

Camel Audio

CamelPhat 3

Version 3.1



User manual

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Welcome

Welcome to **CamelPhat 3!**



CamelPhat is the ultimate phattening processor! A powerful 'colouring' multi-effect that's been specially engineered to work wonders on guitar, bass and drums, adding warmth, punch and presence wherever they're required.

Four characteristically different distortion effects are included, which can be used separately or blended together to create an endless variety of tones.

The unique 'Magic EQ' enhances the low end like nothing else – it's the perfect kick drum sweetener! Add to that an easy-to-use analogue-modelled compressor, three resonant filters, two LFOs and an envelope follower, and you've got one seriously phat package!

A stunning graphical user interface puts all the controls at your fingertips, while the X/Y pad allows easy real-time manipulation of the most important parameters.

With the intelligent 'Randomize' button, new sounds and inspiration are just a click away. 128 attention-grabbing Presets, organised by category, are also included.

Highlights

- 'Phattening' multi-effect, great for punchy drums, bass and lots more.
- Four distortion modules; warm and soft to crunchy and fat.
- Magic EQ, compressor, three filters, two LFOs, envelope follower.
- Easy-to-use, with X/Y pad and intelligent Randomize.
- 128 categorised Presets.

System requirements

PC: Pentium III 1GHz, 128 MB RAM, Windows 98/ME/2000/XP, VST host.

Mac: G4 733 MHz, 128 MB RAM, Mac OS X, VST/Audio Units host.

(CamelPhat is one of many VST plugins adhering to the VST standard developed by Steinberg. The Audio Unit standard was developed by Apple.)

Demo Version Restrictions

The following restrictions apply to the demo version of CamelPhat:

- Sound is interrupted by one second of silence every thirty seconds.
- Loading is disabled.
- Only a small selection from the Preset library is available.
- Stops outputting sound after fifteen minutes.
- Does not require a serial number.

Why buy?

When you buy CamelPhat 3, in addition to getting a great plugin, you'll also get access to the latest updates, technical support, tutorials and extra Presets - as well as discounts on new Camel Audio products!

Installation

Installing CamelPhat is a quick and easy process.

Simply double-click the installer program, and follow the on-screen instructions.

Once installation is complete, CamelPhat will be available from within your host application the same as any other effect plugin.

(The first time the plugin is opened you will be asked to supply your registration data, which should already have been emailed to you.)

Notes: Windows

You will be asked to choose a destination directory. You should choose the VST plugins folder belonging to your preferred host application.

If you want to install the plugin for more than one host, you can run the installer again.

Notes: Mac OS X

The installer will automatically put the plugins and support files in their proper places.

Both the VST and Audio Units versions of the plugin are contained in the installer. You can choose not to install one or the other by clicking the 'Customize' button at the relevant point during installation.

Start here!

Software manuals are boring, and nobody likes reading them. We know this.

We've done our best to make this shorter and less boring than the average software manual... but frankly it's still pretty boring – and it's certainly a lot less fun than using CamelPhat.

Even so, please keep reading for at least a couple more pages! We have a few tips that'll really help you get the most out of CamelPhat.

Try the Presets

CamelPhat comes with a large collection of Presets. These are a great way to find out what it's capable of. You can work your way through the Presets using your host's normal selector, or the up/down arrow buttons in the 'Value Readout' display, or by clicking the current Preset name and choosing a new Preset from the pop-up menu that appears.

Think modular

CamelPhat is a **multi-effect**. That means it's several different effects processors in one. If you look at the front panel you'll see that it's divided into a number of different sections, each with a small blue 'On' button in its upper corner. You can get a wide variety of sounds out of CamelPhat simply by toggling different modules on and off, and trying out different combinations.

Randomize!

You see that big button at the top and in the middle? The one marked 'Randomize'? That's the Randomize button, and it's one of CamelPhat's best features! Clicking Randomize instantly assigns a new value to every parameter in every active module (modules that are switched off aren't affected). In short, it's a great way to make interesting things happen quickly! Randomize is actually not completely random; it's designed to be 'intelligent' so that it won't produce settings that make no sound, or sounds that aren't any use.

Save Presets

After a few clicks of the Randomize button, you'll probably have come up with a sound you want to keep and use again. Your host application will save all your plugin settings each time you save a song, but you can also save CamelPhat's settings in a separate file (e.g. to use in a different song, or host, or to share with other CamelPhat users).

