times but they will be related to the mode and to the basic time defined here.

Normal: The delay times are spaced equally.

Synced 1: The delay times are multiples of 1/32.

Synced 2: The delay times are multiples of 1/128.

Synced 3: The delay times are multiples of 1/32 but with a different distribution among the delays.

Narrow 1: The delay times are spaced equally from 4hz to 260hz.

Narrow 2: The delay times are spaced equally from 65hz to 2000hz.

DIFFUSION

Slightly alters the delay times of the 32 delays.

INPUT

Defines the input level which is feed into the delays.

No Reset: The audio signal inside the delays is preserved when the effect starts. All delays will immediately play.

Reset: There will be no memory when the effect starts, the sound will slowly build up.

FREQUENCY

Controls the frequency distribution for the delays, depending on the selected mode.

The final sounds highly depends on the delay distribution and the number of bands used.

Regular: This distribution starts with low to high distribution, but then gradually changes to a high - low distribution.

Inverse Mix: It uses the regular distribution but shuffles around the frequencies for some delays.

Upward: Frequencies will always go up, but with attenuation towards higher frequencies.

Single Freq: Directly controlled single frequency, be careful - it can easily lead to clipping.

Center Up: In this mode the freq control defines a centerband and frequencies will go up from there in both directions.

Center Down: In this mode the freq control defines a centerband and frequencies will go down from there in both directions.

Narrow Down: Frequencies will go down.

Narrow up: Frequencies will go up.

RESONANCE

The resonance of the filters. With high resonance you can create very interesting spectral sounds.

BANDS

The number of bands define how many delays you will use at the end.

Off: Uses the defined number of bands.

2nd: Skips every 2nd band.

3rd: Skips every 2nd and 3rd band.

PAN

Controls the pan of the delays.

Note that the result is highly related to the bandmode.

Pan: Alternates the pan related to the bands,

Pan2: Alternates the pan related to the bands in pairs of 2 bands.

Pan3: Alternates the pan related to the bands in pairs of 4 bands.

Tonalizer

The Tonalizer creates multiple delays tuned to musical notes.

NOTE

The basic note value.

Chromatic: From C0 to C5.

Free: From 32HZ to about 10 HZ.

SPREAD

Create a chord/harmony related to the chosen intervals/chords.

The submenu enables you to choose between various tonal intervals, from Major, Minor, Major 7, Minor 7, Chromatic, Whole Tone, Diminished, Augmented, Quarter, Octave to Unisono.

FEEDBACK

Controls the feedback amount of the delays.

Normal: Returns the signal back to the Tonalizer input, exaggerating the effect.

Inverse: Inverts the phase of the feedback.

STEREO

Controls the stereo width of the signal.

Classic: Feeds signal from one channel to the other.

Chord Pan: Pans the signals created by Spread.

INPUT

Adjusts the input signal which is fed into the delays.

CUTOFF

A filter to shape the frequency content of the signal.

Highpass: Passes frequencies above the cutoff frequency. Can be used to reduce low.

Bandpass: Attenuates low and high frequencies, and passes those around the cutoff frequency.

Lowpass: Passes frequencies below the cutoff frequency.

Comb: Generates and adds a delayed version of the input signal.

RESONANCE

Resonance of the filter.

Crush

Made to destroy. A first class sounding bitcrusher, sample rate reducer and distortion effect.

DRIVE

Applies distortion to your signal.

LOW

Attenuates or reduces low frequencies.

MID

Attenuates or reduces mid frequencies.

HIGH

Attenuates or reduces high frequencies.

BIT DEPTH

Reduces the bitdepth of your audio signal.

Normal: Classical bitcrusher.

High: Quiet signals are more affected than louder.

Low: Louder signals are more affected than quieter ones.

Clip: The audiosignal gets attenuated before bitcrushing is applied.

Progressive: Instead of bitcrushing the signal itself, the bitdepth of the difference between single samples is reduced.

SAMPLE RATE

Control the rate at which samples are captured and hold.

Normal: Classic sample and hold.

Dynamic: The sample rate reduction depends on the energy of your signal.

Absurd: The samples will fall to zero resulting in a very unnatural sound.

Smooth: The samples will be captured and then interpolated to the next sample.

Filter

The essence of Sugar Bytes' filter technology. Contains 16 filter types, from classic HP/BP/LP to a strong COMB filter and a Vowel Mode for stunning vowel- and microdelay sounds. This filter offers two mixable modes, a classic filter and a vowel filter.

CUTOFF

Determines the filter frequency.

RESONANCE

Controls the Filter resonance.

Highpass: This filter can be used to reduce low frequency noise.

Bandpass: Allows frequencies within the cutoff range through, and rejects (attenuates) frequencies outside that range.

Lowpass: Frequencies below the cutoff are allowed through.

Comb: Creates and adds a delayed version of the input signal.

12dB LP: Low-pass filter with 12dB/octave slope.

12dB HP: High-pass filter with 12dB/octave slope.

