FabFilter Timeless 3
User Manual

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About FabFilter Timeless 3

When producing and mixing your music, a delay is one of the effects you'll probably reach for every time. From short slap backs on a vocal, to long and dreamy echos on a synth lead, **FabFilter Timeless 3** delivers.

At its heart there are two independent, programmable delay lines. Together with high-quality effects and filters and a super-flexible modulation system, you can create any type of delay... in no time!

New in Timeless 3

The first thing you will notice when you open Timeless 3 is the brand-new look. We have put a lot of effort into redesigning the interface, making it much more pleasant and efficient to work with. All the goodness of Timeless version 2 is still there of course, but we've added a lot more:

- Fully redesigned, highly simplified interface, with an easier workflow, including a new design of modulation sources and floating slot panel.
- Up to 6 filters, which can be either the original, creative LP/HP/BP filters (with Style setting) or Bell/Shelving/Notch EQ filters. Filters can be created and deleted in the display, just like in FabFilter Pro-Q or Pro-R.
- Up to 16 delay taps, which can be controlled and modulated individually.
- Improved overall sound quality of feedback, filters and internal saturation.
- Ping-pong mode, with the option to start in either the left or right channel.
- Added five effects, enabling you to color the delayed sound in different ways:
  - Drive effect to add warm, vintage saturation and keep feedback under control.
  - Lo-Fi effect to pleasantly degrade the signal from very subtle to totally crushed.
  - Diffusion effect to beautifully blur the delayed and feedbacked signal.
  - Dynamics effect to either gate or compress the incoming audio.
  - Pitch Shift effect, which can be routed either inside or outside the feedback path. The Pitch Shift Mirroring option lets you pitch channels in opposite directions, to easily create chorus-like effects.

  All effect amounts can be modulated of course!
- Delay Freeze can now be modulated.
- Interactive delay display that visualizes the delay settings, input and feedback and lets you edit delay time and taps.
- Vastly improved filter display, including a spectrum analyzer.
- Added 6 dB filter slope option.

- New Stereo Width control.

- Mix slider replaces the previous Dry level.

- Live modulation visualization for targets and sources.

- Envelope generators now have a curve slope setting for their attack, decay and release curves, opening up a much wider range of possible shapes, from very snappy and aggressive to gentle and smooth.

- Added *Transient* mode for envelope followers, which turns them into transient detectors.

- Introducing Slider mode and a range setting for XY controllers. In Slider mode, the XY controller only works in vertical direction, taking up much less space. The range setting toggles between bipolar (-1 to 1) and unipolar (0 to 1) behavior.

- Increased the number of XY controllers/sliders to 6.

- Modulation sources can now be renamed to make their use easier to understand.

- The XLFO Balance and Frequency Offset parameters are now modulation targets.

- XLFO MIDI triggering now offers a new Legato mode.

- The EG Threshold parameters are now modulation targets. In addition, the incoming signal level is displayed in a meter around the Threshold knob, and it's now possible to audition the external side chain input.

- The EGs now have an Range setting, toggling between Normal (a range between 0 and 1) and Neutral Sustain (a range around the Sustain level, where EG outputs 0 when it's in the sustain stage).

- Added the ability to hide modulation sources except for XY controllers and Sliders. This is often useful, since most presets use XLFOs, EFs, EGs and MIDI sources to create certain effects, which in turn can be controlled by XY controllers and sliders.

- Various interface sizes and Full Screen mode.

- New factory presets, smartly organized and meticulously designed.

FabFilter Timeless 3 can load presets from version 1 and 2. Due to changes in version 3, they might sometimes sound a bit different. See Upgrading to Timeless 3 for more information.

FabFilter Timeless 3 is available in VST, VST3, CLAP, AU (Audio Units), AAX Native and AudioSuite formats.

Windows requirements	macOS requirements
Windows 11, 10, 8, 7 or Vista	macOS 10.13 or higher (64-bit only)
64-bit or 32-bit	VST 2/3, AU or CLAP host, or Pro Tools
VST 2/3 or CLAP host, or Pro Tools	Intel or Apple Silicon processor

Next: Quick start

See Also
Using FabFilter Timeless 3

Quick start

The installer will copy the FabFilter Timeless 3 plug-in into the common VST, VST 3, CLAP, AU (macOS only) and Pro Tools plug-in folders on your computer. On macOS, the global plug-in folders in /Library/Audio/Plug-Ins are used.

In most cases, your host will then recognize the plugin automatically. However, if the instructions below do not work, see Manual installation instead.

- **Pro Tools**
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Timeless 3 from the pop-up menu in the Delay section.

- **Studio One**
  Click the '+' button next to the Inserts tab of an audio track, instrument track or bus and select 'FabFilter Timeless 3' from the drop-down menu.

- **Logic Pro**
  Choose an empty insert slot on one of your audio tracks, instrument tracks or buses and select FabFilter Timeless 3 from the pop-up menu. You will find FabFilter Timeless 3 in the *Audio Units > FabFilter* section (named Timeless 3).

- **Ableton Live**
  In Session view, select the track you would like to place FabFilter Timeless 3 on, for example by clicking the track name. At the left top of Ableton Live's interface, click on the Plug-in Device Browser icon (third icon from the top). From the plug-ins list, double-click FabFilter/FabFilter Timeless 3, or drag it onto the track.

- **Cubase**
  Choose an empty insert slot, for example in the Mixer, and select FabFilter Timeless 3 from the menu that appears. To use the MIDI features in Timeless 3, create a new MIDI track and set its output to the Timeless 3 instance you have just created. (The VST 3 version of Timeless 3 can be found in the Delay section.)

Use the Presets button at the top of the plug-in interface to try different settings from the many factory presets that are bundled with FabFilter Timeless 3. Have fun!

Next: FabFilter Timeless 3 overview

See Also
VST plug-in versions
Upgrading to Timeless 3
Loading presets

Overview

FabFilter Timeless 3's interface is divided into multiple sections:

- **Delay display**
  The interactive delay display visualizes the delay and settings, input and feedback and lets you edit delay time, feedback and additional taps. See Delay display.

- **Filter display**
  Using the filter display, you can add up to 6 different filters to the delayed sound. These can be either the classic non-linear, self-oscillating LP/HP/BP filters, or clean Bell, Notch or Shelf EQ filters. See Filters.

- **Delay controls**
  At the center of the interface, the large Delay Time knob sets the main delay time. Using the pan ring you can offset either the left or right channel up to 400% of the main time. Control delay feedback using the Feedback, Feedback Pan and Feedback Cross Mix knobs. At the right, you can set the stereo width and dry/wet levels. See Delay controls.

- **Effect controls**
  At the left of the delay controls, the five effect knobs enable effects that will color the sound of the delay. See Effects.

- **Modulation section**
  The modulation section at the bottom shows all modulation sources, visualizing the signal flow and making it easy to set up modulation and create new sources. FabFilter Timeless 3 offers XLFO, Envelope generator (EG), Envelope follower (EF), MIDI and XY controller or slider sources. See Modulation to get started.

- **Channel Mode**
  The Channel Mode button in the bottom bar controls whether the internal delays process left and right channels (Left/Right mode), or mid and side signals (Mid/Side mode). See Input/output options.

- **Auto Mute Self-Osc**
  When enabled, the possible self-oscillation introduced by the non-linear filters will be muted automatically when the plug-in input becomes silent. See Input/output options.

- **Output options**
  On the far right of the bottom bar, you can bypass the entire plug-in and the output button gives access to input/output level and panning controls. See Input/output options.

- **Full Screen mode, resizing and scaling**
  The Resize button at the far right of the bottom bar lets you change the interface size and scaling. In addition, click the Full Screen button in the top-right corner of the interface to let Timeless 3 fill the entire screen. See Full Screen mode, resizing and scaling.

- **MIDI learn**
  MIDI Learn lets you easily associate any MIDI controller with any plug-in parameter. See MIDI Learn.

- **Presets, undo, A/B, help**
  With the preset buttons, you can easily browse through the factory presets or save your own settings so you can re-

use them in other songs. The Undo, Redo, A/B and Copy buttons at the top of the plug-in interface enable you to undo your changes and switch between different states of the plug-in. Finally, the Help menu provides access to help and version information. See [Loading presets](#) and [Undo, redo, A/B switch](#).

Next: [Knobs](#)

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Knobs

It is easy to control FabFilter Timeless 3's parameters with the large round knobs. They will light up when you move the mouse cursor around to indicate that you can adjust them. The moment you move the mouse cursor over a knob, a parameter value display will pop up, which shows the name and the current value of the parameter.
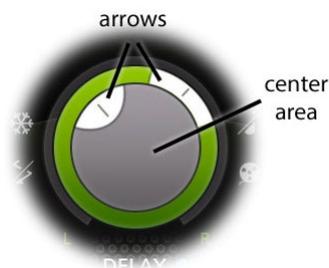
All knobs support four ways of control:

1. **Vertical mode**
   Click on the center area of a knob and drag up or down to rotate it. The knob reacts to the speed with which you are dragging, so if you move the mouse slowly, you make precise adjustments.

2. **Rotate mode**
   Grab the arrow of the knob and drag it around. By moving the mouse cursor further away from the knob while dragging it, you can make precise adjustments.

3. **Mouse wheel mode**
   Perhaps the easiest way to make adjustments is by using the mouse wheel when you hover over a knob. This mode works for all the knobs and possible panning rings. (On Windows, you might need to click in the plug-in interface first to make sure it is the active window.)

4. **Text entry mode**
   Double-click a knob to enter an exact value using the keyboard.

Tips

- To **reset** a knob to its default position, hold down the *Ctrl* key (Windows) or *Command* key (macOS) and click the knob once. Note: In Pro Tools, Timeless 3 uses the default Pro Tools keyboard shortcut for reset: *Alt*+click.

- To **fine-tune** a value when using vertical drag mode or the mouse wheel, hold down the *Shift* key while dragging or moving the mouse wheel. Note: In Pro Tools, Timeless 3 uses the default Pro Tools keyboard shortcut for fine tune: *Ctrl*+drag on Windows or *Command*+drag on macOS.

- There are several **handy shortcuts in text entry mode**. With frequency values, you can type e.g. '1k' to set the value to 1000 Hz, and also 'A4' for 440 Hz, or even strings like 'C#3+13'. With dB values, you can type e.g. '2x' to get +6 dB (the value that corresponds to two times louder). With all values, you can also type a percentage (e.g. '50%' will put a knob exactly in the middle position).

