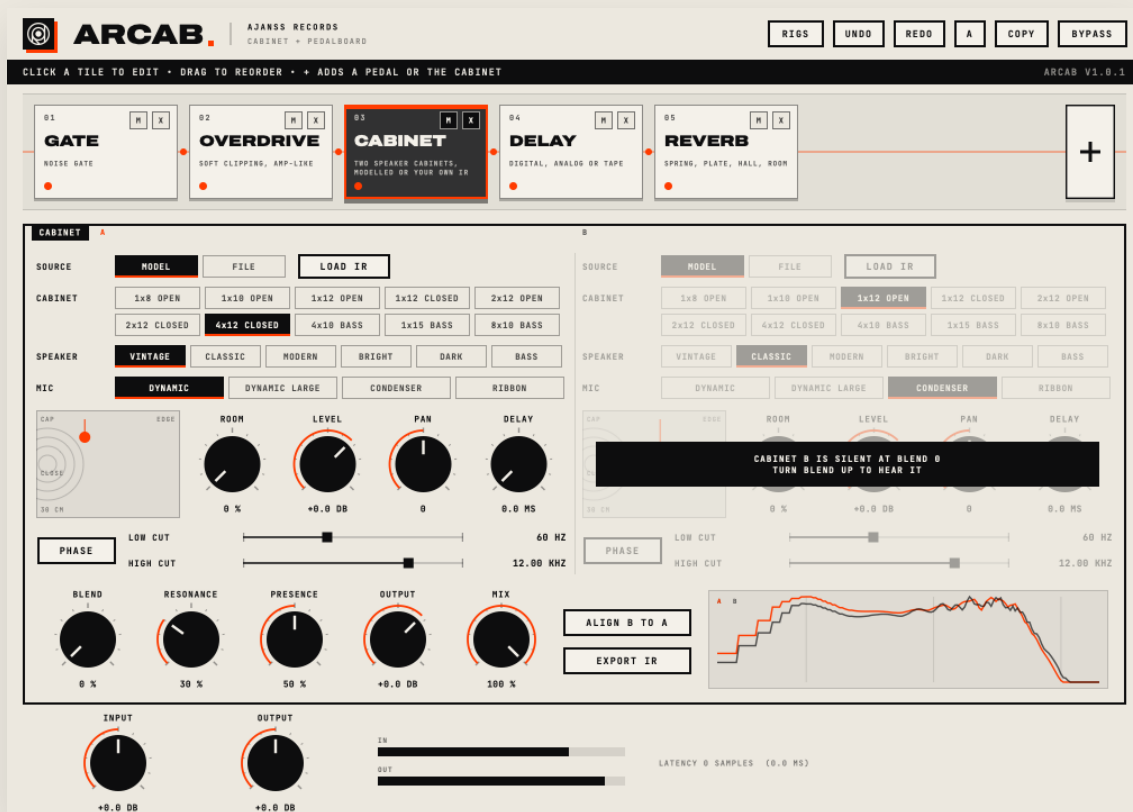


AJANSS RECORDS

ARCAB

TWO CABINETS, TWENTY-FIVE PEDALS, ZERO LATENCY



VERSION

1.0.1

FORMATS

AU • VST3

PLATFORMS

macOS • WINDOWS

DOCUMENT

USER GUIDE

01 WHAT IT DOES

ARCAB is a speaker cabinet and a pedalboard in one plugin. Plug a guitar or bass straight into your interface, put ARCAB on the track, and build the rig on the board: a **cabinet** with two slots, a modelled speaker in each or an impulse response of your own, and **twenty-five pedals**, from tuner and gate through the drives and modulations to delay and reverb. Tiles sit in the order the signal runs; drag them to reorder, press M to bypass one, X to take it off, + to add another. The cabinet is a tile like any other, so a delay or a reverb can go after the speaker, where a mix engineer would put it, or before it.

The cabinets are **modelled, not recorded**. Each one is built from the physics of a speaker in a box – resonance, cone breakup, the roll-off on top, the closed or open back, the microphone and where it stands – and the impulse response is synthesised in the plugin the moment you change a setting. No brand is imitated and no recording of any product is inside. Ten cabinets, six speaker voices, four microphones, a pad for the microphone position, a second slot to blend with – and your own impulse responses load into either slot at any sample rate.

