

Rhodes®

V-RACK

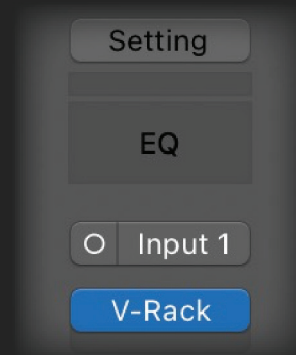


User Manual

Workflow Enhancers

GETTING STARTED

The V-RACK is hosted inside your DAW as an AU, VST, VST3 or AAX plugin. To get started, simply load an instance onto any chosen audio channel or onto a buss and the V-RACK will appear ready for use. You can load multiple instances of the V-RACK for using across many channels and instruments in your DAW.



ASSIGNING MIDI CC'S

To assign any MIDI CC from your controller, simply right-click on any control, switch, fader, or dial, select and click on 'Learn MIDI CC', then move any control on your MIDI controller- your chosen control will now be locked to your chosen function on V-RACK. This feature also allows you to 'play' the V-RACK FX in real-time or automate any of its parameters within your DAW project.



RESET CONTROL TO DEFAULT VALUE

Alt-click on any control to reset it to its default value.

INPUT AND OUTPUT LEVEL FADERS

IN (FADER)



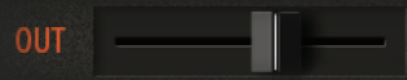
V-RACK can be inserted into any audio channel in your DAW and used as an effect for pre-recorded material, but also excels as recording processor or when performing on stage with any instrument or audio source.

As all instruments have different output levels, we have conveniently included an input (IN) fader which allows you to control the amount of level coming into V-RACK. Note that this input level (IN) control also changes the V-RACK's tone and behaviours so be sure to listen to how different input levels affect the way the onboard FX and tonal characters change. Great examples here would be Drive and Compression which are very sensitive to input levels.

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INPUT AND OUTPUT LEVEL FADERS

OUT (FADER)



This control allows you to control the amount of level coming out of the V-RACK into your DAW to prevent overloading of the channel the V-RACK is on and thus, your DAW project.

METERS

The meters in V-RACK show the L/R levels of both incoming and outgoing audio. You can switch between the incoming and outgoing audio by toggling the IN/OUT button. This helps keep gain staging in your DAW project under control to prevent overloading.



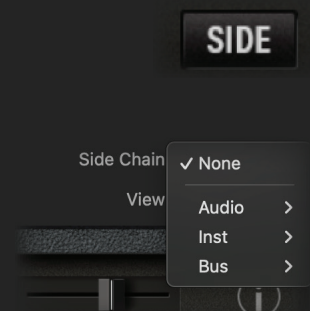
PRE AND POST SWITCHES (DRIVE and COMPRESSOR ONLY)

These switches allow you to place the Drive and Compression effects at different points in the signal path—once again, be sure to listen to the effect of both positions as you can achieve radically different effects depending on whether PRE or POST is selected on these two effects.

SIDE SWITCH (COMPRESSOR ONLY)

In the compressor section, you will see a SIDE switch. This allows any sound source/audio/channel/instrument in your DAW to affect the compressor's character/behaviour.

To set the source/audio for the sidechain please refer to your DAW's manual. Once this is set, make sure SIDE is switched in for the effect to be heard. Sidechain is great for ducking and pumping effects, so be sure to try lots of audio sources to hear the different characters available when sent into the sidechain.



EXTENDED PARAMETERS

V-RACK loads with its extended parameters level open for your convenience. To close (or reopen) this lower area of the plugin, simply click on the purple button to the left of the V-RACK.

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RESIZING V-RACK

To resize V-RACK, simply click and hold on the bottom right-hand corner of the V-RACK and drag outwards or inwards to re-size the main plugin window. This helps to optimise your screen 'real-estate'.