- Sometimes, knobs in our plug-in interfaces are **linked**: these can be adjusted simultaneously by holding down the *Alt* key (*Shift* key in Pro Tools) while dragging on one of them. For example, an output level and input level setting of a plug-in could be adjusted simultaneously (in the opposite direction) this way.

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Overview

Delay controls

At the center of the interface, the delay controls set the most important characteristics of the delay: delay time and feedback, stereo width and dry/wet mix.

Delay controls

At the center of the interface, you set the delay time and delay options:

- The main **Delay Time** knob sets the base delay time.
- With the **Delay Time Pan** ring around the knob, you can either increase the left or right channel's delay time up to 400% of the base time, which can produce a pleasing stereo effect.
- The **Freeze** button at the left top freezes the delay input; the internal delay will ignore new input and only feedback to itself at 100%, repeating the same pattern over and over again. The Freeze button can be modulated!
- The **Ping Pong** button below enables ping-pong delay mode, either starting from the left or right channel. In ping-pong mode, only one channel is fed, and only cross feedback is applied. This way, a signal will feedback from one channel to the other and back.
- The **Delay Sync** button at the right top offers different modes to synchronize the delay time to the sequencer host tempo. When enabled, the main knob changes into **Delay Offset**, ranging from 50% to 200% of the synchronized time.
- The **Delay Read Mode** button below sets how the delay reacts to changing delay times. In **Tape** mode, the delay acts as a vintage tape echo, and changing the time will cause smooth fluctuations in pitch. In **Stretch** mode, time stretching is used to keep the pitch the same while changing the delay time.
- You can **tap** the DELAY label below the main knob a few times to set the tempo as well. (Of course, this only works when the delay time is not synchronized to the host tempo.)

Feedback controls

Using the feedback controls you can determine how the delay channels feedback their outputs back to the input:

- The **Feedback** knob controls the amount of delayed output that is fed back to the input, ranging from 0% to 200%. With large amounts, over 100%, feedback will get louder and louder, driving the internal saturation more and more.
- The **Feedback Pan** ring around the knob changes the amount of feedback per channel. Turning it to the left, attenuates the feedback in the right channel. Turning it the other way will leave you with feedback in the right channel only. With high cross-feedback amounts or in ping pong mode, panning feedback can of course 'cut off' the repetitions.
- The **Cross Feedback Mix** slider sets the mix between normal feedback and cross-feedback (feedback from one channel to the other).
- With the **Feedback Invert** buttons next to the knob, you can invert the polarity of the left or right feedback signals. This allows for a more interesting evolution of the feedback sound, due to phase coloration and stereo effects.

Delay output controls

Finally, the delay output controls set the stereo width, level and dry/wet mix of the delay:

- The **Stereo Width** slider determines how wide the final delay output sounds. At 100%, the output is fully stereo. For lower values, first the input is made mono and then the output will become mono as well.
- The **Wet Level** knob sets the final wet level of the delayed signal, and the pan ring sets either the L/R or M/S balance, depending on the current channel mode setting. If you want to duck the wet signal with the input level, modulate this knob with an envelope follower.
- The **Mix** slider sets the mix between the wet delay output and dry input signal. When using Timeless 3 as a send effect in your DAW, this should be set to 100% (wet only).
- Enable the **Lock Mix** button (the small lock icon to the left of the MIX label) to prevent the Mix parameter from being changed when loading presets. This is very useful when you use Timeless 3 as a send effect, so you can easily keep the mix at 100%.

Tips

- The Freeze button can be modulated, which allows for very cool special effects.

- When double-clicking on the Delay Time Pan or Delay Offset knobs for text-entry, you can also enter "d" or "dotted", and "t" or "triplet" for dotted/triplet delay times.
- Tap the DELAY label below the Delay Time knob a few times to set the tempo.
- If you are interested you can read more about delay technology on [Wikipedia](#) ⬚.

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Effects

To the left of the main delay controls, you will five different effects that can be used to color the signal in pleasant ways. All the effect amounts can be [modulated](#).

Clicking once at the center of an effect knob will **enable or disable** the effect. Clicking and dragging on the knob will change the amount. Double-clicking anywhere in the knob will enable **text entry** for the effect amount value.

- The **Drive** knob sets the level at which the main input of the delay is driven. Higher amounts will make the internal saturation more and more apparent.

- The **Lo-Fi** effect is a well-tuned combination of sample rate- and bit depth reduction. It can be used to pleasantly degrade the signal, from a subtle, vintage edge all the way to total destruction. At low amounts, this gives a nice character and vintage progression to the feedbacked delays.

- The **Diffuse** knob sets the diffusion of the internal delay buffer, beautifully blurring the delayed and feedbacked audio. At low amounts, this affects transients mainly, but using large amount results in lush, reverb-like effects. Try modulating this with an [EG](#) or [EF](#)!

- The **Dynamics** knob can be used to either gate or compress the incoming audio. Turning the knob to the right will add heavily pumping compression, while turning the knob to the left will introduce great all-purpose gating/expansion.

- The **Pitch** knob enables pitch shifting, ranging from an octave down to an octave up. Note: when enabled, the minimum possible delay time is raised to 45 ms (instead of the normal 5 ms minimum).

  Enable the **Pitch Shift Mirroring** button at the left top of the knob to invert the pitch shift amount in the right channel. In combination with a small shift, this can be used to create chorus-like effects.

  With the **Pitch Shift Routing** button you can set whether pitch shifting is applied before the sound is fed back to the input, or afterwards. When routed within the feedback path, the pitch will change more and more for every repetition of the sound. When placed outside the feedback path, the pitch change will be applied just once, to the final wet signal.

Tips

- [Modulation](#) is a great way to get more out of these effects. You can achieve very cool results, for example by modulating the Duffuse knob with an EG or EF, or modulating Drive with an EF in Transient mode.

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[Overview](#)

Delay display

The left top part of the interface contains the delay display, which visualizes the current delay, feedback and mix settings of the plug-in, and lets you change these settings as well.
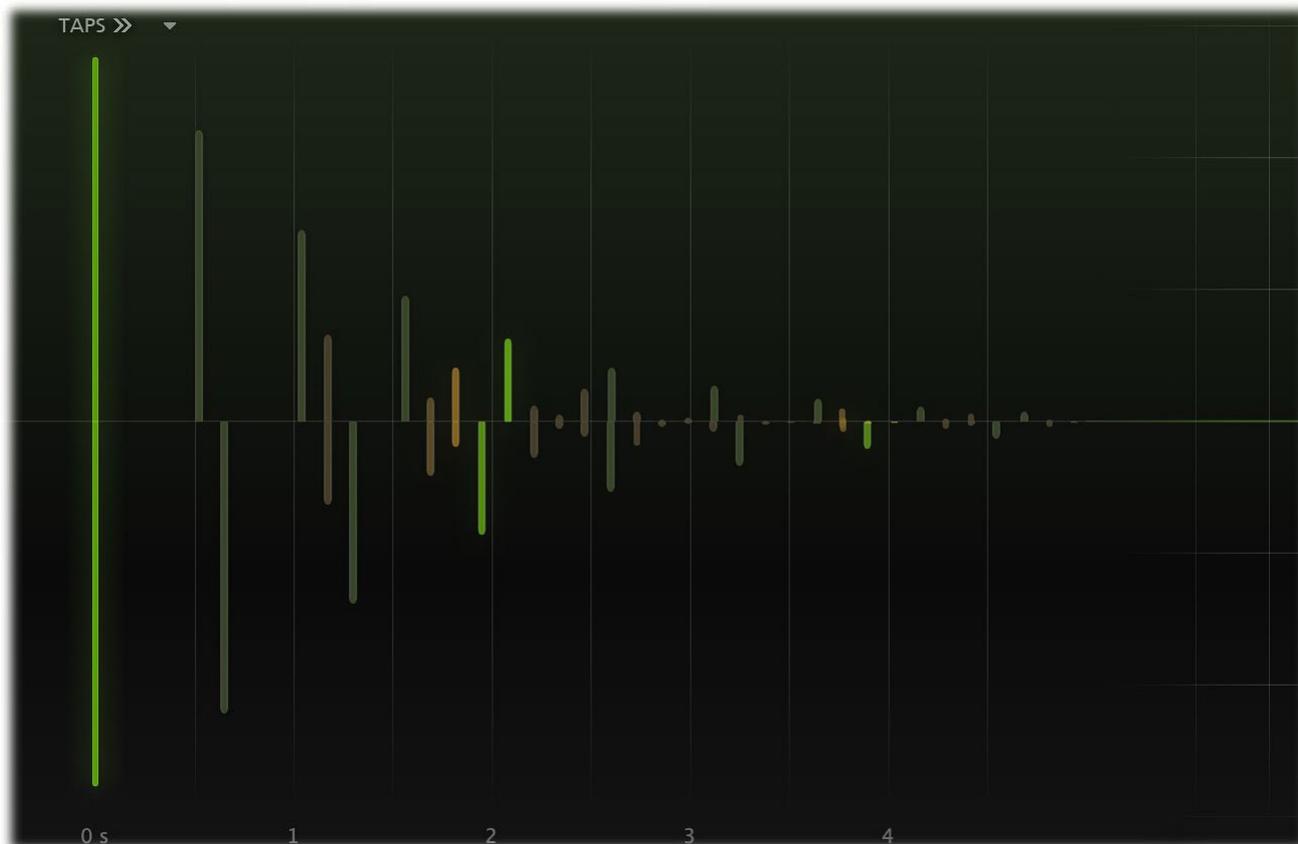
The leftmost bar represents the **dry input**, and it will light up when the plug-in processes audio. The next bars represent the **delayed audio** and the **feedback repeats**, in both the left (upper part) and right (lower part) channels, which will also light up in time.

When lowering the **stereo width**, you will see the bars moving to the center if the display, visualizing the fact that the delay will be audible in both channels.

Hover above the display and **click and drag a bar** horizontally to change the current delay time and vertically to change the feedback amount.

Tap Edit mode

Click the TAPS button at the left top of the interface to switch to Tap Edit mode and back. Now, the leftmost bar still represents the plug-in's dry input, but the rightmost bar is the delay's main output tap; so the Tap Edit display scale ranges from 0% to 100% of the main delay time.

Now, you can add up to 15 additional delay taps which will be mixed with the plug-in's wet output. For every tap, you can set the delay time factor (i.e. a factor of the delay time at which the internal delay buffer is tapped), the output level and panning.

Using the **tap menu button** next to the TAPS button, you can load and save your own tap patterns, or apply various actions to all taps, like organizing them in a ramp, or randomizing the taps.