What it promises it measures: bypassed or empty it is **bit identical** (difference 0.000), the cabinet adds **no latency**, the output is **the same at every buffer size**, and the drives are anti-aliased without oversampling. The numbers are on page 8.

02 INSTALLING

macOS – run ARCAB Installer.pkg and follow the steps; choose the formats and whether to install for every user or only yourself. The package is signed and notarised by Apple, so it opens normally.

Windows – run ARCAB Installer.exe; the plugin goes to the shared VST3 folder. The installer is not codesigned yet, so SmartScreen may warn you: click More info, then Run anyway. Only needed once.

After installing – rescan the plugin list in your DAW; ARCAB appears under AjanSS Records > ARCAB. macOS 10.13 or newer, Intel or Apple Silicon; Windows 10 or newer, 64-bit. Audio Unit and VST3 on macOS, VST3 on Windows.

03 THE BOARD

Tiles in signal order

The strip under the header is the board. Each tile is one pedal or the cabinet, and the signal runs left to right through them, orange dots marking the path. The plugin opens with a working rig: **GATE, OVERDRIVE, CABINET, DELAY, REVERB**. Click a tile and its controls open in the panel below. Drag a tile left or right to reorder; the change is heard the moment you drop it.

M, X and +

M bypasses that tile – a 5 ms crossfade, no click, and the tile greys out with **BYPASSED** written on it. **X** takes the tile off the board. **+** at the right end opens the palette, grouped: drive, dynamics, filter, modulation, pitch, time, special, utility, and the cabinet on top. Boost, overdrive, distortion, fuzz, compressor, EQ and delay can be used twice, everything else once. When the board grows past the window it scrolls; **+** stays where it is.

The panel

A pedal's panel is its knobs in a row with the mode switches above them, exactly the controls that pedal has and nothing else. Hover any control and the black strip in the header tells you what it does. Knobs drag vertically (SHIFT for fine steps), turn with the wheel, and take a typed value on double-click.

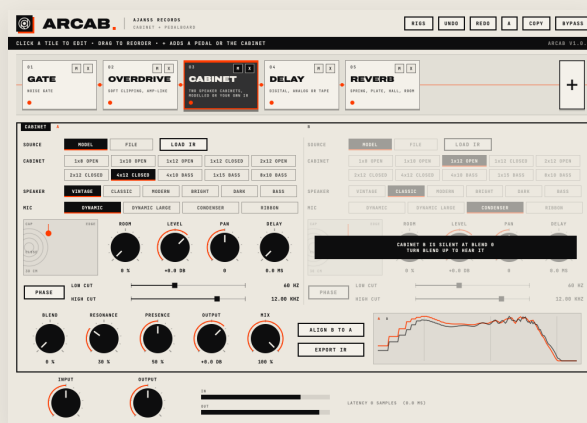
Header

RIGS opens twelve starting boards – CLEAN, CRUNCH, ROCK, LEAD, METAL, BLUES, FUNK, SURF, AMBIENT, FUZZ, BASS and the default – each a chain plus its settings, built from the modelled cabinets. Load one, then make it yours; **UNDO** takes you back. **UNDO** and **REDO** take back any change, including adding, removing and reordering tiles. **A / B** holds two complete boards; **COPY** copies the current one to the other slot. **BYPASS** passes the input through with a 5 ms crossfade and then untouched, bit for bit. Below the panel: **INPUT** gain into the board (a hot input drives the pedals harder), **OUTPUT**, the input and output meters, and the latency the plugin reports to the host – 0 samples unless a **PITCH** tile is on the board.

