USER MANUAL

_BUS TRANSIENT

ARTURIA

_The sound explorers

Special Thanks

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Thank you for purchasing Bus TRANSIENT!

This manual covers the features and operation of Arturia's **Bus TRANSIENT**, a professional-grade transient shaper for effortless control of track dynamics and mix body. While transient shapers have been around for many years, there's never been one this intuitive and fun to use!

Be sure to register your software as soon as possible! When you purchased Bus TRANSIENT, you were sent a serial number and an unlock code by e-mail. These are required during the online registration process.

Special Messages

Specifications Subject to Change:

The information contained in this manual is believed to be correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications without notice or obligation to update the hardware or software that has been purchased.

IMPORTANT:

The software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause ear damage or even permanent hearing loss. DO NOT operate for long periods of time at a high level or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in the ears, you should consult an audiologist.

EPILEPSY WARNING – please read before using Bus TRANSIENT

Some people are susceptible to epileptic seizures or loss of consciousness when exposed to certain flashing lights or light patterns in everyday life. This may happen even if the person has no medical history of epilepsy or has never had any epileptic seizures. If you or anyone in your family has ever had symptoms related to epilepsy (seizures or loss of consciousness) when exposed to flashing lights, consult your doctor prior to using this software.

Discontinue use and consult your doctor *immediately* if you experience any of the following symptoms while using this software: dizziness, blurred vision, eye or muscle twitches, loss of consciousness, disorientation, or any involuntary movement or convulsion.

Precautions to take during use

- Do not stand too close to the screen
- Sit a good distance away from the screen
- Avoid using if you are tired or have not had much sleep
- Make sure that the room is well lit
- Rest for at least 10 to 15 minutes per hour of use

Introduction

Congratulations on your purchase of Arturia Bus TRANSIENT

Bus TRANSIENT is designed to bring the power and flexibility of transient shaping into the hands of everyone from beginners to pros. Its enormous processing power is condensed into a simple set of controls that allow you to control the actual shape of each note, adding snap or tightening sustain, increasing body and power while smoothing harshness. While there are tone controls included, this isn't an EQ plug-in, and while there's clipping for harmonic enhancement, it's not really a dynamics processor. Transient shaping is something different, that can do things EQ and compression/limiting can't... and for the first time, Arturia has made this process easy and fun. Make guitar tracks stand out in a mix, power up your kick and snare, smooth out aggressive keyboard lines, and much more – all with a plug-in that makes you *want* to play around and have fun discovering great new sounds.

We hope Bus TRANSIENT will help your tracks stand out and your mixes shine.

Peace, love, and music,

The Arturia team

Be sure to visit the www.arturia.com website for information about all of our other great hardware and software instruments. They have become indispensable, inspiring tools for musicians around the world.

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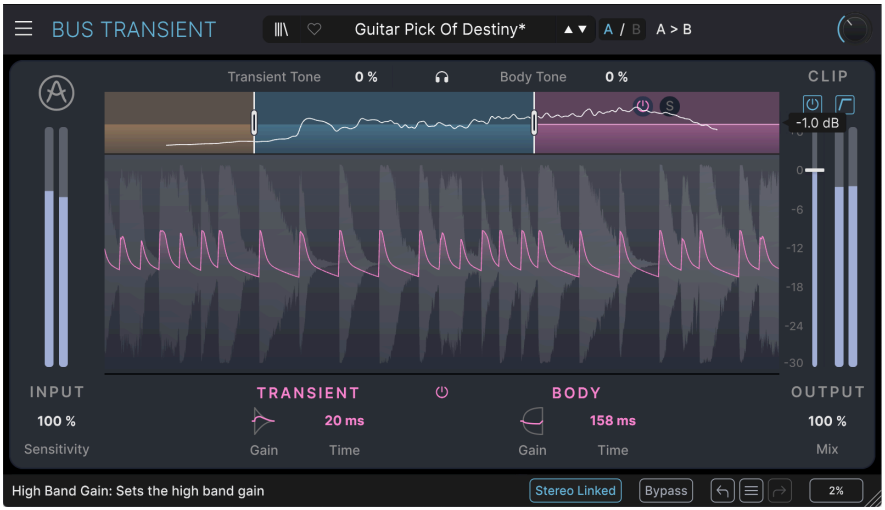
1. WELCOME TO BUS TRANSIENT



Bus TRANSIENT is a flexible and powerful transient shaper, designed with an extremely intuitive interface that yields a wide variety of musical results, from straightforward to uniquely inventive. Deceptively simple on the outside, its advanced processing lets you shape your music in ways that even high-end studio hardware transient shapers can't match.

Because transient shaping doesn't really fall into the same category as more familiar types of signal processing (compression or limiting, for example), it's important to understand what it is before we start to use it. Before you get down to business with Bus TRANSIENT, we recommend reading this little introduction first.

1.1. What is transient shaping?

We start by simplifying a whole bunch of physics and math down to a basic idea: a musical sound is usually created by adding energy (an *impulse*) to something that then vibrates (a *resonator*). You hit a drumhead with a stick and the shell makes the sound; you drag a bow across a violin string or pluck a guitar string to make it vibrate and the instrument's body produces the tone... you get the idea.

In equally oversimplified terms, that means every musical event, whether a note or a percussive hit, has two parts:

1. The *transient*, which is the sound that occurs when the impulse is first applied, and
2. The *body*, which is the sound of the resonator.

There's an interesting fact that goes along with this: for the vast majority of musical sounds, the transient contains nearly *all* of the information we need to determine what instrument is playing! The body of a note is a sustained or decaying waveform that our brain "ties" to the sound of the transient, in order to make a mental picture of the instrument. Take away the transient (e.g. using an audio editor) and just listen to the body of a note, and it can actually be very hard to tell what the original instrument was!

Change the transient and you change the entire character of a sound. Play a guitar with a pick vs. your fingers, or put thumbtacks on the hammers of a piano, change your drumsticks... there are hundreds of transient shaping techniques that have been used for thousands of years.

Now, what if you had the power to do this to *any* sound, while you tracked it, or after you recorded it? What if you could separate the transient from the body of every note and process them separately? The world of sound shaping suddenly blows wide open, and it becomes possible to reshape music in ways that are unique.

And *now* you understand the magic of Bus TRANSIENT.

1.2. How do I use it?

Bus TRANSIENT has several elements that you can turn on or off as needed. At the center of it all is the actual transient and body processing, which you control with a grand total of six parameters: Transient Gain, Time, and and Tone, and Body Gain, Time, and Tone. Everything else surrounds those simple controls.

Sometimes you'll want to process only the low end of a signal, or the mids, or the highs. Bus TRANSIENT allows you to separate each signal into up to three frequency bands, each with its own controls and overall gain. Bring out the boom or focus on the snap – it's easy to do, with very clear visual feedback.

Finally, there's a Clipper that lets you add some harmonic grit or snarl to your output, from subtle to harsh.

The rest of this manual will go into detail about how each of these elements works.

1.3. When would I use it?

Here are some basic uses for transient shaping:

- Adding initial power to notes that need more definition
- Bringing out the heft in wimpy instrument tracks
- Suppressing noisy elements of a sound without destroying tone
- Giving cohesion to sounds in a bus or subgroup before adding them to a mix
- Tightening up the sound of the tracking room in drum mixes

Bus TRANSIENT can be used on specific instruments to great effect, reshaping their entire character to suit your song. Beyond that, as its name implies, the plug-in can help blend and solidify drum submixes and other instrument groups in easy and effective ways, making it clearer and more straightforward to slot them into your final mix. Used with care, you can even put Bus TRANSIENT across your Master bus to gently tweak the tone and dynamics of an entire piece!

1.4. Bus TRANSIENT feature summary

- Transient Gain, Time, and Tone for controlling instrument attack
- Body Gain, Time, and Tone for controlling instrument sustain and decay
- Focus shaping on up to three frequency bands, or perform simple full-band processing
- Sensitivity control to adjust which notes are affected and how much
- Soft/Hard Clipper to control levels or add character
- Real-time Visualizer to show shaping results
- Solo mode for each frequency band
- Delta mode to preview the processed signals before clipping
- Curated factory Presets to get you started
- Full edit history with undo, redo, and direct access to each editing step

And now it's time to get shaping...

2. ACTIVATION AND FIRST START

2.1. Compatibility

Bus TRANSIENT works with Windows 10 or later, or macOS 10.13 or later. It is compatible with the latest Apple Silicon M-series processors. You can use it as an Audio Unit, AAX, VST2, or VST3 plug-in within your favorite recording software.

2.2. Download and install

You can download Bus TRANSIENT directly from the Arturia Products Page by clicking either the Buy Now or Get Free Demo options. The free demo is limited to 20 minutes of operation.

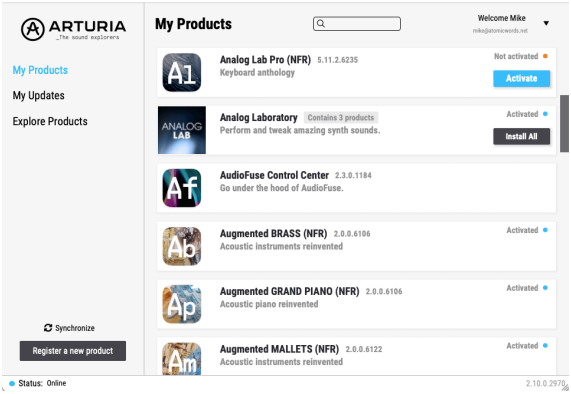
If you have not already done so, now is a good time to create an Arturia account by following the instructions on the My Arturia webpage.