12dB BR: Band-reject filter with 12dB/octave slope.

12dB BP: Band-pass filter with 12dB/octave slope.

24dB LP: Low-pass filter with 24dB/octave slope.

24dB HP: High-pass filter with 24dB/octave slope.

24dB BR: Band-reject filter with 24dB/octave slope.

24dB BP: Band-pass filter with 24dB/octave slope.

Moog 1 - 4: Special variants of a classsical Moog lowpass filter.

FILTER/VOWEL

Mix between classic and vowel filter.

VOWEL A & B

Use these controls to select 2 vowels (*U,O,A:,A,OE,UE,AE,E,I*).

Highpass: This filter type can be used to reduce low frequency noise.

Lowpass: Frequencies below the cutoff frequency are allowed through.

Bandpass: Perfect for use with the vowel mode.

Comb: Creates and adds a delayed version of the input signal.

VOWEL RESO

Determines the filter resonance/sharpness of the vowel filter.

VOWEL A/B

Crossfades between the two vowel shapes.

Phaser

Classical phaser effect.

FREQUENCY

Controls the base frequency.

FEEDBACK

Controls the feedback amount of the delays.

Normal: The Feedback parameter returns the signal back to the Phaser input, exaggerating the effect.

Inverse: Applies a 180 degree phase shift to the feedback signal.

POLES

The number of phaser poles used.

LFO AMOUNT

The amount of modulation applied to the base frequency. Different waveforms for the LFO are **Sine**, **Triangular**, **Saw up/Saw down**, **Square** and **4 Step**. The **Bode** modes are quite special as they simulate an endless up/down movement of the LFO.

LFO SPEED

Defines the speed of the LFO.

Sync: Phasing speed, always in sync to your song tempo.

Free: LFO speed in milliseconds.

STEREO

Controls the stereo spread.

Modulation

A classic modulation effect (Chorus/Flanger).

RATE

Set the rate of the modulation.

Sync: The rate is related to the BPM.

Free: The rate is defined in milliseconds.

DEPTH

The amount of modulation applied. You can choose from different curves such as Sine, Triangular, Quadratic...

OFFSET

The delay offset before depth is applied. Different curves related to depth.

Flanger: A flanger has short delay times 1-20 msec.

Chorus: A chorus typically has delay times around 20-50 msec.

FEEDBACK

Will control the amount of processed signal that is added back to the input.

Normal: Feedback without phase shift.

Inverse: The feedback signal will have a 180 degree phase shift.

WIDTH

Controls the stereo spread.

CUTOFF

Provides a lowpass, when cutoff is less than 50% and a highpass when cutoff is above 50%.

RESONANCE

Resonance of the filter.



Delay

A usual Delay effect with synced delay times.

DELAY LEFT & DELAY RIGHT

Delay times for the left and right channels.

Sync Plain: Includes only straight timings (1/1...1/64).

Sync All: Includes dotted and trippled timings.

Sync 16: Synctimes in 1/16 steps

Milliseconds: Time in milliseconds.

FEEDBACK

Controls the amount of processed signal that is added back to the input.

PITCH

The feedback signal will be pitch shifted.

PAN

Input: Control the pan of the input signal.

Feedback: Control the pan of the feedback signal.

Cross: Feeds signals from the opposite channel into the feedback path.

Ping Pong: Feeds a mono signal to the left channel, and a part of the delay's left channel to the right channel.

CUTOFF

A filter to shape the frequency content of the signal.

Lowpass: Passes frequencies below the cutoff frequency.

Highpass: Attenuates low and high frequencies, and passes those around the cutoff frequency.

Comb: Generates and adds a delayed version of the input signal.

RESONANCE

Resonance of the filter.



Reverb

A classic reverb effect.

SIZE

The room size, for bigger or smaller reverbs.

DAMP

Dampens the reflection of the reverb.

WIDTH

Stereo imaging for a wider sound.

PRE-DELAY

Delays the reverberation effect for a certain amount of time.

PAN

Controls the pan of the reverb signal.

LOW CUT

Defines a low end frequency, everything below will be filtered.

HIGH CUT

Defines a high end frequency, everything above will be filtered.

Level

This control is all about controlling the amplitude of your sound.

VOLUME

Simple volume control 0 – 100%. Use modulation type like steptrain to create meaningful stutter effects.

PAN

Simple pan control.

GAIN

Gain control to boost your audio level up to 12db.

LIMITER

Limits your signal to a certain db. The limiter can react fast, normal or slow.

STEREO

At knob position 0, your signal will be mono. At middle knob position the stereo image of your signal will be unaffected. At 100%, your stereo image will be widened.

Host Integration

Effectrix2 works as a VST2 /VST3/ AU / AAX plugin in the most common DAW hosts.

Make sure that Effectrix2 is installed in the plug-ins folder used by your DAW.

Some hosts need to perform a plug-in rescan when a plugin is installed for the first time.

Please find all detailed instructions for your DAW below.

