FabFilter Pro-G
User Manual

Table of Contents

About FabFilter Pro-G

A gate/expander is one of those workhorse studio tools that you probably use in every mix. Whether you need to suppress noise on your vocal tracks, reduce bleed on your drum recordings, gate a guitar before distortion or enhance the dynamics on your drum or master bus, FabFilter Pro-G will do the job in style!

Key features include five meticulously tuned, program-dependent expander/gate algorithms, including an Upward expansion style, high-quality 64-bit internal processing, adjustable threshold, ratio and range, attack and release settings, adjustable hold time up to 250 ms, optional look-ahead time up to 10 ms, mid/side processing, up to four times linear-phase oversampling and an expert mode that offers highly customizable side chain options.

FabFilter Pro-G 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 Pro-G
Acknowledgements

Quick start

The installer will copy the FabFilter Pro-G 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 Pro-G from the pop-up menu in the Dynamics section.

- **Studio One**
  Click the '+' button next to the Inserts tab of an audio track, instrument track or bus and select 'FabFilter Pro-G' 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 Pro-G from the pop-up menu. You will find FabFilter Pro-G in the *Audio Units > FabFilter* section (named Pro-G).

- **Ableton Live**
  In Session view, select the track you would like to place FabFilter Pro-G 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 Pro-G, or drag it onto the track.

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

To begin, just open the plug-in and adjust the Threshold knob. Enjoy!

Next: FabFilter Pro-G overview

See Also
About FabFilter Pro-G

Overview

The interface of FabFilter Pro-G is designed to be easy to use while providing all necessary information and controls. It consists of the following elements:

- **Real-time level display and level metering**
  In the middle section of the plug-in, the real-time moving level display and the level meter show you at a glance what's happening to your audio. They show the output level (light blue) on top of the input (dark blue), with a 60 dB scale. See Metering.

- **Dynamic controls**
  To the left of the level display are the controls that determine the range and amount of gating/expansion: Threshold, Ratio and Range. See Dynamic controls.

- **Time controls, style and knee**
  To the right of the level display are the controls that affect the reaction speed, hold time and look-ahead time of the gate/expander algorithm, together with a style selection button and a custom knee setting. See Time controls, style and knee.

- **Expert settings**
  Via the Expert button under the level display, you can enable or disable expert mode. When enabled, the interface will resize itself to offer additional options for customizing the side-chain triggering signal and adjusting the wet and dry signals separately. See Expert mode.

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

- **Oversampling**
  The Oversampling setting sets the amount of internal oversampling, which reduces possible aliasing for fast attack or release settings at the cost of additional CPU usage. See Oversampling.

- **Input and output options**
  On the far right of the bottom bar, you can bypass the entire plug-in and adjust the initial input and final output levels. See Input and 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 Pro-G fill the entire screen. See Full Screen mode, resizing and scaling.

- **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](#)

See Also
[Quick start](#)

Knobs

It is easy to control FabFilter Pro-G'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, Pro-G 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, Pro-G 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.

Next: [Dynamic controls](#)

See Also
[Using on iOS](#)
[Overview](#)

Dynamic controls

The section in the top-left corner of the FabFilter Pro-G user interface is where the conventional gate/expansion settings can be found: threshold, ratio and range. These determine the dynamic behavior and the amount of expansion.

Threshold

The Threshold knob sets the threshold at which the gate/expander will open. With a lower threshold, the gate/expander will open earlier. Finding a good setting always depends on your audio, and the real-time display and metering will help you set the right level.

Ratio

The Ratio knob sets the amount of expansion when the signal level drops below the threshold. At a ratio of 4:1, every dB under the threshold results in an target reduction of -4 dB. If you set the knob to 1:1, no expansion will take place at all. If you set the ratio to values larger than about 5:1, Pro-G will starting acting more and more as a gate.

Range

With the Range knob (often also called *floor*), you can specify the maximum expansion range of Pro-G. For example, when you set it to 20 dB, Pro-G will reduce the signal level with a maximum of 20 dB. This way, you can choose to suppress unwanted background noise only a bit, or expand only a specific area of the dynamic range.