Saved with the session

The board – which tiles, in what order, which ones are bypassed – and every knob are part of the plugin state, so they come back with the session and travel with a preset. Measured: a six-tile board with one tile bypassed, a second delay at 333 ms and cabinet B set to a bass cabinet was restored

04 THE CABINET



SOURCE	MODEL builds the cabinet here from the settings below; FILE plays your own impulse response. LOAD IR opens a WAV, AIFF or FLAC at any sample rate (stereo is summed) and switches the slot to FILE. FILE with no file loaded keeps the model playing and says NO FILE next to the button.
CABINET	Ten boxes, named by what they are, from 1x8 OPEN to 4x12 CLOSED and three bass cabinets. A closed back pushes the lows; a small open box cuts them. Measured at 50-90 Hz: the 4x12 closed sits 3.5 dB above the 1x12 open.
SPEAKER	Six voices: VINTAGE, CLASSIC, MODERN, BRIGHT, DARK, BASS – where the cone breaks up and where the top rolls off. At 4-6 kHz BRIGHT and DARK are 14.7 dB apart.
MIC	DYNAMIC is the studio standard with its proximity lift and 5 kHz peak; DYNAMIC LARGE is flatter; CONDENSER is open on top; RIBBON is soft on top and full below.
MIC PAD	Drag the dot: left is the cap, right the edge of the cone; up is close, down is 30 cm away. Off the cap the top softens – measured at 3-6 kHz, cap to edge: 11.9 dB. Further away the proximity lift fades and a floor reflection comes in.
ROOM • LEVEL • PAN • DELAY	ROOM adds a short room tail around the cabinet. LEVEL, PAN and DELAY (0-10 ms) place the slot; DELAY is what ALIGN fills in.
LOW CUT • HIGH CUT • PHASE	12 dB per octave at each end of the slot, and a polarity flip.
BLEND	A to B. At 0 only cabinet A plays; at 100 only B – the silent slot is dimmed and says so. B opens with a different cabinet, speaker and microphone than A, so there is a second colour to blend the moment you turn it.
ALIGN B TO A	Measures the delay between the two impulse responses by cross-correlation, writes it into the DELAY of the slot that is ahead, and flips B's polarity if needed. Measured: a 37-sample offset found exactly.
RESONANCE • PRESENCE	RESONANCE is the speaker's impedance curve as an amplifier sees it: a bump at the resonance and a lift on top. PRESENCE is a shelf at 4.5 kHz; 50 is flat.
OUTPUT • MIX	The cabinet's level, and dry to cabinet. At MIX 0 the tile is bit identical to its input.
EXPORT IR • THE CURVE	EXPORT IR saves the blend of both slots – models, files, levels, pans, delays and cuts included – as a 24-bit stereo WAV at the session rate. The curve is the amplitude response of both slots, A in orange, B in grey, drawn from the impulse responses actually loaded.

05 THE PEDALS

TUNER	Chromatic. Note name, cents bar and frequency, held for half a second between plucks; MUTE silences the output while you tune. Measured: 329.63 Hz read as 329.63 Hz; a real low E from a DI read 4 cents off.
GATE	THRESHOLD with 3 dB of hysteresis, RELEASE, RANGE. Measured: -70 dBFS held down by 80 dB, -20 dBFS passed at 0.0 dB.
COMPRESSOR	SUSTAIN is a lower threshold with automatic make-up; ATTACK, RELEASE, RATIO, LEVEL and a BLEND for parallel compression. Measured at 4 : 1, +20 dB in gave +5.0 dB out.
BOOST	Up to 24 dB into whatever comes next. CLEAN is flat, TREBLE cuts the lows first, MID pushes 800 Hz.
OVERDRIVE	Soft clipping, amp-like. DRIVE, TONE, LEVEL; SMOOTH, CLASSIC or BRIGHT voice.
DISTORTION	Harder clipping. TIGHT cuts the lows before the clip, OPEN keeps them, SCOOP drops the mids.
FUZZ	FUZZ, TONE, LEVEL and BIAS – off centre the clip for sputter and gating. SMOOTH, WOOLLY or SQUARE.
PREAMP	Three gain stages in a row with BASS, MID, TREBLE, PRESENCE and LEVEL; CLEAN, CRUNCH or LEAD channel.
EQ	LOW shelf at 100 Hz, MID peak at a MID FREQ of your choice, HIGH shelf at 3 kHz, LEVEL.
WAH	POSITION from heel to toe (automate it), Q, and an AUTO mode with its own RATE. Measured: 338 Hz at the heel, 2209 Hz at the toe.
ENVELOPE	A filter that follows your picking: SENSITIVITY (set it so a hard pick just opens the filter), Q, RANGE, DECAY; UP opens with the attack, DOWN closes. Measured: a quiet-to-loud burst moved the peak from 416 Hz to 744 Hz.
CHORUS	RATE, DEPTH, MIX, TONE; one, two or three detuned voices.
FLANGER	RATE, DEPTH, FEEDBACK (negative inverts), MANUAL, MIX.