Once you install Bus TRANSIENT, the next step is to register the software. This is a simple process that involves a different software program, the **Arturia Software Center**.

2.2.1. Arturia Software Center (ASC)

If you haven't installed ASC yet, please go to this web page: Arturia Downloads & Manuals.

Look for Arturia Software Center near the top of the page, and then download the installer version for the system you're using (Windows or macOS). ASC is a remote client for your Arturia account, letting you conveniently manage all your licenses, downloads, and updates from one place.



The Arturia Software Center (ASC)

After you complete the installation, do the following:

- Launch the Arturia Software Center (ASC).
- Log into your Arturia account from ASC's interface.
- Scroll down to the 'My Products' section of ASC.
- Click on the 'Activate' button next to the software you want to start using (in this case, Bus TRANSIENT).

It's as simple as that!

2.3. Working with Bus TRANSIENT as a plug-in

Bus TRANSIENT is used as a *plug-in* within all major Digital Audio Workstation (DAW) programs including Cubase, Digital Performer, Live, Logic, Pro Tools, Reaper, Studio One, and more.

Plug-ins have numerous advantages over hardware, including:

- You can use as many instances on different tracks as your computer can handle. This is quite helpful for a product like Bus TRANSIENT that can be used on tracks, subgroups, buses, and even the main mix.
- You can automate the plug-in's settings via your DAW's automation feature.
- All settings and changes are saved with your DAW project, letting you pick up right where you left off.

2.3.1. Audio and MIDI settings

Since Bus TRANSIENT is a plug-in, settings for audio and MIDI routing are handled in your recording software or DAW. They are generally located in some type of Preferences or Settings menu, either at the global or project level, and each product does things a bit differently. Consult your recording software's documentation for information on how to select your audio interface, activate outputs, set the sample rate, assign MIDI ports, set project tempo, adjust buffer size, and so on.

3. THE MAIN PANEL

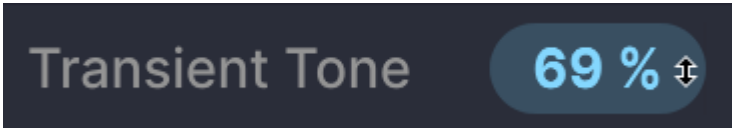
The **Main Panel** of Bus TRANSIENT is an all-in-one destination for controlling the plug-in. There are no hidden tabs or pop-up menus; all the features you'll need are right in front of you at all times.

Number	Area	Description
1.	Input Section [p.10]	Input metering and **Sensitivity** [p.10] control
2.	Transient and Body Shaping [p.12]	Primary controls for Transient and Body character
3.	Tone Controls [p.13]	Tone controls for Transient and Body
4.	Output Section [p.17]	Clipper settings, wet/dry mix control, and output metering
5.	Visualizer [p.13]	Graphical feedback for what Bus TRANSIENT is doing, plus multiband controls [p.14]

3.1. Common control behaviors

Bus TRANSIENT uses only a few basic mouse movements to control all of its functions.

3.1.1. Displaying and changing parameter values

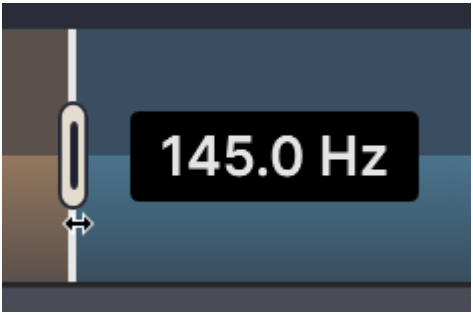


Hovering the mouse over the Transient Tone control displays its current value and an up/down cursor

Nearly every parameter in Bus TRANSIENT has a numerical readout of the value that *also* serves as its control. In addition to moving the control, you can drag on this value to change it.

If you set values with your mouse's scroll wheel, they will change in consistent ways. Every scroll step will change 2% for parameters given in percentages, 0.5 dB for levels or gains, and 5 ms for times.

Any parameter that doesn't have a permanently displayed value will pop up a value when you hover over it, and may also give you a double arrow cursor depending on the parameter:



Hovering the mouse over the Bass To Mid Crossover control displays its current value and a left/right cursor

3.1.2. Parameter descriptions

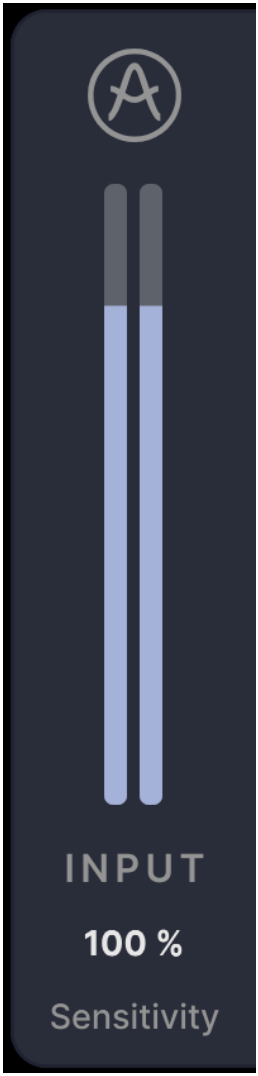
Hovering the mouse over the Mid Attack Gain control pops up a parameter description below.

Operating or hovering on a control displays its name and a brief description of its function in the left corner of the lower toolbar [p.27].

3.1.3. Fine tuning and resetting to default values

Hold the right mouse button or Control key while dragging on any knob to adjust it more slowly. This helps when you want to dial in precise values. Double-click on any knob to return it to its factory default setting.

3.2. Input Section

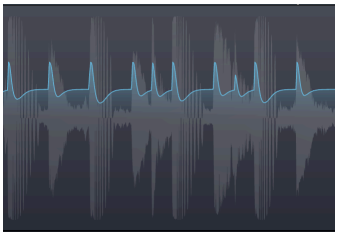


This pair of meters on the left side of the Main Panel gives you quick visual feedback of the stereo input signal level. There is only one control in this section – **Sensitivity**.

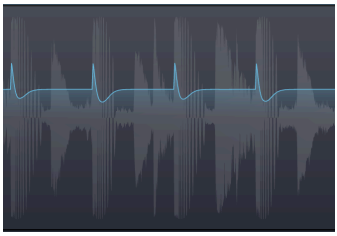
3.2.1. Sensitivity

Sometimes you might want to fine-tune which parts of your input signal are affected by Bus TRANSIENT. You might find it handy to have the plug-in only catch and control "sharper" sounds, while letting "softer" sounds go unprocessed. One possible application would be to control a very clicky hi-hat sound while ignoring a smooth kick and snare.

The **Sensitivity** control does this for you. You can set a point at which the transient shaping takes effect – as shown in the example below, where we are focusing on the snappy kick hits in a complicated drum submix:



With Sensitivity set to 100%, all hits in this busy drum loop are affected...



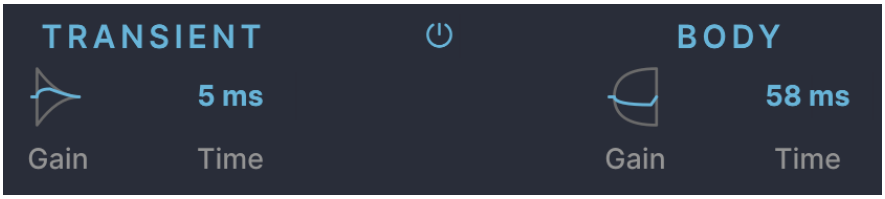
...but turning Sensitivity down to 30% isolates the kick.

How does this work? Setting Sensitivity isn't the same as setting a threshold on a compressor or gate. Sensitivity doesn't look for peak levels – it focuses on the *sharpest* transients, not necessarily the *loudest* ones. You can focus in on a very sharp sound and work with its transients, even if it is surrounded by sounds that are louder!

Note: Even at 0% Sensitivity, the Body Gain setting (see below) will still have an effect. At 0% Sensitivity, the Transient Gain will only trigger on very large and abrupt transients, like silence followed by a very sudden, very large signal level.

3.3. Transient and Body Shaping

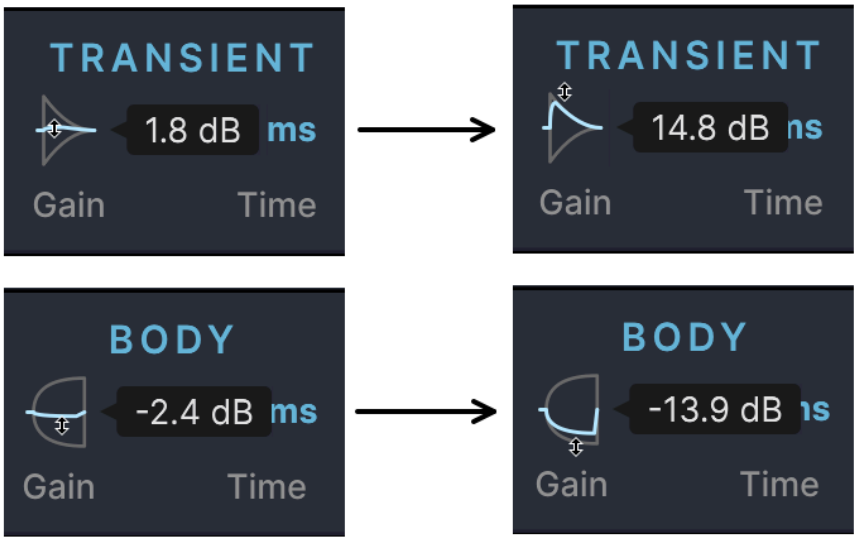
After all this talk about transient shaping, it's almost silly how easy it is do actually do it! The Transient and Body shaping controls appear here:



Gain and Time controls for Transient and Body, with the Per-band Shaper button at center

- **Transient Gain**: How much the transients of the sound are boosted or cut. Range: ±20 dB.
- **Transient Time**: How long the transient boost or cut lasts, from the initial hit back down to no effect. Range: 5 ms to 200 ms.
- **Body Gain**: How much the body of the sound, the part after the transient, is boosted or cut. Range: ±20 dB.
- **Body Time**: How long it takes to ramp up to the full amount of Body Gain. Range: 5 ms to 200 ms.
- **Per-band Shaper On/Off button**: Turns off transient shaping for the currently displayed frequency band (see the section on Monitoring [p.16] for more). This lets you quickly check the overall effect of the shaping.