On **macOS**, the Effectrix2 installer will automatically install the VST2, VST3, and the AU flavour into:

VST2:

/Library/Audio/Plug-Ins/VST/**Effectrix2.vst**

VST3:

/Library/Audio/Plug-Ins/VST3/**Effectrix2.vst3**

AU:

/Library/Audio/PlugIns/Components/**Effectrix2.component**

If you're using Pro Tools, make sure that AAX is checked during the installation. The Effectrix2.aaxplugin file will be installed into:
/Library/Application Support/Avid/Audio/Plug-Ins/Effectrix2.aaxplugin

On **Windows** per default, the Effectrix installer will install the VST2 and VST3 plugin variant into:

VST2:

C:\Program Files\VSTPlugins**Effectrix2.dll**

VST3:

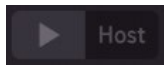
C:\Program Files\Common Files\VST3**Effectrix2.vst3**

To use Effectrix2 in Pro Tools make sure to check AAX during the installation. Per default, the Effectrix2.aaxplugin file will be installed into:
C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Effectrix2.aaxplugin

Either add the related path to the plugin search folder in your DAW or copy the files from the default installation folder to the folder your DAW is looking for. Then make a rescan.



General Usage



There are 2 different ways to fire up the Effectrix2 sequencer. It can be **fired with a MIDI note (1)**, only applying the effect sequence as long as you hold a note or it can **run along your songposition (2)**.

- 1) If the **PLAY** button is active, you can start and stop the sequencer with with MIDI notes, CCs or Automation in order to let the sequencer run at the exact location you want. To trigger Effectrix2 via MIDI you will have to make the correct MIDI routing in your DAW to Effectrix2:

For example in **Logic**: choose it from the MIDI Controlled FX list in the Plugins menu of an Instrument track. Then go to the Sidechain menu in Logic's Effectrix2 plugin frame in the upper right corner and select the bus, audio or instrument track that you want to use with Effectrix2.

Then set the volume of the AUX channel to 0 or just mute the AUX channel because the audio should only come through Effectrix2.

When you create effect steps in the sequencer matrix of Effectrix2, they are saved to the active pattern key.

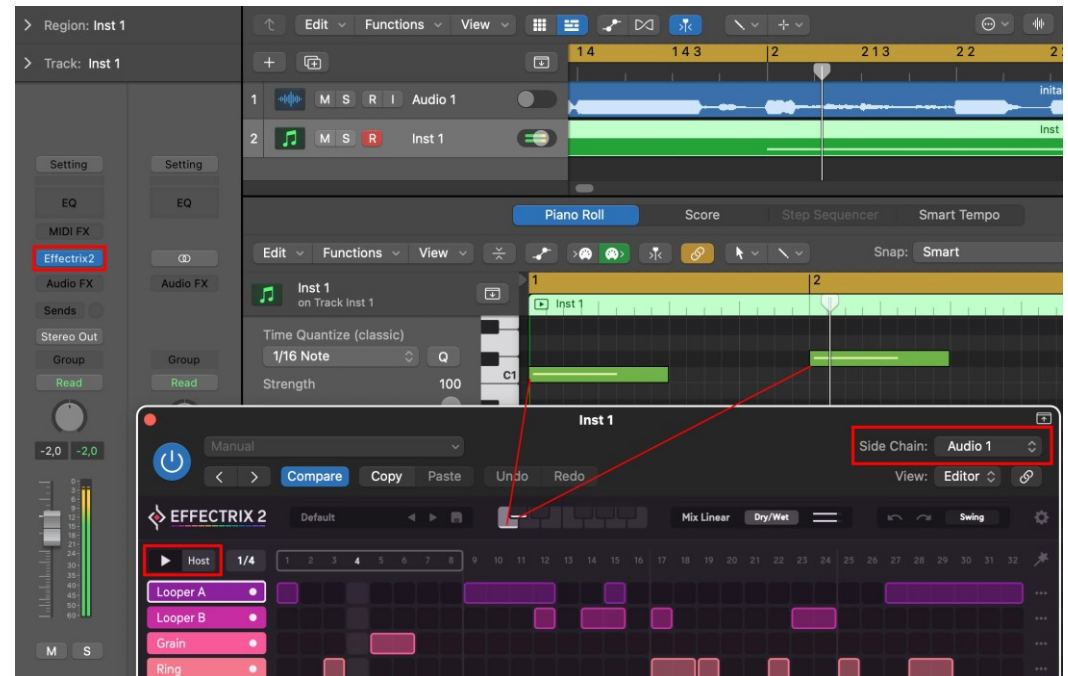
This way can save up to 12 patterns to the individual keys to select certain Effectrix2 pattern - for example to switch from the pattern with loopers to the pattern with vinyl.



Effectrix2 can hold up to 12 complete sequencer setups.

Each setup is stored in a so-called pattern, accessible via the **Pattern Keys**.