05 THE PEDALS, CONTINUED

PHASER	RATE, DEPTH, FEEDBACK, MIX; 2, 4, 6, 8 or 12 stages.
VIBE	Four-stage phase vibrato with an asymmetric sweep; CHORUS mixes the dry signal back in, VIBRATO does not.
TREMOLO	RATE and DEPTH; sine, triangle, square or harmonic shape; SYNC to the host tempo. Measured: 4 Hz set, 3.98 Hz found.
VIBRATO	Pitch wobble in cents, with a RISE that fades the depth in.
OCTAVER	SUB, SUB 2, UP and DRY. Measured: 220 Hz in, 110.1 Hz sub out.
PITCH	SEMITONES and CENTS, MIX for a harmony. Splices are found by correlation, so a held note does not warble: measured at +7 semitones, 440 Hz became 659.2 Hz (0 cents off) with 0.4 dB of level ripple. The one pedal with latency: 1256 samples at 48 kHz, reported to the host.
DELAY	TIME or SYNC to the beat, FEEDBACK, MIX, TONE, MODULATION; DIGITAL, ANALOG or TAPE; PING PONG. Measured: 250 ms landed exactly 12,000 samples late; 1/8 at 120 BPM the same.
REVERB	SPRING, PLATE, HALL or ROOM; DECAY, TONE, PRE DELAY, MIX. Measured: DECAY at 1 s fell 31.1 dB in the first half second.
ROTARY	Spinning horn and drum with SLOW and FAST speeds, ACCEL for the ramp, BALANCE, MIX.
RING MOD	FREQUENCY of the carrier and MIX. Metallic sidebands.
BITCRUSH	BITS and RATE – fewer bits, more grit; lower rate, more aliasing, on purpose. MIX.
VOLUME	LEVEL for swells (automate it) and MINIMUM, the level at heel down.

06 PARAMETERS

CONTROL	RANGE	DEFAULT	WHAT IT DOES
INPUT	-24 ... +24 dB	0 dB	Gain into the board. A hot input drives every pedal harder.
OUTPUT	-24 ... +24 dB	0 dB	Final level after the board.
BYPASS	on / off	off	Passes the input through untouched, bit for bit.
CABINET A / B SOURCE	MODEL / FILE	MODEL	Built here, or your own impulse response.
CABINET	10 boxes	4x12 CLOSED / 1x12 OPEN	Box size and back. A is a 4x12 closed, B a 1x12 open.
SPEAKER	6 voices	VINTAGE / CLASSIC	Where the cone breaks up and where the top rolls off.
MIC	4 types	DYNAMIC / CONDENSER	The microphone in front of the speaker.
POSITION	0 ... 100 %	30 / 55 %	0 is the cap, 100 the edge of the cone. Off the cap the top softens.
DISTANCE	0 ... 30 cm	5 / 10 cm	Close is full and direct; far loses the proximity lift and gains a floor reflection.
ROOM	0 ... 100 %	0 %	A short room tail around the cabinet.
LEVEL	-24 ... +12 dB	0 dB	This slot's level.
PAN	-100 ... +100	0	Left to right.
DELAY	0 ... 10 ms	0 ms	Nudge in time. ALIGN writes it for you.
LOW CUT	20 ... 500 Hz	60 Hz	12 dB per octave below.
HIGH CUT	2 ... 20 kHz	12 kHz	12 dB per octave above.
PHASE	on / off	off	Inverts the slot.
BLEND	0 ... 100 %	0 %	A to B.
RESONANCE	0 ... 100 %	30 %	The impedance curve: a bump at 100 Hz and a lift above 3.5 kHz.
PRESENCE	0 ... 100 %	50 %	Shelf at 4.5 kHz, ± 4 dB; 50 is flat.
CABINET OUTPUT	-24 ... +12 dB	0 dB	The cabinet tile's level.
MIX	0 ... 100 %	100 %	Dry to cabinet. At 0 the tile is bit identical to its input.