Creating taps

While in Tap Edit mode, you can add taps in various ways:

- **Double-click** anywhere in the delay display. If you hold the mouse down after the second click, you can drag the tap right away to change the level and the time factor.

- Move the mouse to the top of the display and click the floating **+** button to add a tap at that position, with its level initialized at 0 dB.

- Right-click anywhere in the display and click **Add Tap** in the pop-up menu that appears.

Selecting taps

When you have created some delay taps, you can select them in the following ways:

- Click any of the taps to select it.

- Click and drag on the display background to **select adjacent taps** by dragging a rectangle around them.

- Hold down *Ctrl* (*Cmd* on macOS) and click another tap to select multiple taps. Hold down Shift and click a tap to select a consecutive range of taps.

- **Deselect all taps** by clicking anywhere on the display background

Adjusting and editing taps

Once you have selected one or more taps in the display, you can simply drag them around to change their time factor and level. But there are more options:

- When you hover over a tap, a **parameter value display** appears at the bottom, with controls to bypass or delete the selected taps. **Double-click** a tap in the display to enter a level value directly. You can also double-click on the level, time factor or panning lines in the parameter value display itself to edit them. When editing, use the *Tab* key to step through the different tap parameter values.

- *Ctrl*+drag (*Cmd*+click on macOS) horizontally on a tap to **change the panning** of all selected taps.

- If you **right-click on the display background**, a pop-up menu appears with various options, which will affect all taps in the display. You can create random patterns, reset panning, delete all taps, space them evenly, or ramp them up or down.

- If you **right-click on a tap**, the pop-up menu offers options to reset panning, enable/disable or delete the selected taps.

Tips

- You can also set the level and panning of the **main tap** at the far right, or disable it.

- All of the tap parameters can be [modulated](#) as well. Simply drag a modulation source to a tap to modulate its level, or drag it to one of the values in the parameter value display to modulate the time factor or panning.

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Filters

The interactive filter display at the top right of the interface lets you add up to six high-quality filters. When set to low pass, high pass or band pass, these are analog-like, self-oscillating filters, full of character and with internal saturation. The other filter shapes (bell, shelf or notch) are clean EQ-style filters. Most of the filter parameters (frequency, gain, Q, panning), can be modulated, which allows for a wide range of creative possibilities.

The thick yellow curve shows the overall frequency response of the filters. The display looks simple and straightforward, but holds a lot of intelligence and smart features. We strongly recommend to take some time to read this topic and learn about all its options and shortcuts.

All properties of the filters can be easily controlled via the filter display, either by clicking and dragging, or via the parameter value display. Here's how it works.

Creating filters

- To add a new filter, simply click on the yellow overall curve and drag it up or down.
- Alternatively, double-click or *Ctrl*-click (*Command*-click on macOS) on the display background.

The shape of newly created curves is determined automatically depending on where you click, and once you get used to this, it's a real time-saver! Do you need a Notch? Just double-click in the far low area of the display. Want a Low Cut or High Cut filter? Double-click in the far left or far right areas. Shelving filter? Drag the yellow curve at the left or right end of the display.

Selecting filters

- Click the filter's dot or the colored area around it to select it.
- Click and drag on the display background to **select adjacent filters** by dragging a rectangle around them.
- Hold down *Ctrl* (*Command* on macOS) and click another dot to **select multiple filters**. Hold down *Shift* and click a dot to **select a consecutive range** of filters.
- **Deselect** all filters by clicking anywhere on the display background.

Adjusting and editing filters

Once you have selected one or more filters, the display highlights the shapes of the selected curves. You can easily make adjustments by simply dragging them around:

- Click and drag a selected dot to adjust the **frequency** and **gain** of all selected filters. If you have multiple filters selected, the gain of all selected filters will be scaled relative to each other.
- Move the mouse wheel to adjust the **slope** of LP/HP filters or the **Q setting** for other shapes, making the selected filters narrower or wider. This works while dragging or when the mouse pointer is above a curve. Alternatively, adjust the Q of all selected filters by holding down *Ctrl* (*Cmd* on macOS) while dragging vertically.
- Move the mouse wheel while holding down *Ctrl* (*Cmd* on macOS) to adjust the **gain**.
- Hold down *Ctrl* (*Cmd* on macOS) and drag horizontally to adjust **panning** of the selected filters. Filter panning lets you filter the left and right channels differently. It works as a stereo balance setting for the center frequency of the filter. For example, when you set panning to a negative value, the left channel will be filtered with a lower center frequency, and the right channel will be filtered with a higher center frequency. You can use this to create various

stereo filtering effects, especially in combination with modulation.

- Hold down *Shift* while dragging (or while using the mouse wheel) to **fine-tune** the settings of the selected filters.
- Hold down *Alt* while dragging to **constrain** to horizontal adjustments (frequency) or vertical adjustments (gain).
- Hold down *Alt* and click the dot on a filter once to toggle its **bypass** state (enabling or disabling the filter).
- Hold down *Ctrl+Alt* (*Cmd+Alt* on macOS) and click the dot on a filter once to change its **shape**.
- Hold down *Alt+Shift* and click the dot on a filter once to change its **slope**.
- Double-click a dot to **enter values in the parameter display** (using the *Tab* key to step through Frequency, Gain, Q and Pan) or double-click the values in the parameter value display directly. Note that you can enter frequencies in various ways, like "100", "2k", "A4" or "C#2+13".
- If you right-click on the dot for a filter, a **pop-up menu** appears with various filter settings. This is a quick way to modify the filter while you're working in the display.

Filter parameter display

Next to each filter's dot in the display, the parameter display shows the exact parameter values for the filter, along with quick controls to **bypass** or **delete**, and change its **shape** or **slope**. You can double-click a value in the display directly to edit it.

Most of the filter parameters (frequency, gain, Q, panning), can be modulated. Just drag a source on to a line in the filter's value display, or to the filter dot directly to modulate the frequency.

Filter routing

Internally, the filters are placed after the delay, but before feedback is routed to the input. So with every delay feedback repetition, the signal will be filtered more and more.

Using the Filter Routing button at the bottom of the filter controller, the filters themselfs can be routed in three different ways:

- **Serial**: all (active) filters are simply applied one after another (like in a regular EQ).
- **Parallal**: all filters receive the same input (i.e. the output of the delay stage) and are then summed together.
- **Per-channel**: Odd filters (1, 3, 5) are only applied to the left channel, and even filters (2, 4, 6) only to the right channel. Using this, you can apply completely different filtering in left and right channels, which can result in very interesting effects, especially with higher amounts of cross-feedback.

Tips

- The low-pass, high-pass and band-pass filters are analog-like, resonating filters full of character. With these filters, the parameter value display lets you set the **style** of the filter, choosing between ten different styles from Classic to Raw, Tube or Gentle. The additional Clean style selects a clean EQ-type filter without saturation.
- When filter modulation is taking place, the display will show the modulated result curve as a thin yellow curve that gets fuzzy for quick modulation.
- If filter panning is in effect, two additional thin result curves will show the overall filtering curve for each channel: grey/red in left/right mode, or green/blue in mid/side mode.

Next: Modulation

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Modulation

When you open the plug-in with its default settings, the interface looks simple and clean. But the real fun with FabFilter Timeless 3 starts with the incredible modulation options. Almost any parameter can be modulated. These are called **modulation targets**. They can be modulated by any of the following available **modulation sources**:

- The XLFO can generate almost any waveform you can imagine and can be synchronized to the host tempo.
- The Envelope generator is of the usual ADSR kind and triggered by audio or MIDI.
- The Envelope follower will follow the loudness or transients of the audio signal it triggers on.
- The MIDI source transforms any incoming MIDI data into a modulation signal.
- Finally, the XY controller or slider lets you modulate targets using horizontal and/and vertical mouse movements.

To **add a modulation source**, just click the '+' button in the modulation section at the bottom of the interface and choose one of the available options. Now, a source **component button** becomes visible, showing a graphical representation of the source's current settings.

To **delete** a source, move the mouse over the source component button and click the remove icon ✕ in the right-top corner.

Using the **show/hide modulation** button at the right of the **+** button, you can show or hide all modulation sources except for sliders and XY controllers. This makes it easier to interpret and work with the various factory presets, which often use quite a few XLFOs, EGs and EFs to achieve certain effects, and offer sliders or XY controllers to control the amount of these effects.

A modulation **source drag button** is located at the top of the source (two for XY controllers). Drag-and-drop this button to any modulation target in the interface to make a new modulation connection. The modulation signal always flows via a modulation slot that allows you to vary the extent of modulation. Click the source drag button once to pop up the modulation slot panel, containing all slots that are affected (either directly or indirectly) by this source.

Every source has its own associated **color scheme**, which is also used for modulation visualization and modulation indicators in the interface, making it easy to see which types of sources are modulating a target.
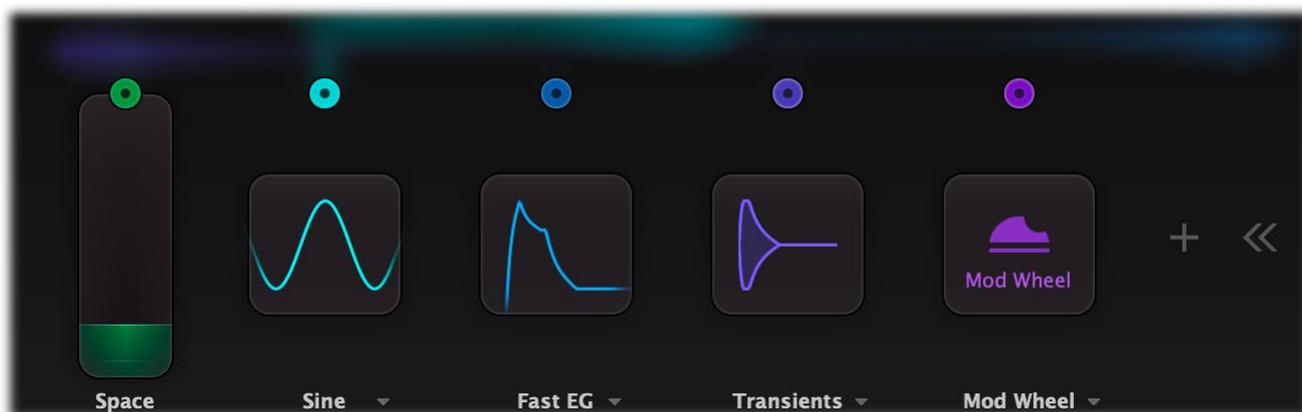
Click a source component button once to expand the full source interface. **Click and drag** a button to directly adjust the main parameters for the source, as shown in the value displays when you hover above the button. For example, with an XLFO you can directly change the frequency.