CamelPhat allows you to save Presets (.FXP files) and Banks (.FXB files). A Preset is a record of all the settings required to make up a single sound. A Bank is a record of all the settings that make up a set of 64 different sounds. To save a Preset (or Bank), click on the Preset name in the Value Readout display, choose 'Save Preset' (or 'Save Bank') from the pop-up menu, then choose a name and location for the Preset file in the dialog box that appears.

Hint: Presets and Banks saved from within CamelPhat are always saved in standard .FXP and .FXB formats. These are the same regardless of platform and host application, and files saved in this way can easily be shared with other CamelPhat users. If your host application uses a different format for saving effects settings the files will be a bit less 'portable'. Saving .FXB and .FXP files from within CamelPhat is therefore the preferred option.

Try MIDI Learn

Most of CamelPhat's parameters can be controlled via MIDI. To do this, you'll first need to set up your host application to send MIDI data to the plugin (this varies from host to host). Then simply right-click (Ctrl-click if you're a Mac user) on any of CamelPhat's knobs, select 'MIDI Learn' from the menu that appears, then send a controller message from your preferred MIDI controller (e.g. move your keyboard's Mod Wheel). CamelPhat will recognise the controller and automatically assign it to your chosen parameter!

Come back soon

That's enough to get you started. Once you've played around for a while, please come back and read the rest of this manual. It won't take long!

User interface features

CamelPhat's user interface is quite straightforward, and to a large extent what you see is what you get.



Even so, there are one or two details that perhaps aren't apparent at first glance, and are worth knowing about.

CamelPhat logo

In the top left corner of the CamelPhat window is CamelPhat's logo, along with the current version number (e.g. 'v1.00').

Main display

CamelPhat's main display is divided into several sections:

- **Value Readout** is where the name of the currently-active Preset is displayed. Whenever you adjust a knob, its value (e.g. '75 %' or '1.3 Hz') will appear, replacing the Preset name. After about three seconds the Preset name reappears. Clicking in the Value Readout display opens a pop-up menu, from which you can choose to load or save Banks and Presets. 'Load Bank A' and 'Load Bank B' allow you to load the two default Banks included with CamelPhat. 'Clear Preset' sets all parameters to their default values.
- The **X/Y Controller** provides an easy way to dynamically control any two of CamelPhat's parameters simultaneously. Dragging the X/Y Cursor (the small 'dot') around in the X/Y Controller square changes the values of the chosen two parameters (you'll see the relevant knobs turning as you drag). The **X** and **Y** parameter fields

beneath the X/Y Controller square allow you to choose which parameter is assigned to the X axis (i.e. is affected by horizontal movements) and which to the Y axis (i.e. is affected by vertical movements). Right-clicking on the X/Y Cursor allows you to use CamelPhat's MIDI Learn function to assign MIDI continuous controllers to both the X and Y axis.

- **Output Level** is a simple 'VU' meter which graphically displays CamelPhat's output level. This is switched off by default; click on it to activate the display. If the output clips (i.e. if the topmost 'LED' lights up), try reducing CamelPhat's Master Volume slightly.

Knobs

Right-clicking (Ctrl-clicking on a Mac) any of CamelPhat's knobs opens a pop-up menu containing four options:

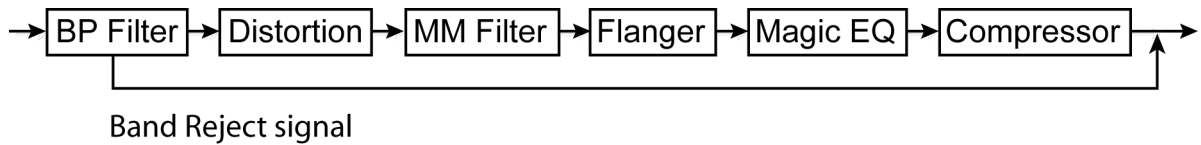
- **Display Value** causes the knob's current value (e.g. '71.7 Hz' or '-40 dB') to appear in the 'Value Readout' section of CamelPhat's main display. After about three seconds, the current Preset name will reappear in its place.
- **MIDI Learn** allows a MIDI continuous controller to be assigned to the knob. (Note: your host application must first be set up to send MIDI data to the plugin. Different hosts do this in different ways. Please see your host's manual for more details!) Simply right-click (Ctrl-click on a Mac) a knob, choose 'MIDI Learn' from the menu, then send a message from your hardware controller (e.g. by moving your keyboard's Mod wheel, or some other assignable control). CamelPhat will 'learn' the controller, and automatically assign it to the relevant parameter.
- **Linear** and **Circular** tell CamelPhat's knobs how to respond to mouse movements. Linear mode is the default. In Linear mode, you can adjust a knob's value by clicking it and dragging vertically upwards (to increase the value) or downwards (to decrease it). In Circular mode, you instead use the mouse pointer as if you were turning a real knob on a hardware device. A clockwise turn increases the parameter value, while an anti-clockwise turn decreases it. Changing from Linear to Circular mode affects **all** of CamelPhat's knobs.