Using the Gain controls is simply a matter of grabbing the curve with your mouse and dragging it up or down:



Click and drag the curve with the mouse to change the Gain amount. Double-click the curve to return to 0.

The Time controls are best adjusted by ear, although the Visualizer [p.13] might prove a useful guide to what's going on. Just remember, we set parameters with our ears, not just our eyes!

> **Note**: The Body Gain value will stay at its full amount until the next transient, when it will drop back to 0. This has the net effect of raising or lowering the overall gain of the track. Use the Output Clipper [p.17] to help shape the final sound.

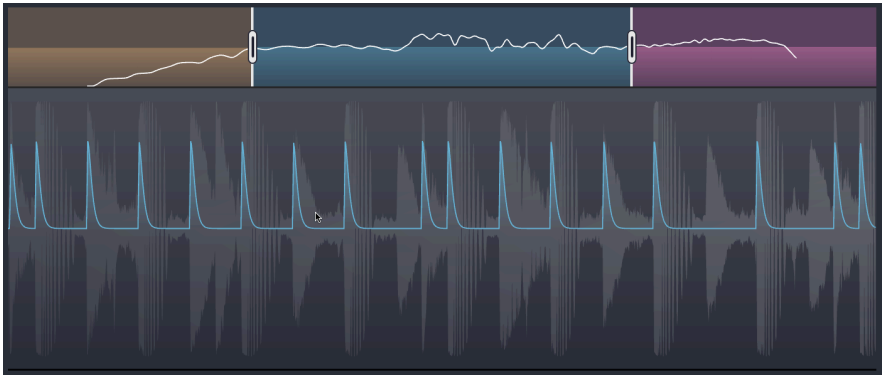
3.3.1. Tone controls

Tone controls for Transient and Body, with the Master Delta Listen button at center

The **Tone** controls are like simple "tilt" EQ knobs for the Transient and Body shapers, with a range of ±100%. They provide a simple way to adjust the overall brightness or darkness of the shaped sounds.

> **Note**: The Tone control settings are global for the entire frequency range of the plug-in.

3.4. Visualizer



The Visualizer includes the Multiband Display (top) and Main Visualizer (bottom)

The **Visualizer** occupies the center of the plug-in. It includes the large **Main Visualizer**, a grey scrolling waveform display of the unprocessed input signal, overlaid with a colored line showing the shaping effect over time. Above that is the **Multiband Display**, which shows a logarithmic plot of the audio signal in real time, superimposed over the per-band controls discussed in the multiband processing [p.14] section below.

The color of the shaping line indicates which frequency band you are currently editing: gold for Low, blue for Mid (as shown above), and pink for High. You choose which band to edit by clicking anywhere in the appropriate part of the Multiband Display.

3.5. Multiband processing

Bus TRANSIENT provides the option of processing Transient and Body shapes differently depending on the frequency range you want to treat. Up to three frequency bands – Low, Mid, and High – can be treated separately, each with its own set of Gain and Time controls, as well as relative level.

The two vertical drag bars let you set the **Crossover** points between the bands. The lowest value for the Low/Mid Crossover setting is 20.0 Hz, and setting the bar there turns off the crossover and disables the controls for separately processing the Low band. Similarly, the highest value for the Mid/High Crossover setting is 20.00 kHz, and setting the bar there will turn off the the crossover and disable the controls for the High Band.

The Mid band is always active. If you set the Crossovers to 20 Hz and 20 kHz, turning off *both* crossovers as described above, the Mid band controls will cover the entire frequency range of your signal. This is called *full band processing*, and you'll often find it does what you need it to without having to make use of the other bands.

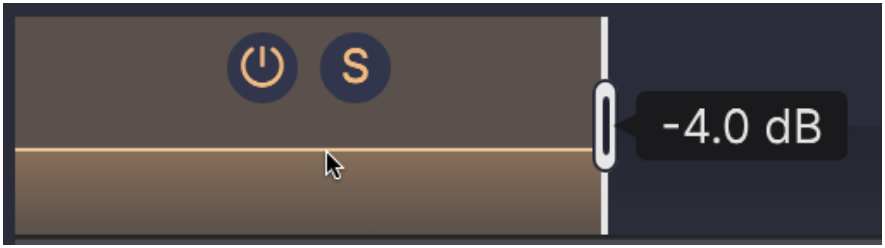
In this example, the Low/Mid and Mid/High Crossovers are set to give three frequency ranges, each with its own controls.

In this example, the Crossovers are set to 20 Hz and 20 kHz, removing the Low and High controls. The Mid controls are used for full band shaping.

3.5.1. Per-band controls

Select a band for processing by clicking anywhere in its color range in the Multiband Display. When you do this, the shaping line in the Main Visualizer, and the labels of the Gain and Time controls, will change to its color.

Within a band, you have three controls:



Bypass, Solo, and Level controls for the Low Band

- **Bypass**: This power-icon button mutes the entire band.
- **Solo**: This **S** button lights up when clicked, muting the other active band(s).
- **Band Gain**: Click and drag the horizontal line up and down to change the relative level of the band, from –24 dB to +12 dB. Double click to return to 0 dB.

Soloing the Mid band mutes and blacks out the Low and High bands

In the example above, the Mid band Solo is on, muting the Low and High bands and blanking out their displays. (You'd see the same thing if you muted the Low and High bands separately and left only the Mid band turned on.)

3.6. Monitoring options

With all the processing going on here, it can be tricky to hear precisely what is doing what. If you find yourself hearing a track or bus and saying to yourself, "There's *something* that needs tweaking, but where is it?", that's when Bus TRANSIENT's many types of *signal monitoring* come into play.

3.6.1. The basics

When you have a multiband signal being processed, there are several different processes going on at once: up to three Transient shapings and up to three Body shapings, one per active band. Depending on your application, you might want to see and hear:

- the shaping effect turned on and off for the entire plug-in
- the shaping effect turned on and off for one band, leaving the others on
- one entire band muted or played by itself
- only what the shaper is actually doing to the sound

Bus TRANSIENT offers ways to do all these things, separately or in combination.

3.6.2. Global Bypass

The Global Bypass button can be found on the right side of the Lower Toolbar [p.27]. Click it to take Bus TRANSIENT entirely out of the signal path.

3.6.3. Per-band Shaper On/Off

As shown above in the Transient and Body Shaping [p.12] section, there's an On/Off button for whichever frequency band you're editing at the moment. When the band is turned off, the Visualizer's shaping display is greyed out.

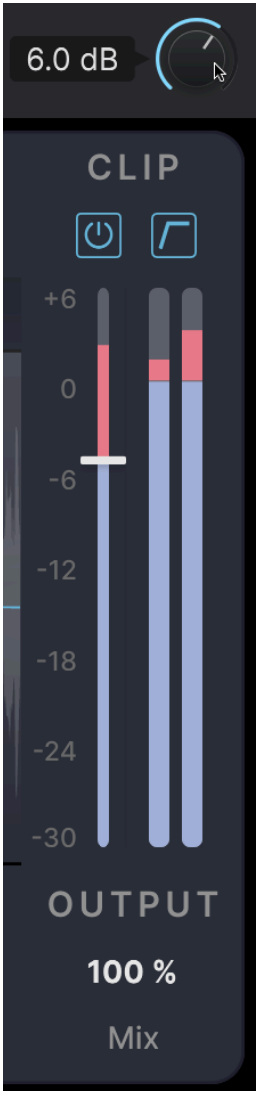
3.6.4. Per-band On/Off and Solo

As shown above in the Per-Band Controls [p.14] section, each frequency band has a Band On/Off and Solo button shown when you hover over the band. The Band On/Off button mutes the entire frequency band, and the Solo button mutes the other bands.

3.6.5. Delta mode

Shown above in the Tone Controls [p.13] section, the **Master Delta Listen** button lets you hear the overall effect of your shaping, by itself. In other words, all three frequency bands are heard at once, any unshaped material is muted, and the output is sent to your monitors or headphones before the Clipper.

3.7. Output Section



The Output Section includes a pair of output level meters with overload indication, and the following controls from top to bottom:

- **Output Gain**: Adjusts the output by ±24 dB. (In the picture, the mouse is hovering over it, displaying its value.)
- **Clipper On/Off**: Turns the output clipper on and off.
- **Clipper Type**: Chooses a hard or soft knee for the clipper response.
- **Clipper Ceiling**: Sets the level ceiling above which the clipper becomes active.
- **Dry/Wet Mix**: Sets the mixture of unprocessed to processed signal at the output, from 0% (dry) to 100% (fully wet).