Tip

- Instead of using the incoming audio to open the gate/expander, you can also **trigger it via MIDI**. If MIDI is enabled (see MIDI Learn), the gate will open when you hit any key on your MIDI Keyboard controller, using the Note On event.

Next: Time controls, style and knee

See Also
Quick start
Oversampling

Time controls, style and knee

The section at the right of the interface contains the controls that affect the speed and feel of the current chosen gate/expander style.

Style

With the Style selection button, you can choose between various gate/expander styles, all tailored and fine-tuned carefully to meet specific needs or offer a certain character:

- **Classic**
  This style brings you the flavor of gating and expansion as often found in vintage, high end mixer channel strips. It can be quite aggressive, but also subtle when needed. It's a great all-round style for mixing purposes and works especially well on drums.

- **Clean**
  Designed to be as clean as possible and minimize flutter and distortion, the Clean style is great for transparent gating and expanding.

- **Vocal**
  Since a gate/expander is very often used on vocals, we have developed a special vocal gating algorithm. It retains the natural feel of the vocal, opening the gate gently when the singer breathes in, and releasing gently, yet fast enough to reduce unwanted noise or bleed.

- **Guitar**
  Another common application of a gate/expander is on electric guitar before distortion, to reduce or miminize rumble. With this style, expecially when used in the lower ratio range (2:1 to 5:1), Pro-G gently follows the natural decay of the guitar sound, ensuring that even after distortion, the result still sounds very natural and lively.

- **Upward**
  As a special treat, an upward expansion algorithm is also included. When you choose this style, separate Threshold and Ratio parameters are used with custom, smaller ranges. In Upward mode, the expander will amplify signals above the threshold instead of reducing them below threshold. When used moderately and with care, you can achieve very natural and transparent sounding expansion effects.

- **Ducking**
  Finally, Pro-G also features a dedicated ducking mode, as found in many classic gates. A typical application of ducking is to automatically lower the level of a musical background track when a voice-over starts, and to automatically bring the level up again when the voice-over stops (in movies and on radio broadcasts). It is similar to compression with a side-chain, but it can sound quite different, because it's processed as 'inverted' gating instead of compression. Ducking can also be used to achieve the well-known and very popular 'pumping' effect, much used in modern dance music.

All styles have built-in, carefully tuned *hysteresis* where needed. This will cause the gate to close at a slightly lower threshold level than the threshold at which it will open (as set by the Threshold knob), avoiding flutter when the incoming audio signal hovers around the threshold.

Attack

The Attack knob sets the speed with which the expander/gate will open when the signal level exceeds the threshold. For transient-rich program material like drums, fast attack times are needed to preserve punch. FabFilter Pro-G is capable of very fast attack times and they are program dependent.

Release

The Release knob sets the time that the expander/gate takes to close and reach maximum gain reduction. Just like the attack, the behavior is very program dependent, depending heavily on the audio you're processing.

Hold

The Hold knob sets the minimum time that the gate/expander will remain fully opened after the sound level has exceeded the threshold.

Knee

By choosing a custom soft knee setting, the gate/expander will react more gradually when sound drops below the threshold. You can of course clearly see the effect of the Knee in the transfer curve shown within the level display.

Lookahead

With the Lookahead knob (often also called *pre-open*), the gate/expander can be set to open up to 10 ms before the audio level actually exceeds the threshold. This is an excellent way to preserve transients, while still avoiding ultra-fast attack times that might cause distortion or aliasing.

You can enable or disable look-ahead with the Lookahead Enabled button, just at the right-top of the Lookahead knob. When look-ahead is disabled and oversampling is off, Pro-G works without any latency. When enabled, the latency will be 10 ms, plus a small additional latency if oversampling is enabled.