You can **customize any source's name** by double-clicking the label below the source. Source names are stored in presets, A/B and undo states and will be saved with your session.

Right next to the source name label, the **preset button** ▾ provides access to the source's section presets. You can customize the default settings for a newly added source by overwriting the predefined **Default** section preset using the *Save As Default* item in the preset menu.
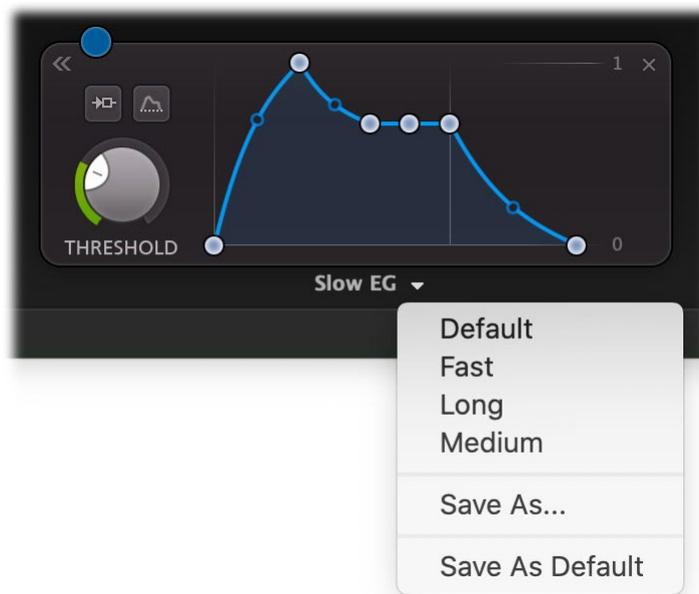
Tip

- When the plug-in first starts up, the modulation sources are hidden, except for the XY controller or slider sources, to keep the interface as uncluttered as possible. Simply click on the **>>** button in the modulation section to show all sources, and click on the **<<** button to hide them again.

- If a modulation source drag button shows a filled dot inside, this means the source is actually in use at the moment.

- By default, if you expand a source to see its full interface, all other sources are collapsed to save space. If you would like to keep them expanded, click the large **+** button in the modulation section, and uncheck the **Auto-Collapse Sources** option at the end. You can always collapse a source by clicking its **<<** button, or click on the background between the sources to collapse all sources.

Next: Drag-and-drop modulation slots

See Also
Overview
Modulation visualization

Drag-and-drop modulation slots

One of the best features in FabFilter Timeless 3 is the way you set up modulation connections with drag-and-drop. There is no need to search through long drop-down menus containing dozens of sources and targets or to find your way in cluttered and obscure matrix views. This simple method of making modulation connections makes sound design fun, easy and, above all: fast. So how does it work?

Grab a source...　　　　　　　　**... drag it to a target...**　　　　　　　**... and drop it.**

First, **grab the source drag button** that you would like to use as a modulation signal, for example XLFO 1. The moment you click on the source drag button, the interface dims and all modulation targets are highlighted.

The moment you **start dragging**, you will see a line from the source drag button to the icon that you are dragging. If you hover the mouse over the bands in the display or source selection buttons they will automatically be activated. The line will snap to any available modulation target.

Now **drop the icon on the highlighted target** of the parameter that you would like to modulate, for example the *Delay Time* knob. That's all there is to it!

After you have connected a modulation source to a target, the **modulation slot panel** will popup near the target control. It contains all slots that affect the modulation target. Slots that modulate other slot levels, are shown indented and connected to the slot they are modulating.

When a control is modulated, a small **modulation indicator** dot appears near the control. The color matches the source that modules the control. If multiple types of sources modulation a control, the modulation indicator consists of multiple colored dots.

You can **view the slots for a specific source or target**, simply by clicking any of the modulation source drag buttons or clicking any target control or modulation indicator in the interface. In the modulation slot panel that pops up, slots can be adjusted in the following way:

- Use the **level slider** to adjust the amount of modulation. Like with knobs, hold down *Shift* for fine-tuning; hold down *Alt* to adjust all slot levels for the same source; *Ctrl*-click (Windows) or *Command*-click (macOS) to reset the level to the default value. (In Pro Tools, the default Pro Tools shortcuts are used instead.)

- To the left of the Level slider, you can **invert** the modulation signal with the +/- button.

- When you hover over the slider on the left an **on/off** button appears. Use this to temporarily disable the slot.

- On the right, a **drop-down menu** is accessible that lets you change the slot's source or target.

- To **delete the slot**, click the Remove button ✕ to the right of the Level slider.

- To **delete/bypass/invert all slots**, use the drop down menu at the right top of the slot panel.

Tips

- When a modulation indicator appears next to the <u>filter display</u> or e.g. in an <u>envelope generator</u>, this means one or more parameters of that filter or EG are modulated. When you click the indicator, the modulation slot panel that pops up shows all slots that modulate the filter or envelope generator.

- To hide the modulation slot panel, simply click on a background area in the display or interface.

Next: <u>Modulation visualization</u>

See Also
<u>Modulation</u>

Modulation visualization

FabFilter Timeless 3 contains advanced modulation visualization features which greatly help you to understand the effect of the modulation that is going on. In the plug-in interface, modulation is visualized in three different ways: the effect of applied modulation to controls is shown by real-time **target level indicators**, the global amount and direction of modulation generated by sources is visualized in the **source flow area**, and finally, current connections by different types of sources are made clear by the **modulation indicators** next to target controls.

Target level indicators

All modulation that is applied to a control in the interface is shown in real-time via target level indicators around knobs, sliders and other controls. The level indicator originates from the current knob/slider position, and shows the range of modulation: it visualizes how the knob is dynamically changing due to the current modulation signal.

The color of the target level visualization matches the type of source that modulates it. Note that if a target is modulated by multiple types of sources, a generic yellow color is used instead.

The source flow area

In the area right above the modulation sources, the signal being produced by the sources is visualized in real-time by a diffuse flow, directed towards the targets it is currently modulating. This visualization gives you a global idea of the current activity and effect of sources. It is not intended to show all connections exactly, as this would highly clutter the interface and would probably be more confusing than helpful.
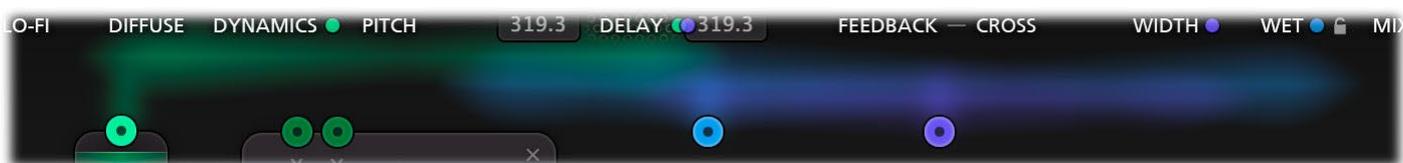
Modulation indicators

When a control is modulated, a small modulation indicator dot appears near the control. The color matches the source that modules the control. If multiple types of sources modulation a control, the modulation indicator consists of multiple colored dots.

When a modulation indicator appears in the filter display or in an envelope generator, this means one or more parameters are modulated. When you click the indicator, the modulation slot panel that pops up shows all slots that modulate one of these targets.

Tips

- Click on a modulation indicator next to a target control or on a control itself, to pop up the modulation slot panel, showing all associated modulation slots. Click the control again, or click on the interface background, to hide the modulation slot panel.
- Are you seeing yellow colored target level visualization? This means that the target is modulated by multiple types of sources at the same time.
- In case you find the source flow visualization distracting, click the large **+** button in the modulation section, and uncheck the **Show Source Flow** option at the end to turn it off.

Next: XLFO

See Also
Overview

XLFO

The XLFO is like a classic LFO (Low Frequency Oscillator) on steroids: it can do so much more! It can be a regular LFO, but it can also turn into a 16-step sequencer with an individual glide setting for every step. The display shows the waveform that is used by the XLFO. Steps can be freely added or deleted to shape the funkiest of waveforms.

To add an XLFO as a modulation source, click the **+** button in the modulation section and click **New XLFO**.

Initially the XLFO is shown as a **source component button** in the interface, showing a graphical representation of the current settings. For more information on working with source component buttons, see Modulation.

Click the source component button once to expand the full XLFO interface:

At the left, you will find the global parameters that affect the entire waveform:

- **Frequency**
  The frequency knob sets the time it takes for one cycle of the waveform to complete. This knob is a modulation target, so you could let one XLFO modulate the frequency of another XLFO. The XLFO can be synchronized to the tempo of the plug-in host or set to run free. With the options at the top-right corner of the frequency button you can choose the different settings:
  - Free running mode will allow values from 0.02 to 500 Hz, so the minimum cycle length is 0.002 seconds.
  - When using any of the synchronized cycle lengths (16 to 1/64, measured in bars) the frequency knob changes into the **Offset** knob. It now acts like a cycle length multiplier and therefore is capable of changing the cycle length relative to the host tempo, from half to two times the host tempo. Click the dots around the knob to jump to certain predefined offsets for dotted and triplet synchronization. Note that the Offset knob is also a modulation target.

- **Balance**
  The outer ring of the frequency knob adjusts the time balance of the first and last halves of the step sequence. For example, when turned to the left, the first half of the wave form is generated more quickly than the last half. The balance ring is also a modulation target so you can modulate the balance for creative effects.

- **MIDI sync**
  The XLFO can be restarted at any point using MIDI if one of the MIDI sync options is enabled at the top-right corner of the frequency knob. In the *Retrigger* mode, any note-on MIDI message (e.g. pressing a key) will restart the cycle of the waveform (to the point set by the Phase offset slider). If set to *Legato* mode, the XLFO will only be triggered by the *first* note-on MIDI message, and won't retrigger on successive notes while notes are still being held down.

- **Snap**
  This function makes it possible to use the XLFO as an arpeggiator. When you enable Snap, a small piano keyboard appears, the range of the XLFO turns into 2 octaves, and steps "snap" to notes on the piano keyboard. Now when you modulate a frequency parameter, turn the slot level to maximum, and the total amount of modulation will exactly correspond to 2 octaves.