Hint: Holding down the Shift key while dragging will result in a slower, more precise knob movement.

Effect modules

CamelPhat features 6 different effect modules.

The incoming signal flows through them as shown below:



On/off switches

One feature that all the effect modules have in common is a small, blue 'On' switch, which can be used to toggle the module on or off. When the 'On' button is illuminated, the module is active. When the 'On' button is dimmed, the module is switched off, and has no effect on the sound.

BP Filter

First in the chain is a flexible 'band-pass' filter module, with several parameters.

A band-pass filter is a filter that allows sound within a certain frequency band to pass through it, while other frequencies are 'rejected'.

The **Low** and **High** sliders are used to set the low and high filter cut-off points, i.e. the lower and upper limits of the desired frequency band. Frequencies above or below these limits will be rejected. Both sliders have an effective range of from 20 Hz at the low end up to 20000 Hz at the high end.

Hint: with the Low and High sliders set to their opposite extremes, all audible frequencies pass through the filter (none are rejected).

The Low and High sliders each have a **Resonance** control, which can be used to boost or accentuate frequencies around the cut-off points. Activating the Link 'On' button links the sliders together so that they can be adjusted as a pair, with their positions fixed relative to one another – ideal for filter sweeps!

The **BR Mix** knob is used to adjust the level of the '**B**and **R**eject' signal. With BR Mix turned all the way to the left, you'll only hear the sound passing through the filter (i.e. only the frequencies between the Low and High slider cut-off points will be heard).

Hint: right-click (Ctrl-click for Mac users) on either of the sliders and choose 'Display Value' to see the exact cut-off point (in Hz) displayed in the Value Readout section of the main display.

As BR Mix is turned to the right, the Band Reject signal is progressively mixed back in with the sound at CamelPhat's output. Note that the Band Reject signal is **not** processed

by Camel Phat 3's other effect modules; it's simply passed straight to the output (see diagram above).

Turn BR Mix all the way down when you want to filter out and completely remove some frequencies from the incoming sound. Turn BR Mix up when you want to use CamelPhat's filters and other modules to emphasise or process some frequencies within the sound, while leaving the other frequencies unaffected.

Distortion

There are four different distortion types, and each has its own 'amount' knob. The different types are not exclusive, so you can use varying amounts of all four at once.

The **Mech** and **Tube** distortion types use the well-known and well-loved algorithms from CamelPhat 2. Tube provides a warm and musical, analogue-style overdrive, while Mech is a bit nastier (hint: it's great for booming kick drums).

Bit Crusher and **Xcita** are two new distortion types. Bit Crusher produces an extremely gritty, degraded 'digital' sound. Xcita is a lot less destructive, and introduces a bright, harmonic distortion in the higher frequencies, enhancing the 'presence' of the sound.

Hint: using a lot of distortion tends to amplify the signal, so you might need to use the Master Volume knob (see below) to keep your levels under control.

MM Filter

The **MM Filter** module provides a powerful multi-mode filter capable of transforming the sound in a number of different ways.

You can choose from several different filter types, either by clicking on the left and right arrow buttons beside the 'Type' field, or by clicking the name of the currently-selected type and choosing from the pop-up menu that appears.