07 MEASURED

Every number below comes from the plugin's own test suite, run on the shipped build at 48 kHz. They are not targets; they are what came out.

BIT IDENTICAL	Empty board, cabinet at MIX 0, a bypassed tile, and the header BYPASS: difference to the input 0.000, sample for sample.
LATENCY	Cabinet 0 samples (the convolution reports 0 and measures 0). Every pedal 0, except PITCH: 1256 samples at 48 kHz, reported to the host so it is compensated.
ANY BUFFER SIZE	Output at 32, 64, 128, 256 and 1024 samples and with a buffer that changes size every block: difference to the 512-sample reference 0.000 – on a board of all thirty-three tiles.
ANTI-ALIASING	A 1234.5 Hz tone into a hard-driven fuzz: alias products -39.3 dB below the harmonics with the antiderivative shaper, -18.8 dB with a plain one. No oversampling, no latency.
CABINET MODELS	4x12 closed against 1x12 open at 50-90 Hz: +3.5 dB. BRIGHT against DARK at 4-6 kHz: 14.3 dB. Microphone at the cap against the edge at 3-6 kHz: 11.9 dB.
ALIGN	An offset of 37 samples between the slots found exactly: 0.770 ms written against 0.771 expected.
DELAY	250 ms: the echo landed 12,000 samples after the hit, off by 0. 1/8 at 120 BPM: the same 12,000.
TREMOLO	Set to 4 Hz, the envelope measured 3.98 Hz.
COMPRESSOR	4 : 1 ratio: +20 dB over the threshold came out as +5.0 dB.
GATE	-70 dBFS held down by 80 dB; -20 dBFS passed at 0.0 dB.
WAH	Heel 338 Hz, toe 2209 Hz.
OCTAVER	220 Hz in, 110.1 Hz out.
PITCH	+7 semitones on 440 Hz: 659.2 Hz, 0 cents off; level ripple on a held tone 0.40 dB.
REVERB	DECAY 1 s: 31.1 dB down after half a second.
TUNER	329.63 Hz read as 329.63 Hz.
HOSTILE HOSTS	A block of NaN from the host is scrubbed and the board recovers; a stopped transport, a zero tempo and a jumping playhead change nothing; two instances do not disturb each other.
PROCESSOR	Default board 1.4 % of one core; all thirty-three tiles 3.3 % (Apple Silicon, 48 kHz, 128-sample buffer).

08 STARTING POINTS

Start from a rig

Press RIGS and pick the closest one – CRUNCH or ROCK for rhythm, LEAD for a solo, CLEAN or AMBIENT for the pretty parts, METAL, BLUES, FUNK, SURF, FUZZ, or BASS (an 8x10 with the BASS speaker voice and a compressor in front). Each is a full board with its settings; everything on it is yours to change, and UNDO takes you back.

A rhythm sound

Keep the default board. Turn OVERDRIVE's DRIVE to taste, leave the cabinet on the 4x12 closed with the DYNAMIC microphone near the cap, and set DELAY's SYNC to 1/8 DOT. If it is harsh, drag the microphone towards the edge; if it is boomy, raise the cabinet's LOW CUT.

Two microphones on one cabinet

In the cabinet, set slot B to the same cabinet and speaker as A but a different microphone – a RIBBON at the edge, say – then turn BLEND to 40 and press ALIGN B TO A. That is the classic two-microphone recording, aligned to the sample.

Your own impulse responses

Press LOAD IR in a slot, pick the WAV, and the slot switches to FILE. Any sample rate works; the file is resampled to the session. EXPORT IR saves your blend of both slots as one WAV.

Order matters — sometimes

The cabinet, delay and reverb are linear, so swapping them among themselves changes nothing you can hear; put them wherever reads best. Moving a delay or reverb **before a drive** is a different sound: every repeat, every bit of tail, hits the clipping stage. Wah and vibe before the drive, compressor first, gate first of all.

When it sounds wrong

Check the input meter first: a DI recorded at -18 dBFS wants INPUT up by 6 to 10 dB before the drives do their job. Then check the cabinet MIX is at 100 and that a tile you expect to hear is not greyed out. A PITCH tile adds latency; everything else is at zero.

09 SUPPORT