Tips

- When using Upward expansion, it's best to avoid using high ratios in combination with a low threshold, because this can lead to quite extreme amplification.
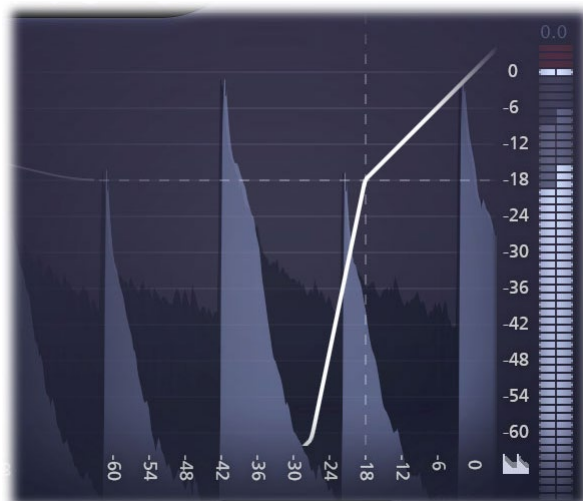

Next: Metering

See Also
Dynamic controls
Oversampling

Metering

FabFilter Pro-G's metering is specifically designed to give clear feedback on the current gate/expander settings, helping you to set them up.

The real-time level display

The large display in the center of the interface shows the output level (light blue) versus the input level (dark blue), with a fixed 60 dB scale. This immediately displays when the gate/expander is open or closed, and how it is reacting to the incoming audio signal.

You can enable or disable the real-time display using the toggle button in the right-bottom corner, right under the meter scale, in case you find it distracting while listening.

The transfer curve

Within the level display, the transfer curve is shown. It visualizes the effect of the Threshold, Ratio, Range and Knee settings. Together with the thin dashed threshold lines, this makes it easy to set up the gate/expander.

The level meter

Directly next to the level display, the level meter shows the output level versus the input level as well, which makes it easy to interpret the current gating/expansion process.

Above the meter is a dB read-out, showing the maximum level that had been detected. You can reset it by simply clicking on it.

When the output exceeds 0 dBFS, the meters will indicate clipping. To reset this, just click on the meter area or on the read-out. Note: the actual audio is *not* clipped within Pro-G. The clipping indication is primarily useful for hosts that always keep all audio within the 0 dBFS range, like Pro Tools HD.
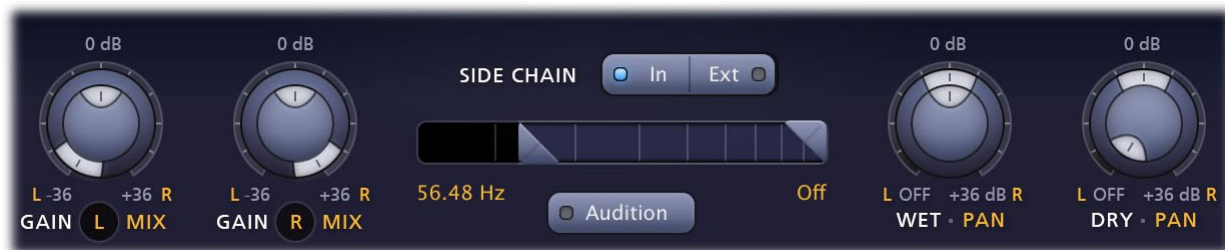

Next:

See Also
Dynamic controls
Time controls, style and knee

Expert mode

If Expert mode is activated with the button under the level display, the interface will become larger, offering you additional options to customize the side chain signal (which triggers the gate/expander) and adjust the wet/dry levels individually.

Internal/external input

Normally, when Side Chain is set to *In*, the side chain receives input from the regular plug-in input signal. Alternatively, when set to *Ext*, the side-chain can receive its signal from any other track from your host. You can use the Audition button to listen to the side chain signal exclusively.

The procedure of setting up external side-chaining can be quite different in various hosts. For more information and detailed steps, see External side chaining.

Filtering

To narrow the frequency range on which FabFilter Pro-G will trigger, you can filter the side chain signal with steep 48 dB/octave low-pass and high-pass filters. To adjust the filters, drag the triangular buttons in the middle of the side chain section to the left or right. Alternatively, double-click a button to type a value directly. The filters will be bypassed completely when they are at the far left and right sides of the filter controller. To drag both filters at once, either hold down the Alt/Option key or drag the highlighted area between the buttons. Again, use the Audition button to listen to the filtered side chain signal.

Side chain gain and mix

You can use the stereo version of Pro-G 100% stereo linked, but it is also possible to fully unlink the side-chain channels and best of all, you can have anything in between. By using the combined Gain/Mix knobs at the left side of the Expert section, it is possible to precisely determine the trigger signal that will be sent to each level detector of each channel.