A pattern can be called via mouseclick on a pattern-key or via MIDI notes. You can setup to which MIDI notes it should react to in the General Settings. Depending on the chosen octave there, MIDI note C is Pattern 1, C# is Pattern 2 and so on.



- 2) With Clock Source option **HOST** the Effectrix2 sequencer runs with your DAW when you press the play button of your DAW.

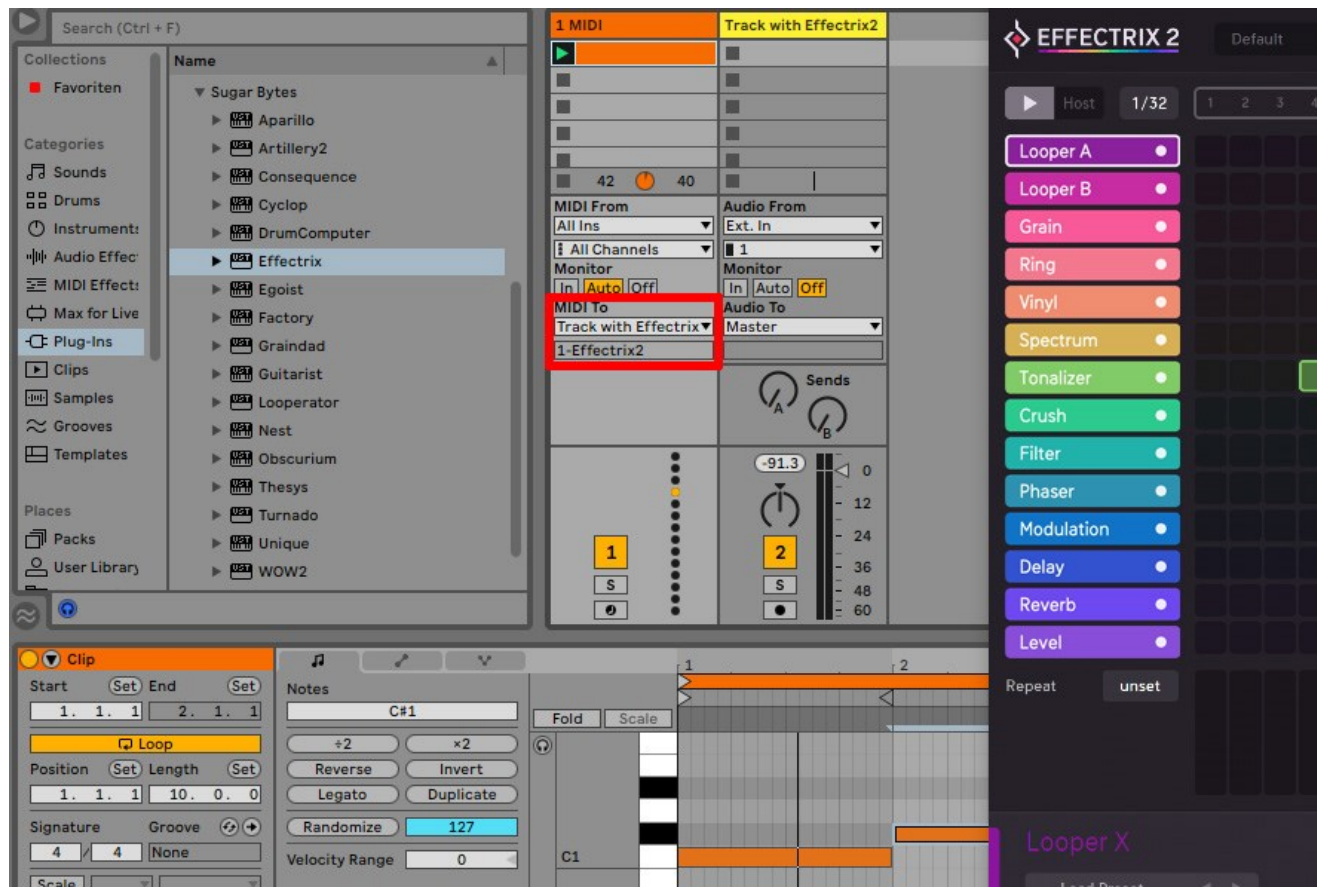


Ableton Live

When using Live it can happen that a plug-in will not be rescanned automatically and you have to force a rescan by unchecking and checking the “Use VST (or VST3 and on macOS Audio Units) Folder” in Preferences/Plug-In Sources.

Set up a track with your audio material or instrument and load Effectrix2 from the list of the Plug-ins Devices.

Either just let Effectrix2 run with the play/stop button in the transport panel of your Ableton Live or use clock mode PLAY to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. To control Effectrix2 via MIDI create a MIDI track and select the Audio track which has got Effectrix2 on it, in the MIDI TO dialogue of the MIDI track. Make sure that Record is enabled on the MIDI track. You can use automation or MIDI to select a certain Pattern Key and record controller movements.