The Dry/Wet control is primarily useful when you want to blend a fully dry element and a fully processed element. You can achieve somewhat more subtle and dynamic results using the Sensitivity [p.10] control at lower left.

3.7.1. Clipper

The **Clipper** serves two purposes. First, it prevents Bus TRANSIENT from sending a massively (and unmusically) overloaded signal level back to your DAW, by allowing you to set a **Ceiling** level above which the Clipper takes control of the output. Second, when the Ceiling is set to a low level, the Clipper lets you add harmonic grit and richness to your output, for that little something extra.

> Keep in mind that the Clipper is not just an on/off effect! You can use the Ceiling setting creatively, interacting with the Body and Gain controls, to select only the parts of the track you want to clip. For example, you could set a high Transient Gain and set the Ceiling slightly higher than the average level of the track, so you only get momentary clipping on the highest transients. Similarly, you could boost Body Gain and set Body Time so that a clean transient would lead into a sound that gradually added grit.

3.7.1.1. Hard vs. soft knee

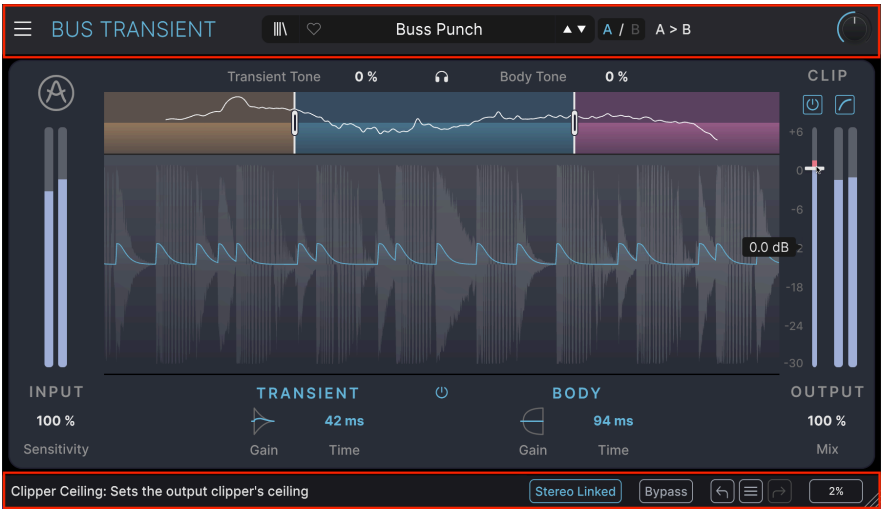
The sound and response of the Clipper can be controlled not only with the Ceiling setting, but also by selecting a *soft knee* or *hard knee* response.

Every dynamics processor (including this Clipper) has a *threshold* level above which it begins to work, lowering the amount of gain allowed at the output for a given amount of input. (In Bus TRANSIENT, we call this the Ceiling.) The exact change in behavior when this level is reached, which is a function of the compressor design, is called the *knee*. It's given that name because when you graph output level vs. input level, the change in the slope of the line looks a little like a knee!

If the transition from dry to compressed sound is sudden and dramatic at the threshold level (a kink in the graph, as shown in the icon at left), that's a *hard knee*, which is useful for tight level control or a slightly more aggressive sound. If the transition is gradual as the threshold is crossed (a bend in the graph, as shown in the icon at right), that's a *soft knee*, with a smoother and more predictable response to rapidly changing levels.

As with many settings in Bus TRANSIENT, there is no "right" or "wrong" way to use this control. Let your ears make the decisions for you... and have fun with the results.

4. THE TOOLBARS



The **Toolbars** above and below the main control area of Bus TRANSIENT contain a number of important functions for Preset selection, housekeeping, and other utility settings.

The Upper Toolbar includes:

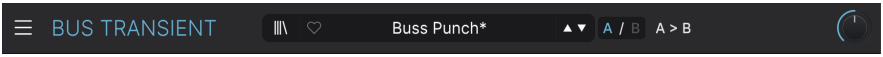
- The Main Menu [p.20]
- The Preset Name Pane and Preset Browser [p.31]
- Switching and copy options for A and B settings [p.26]
- The Output Gain [p.27] knob

The Lower Toolbar includes:

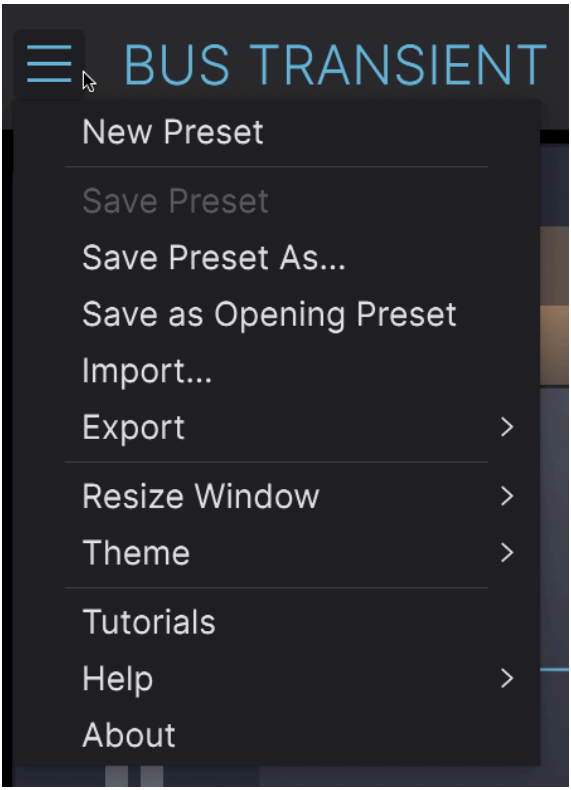
- The parameter description area [p.27]
- The Stereo Mode [p.27] button
- The Bypass button [p.28]
- Undo, Redo, and History [p.29]
- The CPU Meter [p.30] and Panic [p.30] functions
- A corner grab handle [p.30] for resizing the Bus TRANSIENT window

4.1. Upper Toolbar

Let's start with the Upper Toolbar, covering its functions from left to right.



4.1.1. Main Menu



Clicking the "hamburger" icon (three horizontal lines) in the top left corner of the upper toolbar opens the Main Menu, a drop-down menu that lets you access a number of useful functions related to Preset management and more.

4.1.1.1. New Preset

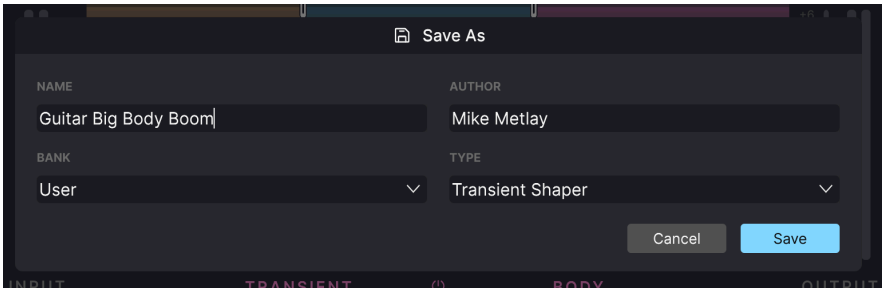
Creates a new Default Preset with initialized settings for all parameters.

4.1.1.2. Save Preset

Overwrites the current Preset with any changes you have made. This applies only to User presets, so this option is greyed out for Factory presets.

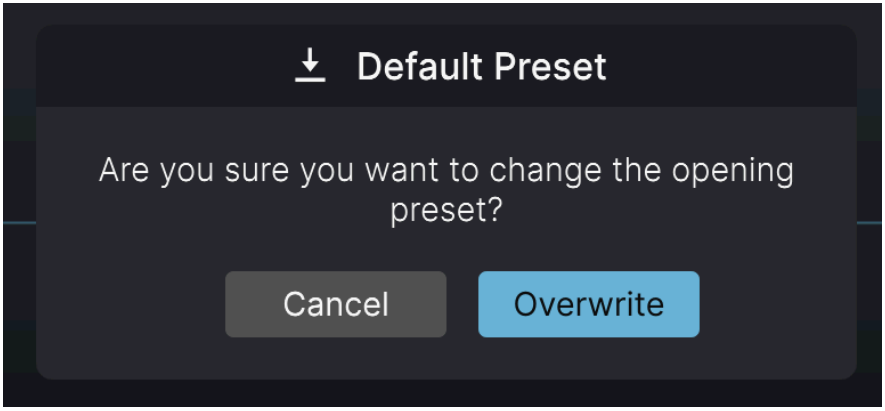
4.1.1.3. Save Preset As...

This option saves the current settings of Bus TRANSIENT under a new Preset name in the User bank. (Factory Presets cannot be overwritten or deleted.) Clicking this option reveals a window where you can name your Preset and enter more detailed information about it:



> Information entered for the Bank, Author, and Type fields are all useful when searching for Presets in the Preset Browser [p.31]. You can also type a name into the Bank field, which will create a new user bank that will then be available in subsequent *Save As* operations. You can't write into the Factory bank, but you can create multiple user banks!

4.1.1.4. Save as Opening Preset



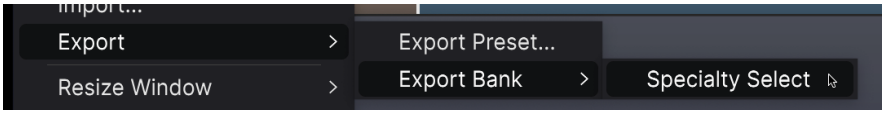
This option pops up a window to select the current Preset (Factory or User) as the one that will open when Bus TRANSIENT is first placed on a track or bus in your DAW project. If you choose a Factory Preset, it will open with its initial factory settings.