The combined left knob is connected to the left gate/expander channel, the right knob to the right channel. The inner knobs set the volume of the signal that is sent to the channels; the pan rings control where the signal is coming from: the left or right side chain input or a mix of both.

For example, if you put both volume levels at zero dB and both mix rings in center position, Pro-G will be fully stereo linked because both channel level detectors use the same audio signal. This keeps the stereo image from wandering from left to right when expanding/gating a stereo signal. Alternatively, if you turn the mix ring for the left signal to the full left position and the right mix ring to the full right position, Pro-G's side-chain is fully unlinked. Now expansion on both channels will work independently. (You can hold down the Alt/Option key to link both panning rings.)

When Channel Mode is set to Mid/Side, the mix rings let you specify a trigger signal as a mix of the mid and side signals, instead of a mix of left and right signals. This way, you can for example choose to trigger on the mid signal only, or expand mono and stereo information independently.

All other settings will result in anything between linked and unlinked. You can even cross-link the channels, so that the side-channel is gated when the mid-signal drops below the threshold... anything is possible!

Wet and Dry levels

The Wet and Dry combined knobs on the right of the expert section offer individual control of the wet (processed) and dry (unprocessed) signal. This makes it possible to slightly "dilute" the gating/expansion effect, and also control panning.

Notes

- If Expert mode is off, FabFilter Pro-G does not use any of the expert controls, and always triggers on the main input signal, fully stereo linked, without filtering, and with 100% wet signal and 0% dry signal. This means that if the expert section is hidden, you can be sure it is disabled as well.
- The gate/expander in FabFilter Pro-G is also triggered by MIDI notes. If at least one note is on, the gate/expander behaves as if a 0 dB signal is entering the side chain at this moment, so it is fully triggered. The Disable/Enable MIDI option in the MIDI Learn menu turns this off as well.
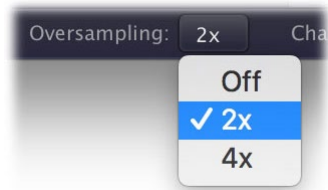

Next: Oversampling

See Also
Dynamic controls
Time controls, style and knee

Oversampling

The expansion/gating algorithm often needs to make very quick changes to the audio when opening or closing. These sudden changes can introduce **aliasing**, which causes distortion and generally reduces the quality of the audio signal.

Oversampling is a way to reduce that aliasing by running the internal process at a sample rate that is two or four times higher than the host's sample rate. When should you use oversampling? You need it more when when you're using very short attack or release times, especially in combination with a high ratio and range.

Of course, in return for a reduction of possible aliasing/distortion, the plug-in will use more CPU power when using oversampling. In addition, oversampling introduces a small latency, in addition to any look-ahead latency.

Next: Mid/Side processing

See Also
Overview

Mid/Side processing

The Channel Mode button in the bottom bar selects between normal Left/Right processing and Mid/Side processing.
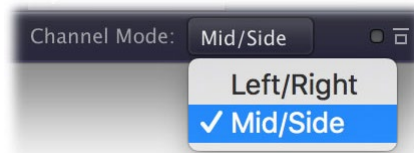
Mid/side is a representation of stereo sound as the sum and difference of the two channels. The concept has its origin in stereo microphone techniques using two microphones (more about that here on Wikipedia) but also gives us many options to change a stereo audio signal.

When you set the Channel Mode to Mid/Side, the incoming stereo signal (normal left and right audio) will be converted to *mid* (mono information; audio that's equally present in both channels) and *side* (pure stereo information; audio only present in either the left or right channel). The mid information is processed by the internal left channel, and the side information by the right channel. Of course, after the expansion/gating process, the mid/side signal is converted back to stereo again.

Any conventional stereo signal can be converted to Mid/Side stereo, and back again, with no loss of information. Using the Mid and Side channels to treat them differently gives many creative opportunities, providing tremendous amount of control over the stereo spread.

You can use mid/side processing in Pro-G to achieve various useful and creative effects. For example, your can trigger only on the mid/mono signal to avoid flutter etc. Or you could enhance the stereo dynamics/feel of a mix by gently expanding the side/stereo information only. With the highly adjustable side chain settings in Expert mode, anything is possible!

