Manual

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Special thanks to the Beta Test Team, who were invaluable not just in tracking down bugs, but in making this a better product.

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1 Welcome to TRANSIENT MASTER

The TRANSIENT MASTER adds one of the most innovative dynamic processors of the 2000s to the FX Framework. It successfully recreates the envelope modeling and sonic character of its renowned hardware predecessor while making your audio material even easier to shape.

1.1 What Does the TRANSIENT MASTER Do?

The TRANSIENT MASTER allows you to emphasize or attenuate the transients of your audio material, i.e. manipulate its attack and sustain phases. Unlike most dynamic processing units (e.g., compressors or limiters), the TRANSIENT MASTER does not use the level of your signal to decide when to come into effect, but rather modifies the envelopes of every attack and sustain phase. A notable benefit of this processing is that it affects all parts of the signal, whatever their level is. This musical approach retains the natural character of your sound while keeping operation simple and intuitive: Adjust the desired amount of accentuation for the attack and/or sustain phases and you're all set!

1.2 Common Applications

The TRANSIENT MASTER can be of great use in various studio and live music situations. Here are some typical examples:

- **Drums**: By increasing the attacks on a bass drum or snare drum track, you can build powerful percussive sounds without running the risk of damaging the natural sounding of your recording. Furthermore, shortening the sustain phase on a drum track or loop can help you define its position in your mix — at more extreme settings, this can add an electronic touch to your drums.
- **Guitar and bass**: The TRANSIENT MASTER provides a special Smooth mode that is specifically designed for guitar and bass sounds. Depending on your style of playing, you can use the unit as a versatile shaping tool for your guitar/bass sound. For example, increasing the attack of a rhythmic guitar or a funky bass line can make it sound more aggressive

and bring it to the front of your mix. Inversely, reducing the attack allows you to soften your sound. By increasing the sustain, you can add a subtle reverb-like effect that unveils the acoustic character of your instrument.

In addition to these applications, there is room for your own experiments. Feel free to use the TRANSIENT MASTER in a way not listed here! Its intuitive handling allows on-the-fly tests on your audio material at any time.

2 Using the TRANSIENT MASTER

This section describes how to use the TRANSIENT MASTER.

2.1 The Menu Bar

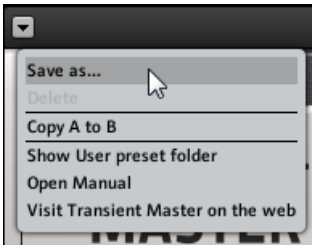
At the very top of the TRANSIENT MASTER interface, you will see the Menu bar. This is primarily used for saving and loading presets, but also has a few other functions.

The Menu bar is located at the top of the interface.

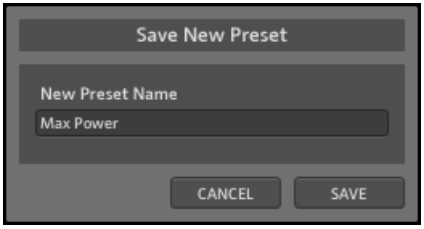
Saving and Deleting Presets

To save a preset:

1. Click the drop-down arrow to the very left of the Menu bar to open the File menu.
2. Select *Save as...* from the menu:



3. Enter the name of your preset in the area under the label New Preset Name.



4. Click the SAVE button to finish the process and close the dialog box.

If you wish to remove a preset you no longer want, you can delete it by selecting *Delete* from the File menu. Please note: you are not able to delete factory content.

Loading Presets

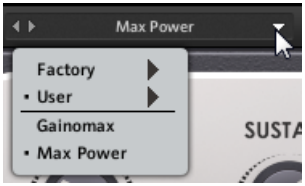
In the center part of the Menu bar, you will see the Preset menu. To navigate through presets, either:

- Click the left and right arrows to cycle through and load the presets one at a time, or
- Click the drop-down menu to view a list of all available presets.

When using the second option, a preset is loaded when you click its name.

The Preset Menu

When you save a preset, the Preset menu is automatically split in two submenus, one containing factory presets and one containing user presets. By selecting a preset from the *User* submenu, the list of presets you have saved is brought to the front of the Preset menu and displayed below the *Factory* and *User* options.



- By loading one of the presets from the *Factory* submenu, the factory presets are brought back to the front.

A/B Comparisons

TRANSIENT MASTER offers an A/B comparison system to help you fine tune your settings.

Basically, this feature gives you two slots into which you can enter different parameter settings. You can then quickly switch between the two slots to quickly compare the settings and use whichever sounds better.

By default, you edit the parameters of slot A. To **switch to slot B**:

► Click on the **A/B** switch located beside the Preset menu.

→ You will now be editing and listening to the parameters of slot B, until you click on the switch again.

To **copy the settings of slot A to slot B**:

► Go to the File menu on the left side of the Menu bar and select *Copy A to B* from the list. You can also copy from B to A when editing the parameters of slot B.

Other functions

The File menu also offers the following options:

- *Show User preset folder*: opens a system window in the location of where your presets are saved.
- *Open Manual*: opens this PDF document for reference.
- *Visit Transient Master on the web*: opens your default web browser and takes you to the TRANSIENT MASTER page on the Native Instruments website.

2.2 The Main Interface

This section describes the TRANSIENT MASTER's interface and controls in detail.

The TRANSIENT MASTER user interface

The TRANSIENT MASTER is very easy to use, as most of the time you will only need to tweak the ATTACK and SUSTAIN knobs. Use the additional knobs and LED buttons to adjust the sound in greater detail. The full set of controls is as follows:

(**1**) ATTACK **knob**: Sharpens/softens the attack phases in your signal. With the knob at the center position, the attack phases are not altered. From this position, turning the ATTACK knob to the left softens the attack phases, while turning it to the right sharpens them.

(**2**) Smooth **button**: Activates an operating mode specifically designed for guitar sounds. When Smooth is enabled, the attack shaping is slightly smoother. This notably produces less distortion on guitar sounds that already contain a substantial distortion component. When working on other audio material (e.g. acoustic guitar, drums, etc.), you can deactivate the Smooth button to achieve faster attacks.

(**3**) SUSTAIN **knob**: Prolongs/shortens the sustain phases in your signal. With the knob at the center position, the sustain phases are not altered. From this position, turning the SUSTAIN knob to the left shortens the sustain phases, while turning it to the right prolongs them.

(**4**) Limit **button**: Activates a hard limiter at the output, preventing the output signal from clipping. This can be useful when the ATTACK knob is set to a high value as this may produce amplified attack phases that become too loud.

(**5**) GAIN **knob**: Adjusts the make-up gain. This allows you to offset the overall output level once you have set the desired effect, in order to counterbalance the gain or loss of level that might occur.

3 Credits

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