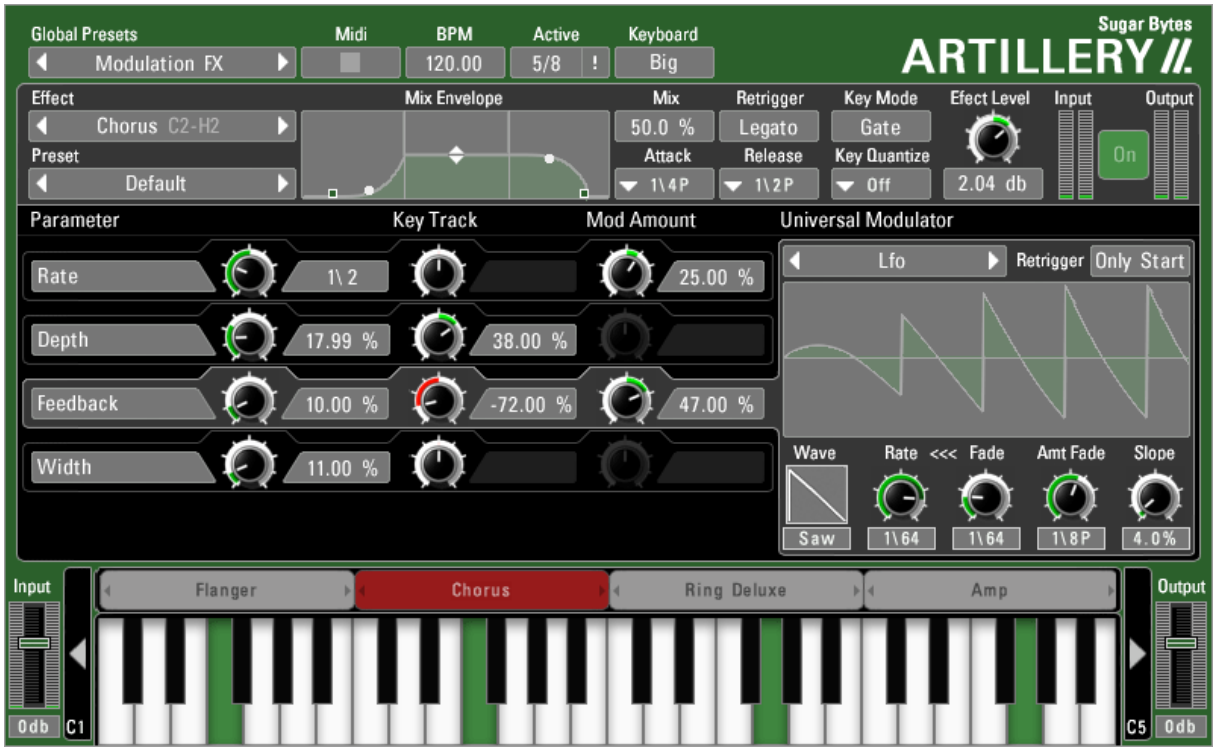
SUGAR BYTES

Artillery2



User Manual

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What is Artillery2

Artillery2 is a super versatile multi effect.

Effects are assigned to keyboard zones and can be triggered using MIDI notes.
You can use this effect device in classical ways but also as an instrument that takes your audio track as a sound source.

Apply a MIDI track and create stunning effect sequences on the fly.
This device will greatly improve your facilities in sound design, remixing and live playing.

The 28 effects are explained in “The Effects” Section.

Artillery2 fits perfectly on stage where you can manipulate live signals, loop them, reverse them or just apply filters, delays or even vocode them.

Artillery2 will also be your first fx choice in the studio, it contains superb sounding effect algorithms.

With a MIDI track you can control Artillery2 so that a delay picks up single words or loopers and filters whisper in the background of a guitar track.

Installation

Download (requires login) the latest version here.

The standalone version and the manual will be installed into
Windows: C:\Program Files\Sugar Bytes\Artillery2
macOS: /Applications/Sugar Bytes/Artillery2

Presets will be installed into Documents\Sugar Bytes\Artillery2.
Do not move the Artillery2 presets after installation!

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WINDOWS

Default installation paths:

VST2	C:\Program Files\VSTPlugins
VST3	C:\Program Files\Common Files\VST3
AAX	C:\Program Files\Common Files\Avid\Audio\Plug-Ins

macOS

The Audio Unit, the VST and the AAX Plugin will be automatically installed into the correct folders.

Default installation paths:

VST2	/Library/Audio/Plug-Ins/VST/
VST3	/Library/Audio/Plug-Ins/VST3/
AU	/Library/Audio/Plug-Ins/Components/
AAX	/Library/Application Support/Avid/Audio/Plug-Ins

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Uninstalling

In order to uninstall Artillery2, please take the following steps:

Windows: Uninstall Artillery2 under Control Panel/AddRemove Software.

macOS: Here is the way to delete everything regarding Artillery2

/Applications/Sugar Bytes/Artillery2
/Library/Audio/Plug-Ins/VST/Artillery2.vst
/Library/Audio/Plug-Ins/VST3/Artillery2.vst3

/Library/Audio/Plug-Ins/Components/Artillery2.component
/Library/Application Support/Avid/Audio/Plug-Ins/Artillery2.aaxplugin

~/Documents/Sugar Bytes/Artillery2
~/Library/Preferences/com.sugar-bytes.Artillery2.plist

~ means: /Users/YOURLOGINNAME (your home folder)

(Please note that since OSX 10.7.x the library folder is a hidden folder.
Therefore please use the "Go To Folder" menu and then enter ~/Library.)

Authorization

The serial number is requested for installation.

If the serial number validation fails, the plugin will show that in the Artillery2 About Screen.

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Artillery2 Structure

About Screen

Click on the Artillery2 Logo to open the About Screen.

In the About Screen you have some useful information and settings as follows:

Version

Current version number.

Dynamic Displays

The Parameter displays show the parameter value after it has been modulated, so it will change its value dynamically according to incoming modulations. That can be important to meet certain values with your modulations.

Ignore Programchange

Programchanges will not affect Global Presets. If this option is inactive, you can call Global Presets via programchange.

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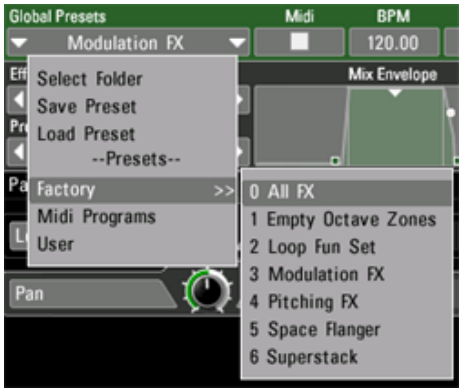
Serialnumber

Here you find your serial number which is required for downloading updates.

Links

Click these buttons to enter the Sugar Bytes website, open the manual or sign the newsletter to be informed about Sugar Bytes releases and Artillery2 updates.

Global Presets



The Global Presets save and recall the complete plugin state.

Presets saved in the folder **MIDI Programs** can be recalled via programchange.
The presetnumber is the programchange number.

There is a folder called **Factory** which contains all Global Presets delivered with Artillery2.

We also created a **User** folder where your own Global Presets should be saved.
You can create more folders on this level for managing your Artillery2 Global presets.

Presets are handled in alphabetical order.

In order to save a preset, hit SAVE PRESET in the preset menu.

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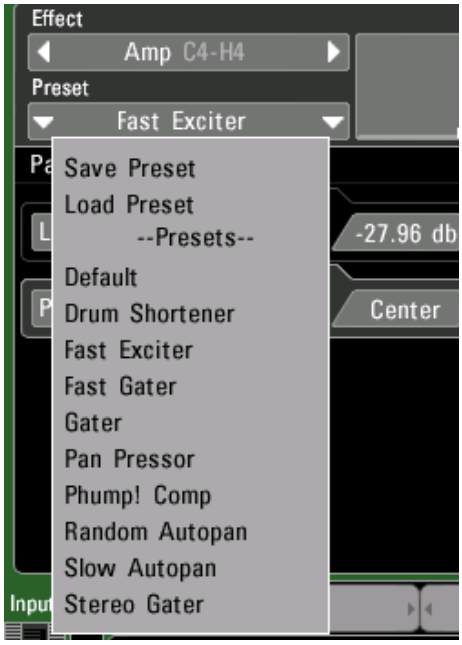
Effect Presets



The effect presets save and recall all settings of the current effect.

You find the Effect Presets in the upper left corner of the Effect Page, below the Effects menu.

If you want to switch effect settings, use copy/paste in the Zone Menu to create different keyzones for this effect.

In order to save a preset, hit SAVE PRESET in the preset menu and make sure you save the preset in the folder for that effect.
(for example: Content/FXPresets/Looper/myloop.sbfx)

Use Load Preset to load a preset from any directory.

Each effect loads the Default.sbfx when its's called. In order to make an effect come up with settings you prefer, overwrite this preset with your own settings.

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Master Controls

The Mastercontrols are placed on green background.
Here you set in/out level, watch MIDI activity and resize the keyboard.

Right beside the Global presets you find the following:

MIDI

A white square shows incoming MIDI notes.

Bpm

Here the current tempo is displayed.

Active

You can see the number of active effect zones in relation to the number of existing effect zones.

Deactivate all Effects

Hit the "!" Icon to deactivate all effects.

Keyboard

Switch between two keyboard sizes with a click.

In- and Output Amplifier

Left and right beside the keyboard you find the In- and Output Amplifier.

According to the signalflow the Input Amp is left to the keyboard and the Output amp is placed right to the keyboard.