Next: Full Screen mode, resizing and scaling

See Also
Expert mode

Full Screen mode, resizing and scaling

With just the click of a button, the Pro-G 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.
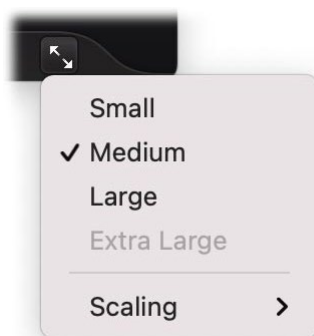
Scaling

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.
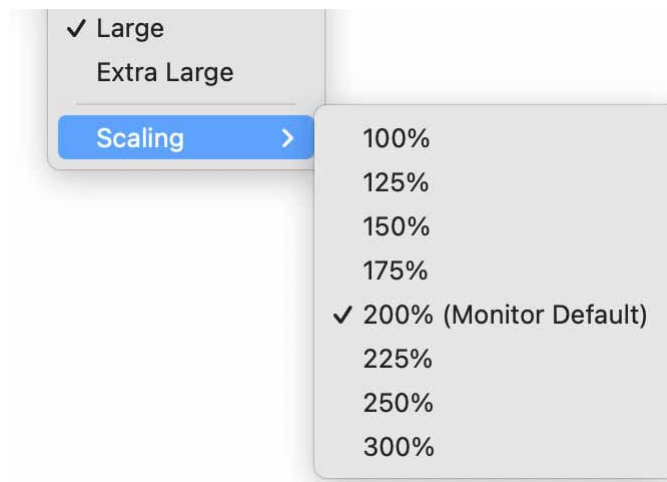
Tips

- 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 and output options](#)

See Also
[Overview](#)

Input and output options

At the righthand side of the bottom bar in the interface, FabFilter Pro-G contains the bypass, input level and output level parameters.

Bypass

You can bypass the entire plug-in with the **Global Bypass** toggle button to the left of the input level button. While most hosts already provide the ability to bypass plug-ins, our internal global bypass feature is guaranteed to correctly compensate the latency of the plug-in and it also applies soft bypassing to avoid clicks. While the plug-in is bypassed, the display dims and a red light glows in the bypass button itself.

Input and output levels and pannning

With the input and output level/pan knobs, you can fully adjust the stereo audio level both before and after of the expansion/gating process.

Notes

- You can directly adjust the input or output gain by clicking and dragging the button vertically, so there is no need to click it first to display the knobs. You can also double-click the buttons to directly enter a value using the keyboard.
- When Channel Mode is set to Mid/Side, the pan rings around the level knobs will pan between mid (only mono) and side (only stereo) instead of between left and right.

Next: MIDI Learn

See Also
Overview
Knobs
Expert mode
Mid/Side processing

MIDI Learn

Controlling FabFilter Pro-G'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 Pro-G -> channel 1 for the instance you would like to control.

- **Logic Pro**
  Instead of adding FabFilter Pro-G to one of the insert slots, create a new **Instrument Track**, and click on the Instrument slot. Then choose **AU MIDI-controlled Effects** > FabFilter > Pro-G. 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 Pro-G 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 Pro-G instance you would like to control via MIDI.

Notes

- The gate/expander in FabFilter Pro-G is also triggered by MIDI notes. If at least one note is on, the gate/expander behaves as if a 0 dB signal is entering the side chain at this moment, so it is fully triggered. The Disable/Enable MIDI option in the MIDI Learn menu turns this off as well.
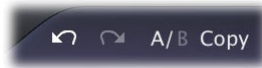

Next: Undo, redo, A/B switch

See Also
Overview

Undo, redo, A/B switch

The Undo and Redo buttons at the top of the FabFilter Pro-G 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: Using on iOS

See Also
Overview

Loading presets

FabFilter Pro-G comes with a selection of excellent factory presets that provide ready-to-go gate or expander setups for almost all scenarios and types of audio.

- 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 Pro-G 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.