The available filter types are:

- **LowPass**: a low-pass filter; it allows frequencies below the 'Cutoff' point (see below) to pass, while rejecting other frequencies.
- **BandPass**: a band-pass filter. Like a simplified version of the BP Filter module, it allows a band of frequencies around the Cutoff point to pass, while rejecting other frequencies.
- **HighPass**: a high-pass filter. It allows frequencies above the Cutoff point to pass, while rejecting other frequencies.
- **LowPass Fat**: similar to 'LowPass' (see above), but produces an 'edgier', more 'biting' sound, especially with the Resonance (see below) turned up.
- **BandPass Fat**: similar to 'BandPass' (see above), but produces an 'edgier', more 'biting' sound, especially with the Resonance turned up.
- **HighPass Fat**: similar to 'HighPass' (see above), but produces an 'edgier', more 'biting' sound, especially with the Resonance turned up.

- **Peaking:** a bit like an inverted notch filter (see below) or a variation on a band-pass filter (see above). The Peaking filter type emphasises a narrow band of frequencies around the Cutoff point. The effect is particularly pronounced with the Resonance turned up.
- **Notch:** a notch filter. Sometimes called a 'band-stop' or 'band-reject' filter, a notch filter essentially works like a band-pass filter in reverse. It 'rejects' a narrow band of frequencies around the Cutoff point, while allowing other frequencies to pass.
- **Comb:** a comb filter. A comb filter produces an effect called 'phase cancellation', resulting in a 'spiky' frequency spectrum (which might be said to resemble a comb). In practise, comb filtering produces a characteristically bright, lively, metallic sound, especially with the Resonance turned up.
- **Ring Mod:** a ring modulator. Ring modulation (sometimes called amplitude modulation) involves multiplying the incoming signal together with a sine wave modulator, producing a sound with unpredictable, often metallic-sounding overtones.

MM Filter's other parameters are:

- **Attack, Release and Envelope amount.** These all relate to CamelPhat's 'envelope follower'. An envelope follower responds to the changing amplitude of an incoming audio signal and creates a dynamic control signal that loosely mimics it. The '**Attack**' and '**Release**' controls allow you to fine-tune the responsiveness of the envelope follower. The 'Envelope Amount' control determines the intensity of the effect, i.e. the extent to which the control signal modulates (i.e. alters) the filter's Cutoff point.
- **Cutoff** sets the filter Cutoff point (in Hz). Exactly what effect this has varies depending on the selected filter type (see above).
- **Resonance** is an effect where the frequencies immediately surrounding the filter Cutoff point (see above) are emphasised or boosted. This is particularly effective when the Cutoff point is modulated or 'swept' (e.g. by the envelope follower, an LFO or a MIDI continuous controller), as it emphasises the 'movement' in the sound.
- **Mix** controls the wet/dry balance of the filter effect. With the knob turned all the way to the right, you'll hear only the filtered sound. Turned the other way, you'll hear the 'dry' unfiltered sound.

Flanger

Flanging is an effect produced when a slightly delayed copy of a signal is mixed together with the original. The length of the delay is varied over time, but is usually never longer than a couple of dozen milliseconds. Flanging creates a characteristic 'sweeping' or 'whooshing' effect.

CamelPhat's Flanger is very easy to use, and has just two parameters:

- **Amount** controls the wet/dry mix of the effect. Turn the knob to the right to increase the level of the processed sound.
- **Rate** controls the rate at which the length of the Flanger's delay changes. In other words, it changes the speed of the 'sweeping' effect.

Magic EQ

The **Magic EQ** is a specially-designed equalizer, with analogue-modelled 'soft saturation' and a custom high-end 'shelf'. It gives extra 'weight' and 'punch' to the low end in the processed sound. Used in moderation, the effect is quite subtle. Used to the extreme, it could cause friction with your neighbours! It's at its best when used on individual elements in a mix, especially sounds like kick drums, toms, or bass lines.

Magic EQ has three parameters:

- **Amount** controls the intensity of the effect.
- **Tune** allows you to 'tune' the effect to emphasise or enhance particular frequencies.
- The **P** (for 'Phat') button activates a special 'Phat' mode, which is great for drums but can occasionally cause unwanted distortion on other sounds. When Phat mode is off, Magic EQ operates in a 'smoother' mode, with a slightly 'calmer' sound better suited to 'clean' signals (e.g. clean guitar sounds) that might otherwise suffer unwanted distortion (especially at higher levels).

Compressor

Compression works by decreasing a signal's dynamic range (the difference between the highest-volume and lowest-volume parts of the sound), thereby delivering more perceived 'loudness' at the same relative volume.