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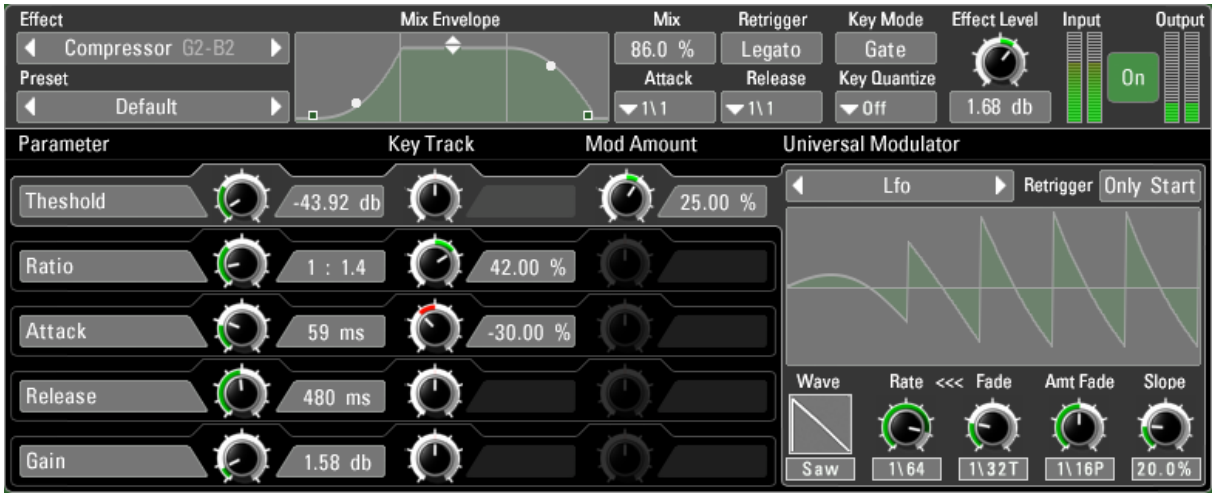
Effect Page



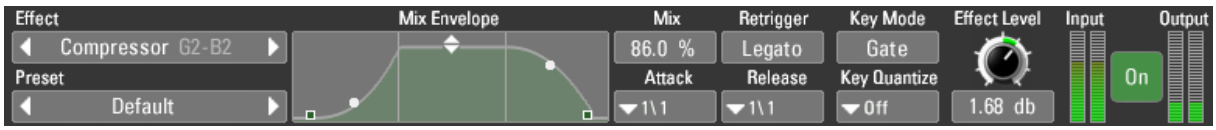
With a click on a keyzone you call the Effect Page.

The effect page is the central workspace of Artillery2.

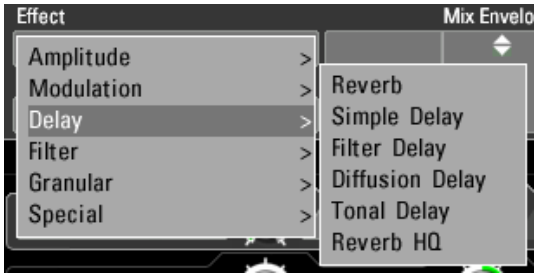
In the headline you define global settings like effects choice, presets, Mix envelope and triggerstyle.

In the editing area you find the effect parameters and the modulation engines.

Effect Settings



Effect menu and Preset Section



In the settings area in the headline of the effect page you can select the effect and choose a preset.

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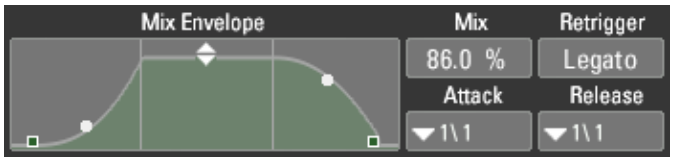
Mix Envelope



Right beside the effect menu and preset section you find the Mix Envelope.

It starts when you hit a key, plays the Attack curve, keeps the Wet level as long as you hold the key and plays the Release curve after you released the key.

With no Attack and Release time the Mix Envelope is used like a normal Dry/Wet control, but with longer fading times it makes effects come in and fade out, for example for creating a delay line which fades out slowly or a looper which fades in slowly.

The Mix Envelope curve can be edited with the mouse, you can also use the diplays for selecting the desired values directly.

Mix

Relation between input signal and affected signal.

Attack

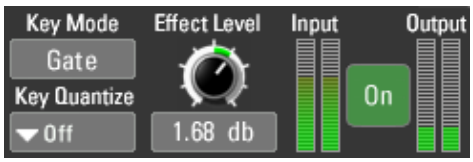
Time for fading in the effect signal. Always in sync.

Retrigger

How the envelope works if triggered while it runs.
Legato Means that the envelope is not retriggered while it runs.
Always Retriggers the envelope with each incoming trigger.

Release

Fade out time after keys has been released.



In the right corner you find the following:

Key Mode

Decides if a trigger switches the effect on and off permanently (Toggle) or just as long as the key is held (Trigger).

Key Quantize

Quantizes incoming triggers to the tempo grind.
That way effects are applied perfectly in sync when you play them live.

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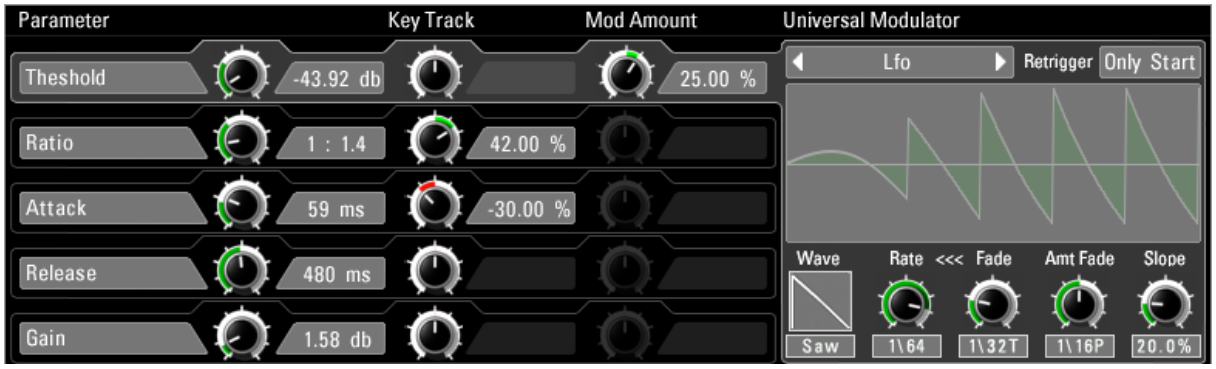
Effect Level

Level adjustment for each effect.

ON/OFF

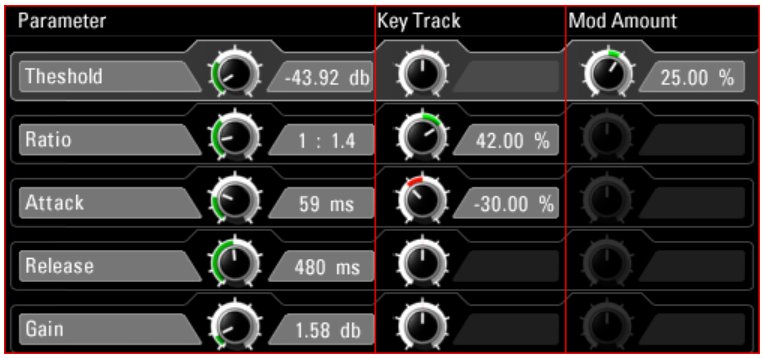
Activate/Bypass the effect without using the keyboard.

Effect Editor Page



The Effect Editor consists of effect parameters and modulators.
Here the actual sounds are created.

Effect Parameters



The effect parameters are organized in Stripes.

A Stripe is selected with a click anywhere in the stripe area and contains these controls:

Parameter

Usual Effect controls like filter cutoff or delay time. If the Parameter controls sync times, you can click on its display to select the sync time from a menu.
The Parameter has a dynamic outline which shows modulations.
In the About Screen you can set the option "Dynamic Displays"
so the Parameter displays will always show the final values. That can be important to meet certain values with your modulations.

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Keytrack

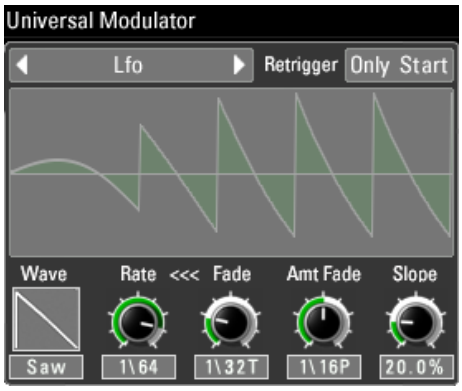
The parameter can be modulated with the note position within its keyzone. That way you can play tonal effects with real notes or spread delaytimes or loopsizes over the keyboard. the keytracking is displayed in the zone as long as you touch the parameter or keytrack control.

Mod Amount

Set the intensity of modulation coming from the Universal Modulator. It is greyed out when no Modulator is active.

A Stripe is selected with a click and then connects with the Universal Modulator. That way you can easily select and identify modulators assigned to parameters.

Universal Modulator



The Universal Modulator is available for each parameter individually and contains four engines:

LFO

5 waveforms (Sine, Saw, Tri, Pulse, Random). Rate and Intensity can be blended (Fade), the blending curve can be shaped logarithmical and exponential(Slope).

Envelope

An AHDSR Envelope, which is started when you hit a key.

Envelope Follower

An envelope is created out of the input signal.

Step Sequencer

Up to 32 steps and an intelligent Smooth algorithm.

The modulators have two trigger modes which restart the modulation curve.
Always: The modulator is restarted when a MIDI note is received. Does not retrigger when MIDI notes are played legato. **Only Start:** The modulator is restarted when a MIDI note is received. Each Parameter has a Mod Amount knob to fit the strength of modulation. If no modulator is selected, the Mod Amount control is greyed out.

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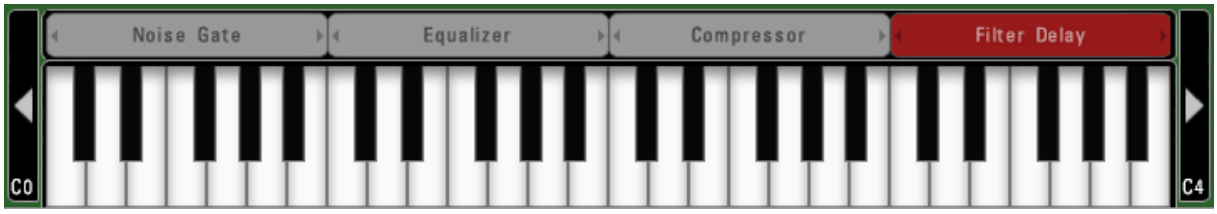
Keyboard



The keyboard is the central control unit of Artillery 2.