Next: Saving presets

See Also
Using on iOS
Overview

Saving presets

You can easily extend the included presets with new settings to build your own library of presets for FabFilter Pro-G that you can reuse in various projects. This is also a good way to copy settings across multiple instances of FabFilter Pro-G 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: How presets are stored

See Also
Loading presets
Overview

How presets are stored

Presets for FabFilter Pro-G 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/Pro-G* 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 Pro-G*. 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 Pro-G

See Also
Saving presets
Overview

Purchasing FabFilter Pro-G

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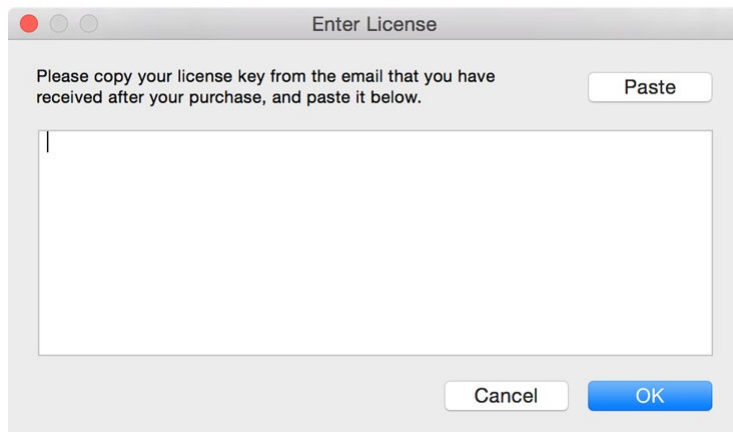
After you have entered your license information, you will need to restart the plug-in host, so make sure you save your settings if needed. From now on, you will be able to use FabFilter Pro-G for an unlimited period of time with full support via email.

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 Pro-G](#)
[Support](#)
[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 Pro-G, 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 Pro-G 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
Overview
About FabFilter

Manual installation

When installing FabFilter Pro-G, 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 Pro-G 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 Pro-G, 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 Pro-G.dll* from *C:\Program Files\FabFilter\Pro-G* (or *C:\Program Files (x86)\FabFilter\Pro-G* 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: *mutazione/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/Pro-G*
- */Users/<username>/Library/Audio/Presets/FabFilter/FabFilter Pro-G*
- */Users/<username>/Library/Application Support/FabFilter/Pro-G*
- */Users/<username>/Library/Preferences/com.fabfilter.Pro-G.1.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 Pro-G 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).

For the VST 2 format, there is a separate *FabFilter Pro-G (Mono)* version of the plug-in which always runs in mono mode. This is included for backwards compatibility with existing sessions. For new sessions we recommend to use the regular plug-in which automatically adapts itself to the track it is inserted on.

Next: External side chaining

See Also
Quick start
Manual installation

External side chaining

FabFilter Pro-G 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 Pro-G, which we'll call the *main track* from now. The second track contains the audio that we want to route to Pro-G'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, you can check whether everything is routed correctly. Play the audio and enable FabFilter Pro-G's Audition button to listen to the side-chain signal. While auditioning, the real-time display and metering show the side-chain level, so you can easily set a correct trigger threshold. Afterwards, disable the Audition mode again. Now, you'll hear that Pro-G on the main track will react to the sound of the side-chain track. Of course, you can fine-tune the plug-ins settings to customize the effect.

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 Dynamics > FabFilter Pro-G.
- Open FabFilter Pro-G's interface, enable Expert / Side Chain mode, and set Side Chain to *Ext*.
- 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 Pro-G's external side chain input via Bus 1.
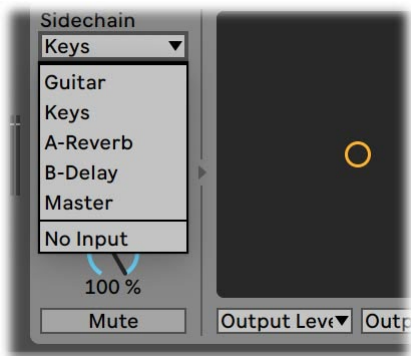