4.1.1.5. Import...

This command lets you import a Preset file or entire Bank stored on your computer. It opens a navigation window in your computer's OS to find the proper files.

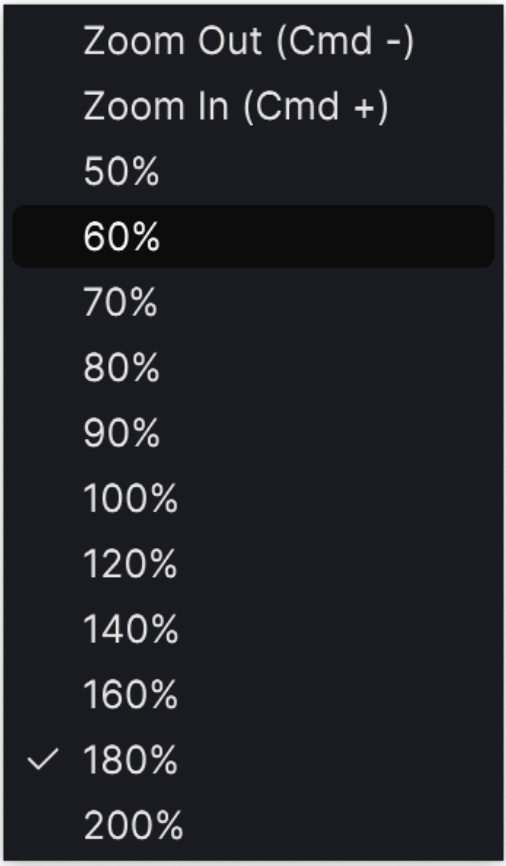
4.1.1.6. Export...

You can export Presets to your computer in two ways: as a single Preset, or as a Bank. In either case, an OS-level navigation window lets you specify where to save the file(s). Both individual Presets and Banks have the filename extension .BSPKX. By default, filenames include a time and date stamp.



- **Export Preset...:** Exporting a single Preset is handy for sharing a preset with someone else. The saved preset can be reloaded using the **Import** menu option.
- **Export Bank:** This option exports an entire Bank of Presets, which is useful for backing up or sharing many Presets at once. Saved Banks can be reloaded using the **Import** menu option.

4.1.1.7. Resize Window

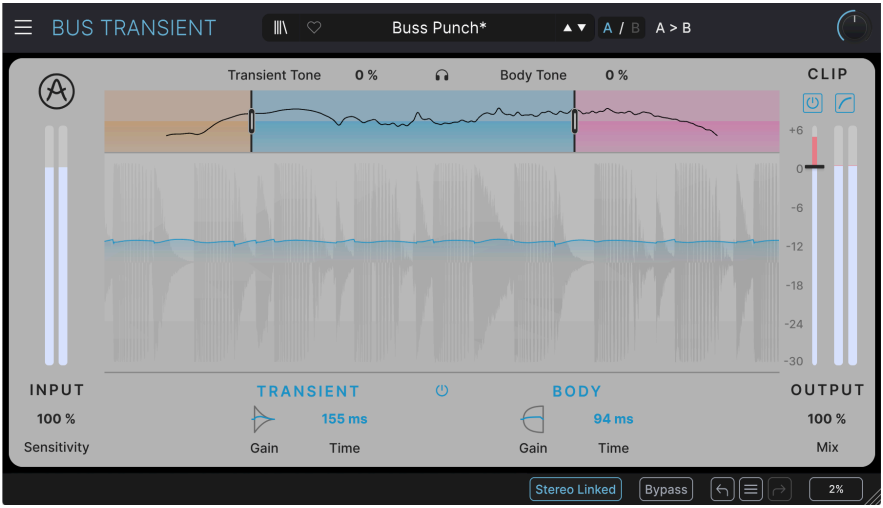


Bus TRANSIENT can be resized from 50% to 200% of its default size (100%) without any visual artifacts. On a smaller screen, such as a laptop, you may want to reduce the interface size so it doesn't dominate the display. On a larger screen or a second monitor, you can increase the size to get a better view of the controls and graphics.

You can also perform this operation using keyboard shortcuts: every time you press CTRL- (Windows) or CMD- (macOS), the window will shrink by one size increment, and every time you press CTRL+ (Windows) or CMD+ (macOS), the window will grow by one size increment.

In addition, you can click-drag the Resize Handle [p.30] at the right of the lower toolbar to change the Bus TRANSIENT window size.

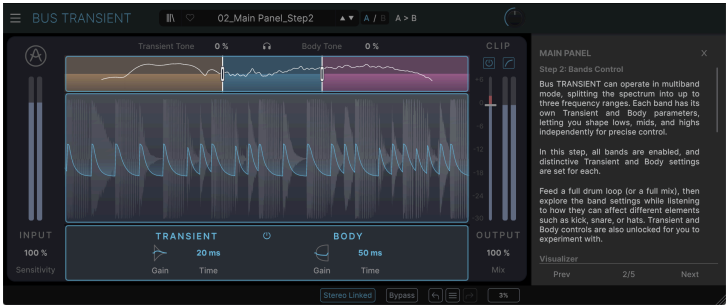
4.1.1.8. Theme



Light Theme

Bus TRANSIENT's visual theme is dark by default, but if you prefer a brighter look, there is also a light theme. The background color changes, as do the colors of the visualizer, metering bars, and other controls.

4.1.1.9. Tutorials



Here's a page from the Main Panel Tutorial

Bus TRANSIENT comes with interactive tutorials that walk you through different features of the plug-in. Clicking this option opens a pane on the right side of the window where the tutorials appear. Select one to access step-by-step descriptions that highlight the relevant controls and walk you through the process. Click **Exit Tutorials** at the bottom of this pane to end the tutorial and collapse the plug-in window to its previous size.

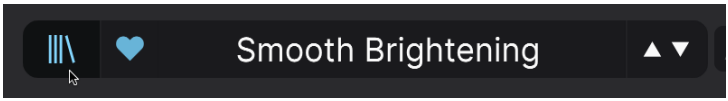
4.1.1.10. Help

Get more help by visiting links to this user manual and Frequently Asked Questions pages on Arturia's website. You will need an internet connection to access these pages.

4.1.1.11. About

Here you can view the software version and developer credits. Click again anywhere on the screen (outside the **About** window but inside the plug-in) to make this pop-up window disappear.

4.1.2. Preset Browser access and Name Pane



The Preset Name Pane

Clicking the "books on a shelf" button opens the Preset Browser [p.31], which offers a myriad of ways to browse, sort, and organize Presets in Bus TRANSIENT.

The Preset Types drop-down, showing options for Drums

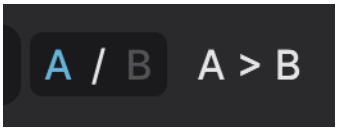
Clicking on the Preset name also opens up a quick drop-down menu for selecting Presets without having to go into the Browser, as shown above. You can select to look at lists of Presets organized by purpose, as shown above, or look at All Presets at once.

The categories/purposes on the left of the drop-down correspond to Subtypes [p.34], a specific level of Tag found in the Preset Browser.

Everything you need to know about managing Presets is covered in detail in the next chapter [p.31]. This includes working with Liked Presets, which are tagged by clicking the heart icon you can see to the left of the Preset name.

Note: An asterisk just after the name in the Preset Name Pane (*) indicates that you've made changes to that Preset, even if you haven't saved them. If you want to keep them, be sure to do a **Save Preset As** operation and name your Preset.

4.1.3. Dual settings and copy



Preset state A active with the option to copy settings to B

Preset state B active with the option to copy settings to A

Each Preset is actually two Presets in one! Using the A and B buttons, you can switch between two completely different sets of control settings. These are saved within each Preset.

When A is active, clicking **A > B** will copy the A settings to B. When B is active, clicking **A < B** will copy the B settings to A.

! When you edit settings in a Preset and close your DAW project without saving the Preset, the changes will be remembered when you reopen it – but they will be recalled in Slot A. That means that editing settings in Slot B and closing your DAW without saving them will move those settings over to Slot A when you reopen the project – and Slot B will be blank. Save often!

4.1.4. Output Gain

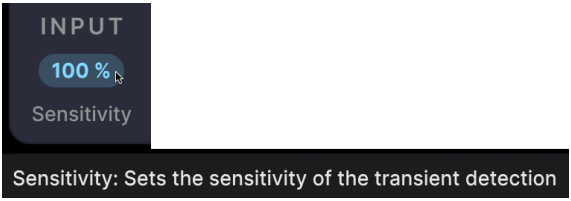
Output Gain

Finally, at the upper right corner of the Upper Toolbar is a large knob to control the plug-in's Output Gain, i.e. the signal level returning to your DAW.

4.2. Lower Toolbar

The Lower Toolbar of the Bus TRANSIENT interface can be thought of in terms of left and right halves. On the left is the parameter description display, and on the right are buttons for several useful utility functions.

4.2.1. Parameter Description area



This Parameter Description pops up when you hover over the Sensitivity control

Operate or hover on any knob, button, icon, or other control, and a brief description of the parameter will appear in the lower left-hand corner.

4.2.2. Stereo Mode

The Stereo Mode button lets you select Dual Mono or Stereo Linked operation.