- **Glide**
  The global Glide knob acts like an overall glide offset. The amount of glide determines the point within a step at which the XLFO starts to interpolate to the value of the next step. The global Glide value is added to the glide value for individual steps to arrive at the final glide value for each step. The final glide value is limited between 0 (no interpolation) and 1 (full interpolation). Because the global Glide value can range from -1 to 1 it can completely overrule the individual step glide values at the extreme settings. It is also a modulation target which allows for very cool effects.

- **Phase offset**
  In the step editor you can see a triangular shape. The vertical line of the shape indicates the beginning of each cycle.

You can move this triangular shape, and thus change the beginning of a XLFO cycle. This phase offset is a modulation target, so when the XLFO frequency is set to 0, you can use another modulator to cycle through the different steps. **Tip**: Like with knobs, you can *Ctrl*/*Command*-click on the phase offset slider to reset it.

To delete an XLFO, move the mouse over it and click the remove button ✕ in the top right corner. Below the source, next to the source name, the Presets button ▾ provides access to the XLFO section presets. By default, the XLFO starts with two steps that make a sine wave. You can customize this by overwriting the predefined *Default* section preset using the Save As Default command from the preset menu.

Editing Steps

You can shape the waveform of the XLFO in almost any way you want by editing the individual steps.

- Drag a step up or down to **change the value** for the step.

- Click a step to **select** it.

- Hold down *Ctrl* (*Command* on Mac) and click a step to **select multiple steps**. Hold down *Shift* and click a step to **select a consecutive range** of steps.

- Click next to a step to **deselect** all steps.

- Click the **+** button at the end of all steps to **add** a new step. The new step is added to the right of the selected step, or at the end of all steps.

- Click the **-** button at the end of all steps to **remove** the selected steps. If no steps are selected, the last step is removed.

If one or more steps are selected, the XLFO expands to show the **step interface** where the parameters for the selected steps can be edited:

- **Random**
  The Random button enables random values for this step. If enabled, the XLFO will use a new random value for the step each time it encounters it. The display also changes to show that the value is chosen at random (see step 3 in the screen shot above).

- **Value**
  The Value knob adjusts the value of step. This is the same as dragging the step up and down, except that with multiple selected steps, the value of all steps is set to the same value. In contrast, when you drag multiple selected steps, the relative distance is kept the same.

- **Curve**
  The Curve button selects the curve that is used to interpolate to the next step when the final glide value is higher than 0: Linear, Sqr, Sqrt and Sine.

- **Glide**
  The Glide knob sets the per-step glide value. This is combined with the global glide value to determine at which point the XLFO starts to interpolate towards the next step.

To start exploring the many sound-shaping possibilities, start with an XLFO that modulates the Delay Time knob or a filter frequency to make the sound change over time. You'll be amazed by the many possibilities. Have a look at the presets to see the XLFO in many different setups to get an idea of what it can do for you and start creating your own sequences!

Next: Envelope generator

See Also
Modulation
Drag-and-drop modulation slots

Envelope generator

The envelope generator (EG) generates a traditional ADSR envelope. The envelope defines how the level changes with time and is controlled by the *Attack*, *Decay*, *Sustain* and *Release* parameters. Its function is to modulate a parameter over time, based on MIDI input or the amplitude of an audio signal that triggers it.

To add an envelope generator as a modulation source, click the **+** button in the [modulation section](#) and click **New Envelope Generator**.

Initially the EG is shown as a **source component button** in the interface, showing a graphical representation of the current settings. For more information on working with source component buttons, see [Modulation](#).

Click the source component button once to expand the full EG interface:
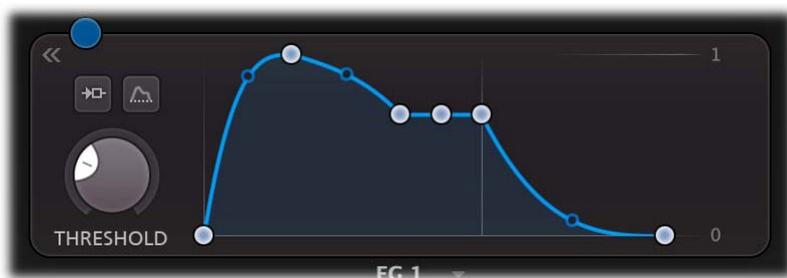
The expanded interface contains a large graphical envelope controller with triggering controls on the left.

- The **trigger input** button opens a menu to select which signal is used for triggering the EG: the main input signal, the signal from the external side-chain input, or MIDI note on events. See also [External side chaining](#).

- An **audition** button becomes visible when triggering on the external side-chain. Click and hold it to temporarily listen to the signal this EG is triggering on.

- The **threshold knob** sets the level of the incoming signal that the EG will trigger on. You should adjust the threshold depending on the type and amplitude of the incoming signal. The circular level meter around the threshold knob gives a good indication of what threshold level to use. Note: the threshold knob is hidden when MIDI input triggering is used.

- The **range button** selects whether the EG produces a signal in the default range between 0 and 1, or with a range such that the EG outputs 0 while in its sustain phase. In the latter case, the EG will attack from a negative value to a positive value, and finally release to a negative value. This "centers" the output value around 0, which can be useful for modulation.

In the **envelope controller** you can click and drag the dots to customize the envelope shape. The following parameters are available:

- **Delay**
  The time it takes for the attack to start after the key is pressed (or triggered when the input signal exceeds the threshold).

- **Attack**
  The Attack portion of the envelope is the time taken for the amplitude to reach maximum value. Slow attack is commonly part of sounds called pads. But for percussive sounds the attack time should be as short as possible.

- **Decay**
  After the sound has reached its maximum level, it starts to decay until it reaches a level known as the Sustain level at a rate set by the Decay time setting.

- **Sustain**
  This is the level reached after the decay time. The EG will hold this level as long as a key is pressed (or as long as the trigger input level is above the threshold). Note that this parameter specifies a volume level rather than a time period.

- **Hold**
  Once the key is released (or the input level drops below the threshold), the value will remain at the sustain level for a time set by the hold parameter.

- **Release**
  After the hold time the sound resumes its decay, this time at a new rate determined by the Release setting.

Attack, Decay and Release Slope
The attack, decay, and release curves each have a **slope dot** in the middle that you can drag up and down to vary the curve shape between linear, logarithmic and exponential behavior. This lets you customize each of these curves to change its feel and snappiness and makes the EG much more versatile.

Tips

- When adjusting the EG control points, you can hold down the *Shift* key to fine-tune a setting, just like with regular knobs.

- To let a sustain pedal control the EG, you can hook it up to the Hold setting. The recommended way to do this is via a MIDI source.

Next: Envelope follower

See Also
Modulation
Drag-and-drop modulation slots

Envelope follower

The envelope follower modulation source outputs an envelope or transient signal based on the side-chain input audio level. Unlike the envelope generator, which produces its own envelope, the EF tracks the envelope of the trigger signal and smoothes it out to produce a modulation signal.

To add an envelope follower as a modulation source, click the **+** button in the modulation section and click **New Envelope Follower**.

Initially the EF is shown as a **source component button** in the interface, showing a graphical representation of the current settings. For more information on working with source component buttons, see Modulation.

Click the source component button once to expand the full EF interface:
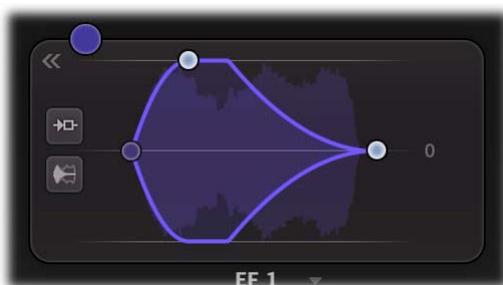
In the graphical **envelope controller** you can click and drag the dots to customize the attack and release times of the EF, which controls how the signal is smoothed.

The **trigger input** button opens a menu to select which signal is used for triggering the EF: the main input signal, or the signal from the external side-chain input. See also External side chaining.

An **audition** button becomes visible when triggering on the external side-chain . Click and hold it to temporarily listen to the signal this EF is triggering on.

The **mode** button toggles between the default Envelope setting and a Transient mode, where the envelope follower will work as a transient detector, only producing output for short-term bursts of energy in the signal (e.g. drum hits).

Next: MIDI source

See Also
Modulation
Drag-and-drop modulation slots

MIDI source

The MIDI source is a powerful modulation source if you want more control over FabFilter Timeless 3 using a MIDI keyboard or MIDI controller. Note that you first need to route data from a MIDI track to Timeless 3 in your host.

To add a MIDI source as a modulation source, click the **+** button in the modulation section and click **New MIDI Source**.

Initially the MIDI source is shown as a **source component button** in the interface, showing a graphical representation of the current settings. For more information on working with source component buttons, see Modulation.

Click the source component button once to expand the full interface:

The expanded MIDI source interface contains the following controls:

- **MIDI Input**
  Normally the MIDI source lets you use MIDI input such as velocity, pitch bend and modulation wheel to influence any parameter that can be modulated.

- **Controller number**
  ... but when you set the input selection to Controller, it lets you use any MIDI controller as a modulation source.

- **Response curve**
  The response curve can be adjusted to get the desired control over the MIDI source output. For example, when used with velocity as MIDI source the linear, exponential, logarithmic, square, square root or sine curves make great dynamic differences.

Using a MIDI source is different from MIDI Learn because there is no direct control of a knob via MIDI but it uses a modulation slot instead. This way you can add modulation to an already modulated destination. Or you can use the full rotation of a knob while actually modulating a smaller range. This can be a good way to control say, an EG attack for which you sometimes want to make small changes with great precision.

Tips

- To let a sustain pedal control an envelope generator, use a MIDI source. Set the input to Controller, and the controller number to 64. Now, drag the source drag button for the MIDI source to the hold control point of the envelope generator, and set the slot level to maximum. Of course, you can also set up more sophisticated behavior of the sustain pedal, for example by modulation the release setting instead of hold: the possibilities are endless.

- The VST3 version of FabFilter Timeless 3 doesn't support per-note aftertouch modulation.

See Also
Modulation
Drag-and-drop modulation slots
MIDI learn

XY controller

The XY controller makes for more tweaking fun. It's a classic, and we didn't dare to leave it out! It can control two parameters with one mouse movement. When browsing presets don't forget to listen to the sound mangling possibilities provided by these controllers. The XY controller can also be set to a one-dimensional Slider mode.

To add an XY controller or slider as a modulation source, click the **+** button in the modulation section and click **New XY Controller** or **New Slider**.

The new XY controller or slider is now added to the modulation sources in the interface. Note that every source has its own associated color scheme, which is also used for modulation visualization and indicators in the interface.