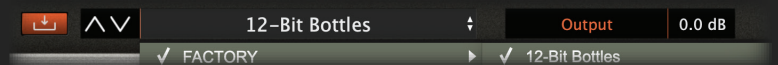
LOADING AND SAVING STRUCTURE

V-RACK has two levels of saving and loading, Channel and Module and features both Factory and User presets.

Channel preset saving captures the entire V-RACK as a single, easily recallable preset. Channel saving is activated by pressing the orange save button next to the preset name display.

Loading a Channel preset is done by clicking anywhere on the name display window and the preset list will then be revealed. You can then scroll through and select your desired Channel Preset.

Note: V-RACK ships with 100 Channel presets that are appropriate for a wide range of source material- please try these presets on any audio source and use them as starting points from which to tweak from.

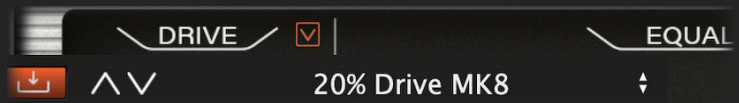


MODULE PRESETS

V-RACK's versatility is greatly enhanced by its per-module preset saving and loading. This allows you to select from either the factory module presets or from your own list of user go-to/favourite starting presets for instant recall.

Simply click on the orange triangle/arrow that is found at the top right of each FX module and a

menu will appear where you can save and name your own module presets (using the orange save button). Alternatively, load from the factory or user Module preset list by simply clicking on the preset name. This greatly enhances workflow and flexibility when using V-RACK and allows you to change individual module settings independently of the channel strip as a whole.



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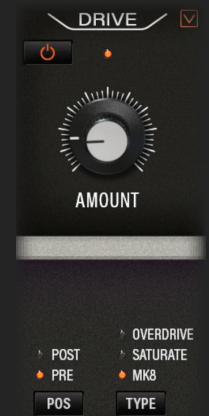
V-RACK EFFECTS AND EXTENDED FUNCTIONALITY

1. DRIVE

V-RACK's drive module is designed to add warmth, texture, character, and dirt to any audio.

There are 3 distinct Drive modes: MK8 (directly modelled from the MK8), plus Saturate and Overdrive, each with its own unique sonic character. MK8 is a little darker and especially suited to electric piano sounds, Saturate adds welcome warmth and glue to any sound, whilst Overdrive is a little brighter and more aggressive in character.

Once again, please use the PRE or POST switches to place the Drive at different positions in the signal path, and/or use the IN fader to send more level into the Drive circuit/V-RACK for extremely versatile sonic texturing.



2. EQ/FILTER

V-RACK's EQ section is extremely versatile. Firstly, you have all the functionality of the MK8's analogue EQ/Filter but in addition you now have independent Low and High frequency 'centre' switches (each with 3 options) which quickly allow you to change the overall EQ character for the Low and High frequencies. If you want sparkly highs then try the 10kHz switch, for slightly less sparkle and more mid try the 7kHz option, and for a punchier mid sound, try the 3kHz option.



In addition, V-RACK has direct control over the characterful resonance of the mid frequency EQ/Filter circuit (like the MK8) which when combined with the Envelope fader, can give birth to all manner of auto-wah, resonant, juicy, and filtered effects driven directly by the incoming audio level and character. V-RACK's Envelope LED also conveniently shows when the envelope is acting upon the mid-range circuit.

Further to this, the mid-range EQ/Filter circuit has been expanded into a true 'multimode resonant filter' with 3 brand new modes in addition to the standard MK8/V8 'Peak' mode. These modes include Lowpass, Highpass and Bandpass filter circuits, each with their own unique character and application. Unlike the 'Peak' filter which requires the mid gain control to be turned up to drive the frequency control, the Lowpass, Bandpass and Highpass modes always have the FREQ dial active without needing the mid gain dial to be turned up. Handily, this feature can be used in addition to the FREQ control for further detailed sonic shaping.

This versatile arrangement allows you access to a plethora of exciting and dynamic filtered (resonant and non-resonant) effects and this can all be automated within your DAW by simply right-clicking and assigning any EQ/Filter parameter to your MIDI controller of choice.