Studio One

- 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 Pro-G on your main track via the '+' button next to the Insert tab.
- Open FabFilter Pro-G's interface, enable Expert mode, and set Side Chain to *Ext*.
- On the side chain track, select Sends > Sidechains > FabFilter Pro-G.
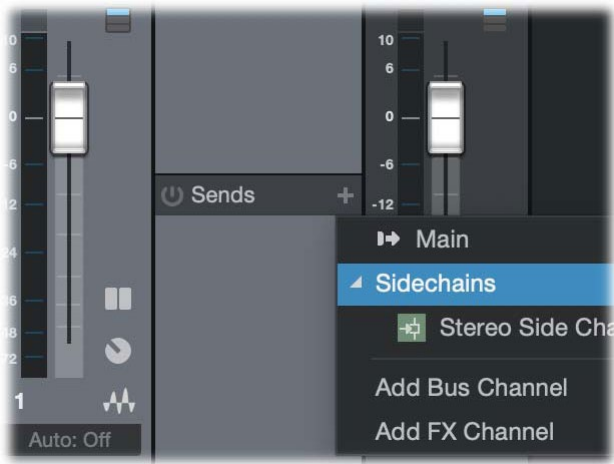
Ableton Live

- 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 Pro-G onto Track 2, the main track.
- In the small device interface for Pro-G in the bottom Effects section, choose 'Track 1' from the 'Sidechain' drop down menu.
- Open FabFilter Pro-G's interface, enable Expert mode, and set Side Chain to *Ext*.
- **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 Pro-G in the first Insert effect slot.
- Open FabFilter Pro-G's interface, enable Expert mode, and set Side Chain to *Ext*.
- 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 Pro-G'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 Pro-G in the Dynamics menu (note the VST 3 icon which looks like ///).

- Open FabFilter Pro-G's interface, enable Expert mode, and set Side Chain to *Ext*.

- 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 Pro-G.

Next: License agreement

See Also
Quick start
Manual installation

FabFilter Software License Agreement

This license agreement concerns and describes your rights and the conditions upon which you may use the FabFilter software you selected. We advise you to read this entire agreement. By accepting this agreement or by using FabFilter software, you agree to all of these terms. If you do not accept and comply with these terms, you may not use the FabFilter software or its features.

Applicability

This license agreement applies to all the FabFilter software, plug-ins and programs you may use during the Evaluation period, and/or thereafter subject to an acquired license key to certain FabFilter software of any version, including any and all upgrades, supplements or services, unless other terms come with such versions, upgrades or supplements.

Licenses

The software will be licensed to the Customer, not sold. With the FabFilter license key, you will be granted after full payment the right in perpetuity (meaning that the license agreement shall not automatically expire) to install, run and use the software concerned under certain conditions. These conditions vary subject to the license you acquired. FabFilter distinguishes the following licenses:

- A **Personal License** is a named license to the software concerned, granting access to the software on an unlimited number of Devices, as long the license is used by the designated person who acquired the FabFilter license key. Usage of the Personal license by someone else but the designated licensee is an infringement of the rights of FabFilter. The Customer should at all times protect its license key from theft and/or abuse.

- A **Site License** is a non-personal license to the FabFilter software concerned, acquired on the name of an institution or entity, who is the licensee. A Site License will grant access to the FabFilter software on a certain maximum number of designated Devices, as specified in the license key itself (e.g. "20 seats"). If the Site License is used on computers/servers for any form of automated processing, the licensee may not make any plug-in controls/parameters of the FabFilter software available to the end users of the FabFilter software, i.e. only "black box" processing is allowed.

These FabFilter licenses, whether a Personal or Site License, will give you access to certain FabFilter software of the specified major version. The license will include all future minor updates to the software (e.g. version 2.19 to version 2.20), which typically include bug fixes or small new features. The license will exclude any future new major versions of the products (e.g. version 1.x to version 2.x). To allow yourself access to such new major version of the software, a new FabFilter license to such major version must be acquired.

All FabFilter licenses, both Personal or Site License, give the Customer or end user the right to install and use the FabFilter software to the extent it has been developed and under the conditions herein. Any rights not explicitly granted to you, the Customer, remain with FabFilter, including but not limited to the right to alter, reverse engineer, reverse compile, take apart, or disassemble the FabFilter software or any of the files in the distribution.

A Bundle License is Personal or Site License for multiple FabFilter software products, which gives the Customer or end user the right to install and use the specific software products that the bundle (e.g. Total Bundle) contains at the moment of purchasing the Bundle License. Any software products or new major software versions added to the bundle after that date cannot be claimed as part of the prior acquired Bundle License. A Bundle License (if not Educational or NFR) can only be transferred as a whole, using a License Transfer.