You can **customize any source's name** by double-clicking the label below its interface. Source names are stored in presets, A/B and Undo states and will be saved with your session. This is particularly useful for XY controllers and sliders, to indicate their purpose in a preset.

In bi-directional mode, the XY controller has two "outputs", so it also has two source drag buttons labeled X and Y. When using it as a slider, only the Y source drag button is available.

The **remove button** ✕ at the right top deletes the source, including its associated modulation slots.

At the bottom right of the XY Controller, a drop-down menu gives access to the following options:

- The **mode** switches between the traditional *XY* mode (two dimensions) or simpler *Slider* mode (offering only one dimension).
- The **range** of the XY controller can be set to *bipolar* (-1 to 1) domain, or to *unipolar* (0 to 1) behavior.

In slider mode, the current position value of the slider is displayed when you move the mouse over the slider. Double-click the slider to type a new value directly.

Tips

- To reset the XY Controller to its default position, hold down the *Ctrl* key (Windows) or *Command* key (macOS) and click once.
- When you want to adjust only one parameter on one axis, holding *Shift* will make it easier to do so while keeping the other parameter constant.
- With MIDI learn, you can set up a hardware MIDI controller to control the XY controller. So if your MIDI controller has XY-functionality you can directly control FabFilter Timeless 3 with it.

Next: Full Screen mode, resizing and scaling

See Also
Support

Full Screen mode, resizing and scaling

With just the click of a button, the Timeless 3 interface will fill up the whole computer screen so you can make ultra-precise adjustments and get the best view on the spectrum analyzer and filter display. To exit Full Screen mode, just press Escape or click the Full Screen button again.


Resizing

In addition to Full Screen mode, you can also customize the normal interface size using the Resize button at the right of the bottom bar. You can choose between Small, Medium (the default size), Large or Extra Large. Once you have selected a size, it will automatically become the default size for new plug-in instances.
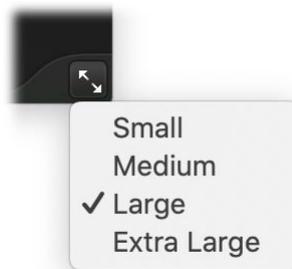
Scaling

At the bottom of the resize menu, the Scaling submenu lets you increase or decrease the interface scaling relative to the system default, e.g. 150% (smaller) or 300% (larger) on Retina monitors (that have a 200% scaling by default).

When you enable Full Screen mode, the plug-in will automatically choose an appropriate scaling so that all controls become a bit larger. The plug-in automatically remembers the chosen scalings for normal and Full screen mode, and also per monitor type (Retina / High DPI or regular), so once you've customized the settings to your preference, you don't have to worry about it anymore.
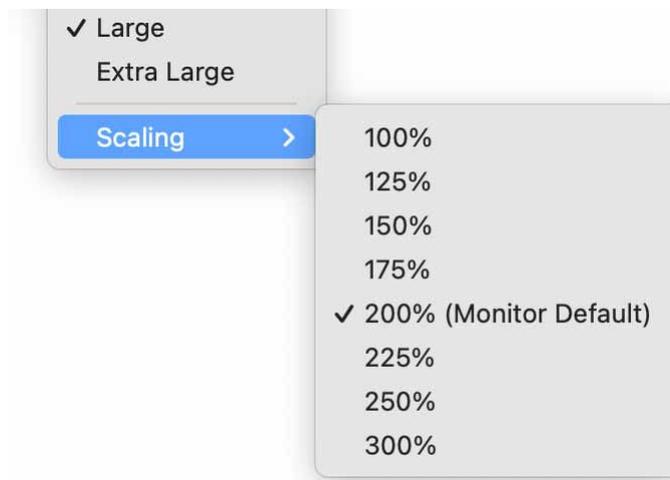
Tips

- When using the VST3 plug-in, you can resize the plug-in interface by just dragging the window edges to any size you like. Of course you can always go back to one of the predefined sizes with the resize button.

- The large interface options will be greyed out in the Resize button menu if the current display is too small to support them, and the same applies to the scaling options.

Next: [Input/output options](#)

See Also
[Overview](#)

Input/output options

Next to the [MIDI learn](#) button, the bottom bar contains various input/output options and settings.
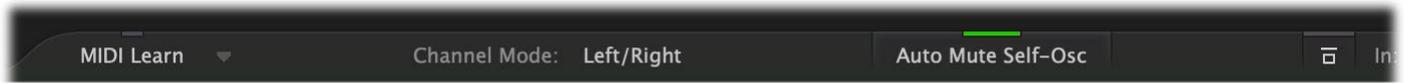
The **Channel Mode** button switches between the default Left/Right mode or Mid/Side mode. In Mid/Side mode, the left and right stereo channels are first converted to mid (mono content) and side (stereo content) signals. These are then processed separately in each channel. At the end of the processing chain, the signal is converted to normal stereo again. When in Mid/Side mode, Wet Pan, Input Pan and Output Pan will pan in the M/S domain as well.

When **Auto Mute Self-Osc** is enabled, the possible self-oscillation introduced by the [non-linear filters](#) will be muted automatically when the filter stage's input becomes silent. Otherwise, with extreme peak settings, filters could keep on self-oscillating long after the plug-in has stopped processing audio.

The **Global Bypass** button lets you bypass the entire plug-in. While most hosts already provide the ability to bypass plug-ins, our internal global bypass applies soft bypassing to avoid clicks. While the plug-in is bypassed, the frequency analyzer and delay display feedback stops and a red line at the top of the bypass button appears.

As soon as you hover the mouse over the output button, right next to the bypass button, a panel with large input/output/pan knobs will pop up:

- **Input level/pan**
  The input reading in the output button shows the current (wet) input gain and lets you adjust it from -36 dB to +36 dB. To change the gain, you simply drag the input reading in the output button in the bottom bar up and down. For precise adjustments, or to change the panning, hover over the output button or click it once to access the input gain/pan knobs. The input gain and pan knobs are also [modulation targets](#).

- **Output level/pan**
  The output reading shows the current (wet) output gain, also adjustable from -36 dB to +36 dB. It works the same as the input reading and knobs and is also a modulation target. Note that you can overdrive the filters by increasing the input gain and reducing the output gain at the same time.

Next: [MIDI learn](#)

See Also
[Overview](#)
[Modulation](#)

MIDI Learn

Controlling FabFilter Timeless 3's parameters directly with MIDI is very easy using the MIDI Learn feature. With MIDI Learn, you can associate any MIDI controller with any parameter.

Click the **MIDI Learn** button in the bottom bar to enter MIDI Learn mode. The interface dims and the parameters that can be controlled are highlighted. Each parameter has a small text balloon that displays the associated controller number. Now do the following to associate a controller number with a parameter:

1. Touch the control of the desired parameter in the interface that you wish to control. A red square will mark the chosen parameter.

2. Adjust the slider or knob on your MIDI keyboard or MIDI controller that you want to associate with that parameter.

That's it! The parameter will now be controlled with the MIDI controller. You can now go back to step 1 to associate a different parameter. Note that there is no warning when you associate a different knob with a controller number that is already used. It will just be replaced.

To exit MIDI Learn mode, click the MIDI Learn button again, or click Close at the top of the interface.

Click the small menu drop-down button next to the MIDI Learn button to access the **MIDI Learn menu**:

- **Enable MIDI**
  This globally turns MIDI control of parameters on or off: useful in hosts that automatically send all MIDI events on a track to all effect plug-ins associated with that track as well.

- **Clear**
  This submenu shows all parameter associations and lets you delete individual associations or clear all associations in one step.

- **Revert**
  Reverts to the last saved MIDI mapping (or the state when the plug-in was started).

- **Save**
  Saves the current MIDI mapping so Revert will go back to this state. The current mapping is automatically saved when closing the plug-in.

Routing MIDI to effect plug-ins

For MIDI Learn to work properly, the plug-in need to actually receive MIDI of course. Depending on your host, it can be quite difficult to route MIDI data to effect plug-ins. Here's how to do it in the most important hosts:

- **Pro Tools**
  Create a new **MIDI track**. From the MIDI input drop down menu, choose your MIDI device (if not already selected) and from the MIDI output drop down menu, choose FabFilter Timeless 3 -> channel 1 for the instance you would like to control.

- **Logic Pro**
  Instead of adding FabFilter Timeless 3 to one of the insert slots, create a new **Instrument Track**, and click on the Instrument slot. Then choose **AU MIDI-controlled Effects** > FabFilter > Timeless 3. Now, the plug-in receives MIDI. To get audio into the plug-in, click the '**Side Chain**' drop down menu in Logic's plug-in header and choose the actual input track. Next, you can mute that original track, so you only hear the audio through the plug-in. The only downside is that plug-ins with an external side-chain cannot use it anymore.

- **Ableton Live**
  First of all, create a new **MIDI track**. From the 'MIDI from' drop down menu, choose your MIDI device (if not already selected). Then, in the 'MIDI to' drop down menu, choose the Audio track that has FabFilter Timeless 3 on it. Note: only the first plug-in on any track can receive MIDI.

- **Cubase**
  Simply create a new **MIDI track** and set its output to the Timeless 3 instance you would like to control via MIDI.

Next:

See Also
Overview

Undo, redo, A/B switch

The Undo and Redo buttons at the top of the FabFilter Timeless 3 interface enable you to easily undo changes you made to the plug-in. With the A/B feature, you can quickly switch between two different states of the plug-in.

- The **Undo** button at the left will undo the last change. Every change to the plug-in (such as dragging a knob or selecting a new preset) creates a new state in the undo history. The Undo button steps back through the history to restore the previous states of the plug-in.
- The **Redo** button cancels the last undo command. It steps forward through the history until you are back at the most recent plug-in state.
- The **A/B** button switches from A to B and back. Before switching, the current state of the plug-in is saved, so if you click this button twice, you are back at the first state. The button highlights the currently selected state (A or B). In the example above, the A state is active.
- The **Copy** button copies the active state to the inactive state. This marks the current state of the plug-in and allows you to go back to it easily with the A/B button. After clicking Copy, the button disables itself to show that both states are equal, so there is nothing to copy anymore.

Notes

- If the plug-in parameters are changed without using the plug-in interface, for example with MIDI or automation, no new undo states are recorded.
- The Undo and Redo buttons will disable themselves if there is nothing to undo or redo.

Next:

See Also
Overview

Loading presets

Plenty of presets are provided with FabFilter Timeless 3, giving a good idea of what you can do. You can either use the presets as they are, or tweak them further to create your own unique sounds.