Create an effect zone and apply an effect to it.
Hit a key inside of the zone to apply the effect to the audio signal.

The keyzones show the name of the assigned effect.
You can handle keyzones with their assigned effects easily with the following functions:

Leftclick Edges: Resize Zone

Leftclick Zone: Move Zone

Leftclick Zone background: Create Zone

Shift + Leftclick Edges: Resize Zones magnetically

With a **rightclick (Ctrl+Click)** the Zone Menu opens and gives you the following options:

Copy/Cut/Paste: Copy or cut the Zone and paste it anywhere with another rightclick.

Delete: Delete the selected Zone.

Delete All: Delete all existing Zones.

You can resize the Zones magnetically when you hold the Shift key while resizing.

You can move a zone with the Strg/Ctrl key pressed.

Hit the arrow buttons left and right beside the keyboard, to transpose keyboard and zones visually.

In the Artillery2 Master Controls you can switch between two keyboard sizes.

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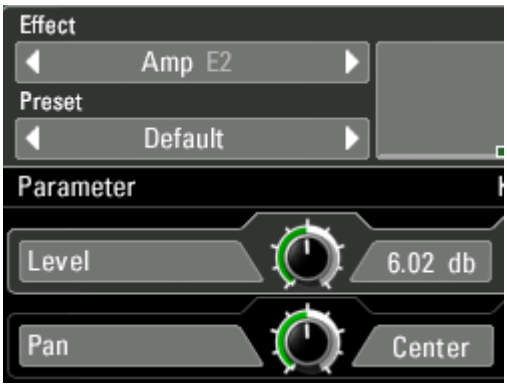
The Effects

Amplitude

Amp

A simple Amplifier with Level and Pan.



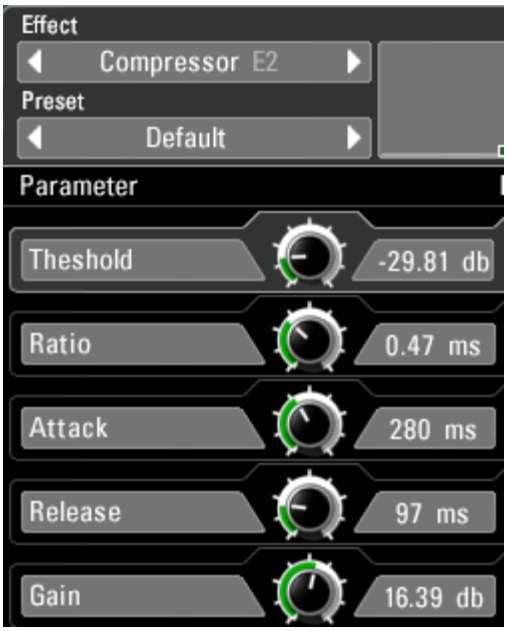
Level: Audio loudness, up to 4 times louder than the original.

Pan: Stereo position of the audio signal.

With the Universal Modulator you can easily create cool effects like Gater (Stepseq modulates Level), Autopan (LFO modulates Pan) or Compressor (Envelope Follower or Envelope modulates Level).

Compressor

Smooth and analog sounding Compressor. Reduces the audio level according to its loudness. With all Artillery-Compressors, you can do really fine NY-Compression stuff with the Mix-Envelope.



Threshold: Defines at which level the compressor starts to reduce the level.

Ratio: Intensity of compression.

Attack/Release: Fading times of the compression curve.

Gain: Final loudness control.

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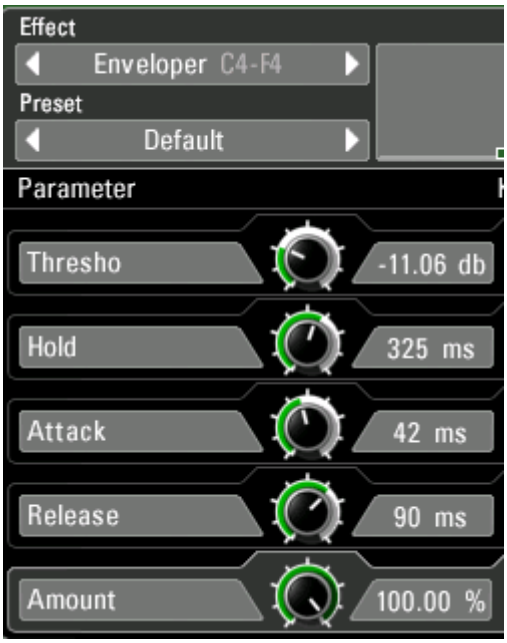
Enveloper



The audio level is controlled with an envelope which is started when transients cross the Threshold level.

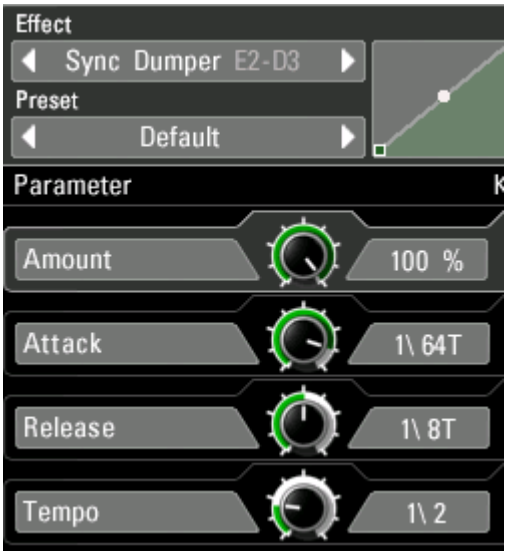
Threshold: The envelope starts when the audio level rises above the threshold level. The envelope is not restarted as long as it runs.

Hold Trigger: The envelope is not restarted within the given time.
Use higher settings to have less triggers and smaller settings which result in more triggers, up to really fast amplitude modulations.

Attack/Release: Fading times of the compression curve. Longer times create longer and deeper compressions.

Amount: Intensity of compression.

Sync Dumper



The audio level is controlled with an envelope that starts on sync times. With the Sync Dumper the compression can be put 4-to-the-floor for the ultimate dance-pump.

Amount: Intensity of compression.

Attack/Release: Fading time of the compression curve.

Time: Bpm-synced repeating time of the compression trigger.

Gain: Final level control, +/- 6 db.

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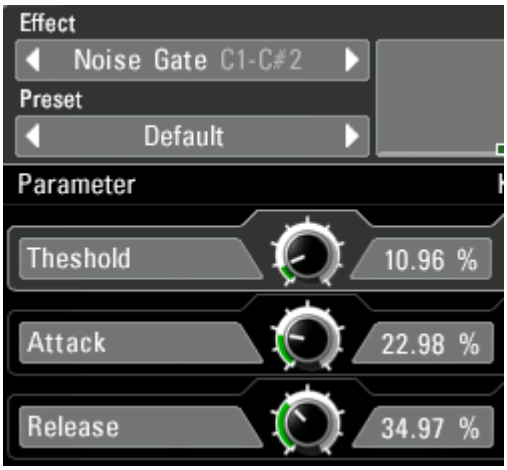
Noise Gate

A Noise Gate will let the Audio Signal pass through only if its louder than the Threshold Parameter. The Level cancelling process is faded for a smooth performance.



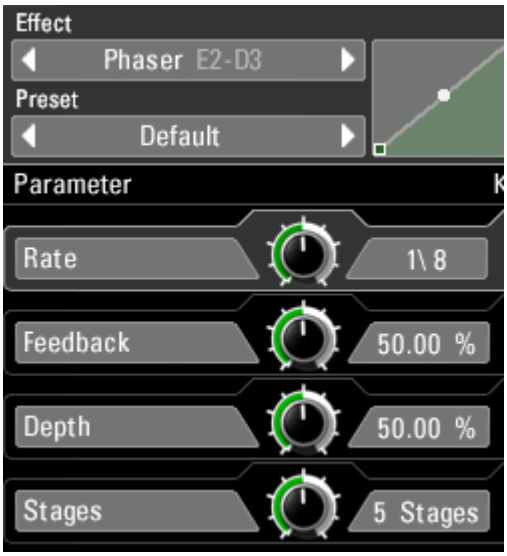
Threshold: The normalizing effect starts at this level.

Attack/Release: Speed of the internal loudness curve.

Modulation

Phaser

A warm and wide Phaser with up to 8 phasing stages.
Adds 70´s charme immediately.



Rate: Phasing speed.

Feedback: Internal feedback level. Adds sharpness.

Depth: Phasing intensity.

Stages: Number of stacked phasing stages.

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Flanger

Really nice Flanger, capable of all the well known sounds.

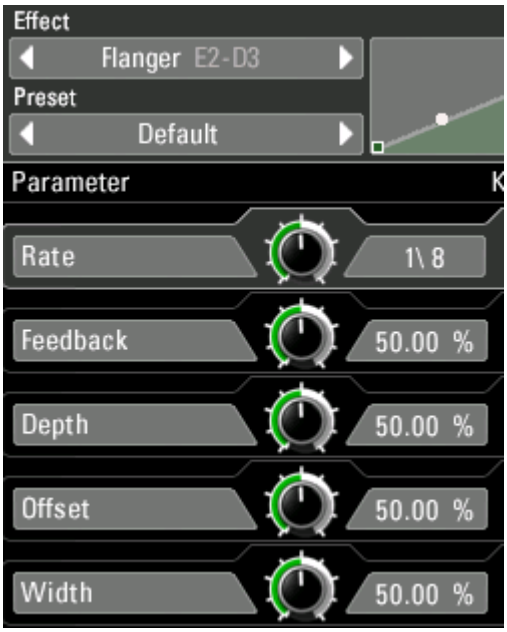
Rate: Flanging speed.

Feedback: Internal feedback level. Adds sharpness.