Cubase

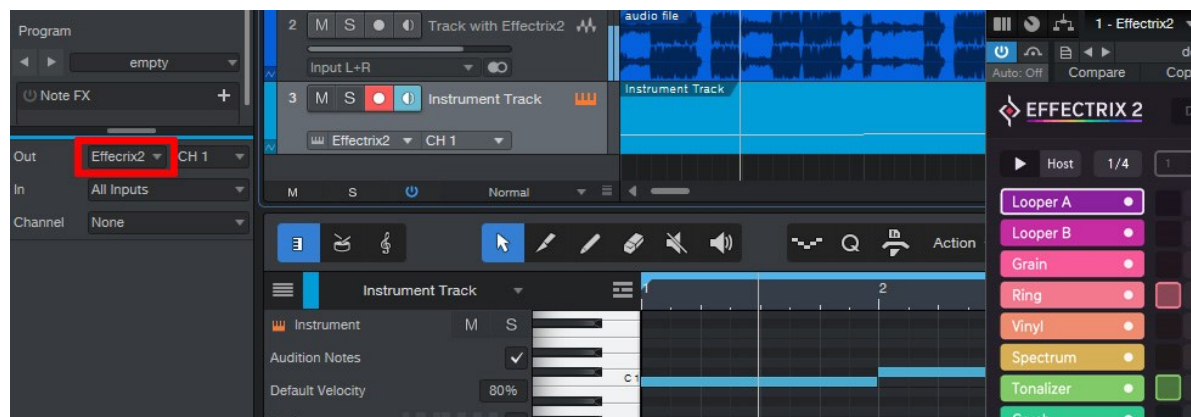
Using Cubase you basically have to plugin Effectrix2 as an insert effect on your track you want to use with Effectrix2. Set up a track with your audio material or instrument and load Effectrix2 from the list of the Plug-in Devices.

Now either just let Effectrix2 run with the Play/Stop button in the transport panel of your Cubase or use clock mode PLAY to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. You can use automation or MIDI to select a certain Pattern Key and record controller movements. To control it with MIDI, just create a MIDI track, choose Effectrix2 as Output in the I/O Menu and activate Record on that MIDI track.



Studio One

Pick it up from the VST Effects list to load Effectrix2 on your track you want to use with Effectrix2. Either just let Effectrix2 run with the Play/Stop button in the transport panel of your Studio One or use clock mode PLAY to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. You can use automation or MIDI to select a certain Pattern Key and record controller movements. To control it with MIDI, create an instrument track and choose Effectrix2 as MIDI out target for that track. Record must be activated on that MIDI track.



Pro Tools

Make sure that the AAX plugin variant is checked during the installation. Set up a track with your audio material or instrument and use Effectrix2 as an insert effect. Either just let Effectrix2 run with the Play/Stop button in the transport panel of your Pro Tools or use clock mode PLAY to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. You can use automation or MIDI to select a certain Pattern Key and record controller movements. To do so, use a MIDI track and choose Effectrix2 as Output in the I/O Menu of the MIDI track. Record must be activated on that MIDI track.