CamelPhat's compressor is deceptively simple; behind the scenes lies a sophisticated and responsive 'soft-limiting' compressor algorithm, modelled after the classic analogue compressor designs renowned in studio folklore.

There are three parameters:

- **Amount** controls the amount of compression applied to the sound, and thus the apparent 'loudness'.
- **Release** affects how quickly the compression effect subsides, and the dynamics of the incoming signal return to their normal 'uncompressed' levels.

Hint: Longer release times can be useful for emphasising sustain, e.g. on guitar sounds. Shorter release times can produce dynamic 'pumping' effects that work well with drum loops. There are no hard and fast rules though. Always trust your ears!

- The **P** (for 'Phat') button is similar to that found in the Magic EQ module (see above). Turn it off for 'smoother' results when working with 'clean' signals (e.g. clean guitar sounds) which might otherwise suffer occasional 'crackles' at high levels.

Other Modules

In addition to the six effect modules described above, CamelPhat features two other modules.

Master

The **Master** module has three parameters:

- **On** is a toggle switch much like the on/off switches in the effects modules. However, switching the Master module off has the effect of completely bypassing CamelPhat, so that only the 'dry', unprocessed signal is heard.
- **Volume** allows you to adjust the overall level of CamelPhat's output. If the Output Level meter in the main display shows the signal 'clipping', you can reduce the Volume slightly until it stops.
- **Mix** allows you to adjust the wet/dry balance of CamelPhat's output. You'll probably most often want to hear just the 'wet', processed output, and so should set the Mix knob all the way to the right. Sometimes, however, it can be useful to mix in a little of the dry, untreated signal. Turn the Mix knob to the left to adjust the balance in favour of the dry signal.

LFO

The **LFO** ('Low Frequency Oscillator') module is not strictly speaking an effect module. It doesn't directly alter the sound itself.

Instead, it produces a constantly-changing control signal which can be used to modulate (i.e. alter) many of CamelPhat's other parameters.

Hint: think of an LFO as a kind of invisible robot hand which can smoothly and constantly turn knobs for you, in real time. (You won't actually see the knobs move, but you'll hear the effect.)

The LFO module actually provides not one, but two independent LFOs, allowing two different parameters to be modulated simultaneously.

The buttons marked **1** and **2** are used to switch between the two LFOs. When button 1 is illuminated, the LFO module shows the parameter settings for the first of the two LFOs. When button 2 is illuminated, it changes to display the parameter settings for the other LFO.

Both LFOs have the same basic parameters:

- **On** simply toggles the LFO on or off. When it's off, it has no effect (obviously).
- The **Target** field is where you can choose the (slightly abbreviated) name of the parameter you want the LFO to affect. 'MagicEQAmnt', for example, refers to the 'Amount' parameter for the Magic EQ effect. The left and right arrow buttons allow you to browse through the available Target names one at a time. Clicking in the Target field opens a pop-up menu where you can choose from a complete list of available Targets.
- The **Shape** field allows you to choose the waveform shape used by the LFO. Different waveform shapes produce characteristically different kinds of modulation. 'Sine', for example, produces a smooth and even sweep from one extreme of the parameter range to the other, then back. 'Random Square', on the other hand, produces a series of unpredictable jumps from one value to another. There are seven different

waveforms in total to choose from. As with the Target field (above), you can either use the left and right arrow buttons to switch waveforms, or you can click the field for a pop-up menu.

- **Depth** controls the extent or amount of LFO modulation. With Depth turned all the way up (to '100 %'), the LFO will sweep (or otherwise modulate) an effect parameter throughout its entire range. Lower settings result in less drastic modulation.
- **Rate** controls the rate at which the LFO runs. Turn it up for faster, 'nervier' effects. Turn it down for slower, smoother modulation. The Rate control is calibrated in Hz (cycles per second) – unless the Rate Sync button is activated (see below).

Hint: Rate Sync relies upon your host application to provide tempo information to the plugin. Most hosts will do this automatically, but a few may need to be told explicitly to configure CamelPhat as a 'tempo-based effect' (or something similar). If in doubt, consult your host application's manual for more details!

- When the **Rate Sync** (On) button is activated, the Rate control knob is recalibrated in more musically-meaningful units of time, e.g. '1/4 bars' (meaning that the LFO will complete one full cycle per quarter note, or four per bar).