Depth: Flanging intensity.

Offset: Flanging timebase.

Width: Stereo widening.



Chorus

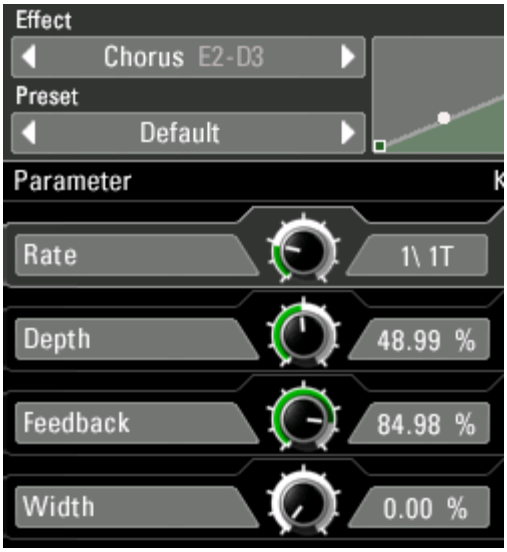
Warm and wide, with a feedback circuit for sharp sounds.

Rate: Effect speed.

Feedback: Internal feedback level. Adds sharpness.

Depth: Chorus intensity.

Width: Stereo widening.



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Ring Deluxe

The deluxe version of a ring modulator. A free running oscillator controls the amplitude of the incoming audio signal. The possible sounds go from yummy tremolos to wild FM-bleeps. Using the KeyTrack feature, the oscillators pitch can be played on the keybord, so the Ringmodulator can be played like a synthesizer. Also the Universal Modulator opens up new special FX worlds, for example control the Pitch parameter with an envelope follower to add interesting special fx-sounds.

Pitch: Oscillator pitch in semitones.

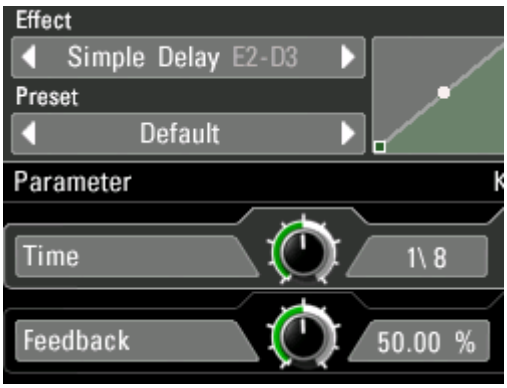
Amount: Modulation intensity.

Pulsewidth: Pulsewidth of the oscillator waveform. Use higher settings for a sharper tone.

Wave: Oscillator Waveform, fades between sine and triangle.

Delay

Simple Delay



A delay effect with synced delay times.

Time: Delaytime, in Sync to your song tempo.

Feedback: Intensity of the internal feedback circuit.

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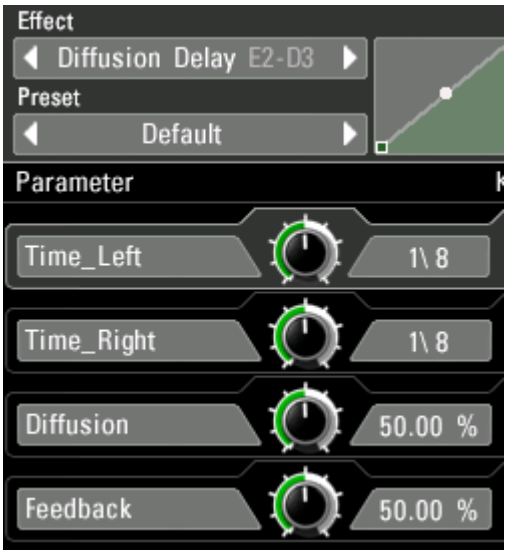
Diffusion Delay

A delay effect with individual delay times for the left and right audio channels of a stereo signal. The feedback circuits can be mixed into each other.



TimeL/R: Delaytime in Sync to your song tempo.

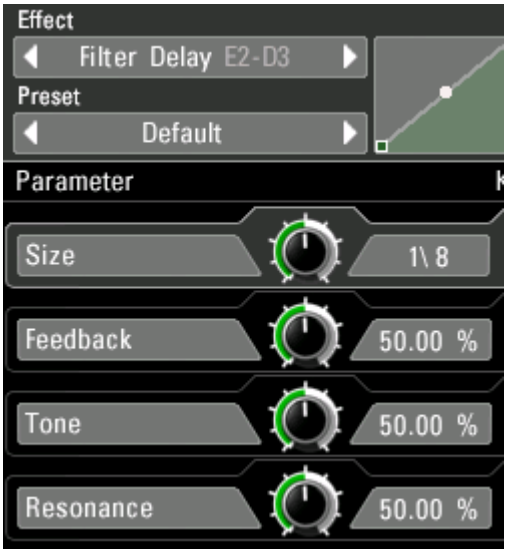
Feedback: Intensity of the internal feedback circuit.

Feedback: Intensität der internen Rückkopplung.

Diffusion: Amount of mixing the left and right feedback channels into each other.

Filter Delay

A delay with a multimode filter. Modulate the tone control with a LFO or the envelope follower for deep space delay effects.



Time: Delaytime in Sync to your song tempo.

Feedback: Intensity of the internal feedback circuit.

Tone: Filter cutoff.

Resonance: The signal level at the filters cutoff frequency.

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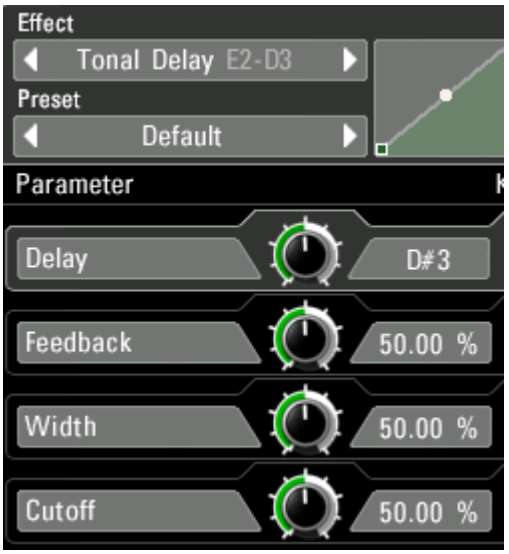
Tonal Delay

The delay times of this delay are converted to pitch frequencies. Playing the pitch on the keyboard using the KeyTrack feature, makes a synthesizer out of any audio signal.



Pitch: Pitch frequency of the delay algorithm.

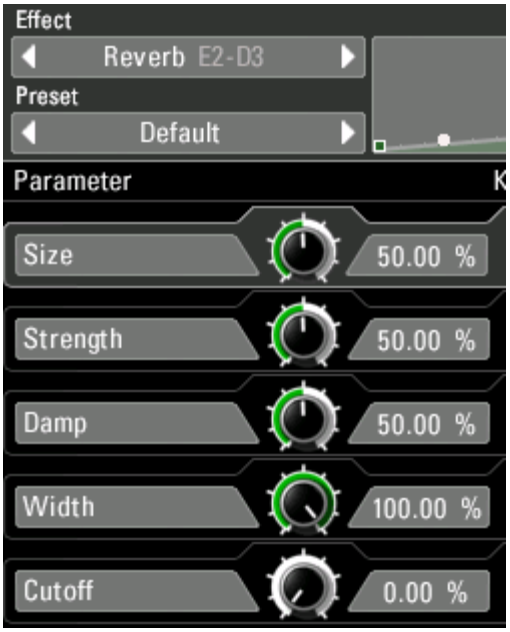
Feedback: Internal feedback level. Use high values for a clear tone.

Width: Stereo widening.

Cutoff: Highpass filter frequency.

Reverb

This special reverb features a main reverberation room and different secondary reverberation rooms in one unit. The Universal Modulator opens up interesting possibilities when used on strength or damp.



Size: Size of the main reverberation room.

Strength: Size and number of surrounded reverberation rooms.

Damp: Damping effect introduced by different wall materials.

Width: Stereo widening.

Cutoff: Cutoff frequency of the internal highpass filter.

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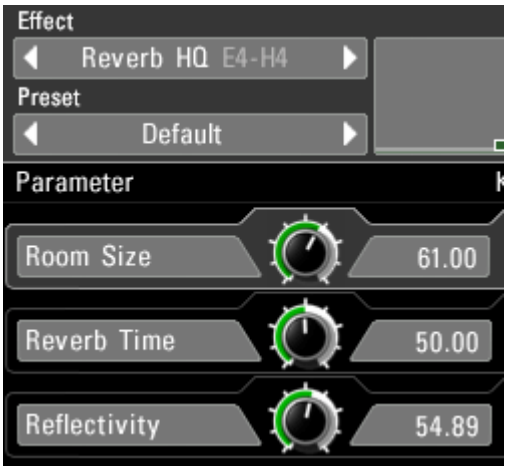
Reverb HQ

A new high quality reverb algorithm with a rich and smooth sound that requires just a few controls.



Room Size: Size of the reverberation room.

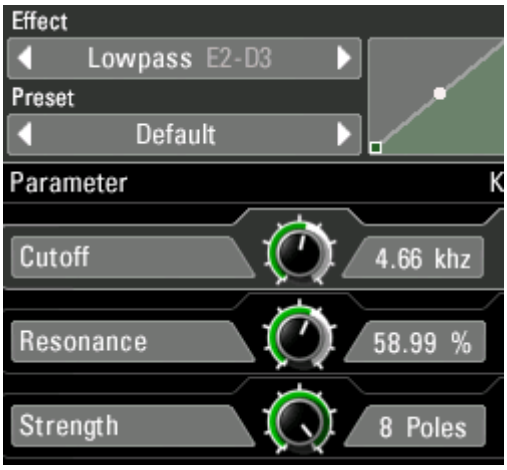
Reverb Time: Decay time of the reverb signal.

Reflectivity: Determines the reflectivity of the room walls.

Filter

Lowpass

Four cascaded Vintage Lowpass Filters, with Overdrive.
The maximum intensity is 48db.