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V-RACK EFFECTS AND EXTENDED FUNCTIONALITY

3. VARI-PAN WITH VARI WAVE

The famous Rhodes auto-panning circuits were taken to a new level in the MK8 and V8 Pro with the addition of 4 waveshapes (square, sine, triangle, ramp), audio rate modulation at high rates (for ring-mod FX, bit-crushing, synth-like textures and more), plus slewing and smoothing to shape these waveforms further, in detail.

For V-RACK, we have introduced a 'Vari-Wave' feature for even more versatility. The Vari-Wave fader allows smooth morphing continuously from square, through sine, triangle and finally ramp, enabling a huge range of sonic effects when combined with the wide range of speeds and depths available via the Vari-Pan rate and depth controls. In addition, automating the Vari-Wave fader gives birth to all manner of different panoramic textures and audio-rate modulated FX.

Note: Pressing the Sync button will also lock the Vari-Pan's rate to your DAW's clock with clock divisions available via the rate control.



4. VCA COMPRESSOR

The VCA compressor in the MK8 and V8 can be used for all manner of compression duties and offers Amount and Makeup controls with Amount controlling compression amount and Makeup compensating for the level drop that compression introduces.

For V-RACK we have now added Attack and Release controls (in addition to the V8 Pro's threshold control) to allow control over the envelope shape of the compression. Attack can allow more or less of the initial transients through, whilst Release sets the release time of the compressor for more hold over the audio or for pumping effects and more.

V-RACK also includes a sidechain function that allows incoming audio to shape the character of the compression, so you can now use any audio source from within your DAW project (or externally) to affect the compression's character and behaviour. Simply engage SIDE on the compressor and then set the source of the incoming audio within your DAW.

In addition, V-RACK has a unique new Mix control which allows blending of the compressed signal with the dry signal, adding a huge amount of versatility to the circuit. This is especially useful if (for example) you want a 50/50 mix of compressed to uncompressed sound on your drum buss, allowing pseudo parallel compression effects with just a simple turn of the Mix dial.

Finally, the POS switch allows PRE/POST positioning of the compressor in the signal path, which can radically alter the compressor's sonic behaviour.



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V-RACK EFFECTS AND EXTENDED FUNCTIONALITY

5. BBD CHORUS

V-RACK's versatile Bucket Brigade stereo chorus is a beautiful, classic-sounding stereo chorus modelled directly from the MK8 and features Rate and Depth controls and tempo sync. Use this for subtle doubling or movement, or to add more intense pitch modulation to the sound. Extended parameters include Channel Delay, Phase and Spread.

Note: Pressing the Sync button will also lock the Chorus rate to your DAW's clock with clock divisions available via the rate control.



6. VCA 4-STAGE PHASER

Directly modelled from the MK8, the classic-sounding V-RACK phaser can offer everything from slow phasing through to classic phaser emulations, and highly resonant phasing/special effects. Like the chorus, the phaser also has Rate and Depth controls and tempo sync, plus Phase and Spread controls which both add welcome further tonal shaping.

Note: Pressing the Sync button will also lock the Phaser rate to your DAW's clock with clock divisions available via the rate control.



7. BBD STEREO DELAY

V-RACK includes a hugely versatile stereo delay directly modelled from the MK8's analogue BBD delay. You'll find familiar Time and Feedback controls, Ping-Pong Mode for wide delay effects, tempo sync, tap tempo and a Mix control (just like the compressor) which allows you to blend the delayed and dry signal together, to taste. The delay can go super short for reverb-like sounds, all the way to more 'out-there' pitch modulated and feedback effects.

V-RACK also offers 3 new controls alongside the V8's Jitter and Spread controls: Clip- which saturates the delay tails, plus Low and High cut faders for EQ'ing the delay tails. This new Delay EQ can radically alter the tone of the delay, taking it from dark to bright and everywhere in-between.

Note: Pressing the Sync button will also lock the Delay rate to your DAW's clock, with clock divisions available via the rate control.



For further info please contact hello@rhodesmusic.com