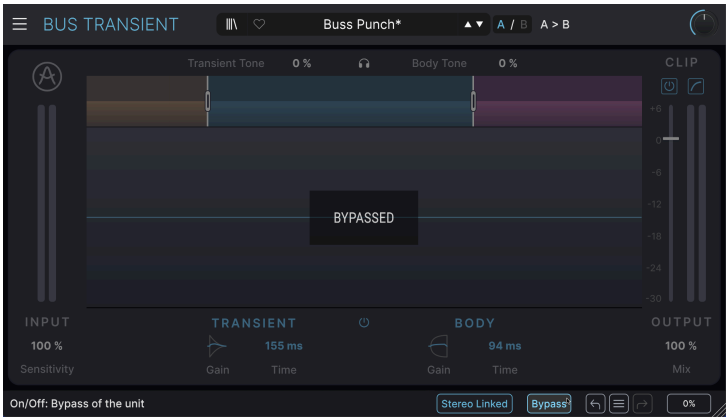
Bus TRANSIENT offers two options for stereo processing, selected by pressing the **Stereo Mode** button.

- In **Dual Mono** mode, the **Sensitivity** control reacts to each channel's level on its own. This can cause a widening or shifting of the stereo image as the level balance changes, which can be a lively and musical sound.
- In **Stereo Linked** mode, the **Sensitivity** control reacts equally to both sides of the stereo signal, for a more stable and centered result.

Experiment with this button on single tracks, or on large groups or buses like full drum mixes. There is no "right" or "wrong" setting – go with whatever suits the song best.

4.2.3. Bypass

The **Bypass** button bypasses the Bus TRANSIENT plug-in entirely. You can use it to quickly compare dry vs. processed output without having to bypass the plug-in at the DAW level.



When "Bypass" is engaged, it's pretty obvious...

4.2.4. Undo, Redo, and History

The Undo and Redo buttons, History pop-up, and CPU Meter

When editing a plug-in, it's all too easy to overshoot the sweet spot for one or more controls, and then wonder how to get back to where you were. Like all Arturia plug-ins, Bus TRANSIENT offers comprehensive Undo, Redo, and History functions so that you always have a safe way back.

Use the arrows to go back and forward one control movement at a time.

4.2.4.1. Undo

Click the left arrow to revert to the state before the most recent edit you made. You may click repeatedly to undo several edits in reverse time order.

4.2.4.2. Redo

Click the right arrow to redo the most recent edit you undid. If you have undone several, you may click repeatedly to redo them in forward time order.

4.2.4.3. History

Click the center "hamburger" (three lines) button to open the History window, as shown above. This provides a step-by-step account of every move you have made in Bus TRANSIENT. Clicking on an item in the list not only re-executes that move – it returns the plug-in to the overall state it was in when you first made that move.

> Note that the A and B controls settings within a Preset have separate Undo Histories.

4.2.5. CPU Meter

At far right is the **CPU Meter**, which displays the overall load Bus TRANSIENT is placing in your computer CPU. Since it deals only with this plug-in, it is not a substitute for the CPU metering tools in your DAW.

4.2.5.1. Panic

Mousing over the CPU Meter accesses the Panic button

Mouse over the CPU Meter, and it will display the word PANIC. Click to send an all-sounds-off command that silences any sound processed through Bus TRANSIENT. This is a momentary command, so sound will resume if your DAW is still playing.

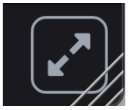
In the event of serious runaway audio (say, from an unrelated delay effect that has gone into a feedback loop), stop your DAW playback and disable the plug-in causing the problem.

4.2.6. Resize handle

Drag this icon to change window size

Grab and drag the diagonal lines to the right of the CPU meter to resize the plug-in window. When you release the mouse button, the window will snap to the nearest increment available in the Resize Window [p.23].

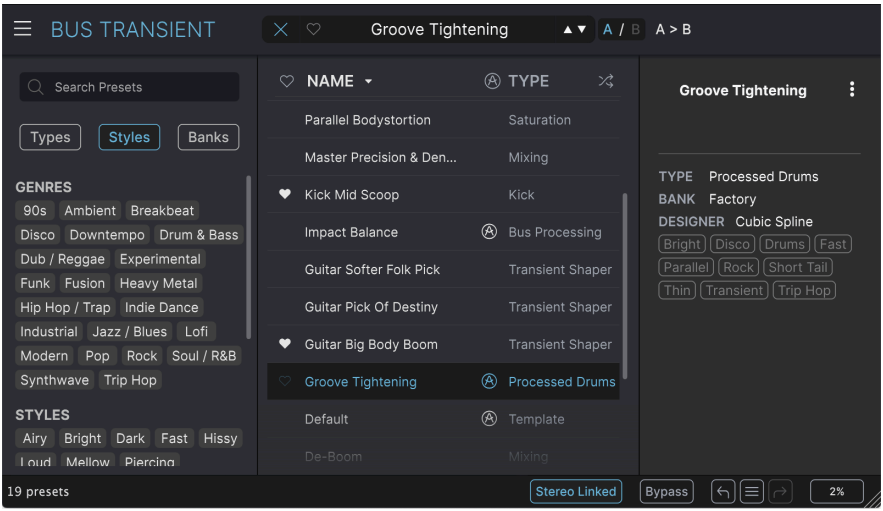
4.2.6.1. Max View button



If this icon appears, click it to restore an accurate window size.

Sometimes, you may see the above button with two diagonal arrows appear over the resize handle. This happens when, for some reason, the window size is not displaying all of the controls of Bus TRANSIENT. Click it to restore a full view of the open controls.

5. THE PRESET BROWSER



Bus TRANSIENT lets you browse, search, and select Presets from the **Preset Browser**, a flexible yet easy-to-use graphic user interface inside the plug-in. You can also create and save your own Presets in the User Bank. Of course, the state of any instance of the plug-in – including the current Preset – is automatically saved when you save your DAW project, so you can always pick up where you left off.

First, we'll cover the Preset functions from the Upper Toolbar [p.20], as introduced in the previous chapter.

5.1. Preset Name Pane

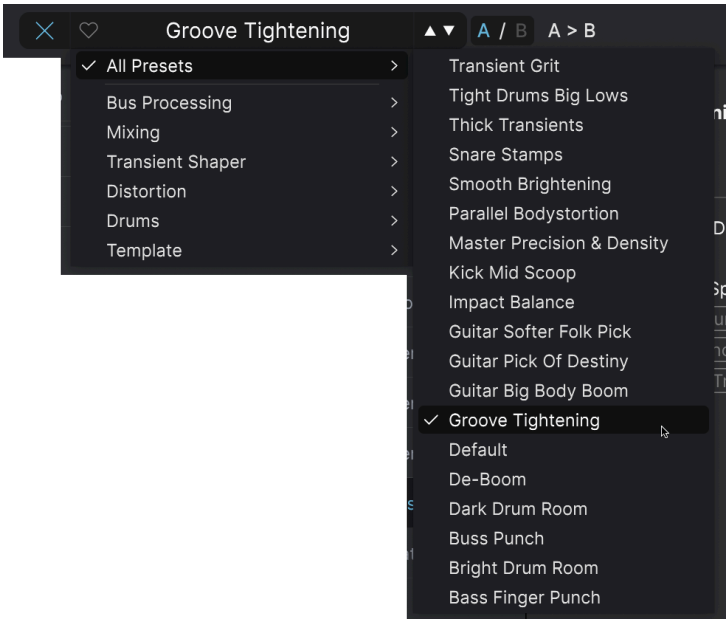
The **Preset Name Pane** at top center is always displayed whether you're in the main controls view or the Preset Browser. It reads out the name of the current Preset, obviously, but also offers further ways to browse and load Presets. A filled-in heart icon indicates a liked Preset.

5.1.1. The Arrows

The up and down **arrows** to the right of the Preset name step serially through Presets. This is limited by the results of any currently active search, i.e. the arrows will only step through the search results. So, make sure any searches are cleared if you simply want to step through all available Presets until you find something you like.

5.1.2. Preset quick access

As mentioned briefly in the previous chapter, you can click on the Preset name in the center of the upper tool bar to bring up a drop-down Quick Browser for Presets. The first option in this menu is called **All Presets**, and it brings up a submenu of literally every Preset in the current Bank:



All presets

Below **All Presets** are category options for different applications: Dynamics, Drums, etc. These correspond to the Subtypes [p.34] in the plug-in's library of Tags. Each of these brings up a submenu of Presets that are appropriate for the specified purpose. One useful aspect is that in the Tags area [p.34], which Subtypes are visible depends upon the parent Type selected. But in the above menu, all Subtypes are always displayed.

Unlike the up and down arrows, the All Presets submenu is independent of search criteria – it simply shows you every Preset available. Likewise for the choices below the line, which always include all Presets within that Type.

5.2. The Preset Browser

Click the "books on a shelf" icon (four vertical and tilted lines) in the Upper Toolbar to access the Preset Browser. When the Preset Browser is open, the icon becomes a large X, and is used to close the Browser when you're done.

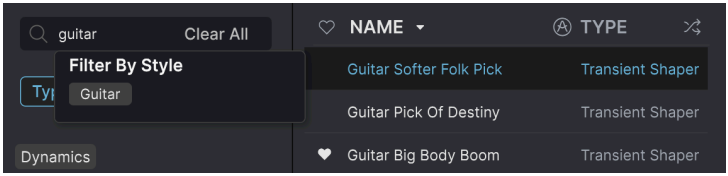
The three main areas of the Preset Browser are as follows:

Number	Area	Description
1.	Search [p.34]	Searches for Presets by text entry with filters for Type, Style, and Bank.
2.	Results Pane [p.39]	Displays search results, or all Presets if no search criteria are active.
3.	Preset Info [p.42]	Displays Preset Details; can edit details for Presets in the User Bank.