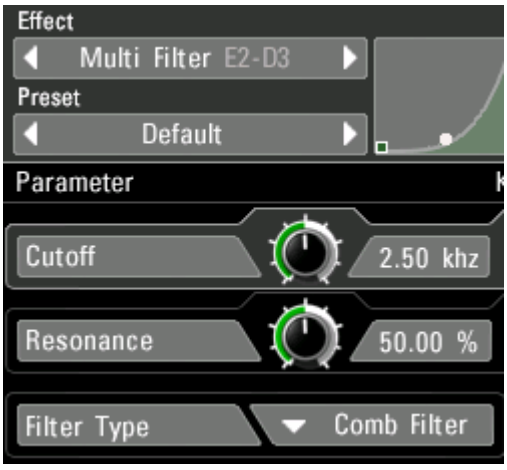
Cutoff: The filters cutoff frequency.

Resonance: Filter sharpness.

Strength: Strength of cascading. Goes from 12db-48db. High resonances and maximum cascading introduce the overdrive.

Multi Filter

A warm sounding Vintage Filter with 5 algorithms, known from our Unique Synthesizer.



Cutoff: The filters cutoff frequency.

Resonance: Filter sharpness.

Filter Type: Choose from 5 filter types here:

Highpass 2 Pole: only frequencies above the cutoff frequency are heard.

Bandpass 2/4 Pole: only the cutoff frequency is heard.

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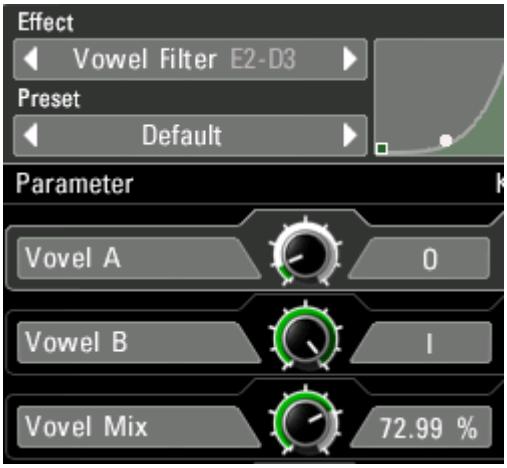
Lowpass 4 Pole: only frequencies below the cutoff are heard.

Comb Filter: is based on a feedback algorithm with delaytimes that correspond to filter frequencies.

Vowel Filter



The Multi Filter, equipped with Vowel Frequencies, as used in our Unique Synthesizer. Two vowel frequencies can be chosen and you can mix between them.

Vowel A/B: The Vowel frequencies. Choose one for A and one for B.

Vowel Mix: Crossfade between Freq A and Freq B. Modulate this one with the Universal Modulator.

Resonance: Filter sharpness.

Filter Type: Choose from 5 filter types here:

Highpass 2 Pole: only frequencies above the cutoff frequency are heard.

Bandpass 2/4 Pole: only the cutoff frequency is heard.

Lowpass 4 Pole: only frequencies below the cutoff are heard.

Comb Filter: is based on a feedback algorithm with delaytimes that correspond to filter frequencies.

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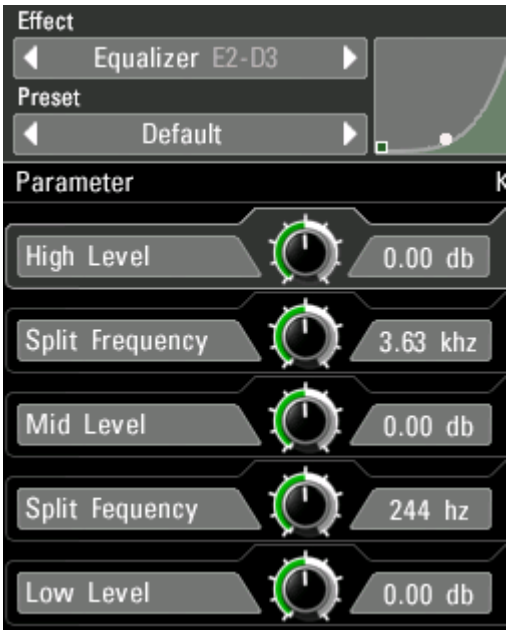
Equalizer



A parametric 3band EQ. The signal is splitted into three frequency bands. The split frequency can be controlled and the level of each band can be controlled individually. Using the Envelope Follower from the Universal Modulator, you can create very cool multiband compressors.

High Level: Level of the high frequency band.

High Split: Split frequency between high and mid band.

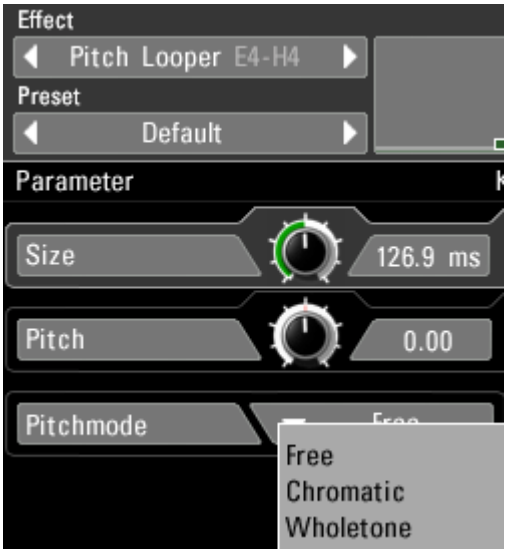
Mid Level: Level of the mid frequency band.

Low Split: Split frequency between mid and low band.

Low Level: Level of the low frequency band.

Granular

Pitch Looper



This effect records the audio signal and loops the recording as long as you hold the key.

Additionally, the loop can be pitched +-24 semitones.

Size: Loop length.

Pitch: Pitch of the looped signal.

Pitch Mode: Different working modes of the Pitch knob.
Free: means continuous pitch changes without stepping.
Chromatic: gives you a stepping in semitones.
Wholetone: gives you a stepping in whole tones.

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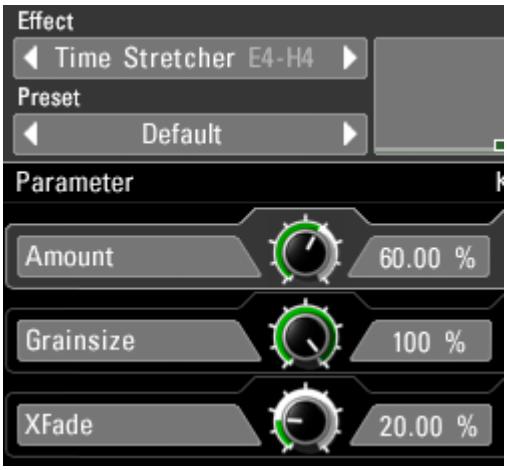
Timestretcher



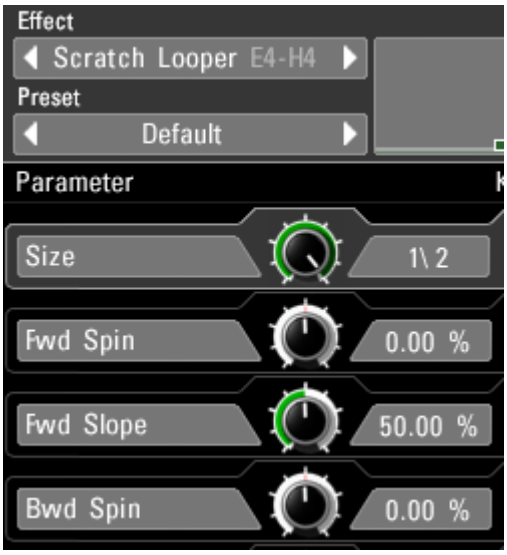
A loop becomes sampled and is then played back timestretched by the given factor without affecting the pitch of the audio signal.

Amount: Playback speed factor. 100% is full speed, 50% means half speed, 0% is full stop.

Grainsize: Grain resolution. Much stretching requires a bigger grainsize while lees stretching requires a smaller grainsize.

XFade: Fading time and amount for the crossfade between loop start and loop end.

Scratch Looper



It plays the loop forward and backward like scratching a vinyl record. You can have different speeds for fwd and bwd spin and individual slopes for the spinning change between fwd and bwd and vice versa. This a very complex effect where all parameters interact with each other, opening new worlds of scratching your audio signals.

Size: defines the size of the looping buffer. It works in tempo values, so you can easily decide how long the loop will be.

Fwd Spin: Determines the FWD playback speed.

Fwd Slope: Controls the FWD playback acceleration curve. Actually this setting emulates the different acceleration styles of the scratching hand.

Bwd Spin: Determines the BWD playback speed.

Bwd Slope: Controls the BWD playback acceleration curve. Actually this setting emulates the different acceleration styles of the scratching hand.

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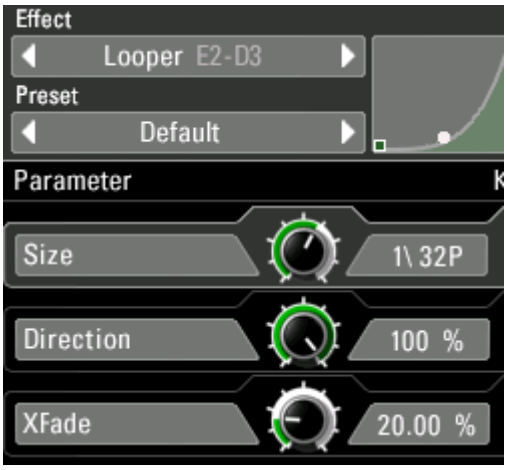
Looper

This effect records the audio signal and loops the recording as long as you hold the key.



For live looping sessions we recommend to use Key Quantize, which will fit your playing to select the sync grid. the Key Quantize feature can be found in the Effect Head

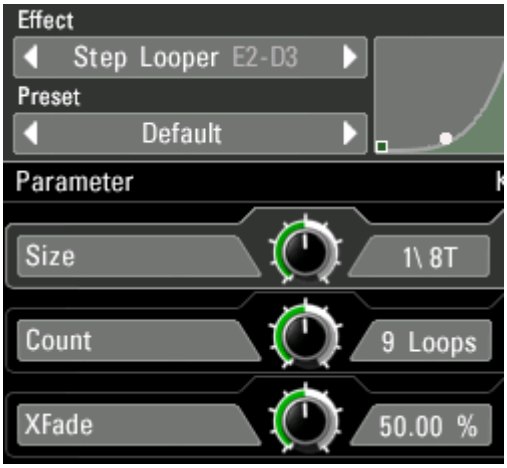
Size: Loop length.