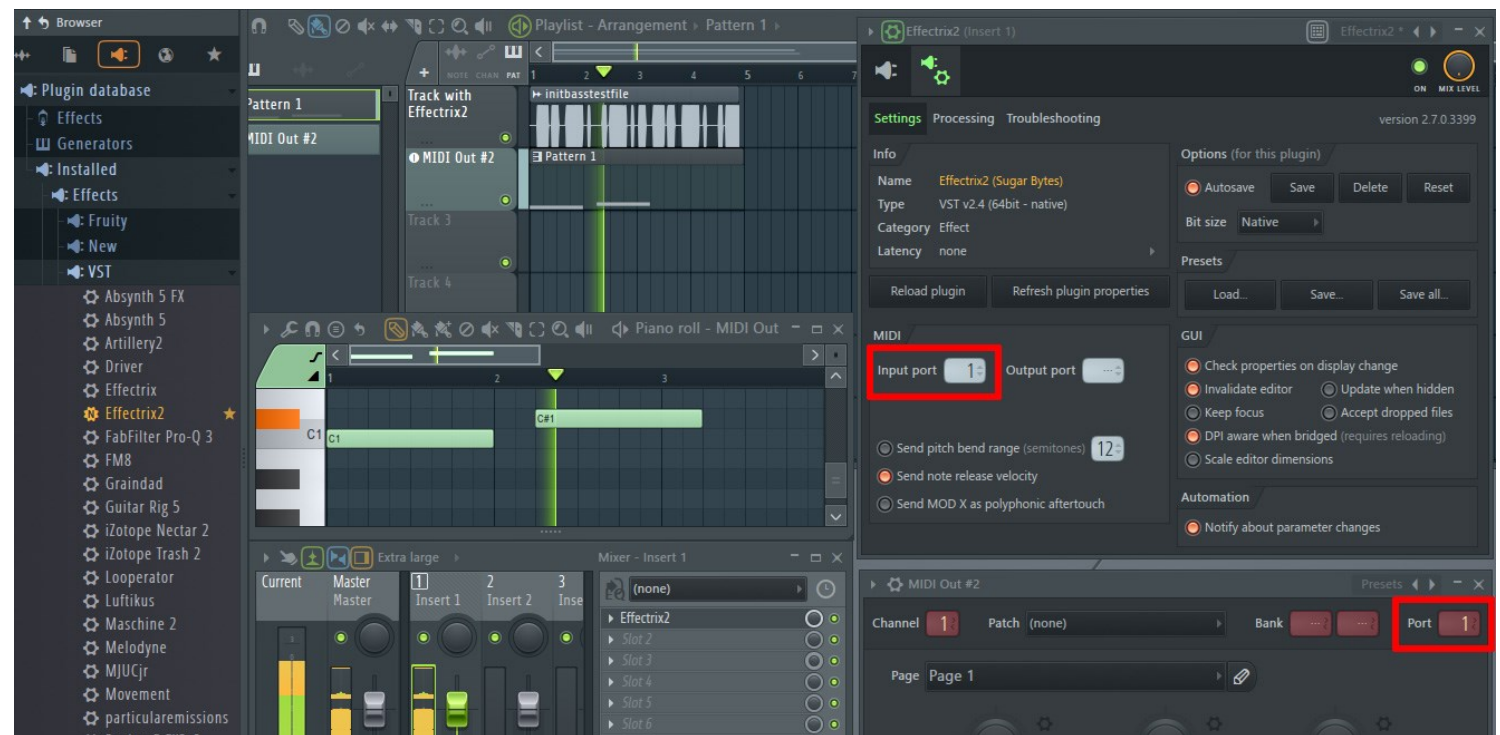


FL Studio

Plug in Effectrix2 as an insert effect on your track you want to use with Effectrix2. Either just let Effectrix2 run with the Play/Stop button in the transport panel of your FL Studio or use clock mode PLAY to start/top the sequencer at the exact location.

This button can be automated or triggered by MIDI. To control it with MIDI, go to Channels>Add one>More...

Double-click MIDI Out to setup a MIDI out channel. Be sure to set the correct input and output ports in the Effectrix2 MIDI section.



Bitwig

Plug in Effectrix2 as an insert effect on your track you want to use with Effectrix2.

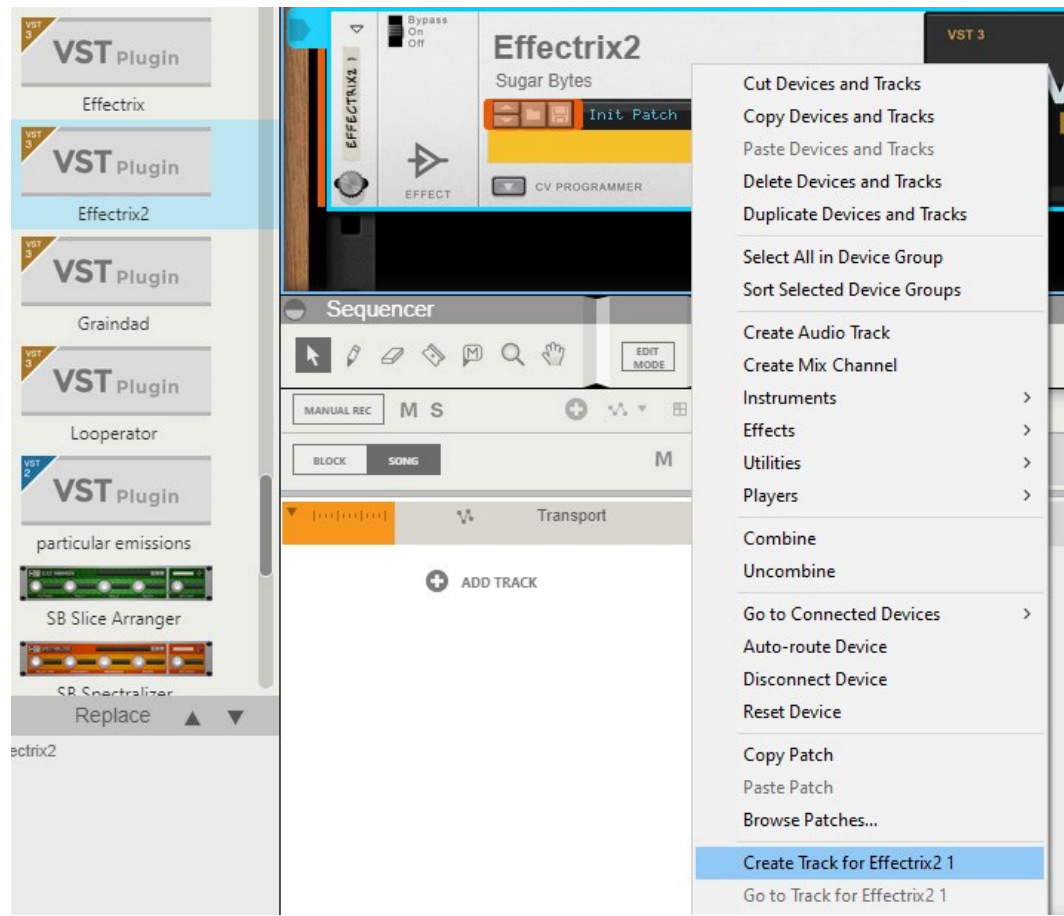
Now you can decide whether it's enough when running synced to your Bitwig as a simple insert effect use clock mode PLAY to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. You can use automation or MIDI to select a certain Pattern Key and record controller movements.