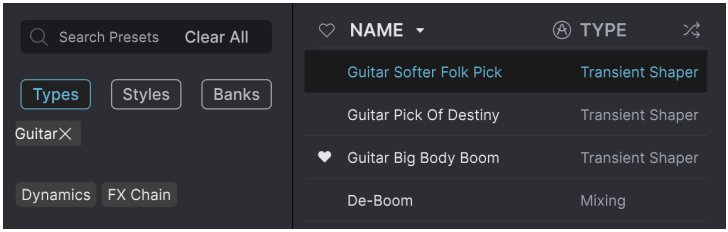
5.3. Searching Presets

Click on the Search field at the top left and enter any search term. The browser will filter your search in two ways: First, simply by matching letters in the Preset name. Second, If your search term is close to that of a Type or Style [p.34] it will include results fitting those tags as well.

The Results Pane will show all Presets that fit your search. Click the **Clear All** text to clear your search terms.



Searching for the word "guitar" brings up three presets with "guitar" in the name...

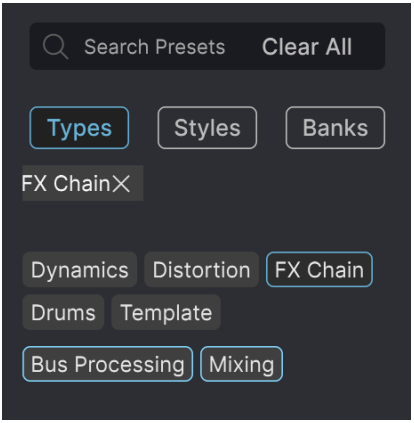


...but clicking the Guitar Style pop-up shown above adds another preset that has that tag.

5.3.1. Using Tags as a filter

You can narrow (and sometimes expand) your search using different *tags*. There are two kinds of tags: **Types** and **Styles**. You can filter by one, the other, or both.

5.3.1.1. Types and Subtypes



The main type, FX Chain, is in the upper group of tags; its subtypes are in the lower group

Types in Bus TRANSIENT are applications: Dynamics, Distortion, FX Chain, Drums, and Template are shown above. With a clear search bar, click the **Types** button to bring up the list of types.

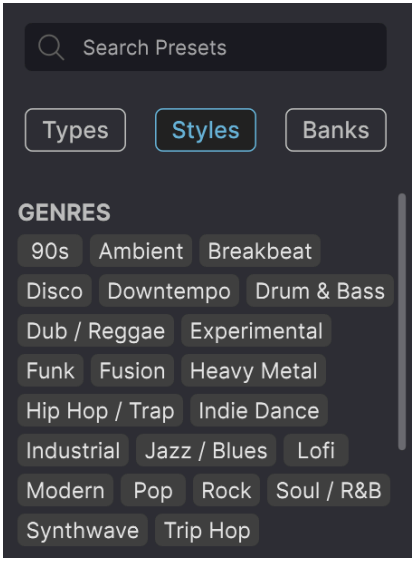
Types sometimes include Subtypes. In the above example, FX Chain is the main Type, and the bottom row of Subtypes includes Bus Processing and Mixing. The selected Type determines which Subtypes are displayed.

> You can specify the Type and Subtype when saving a Preset [p.21], using the contextual Type menu. That Preset will then show up in searches where you've selected that Type. The categories of Presets in the quick drop-down menu [p.32] correspond to Subtypes, i.e. specific purposes or musical goals for the plug-in's processing.

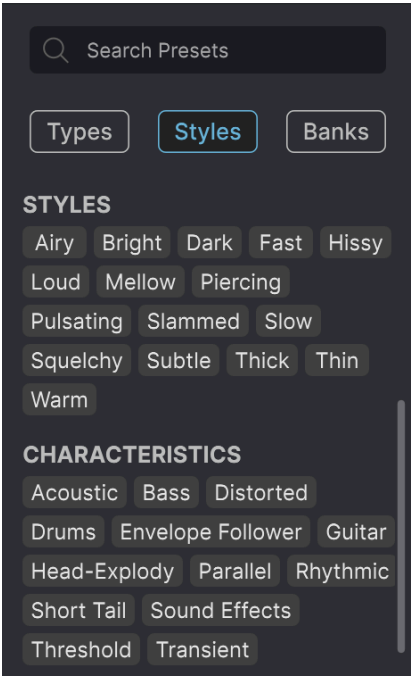
5.3.1.2. Styles

Styles are, well ... exactly that. Accessed by the **Styles** button, this area has three further subdivisions:

- *Genres*: Identifiable musical genres such as Ambient, Bass Music, Industrial, etc.:



- **Styles**: General "vibe" such as Fast, Mellow, Slammed, etc.
- **Characteristics**: Even more detailed audio qualities and target sonic characters such as Acoustic, Envelope Follower, Short Tail, etc.



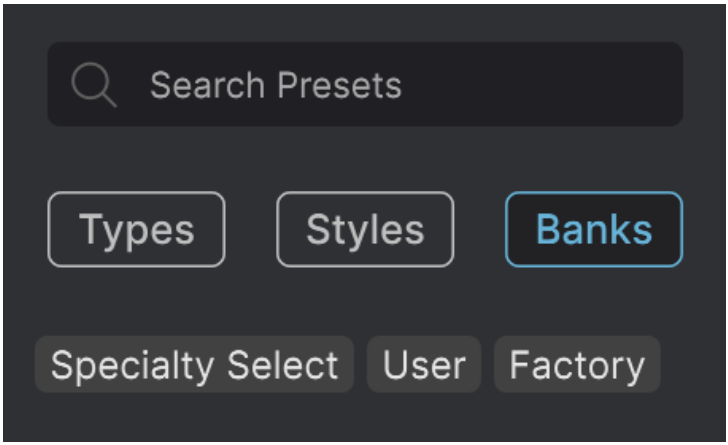
Click any tag in any of these categories, and the results will show only Presets that match that tag. Notice that when you select any tag, several other tags usually grey out and become unavailable. This is because the browser is *narrowing* your search by a process of elimination.

> Note that this is the opposite of how selecting multiple Types *broadens* your search.

Deselect any tag to remove it and widen the search without having to start all over again. You can also clear the tag by clicking the X to the right of its text, which appears at the top.

Note that you can search by a string of text, Types/Subtypes and Styles, or both, with the search becoming narrower as you enter more criteria. Clicking **Clear All** in the search bar will remove all Type and Style filters as well as any text entry.

5.3.2. Banks



In this example, "Specialty Select" is a custom-named User Bank

To the right of the **Types** and **Styles** drop-downs is the **Banks** drop-down, which lets you do your search (using all the methods above) within the Factory or User Banks. When you perform a *Save Preset As* [p.21] operation, you can type in a custom name in the Bank field. This will create a new User bank that will then be available in the menu the next time you *Save Preset As*. So you're not confined to a single, boringly named "user" bank.

5.4. The Results Pane

The results of searching using the Style tags "Pulsating" and "Transient"

The central area of the browser shows search results, or simply a list of all Presets in the Bank if no search criteria are active. Simply click on a Preset name to load it.

5.4.1. Sorting Presets

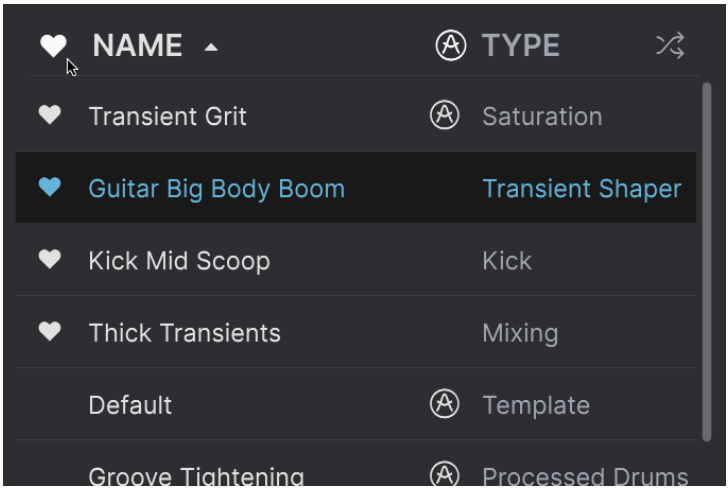
Click the **NAME** header in first column of the Results list to sort the results list of Presets in ascending or descending alphabetical order.

Click the **TYPE** header in the second column to do the same thing by Type.

5.4.2. Liking Presets

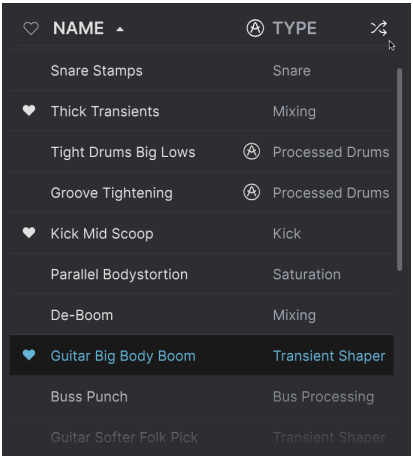
As you explore and create Presets you can mark them as Liked by clicking the **heart** icon next to their names. This icon also appears in the Upper Toolbar's Preset Name Pane [p.31].

Clicking on the heart icon makes all of your liked Presets show up at the top of the results list, as shown here:



A filled-in heart icon indicates a Liked Preset. An outline indicates a Preset that has not yet been Liked. Click the heart at the top of the list again to return the list to its previous state.