Direction: Speed and Direction of the looped signal.

XFade: Fading time and amount for the crossfade between loop start and loop end.

Steplooper

This effect records the audio signal constantly and loops each part of it for a number of times. So as long as you hold the key, this looper is stepping along with your track.



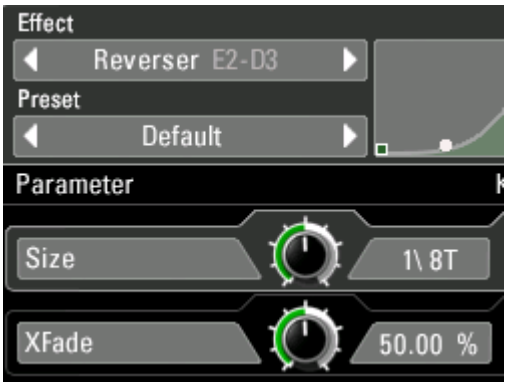
Size: Length of a single loop.

Count: Number of times one loop is played until the next loop starts.

XFade: Fading time and amount for the crossfade between loop start and loop end.

Reverser

This effect records the signal, cuts it into snippets and plays these backwards constantly.



Size: Defines the recording and playback time of one reversing snippet.

XFade: Fading time and amount for the crossfade between loop start and loop end.

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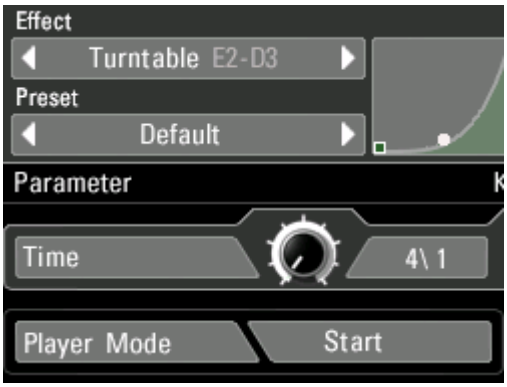
Turntable

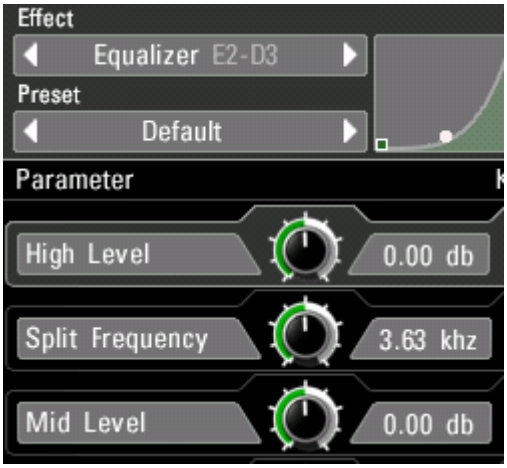


The audiosignal is stopped or started with a certain acceleration when you activate this effect.

Time: Time needed for the complete stop or the complete speeding up.

Player Mode: Choose between two turntable modes:
Stop: The audio signal is breaking down until it stops. As long as the effect is active, the signal remains stopped.
Start: Starting from silence, the audio signal is accelerated until it reaches the current speed. The audio signal jumps to its original playing position when the effect becomes inactive.

Tonal Looper



A looping effect with very short looping times which represent pitch frequencies.

Pitch: Tonal frequency of the loopsize, makes an oscillator out of any audio signal.

Direction: Playback and direction speed of the looped signal.

XFade: Fading time and amount for the crossfade between loop start and loop end.

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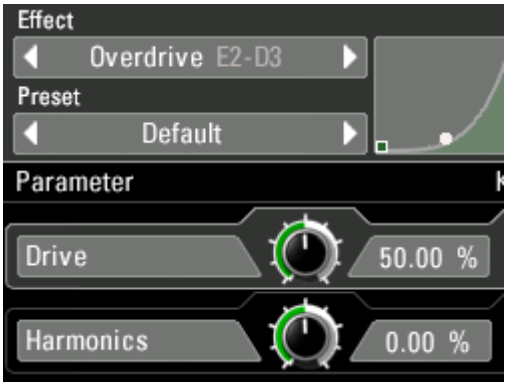
Special

Overdrive

A warm and crunchy overdrive. Will take your audio to the front of the mix. Use several stages together with some filters for unlimited signal smashing!

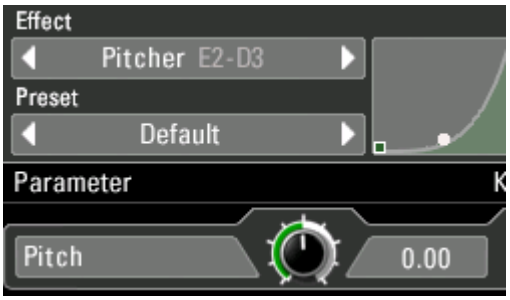


Drive: Overdrive intensity, enters distortion at higher settings.

Harmonics: Odd harmonics are added at lower settings, even harmonics are introduced at higher settings.

Pitcher

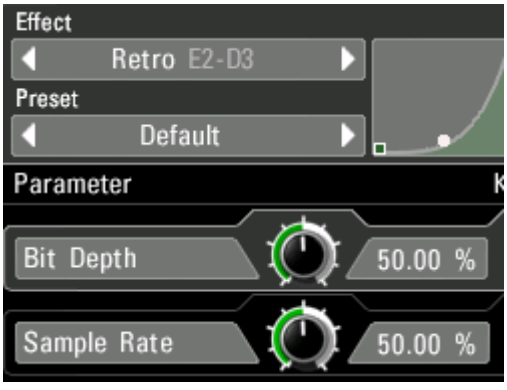
A pitching effect that goes from -12 bis +12 semitones.



Pitch: Transposing factor in semitones.

Retro

Bit Depth: Bitcrushing-intensity.



Sample Rate: Amount of samplerate reduction.

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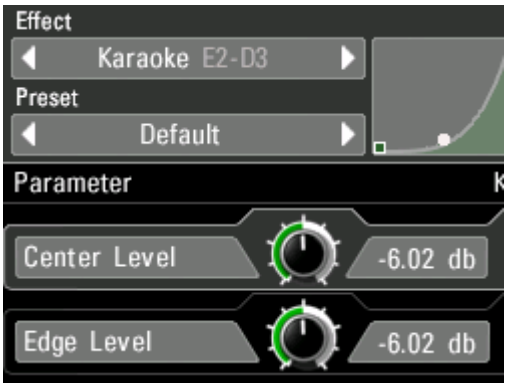
Karaoke

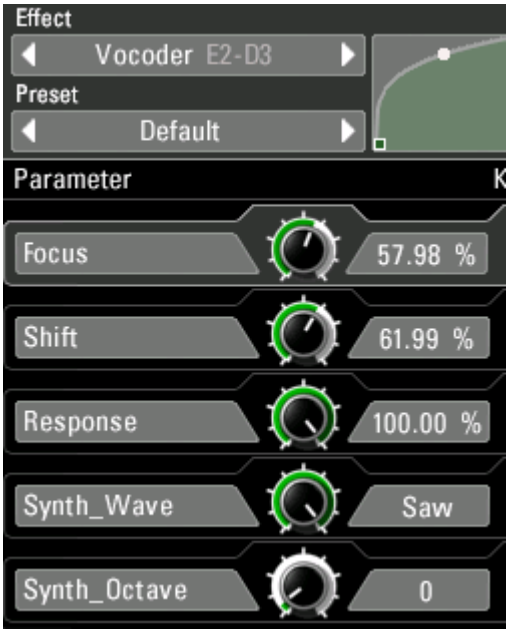


M/S mixing effect. The levels of the stereo center and the stereo sides can be controlled individually here. If you take the stereo center down, the main voice of a recording disappears, which makes the karaoke effect.

Center Level: Loudness of the absolute stereo center.

Edge Level: Loudness of left and right side-signals of a stereo signal.

Vocoder



Ultra analog sounding 32-band vocoder. A synthesizer is already integrated, so the vocoding effect can be used rightaway. The vocoding effect is played on the keyboard, so the keyzone for this effect must be large enough.

Focus: The resolution of the spectral band separation can be increased at a certain frequency to have more attention on important frequency ranges.

Shift: The frequencies of Carrier and Modulator can be offsetted with each other which introduce formant shifting effects.

Response: Intensity of bandsplitting and transient translation. Lower settings are recommended for mellow pads and percussions, higher settings fit best for vocals.

Synth Wave: Waveform used by the internal synthesizer.

Synth Octave: Base Octave of the Vocoder key zone.