An Upgrade License is a Personal or Site License for a new major version of FabFilter software. You may only use an Upgrade License if you have a license for the previous major version of the same FabFilter software.

Educational (EDU) and NFR licenses

A Personal or Site License can be marked as EDU (Educational) or NFR (Not For Resale), meaning the following:

- A Personal or Site License marked as Educational License is equal to the respective Personal or Site License, with the only exception that the Educational License may not be transferred to a third party.

- A Personal or Site License marked as NFR ("Not For Resale"), is typically intended for journalists that wish to review the FabFilter software. A License marked as NFR is equal to the respective Personal or Site License, with the only exception that the NFR License may not be transferred to a third party.

Duration and Evaluation

As specified in the specific terms per license, all licenses will be granted for perpetuity (meaning that the license agreement shall not automatically expire), as long as all conditions herein are respected.

The Evaluation period is a period of thirty (30) days commencing on the first day of using the software concerned and automatically expiring 30 days thereafter. After the Evaluation period has expired and no FabFilter license key has been acquired, the software will stop working and should be removed from your computer.

In addition to any and all such possibilities that FabFilter may have in accordance with the law, FabFilter may terminate without prior notice or warning in case of abuse of the FabFilter software as well as in case of (personal) bankruptcy.

Support

FabFilter shall give its reasonable commercial efforts to service any major version of any FabFilter software including email support. FabFilter is entitled to terminate support for any major version of any FabFilter software at any time at its sole discretion.

License Transfer

A Personal or Site License (not Educational or NFR) may be transferred to a third party. You will have to buy a License Transfer to activate the "transfer"-option in your [FabFilter account](#) ⬀. After this option has been activated you will be able to transfer your license to any third party.

Third Party Software

VST is a trademark of Steinberg Media Technologies GmbH. RTAS and AAX are trademarks of Avid Technology, inc. Audio Units is a trademark of Apple Computer, inc.

Applicable Law

This license agreement is governed by Dutch law. The courts of Amsterdam are authorized courts to rule on any dispute that may arise from this license agreement.

Disclaimer

TO THE MAXIMUM EXTENT PERMITTED BY LAW, FABFILTER B.V. SPECIFICALLY DISCLAIMS ALL WARRANTIES, EXPRESSED OR IMPLIED, INCLUDING BUT NOT LIMITED TO IMPLIED WARRANTIES OF NON-INFRINGEMENT, MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. FABFILTER B.V. DOES NOT WARRANT THAT THE SOFTWARE WILL MEET YOUR REQUIREMENTS OR THAT THE SOFTWARE WILL OPERATE ERROR-FREE OR UNINTERRUPTED. TO THE MAXIMUM EXTENT PERMITTED BY LAW, FABFILTER B.V. SHALL NOT BE LIABLE FOR ANY DAMAGE A FABFILTER PRODUCT MAY CAUSE OR DAMAGES THAT MAY ARISE OUT OF THE USE OF A FABFILTER PRODUCT OR INABILITY TO USE A FABFILTER PRODUCT, INCLUDING BUT NOT LIMITED TO SPECIAL, INCIDENTAL, CONSEQUENTIAL OR OTHER DAMAGES. IN NO EVENT FABFILTER B.V. WILL BE LIABLE FOR AN AMOUNT IN EXCESS OF TWO HUNDRED FIFTY EUROS (€ 250,00).

Next: [Acknowledgements](#)

See Also
[Purchase FabFilter Pro-L](#)
[Support](#)

Acknowledgements

First of all, we would like to think Niklas Silen (AKA bManic) for thinking along with us about FabFilter Pro-G, and for his inspiring enthusiasm. Thanks! Furthermore, of course we want to thank all our beta testers, helping us to fine-tune the plug-in.

FabFilter Pro-G comes with a selection of ready-made presets, some of which were created by external engineers:

- bManic (bM)
- Motoko (MTK)

Visit the [FabFilter sound designers page](#) to read more about each sound designer.

Next: [About FabFilter](#)

See Also
[Purchase FabFilter Pro-G](#)
[Support](#)

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