To trigger Effectrix2 via MIDI, you have to create an instrument track and route its MIDI Output to the audio track or instrument track with Effectrix2 on it.

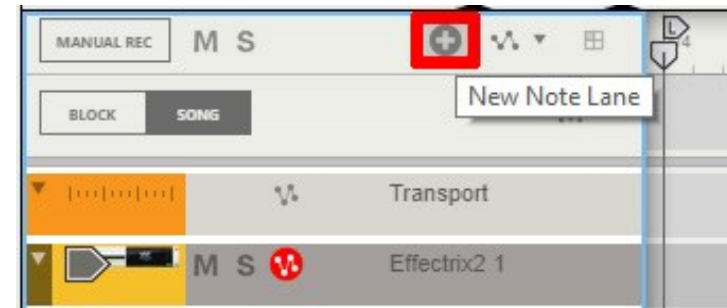


Reason

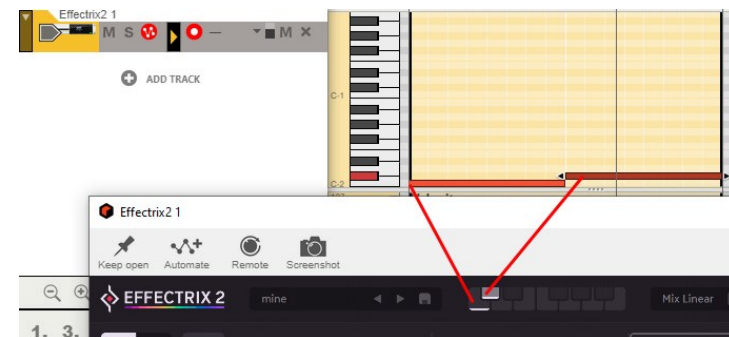
Plug in Effectrix2 from the FX slot and create a track for Effectrix2. Bring up the context menu by [Ctrl]-clicking on the Effectrix2 rack device in Reason and select the menu item “Create Track for Effectrix2”. Either let Effectrix2 run with the Play/Stop button in the transport panel of your Reason Studio or use clock mode PLAY and a note lane in Reason to start and stop the sequencer at the exact location. This button can be automated or triggered by MIDI. You can use automation or MIDI to select a certain Pattern Key and record controller movements.



To add a note lane for Effectrix2, click the (+) button at the top of the Track List and select “New Note Lane” from the Edit menu or from the context menu.

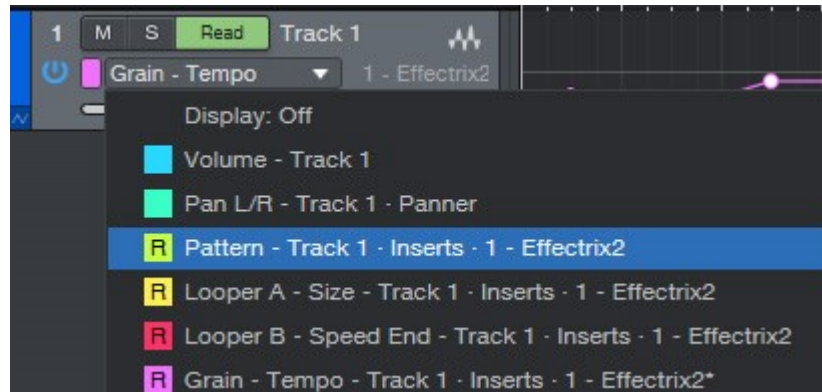


Make sure the desired Clock Source option (PLAY/HOST) in Effectrix2 is active and that Record is enabled on the track for Effectrix2.

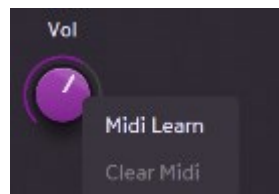


MIDI Remote

All relevant Effectrix2 parameters can be controlled via Host Automation and remoted via MIDI.



You find the MIDI Learn function when you right click a control.



MIDI Program Change

Copy/save your desired presets into the folder called 'Midi Programs' here:

/Users/YOURLOGINNAME (your home folder)/Documents/Sugar Bytes/Effectrix2/Presets/Midi Programs

You should later see the preset in the Effectrix2 preset menu within the Midi Programs folder.