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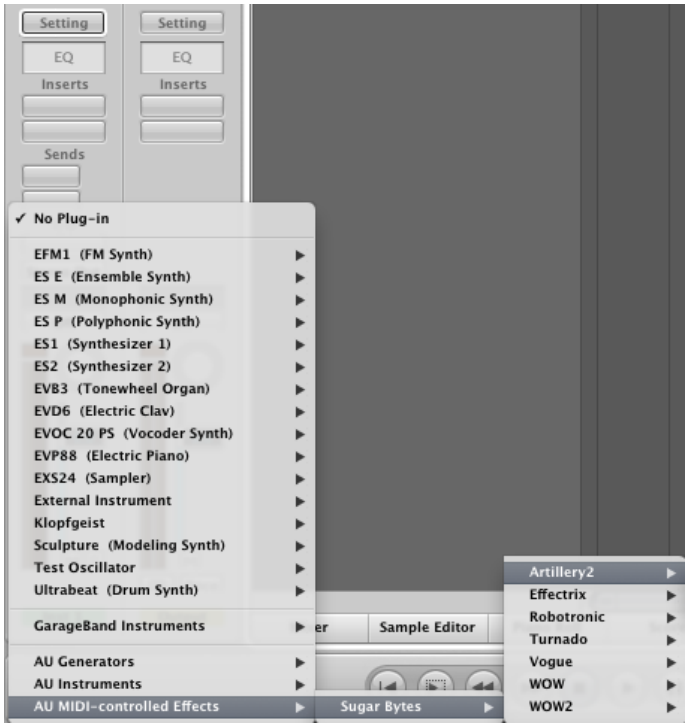
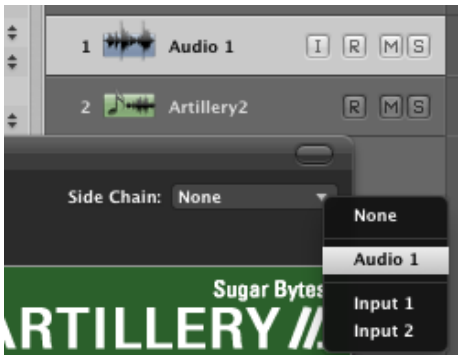
Host Integration

Logic

Use Artillery2 as MIDI Controlled FX. Pick it up on an Instrument Track and choose it from the MIDI Controlled FX list in the Plugins menu in the I/O slot.



Then, in the sidechain menu in the upper right corner, select the Audio track or Bus that you want to use with Artillery2.



Then, in the Logic mixer, turn down the level of the audio track that you selected in the Artillery2 sidechain menu.

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Live

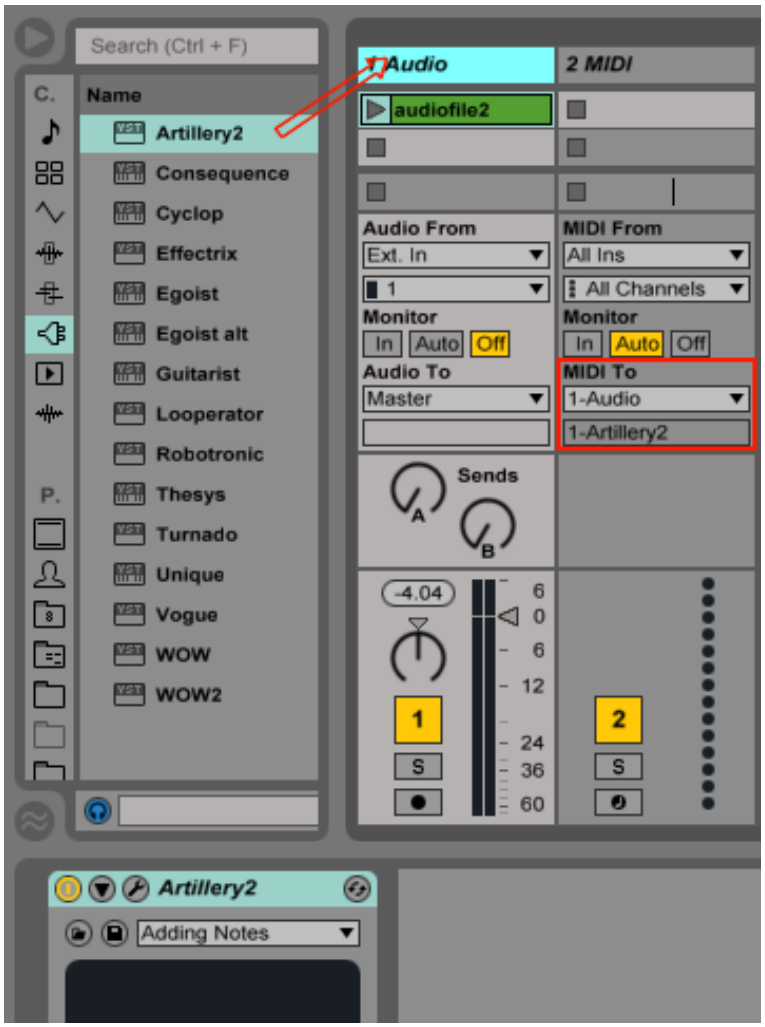
In Live it's highly recommended to use the VST version. The installer will ask you for the VST2/VST3 plugins folder. Make sure you set the VST Plugins folder that Live is using. Please have a look in your VST folder and check whether the Artillery2.dll/ Artillery2.vst3 (Win) or Artillery2.vst/ Artillery2.vst3 (macOS) file is present beside your other VST's.

At least in Live it can happen that a plugin gets marked as unloadable and will not be rescanned automatically. You have to force a rescan by unchecking and checking the 'Use custom VST Folder' checkbox in Preferences/File Folder/Plug-In Sources.

Use Artillery2 as Insert Effect on an Audio Track.

Now create a MIDI track and send the MIDI signal to the audio track with Artillery2 loaded.

You can now play Artillery2 live, sending MIDI to the MIDI track, or using MIDI clips.



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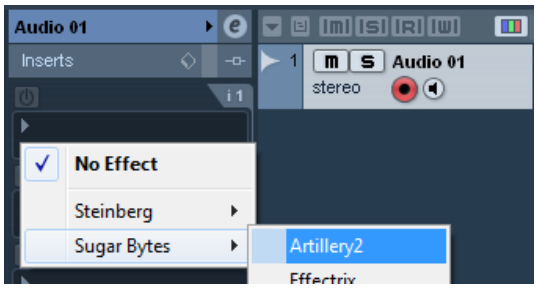
Cubase

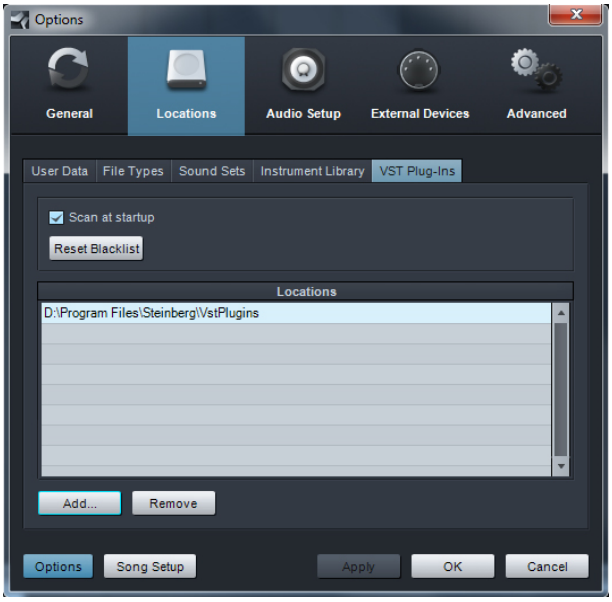
Go to the Cubase plugin manager and make a full rescan there. Ensure that the Artillery2.dll/ Artillery2.vst3 (Win) or Artillery2.vst/ Artillery2.vst3 (macOS) file is in Cubase's assigned VST Plugins folder. Use Artillery2 as insert or send effect. Pick it up from the VST Effects list.



Now create a MIDI track and choose Artillery2 as MIDI out target for the MIDI track.
Now you can play Artillery2 with your MIDI keyboard and record/draw nice effect sequences in the MIDI track.

Studio One

Go to the Studio One menu and choose Options, click on Locations, then VST Plug-Ins.



Click the Add button and select your VST Plugin folder. Press OK then close and re-open Studio One. If you still don't see your plugin, go back into that screen and click the "reset blacklist" button, then close and open Studio One again.

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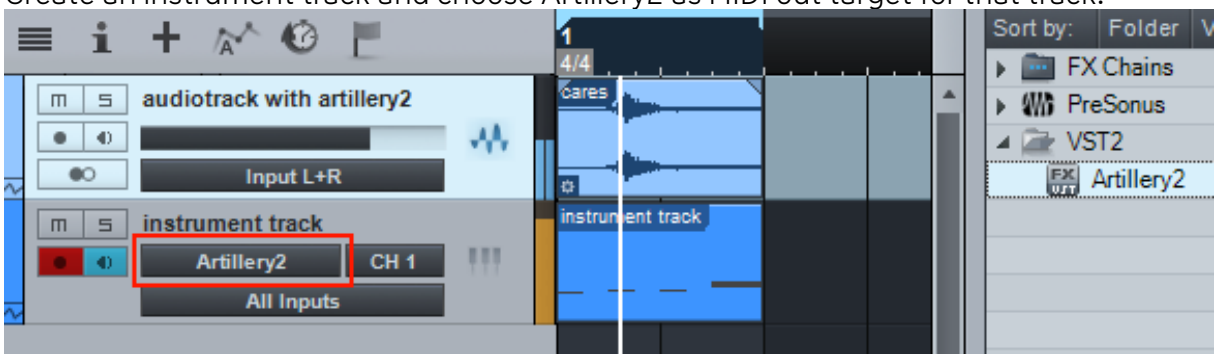
Pick it up from the VST Effects list.
Create an instrument track and choose Artillery2 as MIDI out target for that track.



Pro Tools

Use Artillery2 as Insert Effect on an Audio Track.
Now create a MIDI track and send the MIDI signal to the audio track with Artillery2 loaded.
You can now play Artillery2 live, sending MIDI to the MIDI track, or using MIDI clips.