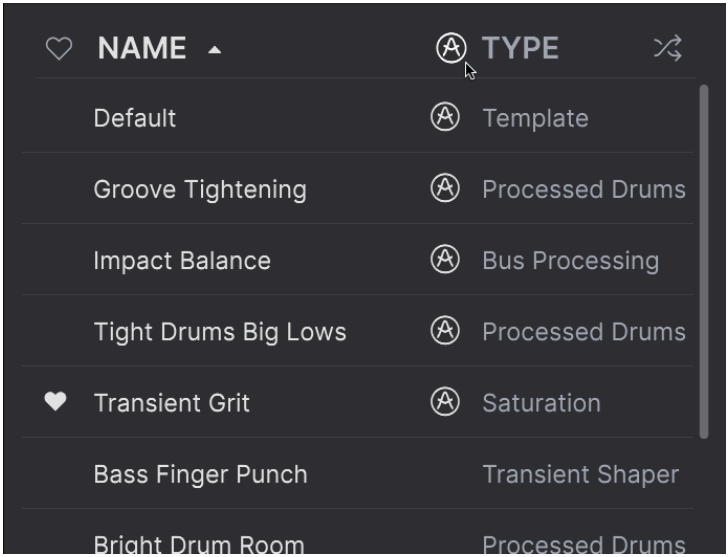
5.4.3. Shuffle button



This button randomly reorders the Preset list. Sometimes it can help you find the sound you're looking for more quickly than scrolling through the entire list.

5.4.4. Featured Presets

Presets accompanied by the Arturia logo are factory creations that we think really showcase the capabilities of Bus TRANSIENT.

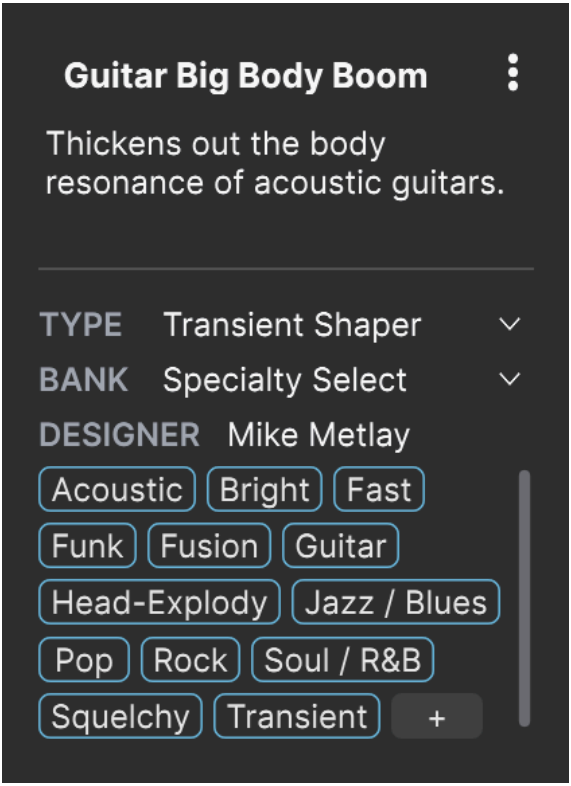


Clicking the Arturia logo icon at the top of the Results pane sorts all featured Presets to appear at the top of the list.

> Sorting by Liked presets takes priority over sorting by factory-featured ones. So, if the top heart icon is engaged, the results will show all liked Presets first, but the first among these will be featured Presets. Non-liked featured Presets may appear lower on the list.

5.5. Preset Info Section

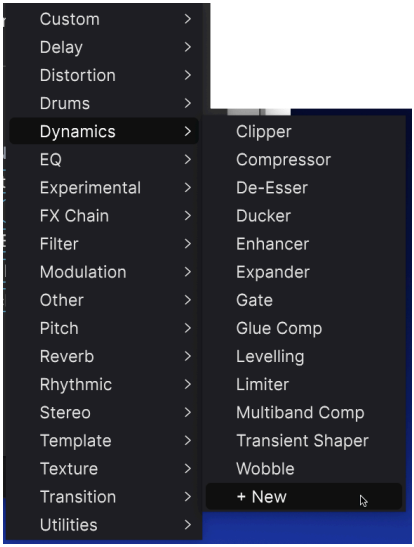
The right side of the browser window shows specific information about each Preset.



The Preset Info pane, with custom notes and Bank selection

For Presets in a User bank (as the result of a **Save Preset As...** operation), you can enter and edit the information in the Preset Info Section and it will update in real time. This includes the Bank, designer, Type, all Style tags, and even a custom text description at the top.

To make the desired changes, you can type directly in the text fields or use one of the pull-down menus to change the Bank or Type. As shown here, you can also use a hierarchical menu to select the Type or even create a new Type or Subtype.

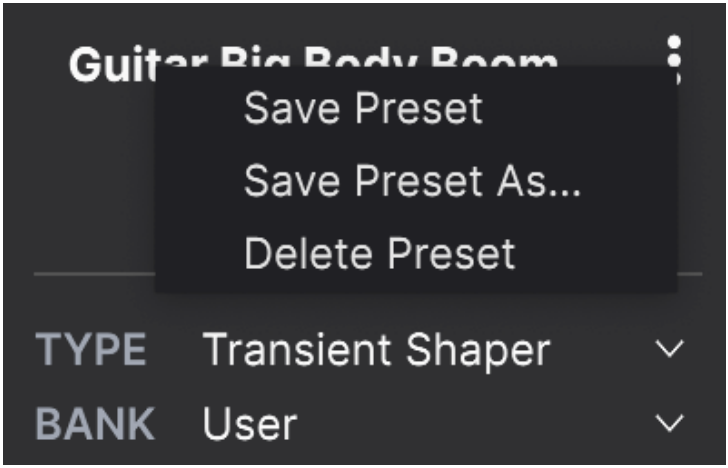


You can select a Type, Subtype, or create your own with "New +"

> Types and Styles changes you make here are reflected in searches. If you remove a given Style tag from a Preset and then save that Preset, it will not show up in future searches for Presets bearing that tag. Note that we provide a huge range of Types and Subtypes meant to work across the entire FX Collection. Not all of these apply straightforwardly to Bus TRANSIENT.

5.5.1. Preset Info quick menu

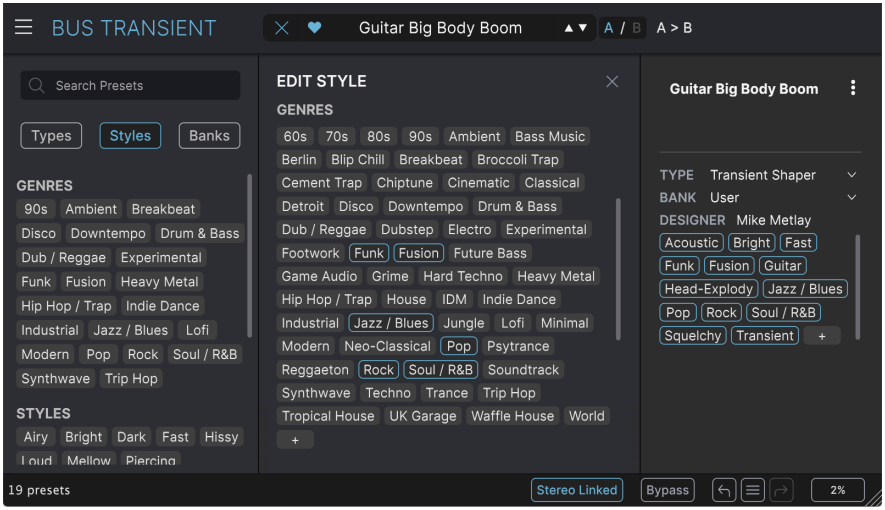
Clicking the icon with three vertical dots brings up a quick menu for **Save Preset**, **Save Preset As...**, and **Delete Preset** operations:



For sounds in Factory banks, only **Save Preset** and **Save Preset As...** [p.21] are available. If you're working with a user Preset and **Save Preset** is greyed out, it means you haven't yet changed anything in the Preset.

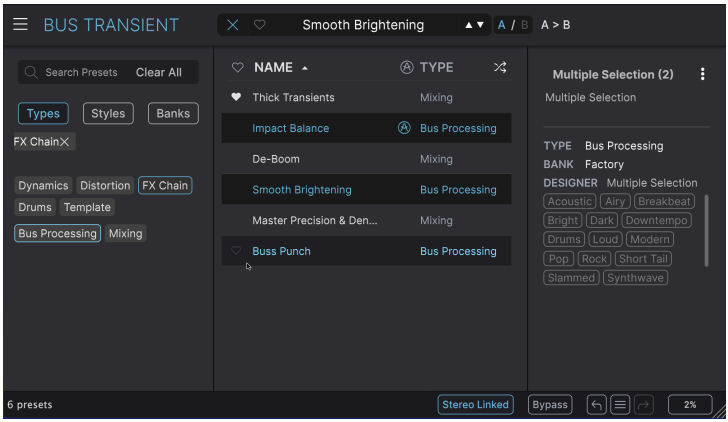
5.5.2. Edit Style

You can also create your own Style tags to help refine searches according to criteria that matter most to you. Clicking on the + icon in the list in the Preset Info pane opens the Edit Style pane, where you can create as many new tags as you'll ever need:



5.5.3. Editing info for multiple Presets

It's easy to edit information such as Types, Styles, designer name, and text description for several presets at the same time. Simply hold CMD (macOS) or CTRL (Windows) and click the names of the Presets you want to change in the Results list. Then enter the comments, change the Bank or Type, etc., and save.



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