(You may have to restart Effectrix2 after copying files into that folder in order to reflect the changes.)

Make also sure that the "Ignore Program Change" setting in the Settings Screen of Effectrix2 is deactivated.

Then the presets should load according to their alphabetical order and of course this is limited to 128 presets.

And nothing will happen if you call program 100 and only have 2 presets in the folder.



Installation

Download (requires login) the latest version [here](#). Double-click the installer and follow the instructions provided by the installation process.

The **Standalone** version and **Manual** will be installed into:

Windows: C:\Program Files\Sugar Bytes\Effectrix2
macOS: /Applications/Sugar Bytes/Effectrix2

Default installation paths on **macOS**:

VST2
/Library/Audio/Plug-Ins/VST/Effectrix2.vst

VST3
/Library/Audio/Plug-Ins/VST3/Effectrix2.vst3

AU
/Library/Audio/Plug-Ins/Components/Effectrix2.component

AAX
/Library/Application Support/Avid/Audio/Plug-Ins/Effectrix2.aaxplugin

Presets will be installed into

\Users\[Your Username]\Documents\Sugar Bytes\Effectrix2

Do not move Effectrix2 presets after installation!

Default installation paths on **Windows**:

VST2
C:\Program Files\VSTPlugins\Effectrix2.dll

VST3
C:\Program Files\Common Files\VST3\Effectrix2.vst3

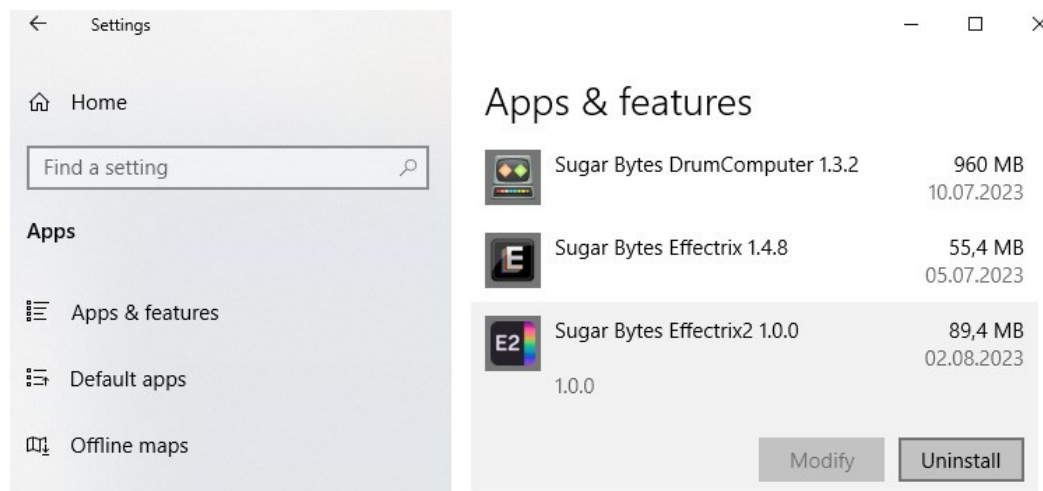
AAX
C:\Program Files\Common Files\Avid\Audio\Plug-Ins\Effectrix2.aaxplugin



Uninstallation

Windows

Uninstall Effectrix2 by using the Add/Remove Program feature in the Windows Control Panel



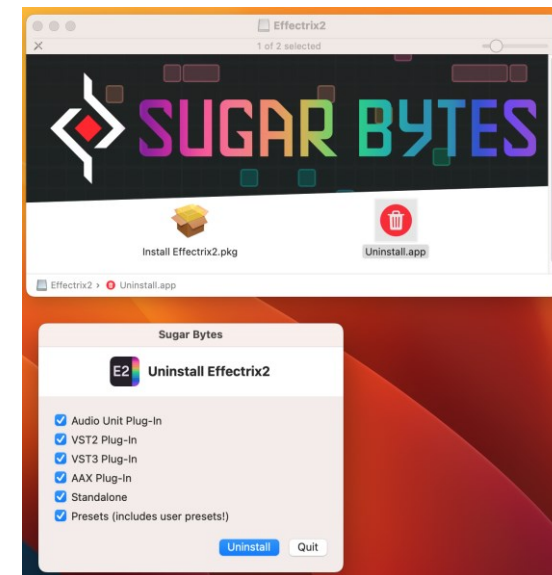
or via the unins000.exe in the application folder of Effectrix2.

Authorization

The serial number is requested during installation. If the serial number is missing or incorrect, the product will not produce any sound. Check the top area of the Effectrix2 interface to verify whether your serial number is VALID. Performing a quick reinstall should fix any issues. One License covers both the macOS and Windows version and can be activated for two computers at the same time. For use on more than two computers, please buy an additional license.

macOS

Open the downloaded Effectrix2.dmg file, then invoke the uninstall.app. Select the plugin items you want to remove and confirm by clicking 'Uninstall'.



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