- To load a preset, click the preset button. The presets menu will appear with all available presets. Click a menu item to load that preset. The currently selected preset is highlighted with check marks.
- To explore the presets one by one, click on the little arrow buttons to the left and right of the main preset button. This will load the previous or next preset in the menu.

The preset button shows the name of the current preset. If you have changed the preset by adjusting one or more parameters, the name is dimmed to indicate that this is not the original preset anymore.

Tips

- The **Default Setting** preset is loaded automatically when FabFilter Timeless 3 is started. To change the default settings, simply overwrite this preset by clicking **Options > Save As Default** in the presets menu.
- To open a preset outside the presets folder, click **Options > Open Other Preset**. This might be useful if someone sends you a preset by email, for example.
- If somehow the factory presets are lost or not installed properly, click **Options > Restore Factory Presets** in the preset menu to restore them.

MIDI Program Change and Bank Select

Loading a presets can also be done via MIDI, using Bank Select and Program Change messages. Click **Options > Enable MIDI Program Changes** in the preset menu to enable or disable this feature. When enabled, the corresponding bank/program numbers are shown in front of the preset name (for example: *(0/65) My Preset*). This means that you can load that preset by first sending a Bank Select message to select bank 0 and then sending a Program Change message to select program 65.

Important: All the presets in your preset folder are numbered automatically, starting with bank 0 and program 0. This way, you are able to access any of the presets via MIDI. However, this also means that when you add new presets to the menu, bank/program numbers of other presets might change. Be aware of this when recording program changes in a session! We recommend to create a dedicated folder in your presets folder for your program changes, and name it with two leading underscores (e.g. "__Programs") to ensure it's the first folder in your preset collection and the presets in this folder start with bank 0 and program 0.

Compatibility with Timeless 1 and 2

All presets created with Timeless 1 and 2 can be loaded in Timeless 3. If an earlier version of Timeless is installed on your computer, the presets from this version will be accessible via the **V1 Preset Folder** and **V2 Preset Folder** submenus in the preset menu.

You can read more about compatibility with earlier versions of FabFilter Timeless in Upgrading to Timeless 3. Please take some time to read it if you are planning to replace Timeless 1 or 2 instances with Timeless 3 instances in your songs.

Next: Saving presets

See Also
Overview
Acknowledgements

Saving presets

You can easily extend the included presets with new settings to build your own library of presets for FabFilter Timeless 3 that you can reuse in various projects. This is also a good way to copy settings across multiple instances of FabFilter Timeless 3 in a session.

To save the current setting as a preset, click the preset button, and then click *Save As*. A standard Save dialog will appear. Type a name for the new preset and click *Save* to finish.

In the Save dialog, you can also rename and delete existing presets and create a new folder to store presets in. New folders will show up as new categories in the preset menu. (On macOS, this should be done with the Finder.)

Right-click shortcut menu

You can also right-click on the preset button to open a small menu with shortcuts:

- **Save**: Overwrite the currently loaded preset. You will be asked for confirmation before saving.
- **Save As**: Just like choosing the 'Save As...' item from the main menu.

See How presets are stored to determine the preset folder location and learn more about factory presets.

Next: Section presets

See Also
Loading presets
Overview

Section presets

To make designing sounds for FabFilter Timeless 3 easier, you can save section presets for different sections of the plug-in. In this way you can, for example, easily re-use certain settings.
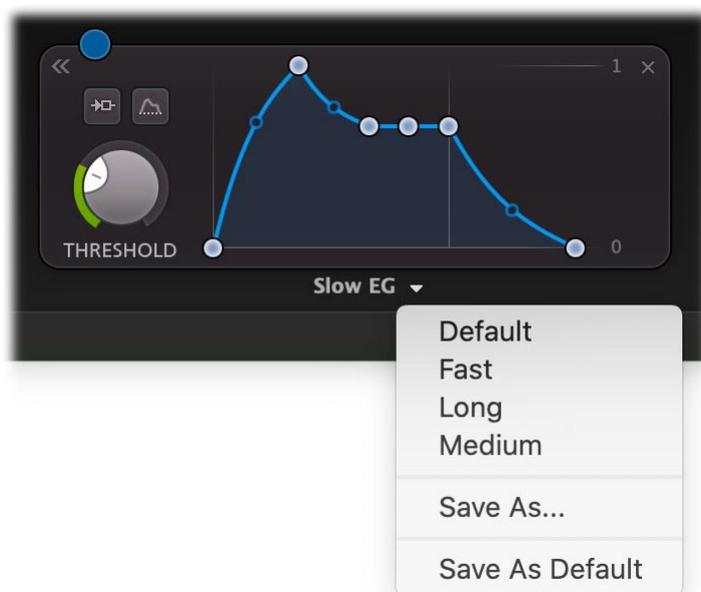
To load and save section presets, click the arrow button right next to the modulation source name, centered at the bottom of the source interface. This will display a presets menu for that section. FabFilter Timeless 3 comes with a selection of ready-made section presets, but we encourage you to save your own presets to build a custom library of sound building blocks.

Supported sections are:

- Delay taps
- XLFO
- Envelope generator
- Envelope follower
- MIDI source

When you add a new modulation source, it loads its **Default** section preset. You can customize the initial settings just by overwriting that preset using the Save dialog.

Section presets are stored in the *Application Data* folder (Windows) or *Application Support* folder (macOS) for the current user. For example, the full path to the section presets on Windows 10 is *C:\Users\ <User>\AppData\Roaming\FabFilter\Timeless 3\Component Presets* (note that this folder is hidden by default). You cannot change the section preset paths.

Next: How presets are stored

See Also
Loading presets
Overview

How presets are stored

Presets for FabFilter Timeless 3 are stored in separate files with the .ffp extension (for FabFilter Preset). All presets reside in subfolders in the main preset folder. The subfolders will show up as separate categories in the preset menu. You can also further divide the subfolders into categories.

You can manage the preset files just like other files on your computer. The easiest way to do this is in the Save dialog that appears if you are saving a preset. The preset menu will automatically reload itself with the changes when the dialog is closed.

Furthermore it is very easy to share your newly created presets with other users since FabFilter presets use the same file format on both Windows and macOS.

The default location of the main preset folder is *Documents/FabFilter/Presets/Timeless 3* on both Windows and macOS. To change this location, first copy all presets to the desired new location. Click **Options > Change Preset Folder** in the preset menu and select the new folder.

Note: previously on macOS, presets were stored in *~/Library/Audio/Presets/FabFilter/FabFilter Timeless 3*. To determine the current location of the presets folder, click **Options > Change Preset Folder** in the preset menu.

Restoring factory presets

If you have accidentally lost the factory presets, you can easily restore them by clicking **Options > Restore Factory Presets** in the preset menu. This will install all factory presets again.

Next: [Purchasing FabFilter Timeless 3](#)

See Also
[Saving presets](#)
[Overview](#)

Purchasing FabFilter Timeless 3

Once you have downloaded and installed the evaluation copy of FabFilter Timeless 3, you may evaluate it during 30 days. Every time you start the plug-in, you will see the following dialog:

While there are still days left, you can click **Evaluate** to start working with the plugin. If you want to keep using FabFilter Timeless 3 after the evaluation period, you must buy a copy in the online FabFilter Shop by clicking the **Buy Now** button in the evaluation dialog.

- Go to the FabFilter Shop and purchase FabFilter Timeless 3 now ⬈

We accept a wide range of payment methods, like credit cards, PayPal, wire transfer and iDeal. The FabFilter Shop uses secure connections and encryption: therefore your personal information is completely safe.

Within a few minutes after you have purchased your copy, you will receive an email containing your personal license key. You use this license key to turn the evaluation copy into a fully registered version without the evaluation dialog and the 30-day trial restriction. In addition, we will automatically create a FabFilter account ⬈ for you (if you don't have one already). Here, you can access all your license keys at any time.

Note: If the evaluation period has expired but you didn't have the chance to properly evaluate the plug-in, you can request a new evaluation period by contacting us at info@fabfilter.com ⬈.

Next: Entering your license key

See Also
Support
License agreement

Entering your license key

After you have purchased FabFilter Timeless 3 in the online [FabFilter Shop](#) ⬈, you will immediately receive an email containing your personal license key. This license key will turn the evaluation version into a fully registered plug-in.

- Start FabFilter Timeless 3 and click **Enter License** in the evaluation dialog, or click Enter License on the Help menu if the plug-in is already running.
- Copy the license information from the email you have received and paste it into the text field. Make sure that you are copying the entire license key including the *Product* and *Licensee* lines! If you are not sure what text to copy, just copy and paste the whole email.

After you have entered your license information, you will need to restart the plug-in host, so make sure you save your settings if needed. From now on, you will be able to use FabFilter Timeless 3 for an unlimited period of time with full support via email.

Tips

- After your purchase, you can always retrieve your license key again by logging into your [personal FabFilter account](#) ⬈. Here you can also keep track of all your orders and take advantage of great discounts when buying other FabFilter plug-ins.
- To deauthorize your license key and remove it from the computer, click **Deauthorize** on the Help menu. If you temporarily needed to install your license on another computer, or if you have transferred your license to someone else, this is the way to deinstall your personal license key safely.

Next: [Support](#)

See Also
[Purchasing FabFilter Timeless 3](#)
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[License agreement](#)

Support

If you need help with problems or questions, and the help file does not provide an answer, please visit the support pages on our web site.

- Go to FabFilter Support ⬈

From here, you have direct access to the customer support forum, very useful tutorial videos for all FabFilter plug-ins, online and PDF versions of all our help files, and a section with extra downloads (such as presets, controller templates, older plug-in versions).

For sales-related questions and technical support, you can also contact FabFilter directly at info@fabfilter.com.

Reporting a bug

If you have encountered a bug in FabFilter Timeless 3, first of all make sure that you are using the latest version of the plug-in, which you can find at www.fabfilter.com/download ⬈. You can easily check the version of FabFilter Timeless 3 that you are using by clicking Help > About in the plug-in interface. If the bug is still present in the latest version, please send us an e-mail at info@fabfilter.com and include as much technical information as possible: operation system and version, host software and version, steps to reproduce the bug, etc. Thanks in advance!

Next: Manual installation

See Also
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About FabFilter

Upgrading to Timeless 3

Upgrading from Timeless 1 or 2 to Timeless 3 is safe and easy: installing Timeless 3 will not replace or delete the previous versions of the plug-in. All versions will co-exist and can be used at the same time. This ensures that you can open old songs that use Timeless 1 or 2 without problems!