Hint: Rate Sync also allows 'triplet' (e.g. '2/1T') and 'dotted' (e.g. '1/4*') rhythmic values to be set, to create more complicated and interesting effects. A triplet is where three notes are played in the same amount of time as two ordinary notes. A dotted note is a note that lasts one-and-a-half times as long as an ordinary note.

Frequently Asked Questions

Why doesn't the plugin sync to host tempo properly?

Sonar/Project5 users: The Cakewalk Adapter doesn't automatically identify effect plugins which are tempo-synced. When you run the adapter, make sure you check the 'Tempo Based Effect' tick box. The plugin will now sync correctly. (Cakewalk are aware of the issue and are planning to automatically check the box in future).

Why aren't Preset names showing up correctly when I load a Bank?

If you load a Bank using CamelPhat's internal Preset system the host won't know about the change, and it won't display the right Preset names. Use your host's own Bank loading feature (see the host's manual for details) and the names will be right.

Why doesn't MIDI learn work?

MIDI learn relies on you setting up your host to transmit MIDI to the plugin. How exactly this is achieved varies from host to host – please read your host's manual for details. (Some hosts do not support this feature. We recommend you email the developers and ask them to include it in a future update.)

Why doesn't the X/Y controller dot move when I play back automation?

When you record automation while moving the dot in the X/Y controller, the values of the underlying parameters are recorded, but the position of the dot is not. This is by design, rather than a bug.

Why doesn't modifying 'MorphXParam' and 'MorphYParam' from outside the plugin result in the expected behaviour?

These two parameters control the selected modulation destinations for the X/Y controller. If you want to automate particular parameters, select them directly, rather than via the X/Y controller.

Displaying the interface really slows down my computer. How can I fix it?

Please ensure your graphics card drivers and operating system are up to date (i.e. the most recent updates have been installed). If this does not solve the problem, see if there is an option to turn on 'bus mastering' for your graphics card, and if so, enable it. In nearly all cases this solves the problem.

Windows 98 users: we are not officially supporting Windows 98, due to some problems it has with 'alpha-blending' – a process used by our graphics library. If you have tried updating your system and the plugin still performs unsatisfactorily, then we regret that we can't help you any further. If you have a more recent operating system, and updating your graphics drivers and OS hasn't solved the problem, please submit a technical support enquiry giving full details of your setup and the problems you are experiencing.

Where are the extra 64 Presets?

The 128 Presets included in the full version of CamelPhat are contained in two Banks of 64 Presets. Click in the Value Readout display, and from the pop-up menu choose 'Load Bank A' to load the first 64 Presets, or 'Load Bank B' to load the second 64 Presets.

How can I get rid of this unpleasant distortion?

CamelPhat allows you plenty of options, and it's sometimes possible to arrive at a combination of settings that will produce some unwanted distortion. To get rid of this, there are a number of things you can do.

- CamelPhat applies a hard-limiting action on the output, which can result in unwanted distortion. Simply turn down the master volume to make this go away.
- If that doesn't solve the problem, try turning off the 'Phat' mode for the Compressor and Magic EQ modules.
- Similarly, if you've selected one of the 'Fat' filter types in the MM Filter module, try selecting a non-Fat variation instead. (These modes are great for some sounds, but can sometimes produce undesirable distortion on others.)

How do I make CamelPhat 3 sound like CamelPhat 2?

To make CamelPhat 3 sound like its younger brother, there are several things you can do. First, engage the 'Phat' modes in the Compressor and magic EQ modules. Set the release time of the Compressor to 250ms and set the 'tune' parameter for the Magic EQ to 90Hz. Set the frequency of the Flanger to 0.16Hz. Set the 'Res' controls for the BP Filter to their mid-points. Use only the 'LowPass Fat' filter mode and turn off all new features ('Bit Crusher', 'Xcita' and so on).

There's a problem I have which isn't covered here – what should I do?

Please visit the support page on our website at www.camelaudio.com. Refer to the relevant FAQs for the latest information.

Credits

Concept, design and programming

Ben Gillett

Additional programming

Rob Martino

Graphic design

Bitplant

Additional design input

Cris Hawkins

Jim Hunter

Sound Design

Manuel Schleis (Vengeance Sound)

Tim Conrardy

Rory Dow

Biomechanoid

Stephan Muesch

Jim Hunter

David DeBaecke

David Goodwin

Glen Berry

Meffy Ellis

Christian-W. Budde

User manual

Paul Sellars