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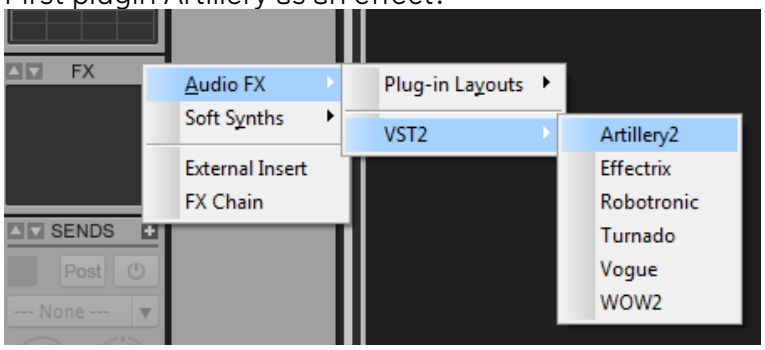
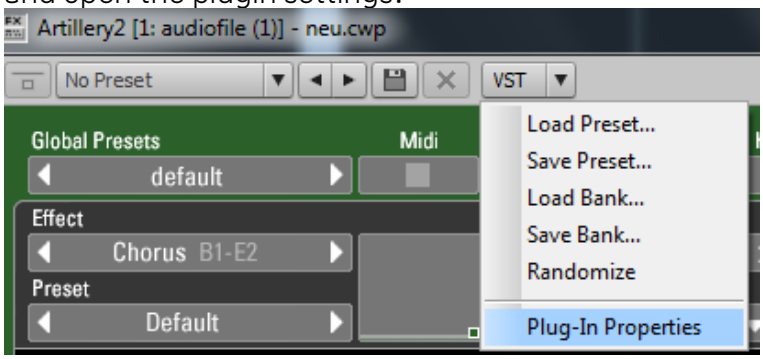
Sonar

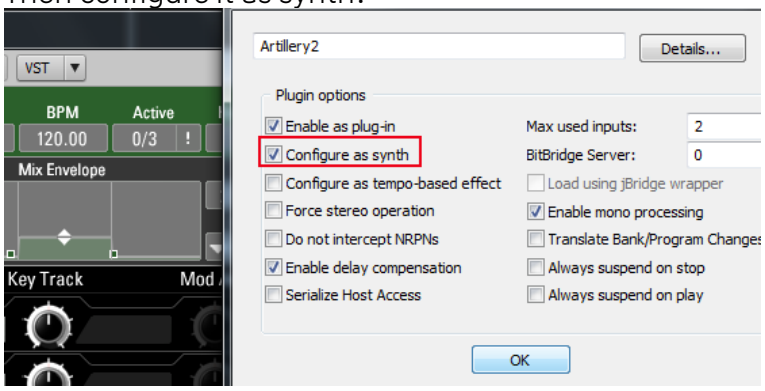
First plugin Artillery as an effect:



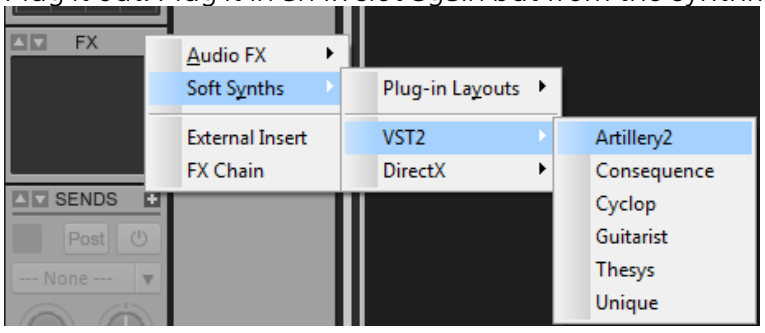
and open the plugin settings:



Then configure it as synth:



Plug it out. Plug it in an fx slot again but from the synthmenu:



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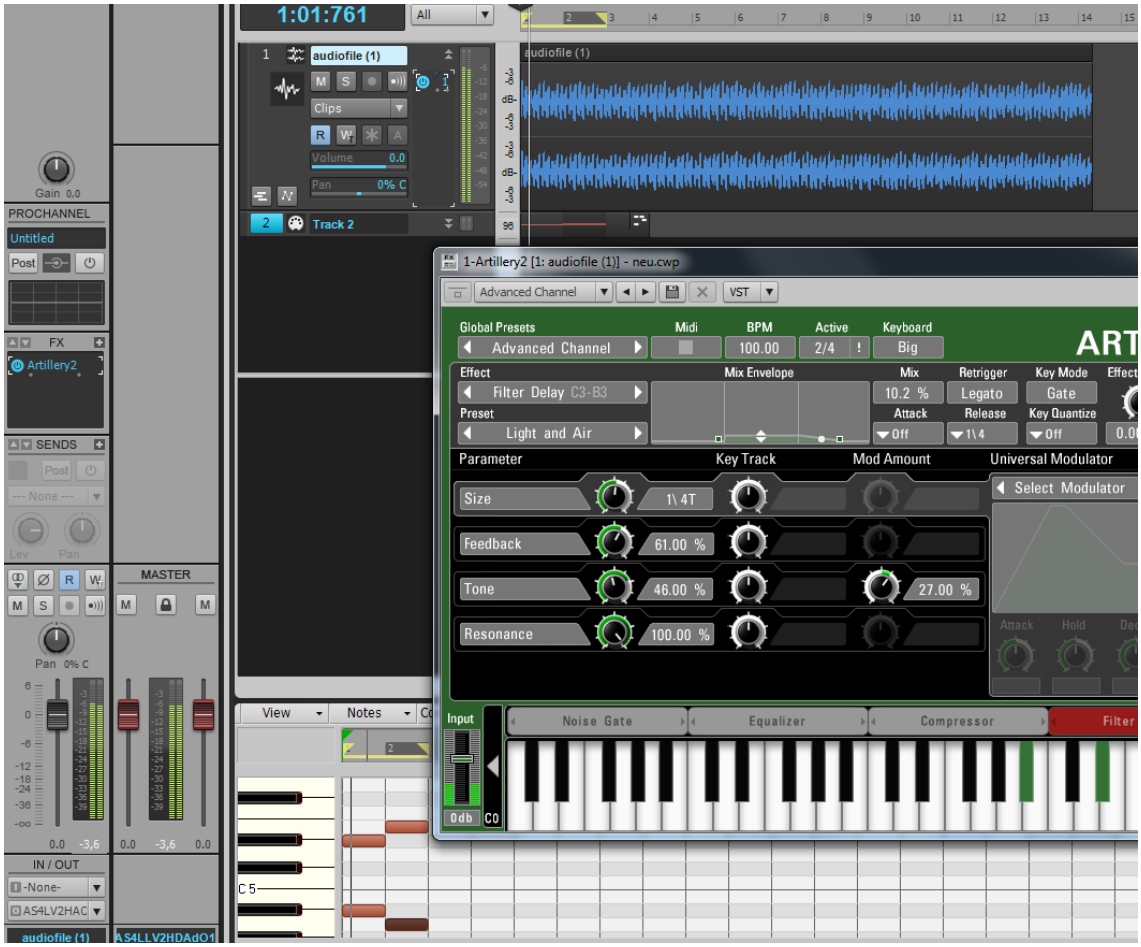
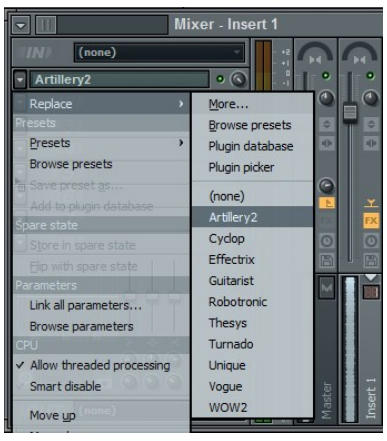
Then you will have a MIDI track assigned to it and from now on you can route a MIDI track to Artillery2 so that Artillery2 can receive MIDI via this track.



(If you should try to trigger a note which is out of the keys or haven't drawn a MIDI note in the Key Editor there might be no sound.)

FL Studio

Plugin Artillery2 in the mixer section of your audio track (here it is insert1)



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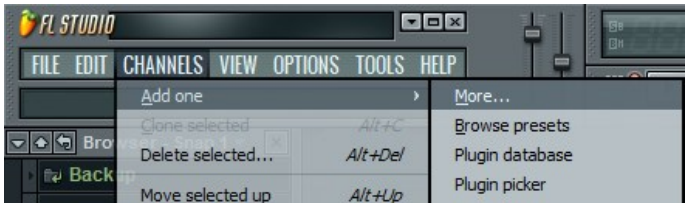
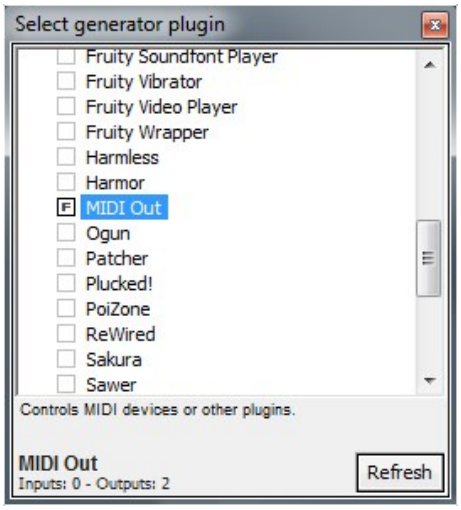
To control Artillery2 via MIDI you have to setup a MIDI out channel.

Go to Channels->Add one->More...



Doubleclick on MIDI Out to setup a MIDI out channel.



Make sure to setup the correct input and output port in the Artillery2 MIDI section of Artillery2.

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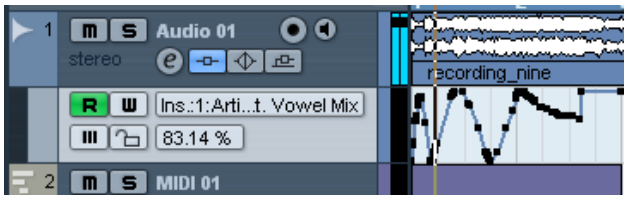
MIDI Remote

All relevant Artillery2 parameters can be controlled via Host Automation.



All relevant Artillery2 controls can be remoted via MIDI controllers.

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

MIDI Program Change

Create a Folder called 'Midi Programs' beside the Factory Preset folder.

Path should be like this:
Documents/Sugar Bytes/Artillery2/Presets/Midi Programs/

Put the preset you want to call in that folder.
You have to restart Artillery2 after copying files into that folder in order to reflect the changes.

Deactivate the "**Ignore Programchange** " option in the Artillery2 **About Screen**.

All presets in the Midi Programs Folder can be called with MIDI Program Change messages now.

They should load via program change according to their alphabetical order.

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Questions?

Artillery2 makes no sound

The Demo could be timed out or the serial number could be wrong. Both issues will be displayed in the interface, left beside the Artillery About Screen.

Have I found a bug?

Please write to support@sugar-bytes.de

Impressum

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