Timeless 1/2 presets

All presets created with Timeless 1 or 2 can be loaded in Timeless 3, although they may sound slightly different due to changes in the new plug-in version. If you upgraded from version 1 or 2 to the new version, your original presets will be accessible via the **V1/V2 Preset Folders** item in the preset menu. See also Loading presets.

Replacing a Timeless 1 or 2 instance by Timeless 3

If you are working on a song and want to replace a Timeless version 1 or 2 instance with the new Timeless 3, we advise you to do the following:

- First, save the current setting of the original Timeless instance as a FabFilter preset in the Timeless 1 or 2 preset folder.
- Then, remove the original Timeless instance and add Timeless 3 in its place.
- Finally, load the V1/V2 preset that you just created into Timeless 3 via the Preset Folder submenu in the preset menu.

Automation

Because the feature set of Timeless 3 has changed fundamentally, any automation data that has been written by a Timeless 1 instance **cannot be read correctly** by Timeless 3.

Next: Manual installation

See Also
Overview
Support

Manual installation

When installing FabFilter Timeless 3, the installation program will try to copy the plug-in into the appropriate plug-ins folders, and in most cases your host will recognize FabFilter Timeless 3 automatically. Otherwise, please follow these instructions:

Windows

On Windows, most hosts have their own VST plug-ins folder. So if you are using Windows and your host does not recognize FabFilter Timeless 3, you need to locate the proper plug-ins folder for your host first (it is usually shown in the Preferences or similar dialog). Then, copy the file *FabFilter Timeless 3.dll* from *C:\Program Files\FabFilter\Timeless 3* (or *C:\Program Files (x86)\FabFilter\Timeless 3* if you are using a 32-bit host on 64-bit Windows) to the plug-ins folder that you have found and restart the host so it can reload all its plug-ins. The VST3, CLAP, and AAX plug-ins are installed in the standard plug-in folders on your computer.

You can simply uninstall plug-ins or bundles via the Control Panel.

macOS

On macOS, plug-ins are installed in the standard plug-in folders in the system Library folder. These are the *only* possible correct locations:

- Audio Units: */Library/Audio/Plug-Ins/Components*
- VST/VST3: */Library/Audio/Plug-Ins/VST* and */Library/Audio/Plug-Ins/VST3*
- CLAP: */Library/Audio/Plug-Ins/CLAP*
- AAX: */Library/Application Support/Avid/Audio/Plug-Ins*

Note: AU and VST/VST3 plug-ins may also be placed in the user's Library folders under */Users/<username>/Library/Audio/Plug-Ins*.

To uninstall the plug-ins from your Mac, you can just delete the specific FabFilter plug-in files at the above locations. Finally, if you really want to delete all data written by our plug-ins, you can remove the following folders/files as well:

- */Users/<username>/Documents/FabFilter/Presets/Timeless 3*
- */Users/<username>/Library/Audio/Presets/FabFilter/FabFilter Timeless 3*
- */Users/<username>/Library/Application Support/FabFilter/Timeless 3*
- */Users/<username>/Library/Preferences/com.fabfilter.Timeless.3.plist*

Note: Since OS X 10.7 (Lion), the system and user Library folders are marked as hidden by default. To make them visible again in Finder, open Terminal (found in /Applications/Utilities) and enter the following commands:

```
chflags nohidden /Library
chflags nohidden ~/Library
```

If you still have problems, contact [FabFilter Support](#) 🗗.

Next: [VST plug-in versions](#)

See Also
[Quick start](#)
[Support](#)

VST plug-in versions

FabFilter Timeless 3 is available in both VST 2 and VST 3 formats. They can be installed and used both at the same time. The VST 3 format offers easy side-chaining and is more CPU-friendly in some cases, but it can only be used by hosts that support it, for example recent versions of Cubase, Studio One or FL Studio. The VST 2 format is compatible with a larger variety of hosts.

Both the VST 2 and VST 3 versions of the plug-in automatically adapt themselves to the channel layout of the track they are inserted on (mono/stereo).

Next: External side chaining

See Also
Quick start
Manual installation

External side chaining

FabFilter Timeless 3 offers the possibility of feeding an external signal to its side chain, so that you can make it trigger on a different signal than the audio it is actually processing. Feeding a signal to a plug-in's side-chain inputs works slightly different in various hosts. This topic describes the procedure for some of the most popular hosts around: Pro Tools, Studio One, Ableton Live, Logic Pro and Cubase.

To explain how it works, we use a scenario with two tracks. The first one contains the audio that we want to process with Timeless 3, which we'll call the *main track* from now. The second track contains the audio that we want to route to Timeless 3's external side-chain input and use as trigger signal. We'll call this track the *side chain track*.

After setting up everything according to the instructions below for your host, any envelope generators or envelope followers that are set to trigger on the external side chain, will now respond to the side chain signal. You can check whether everything is routed correctly: play the audio, open an EG of EF interface and confirm it's set to trigger to the external side-chain. Then use the Audition button to listen to the side-chain signal.

Pro Tools

- Open Pro Tools and start a new empty session.
- Create two audio tracks that we'll use as main track and side chain track. Add audio files to both track.
- Open the Mix window to display the tracks with their Insert slots and Sends slots.
- In the first 'Sends' slot of the side chain track, choose 'Bus 1'. The track view for Bus 1 will open: set its level slider to 0.0 dB so the bus actually produces audio!
- In the first 'Inserts' slot of the main track, choose Delay > FabFilter Timeless 3.
- Open Timeless 3's interface and set up an envelope generator or envelope follower, triggered by the external side chain signal.
- Now, in the 'Key Input' menu of the plug-in interface (just above the FabFilter logo), choose bus > Bus 1 instead of the default 'no key input'. Now, the audio from the side chain track is routed to Timeless 3's external side chain input via Bus 1.

Studio One

- Open Studio One and choose 'Create a new song'.
- Add two audio tracks (via Track > Add Tracks...) that we'll use as main track and side chain track.
- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.
- Access the mix window via "Mix" in Studio One's bottom right corner.
- Insert FabFilter Timeless 3 on your main track via the '+' button next to the Insert tab.
- Open Timeless 3's interface and set up an envelope generator or envelope follower, triggered by the external side chain signal.
- On the side chain track, select Sends > Sidechains > FabFilter Timeless 3.

Ableton Live

- Open Ableton Live and start with an empty arrangement. We'll use Track 1 as the side chain track and Track 2 as the main track.
- From the folder menu's on at the left top of Ableton Live's interface, drag different audio clips to the first empty slots of Track 1 and Track 2.
- From the VST (or Audio Units) plug-in menu, also at the left top of Ableton Live's interface, drag FabFilter Timeless 3 onto Track 2, the main track.
- In the small device interface for Timeless 3 in the bottom Effects section, choose 'Track 1' from the 'Sidechain' drop down menu.
- Open Timeless 3's interface and set up an envelope generator or envelope follower, triggered by the external side chain signal.
- **Note**: In earlier versions of Ableton Live (< 10.1), setting up sidechaining worked differently, which is described here ⬈.

Logic Pro

- Open Logic Pro and create a new empty project via File > New...
- Add two audio tracks (via Track > New...) that we'll use as main track and side chain track.
- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.
- Select the main track and add Timeless 3 in the first Insert effect slot.
- Open Timeless 3's interface and set up an envelope generator or envelope follower, triggered by the external side chain signal.

- In the right top corner of the plug-in interface header, in the 'Side Chain' menu, choose the side chain track. Now, the signal from the side chain track is sent to FabFilter Timeless 3's external side-chain input.

Cubase

- Open Cubase and create a new empty project.

- Add two audio tracks that we'll use as main track and side chain track.

- Add audio files on both the main track and the side chain track. You can simply drag audio files from a Finder/Explorer window onto a track.

- Open the Mixer. In the main track, click on an empty insert slot and select the VST 3 version of FabFilter Timeless 3 in the Delay menu (note the VST 3 icon which looks like ///).

- Open Timeless 3's interface and set up an envelope generator or envelope follower, triggered by the external side chain signal.

- In the plug-in header, click on the Activate Side-Chain button (right of the R/W buttons) to enable the external side chain in Cubase.

- At the top of the Mixer, set the output for the side chain track to the side-chain input of FabFilter Timeless 3.

Next: License agreement

See Also
Input/output options

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Next:

See Also
[Purchase FabFilter Timeless 3](#)
[Support](#)

Acknowledgements

We would like to thank all beta testers for their relentless testing, helping us to make this plug-in as awesome (and bug-free) as possible.

FabFilter Timeless 3 comes with a library of factory presets. Almost all of these were created by external sound designers:

- bManic (bM)

- Dan Worrall (DW)

- Maarten de Boer (MdB)

- Ralph Verdult (RV)

- Rory Dow (RD)

Visit the FabFilter sound designers page ☑ to read more about each sound designer.

Next: About FabFilter

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Purchase FabFilter Timeless 3
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About FabFilter

Beautiful sound. Fantastic workflow. These are the foundations of FabFilter. We create powerful audio plug-ins with superb sound quality and innovative interfaces.

A unique perspective

At FabFilter, we make the best possible tools for music production and audio processing. To achieve this, we continually rethink and challenge industry standards: we've never been afraid of reinventing the wheel. Considering every little detail, we tune our algorithms and interfaces until they sound perfect, look amazing and feel great to work with.

It's the sound that counts

Above everything else, you need superb sound quality. That's why we put a lot of effort into developing unique audio processing algorithms, ranging from our famous resonating filters to transparent high-end EQ and dynamics processing.

Innovative interfaces, great design

Every FabFilter plug-in has an easy-to-use, well-designed interface aimed at providing unsurpassed workflow. Our plug-ins focus on the task you're performing at that specific moment: they expose the features you need, when you need them. And because of our special attention to design, you'll be delighted every time you open a FabFilter plug-in.

Don't take our word for it

We always set the highest standard for sound quality, usability and design to make truly great products that raise the bar on what audio software can do. That's why we're very happy with the praise we've received from users and press alike:

> "In the decade since the release of its first plug-in, One, FabFilter has made an indelible mark on the music production landscape." — Computer Music magazine

> "While many other software developers are busy trying to model hardware, FabFilter is leaving them in the dust by being visionaries and reaching into the future. FabFilter stuff is just on another level." — Jeff Sanders

> "FabFilter has an enviable reputation for making easy-to-use, powerful tools." — Music Tech magazine

FabFilter was founded in 2002 by Frederik Slijkerman and Floris Klinkert, and is based in Amsterdam, The Netherlands.

See Also
Support
FabFilter web site ☒