Shreddage Amp Venom

Created by Eric Tarr with Impact Soundworks
Plug-In Version 1.1.0

Product Manual

Introduction

Welcome to **Shreddage Amp Venom**, modeled after the legendary **Framus Cobra** amplifier!

The choice amp of Killswitch Engage, the **Framus Cobra** is *the* metalcore amp; the '**holy grail**' of metal, perfect for anything from nu metal to progressive rock. It is famously versatile, owing to its deep and glassy clean channel, a blazing crunch channel, and a lead channel that is beautifully compressed, hitting the sweet spot for solos and upper range riffing.

With the **Shreddage Amp** series, we are on a quest to bring you hard to find - and often hard to afford - recording industry gems that define genres and inspire masterpieces. **Shreddage Amp Venom** is the next step in that tradition, bringing the famed **Framus Cobra** to life once again, more brutal and crushing than ever before. Much like our previous entry in the Shreddage Amp series - **Shreddage Amp XTC**, modeled after the **Bogner Ecstasy** - **Shreddage Amp Venom** brings you the sound of a well-known but not widely produced amp.

With **Shreddage Amp Venom**, we have painstakingly modeled every aspect of this cult classic down to individual circuitry, so that you can now have this $2,000 amp in plug-in form. From bright, soaring leads to boomy, crunchy chugs, **Shreddage Amp Venom** will shine through any mix.

Installation

Online Activation (Recommended)

1. Install the Pulse application if you don't already have it. ***Pulse is a cross-platform desktop app that lets you download and install your libraries with blazing speed!*** You'll need to create an account here, but once you do, you can access your purchases from any developers using Pulse, any time, from any computer:

<div align="center">

https://pulsedownloader.com/

</div>

2. Once Pulse is installed, open it and enter your **Shreddage Amp Venom** product code. The plug-in will then be downloaded and the installer will automatically run; follow the installer instructions to finish.
3. When the **Shreddage Amp Venom** plug-in is first opened in your DAW, you will be prompted for an email and serial key (*this is the same as the Pulse Downloader product code*). *You must use the email address you used when ordering the plug-in on the Impact Soundworks website.*

Offline Activation

If you would prefer to not connect your studio computer to the internet, it is still possible to activate and use **Shreddage Amp Venom**. However, you will still need at least one internet-connected computer to proceed. For these instructions, we'll use the terms Offline PC and Online PC:

1. Follow the **Online Installation** & activation steps, as outlined above, on your Online PC.
2. Copy the **Shreddage Amp Venom** plug-in installer file to your Offline PC, and run the installation on your Offline PC.
3. Open the **Shreddage Amp Venom** on your Offline PC. Select the `Copy Machine ID` button, which will copy the Offline PC's unique machine ID to the clipboard. Paste this ID in a text file.
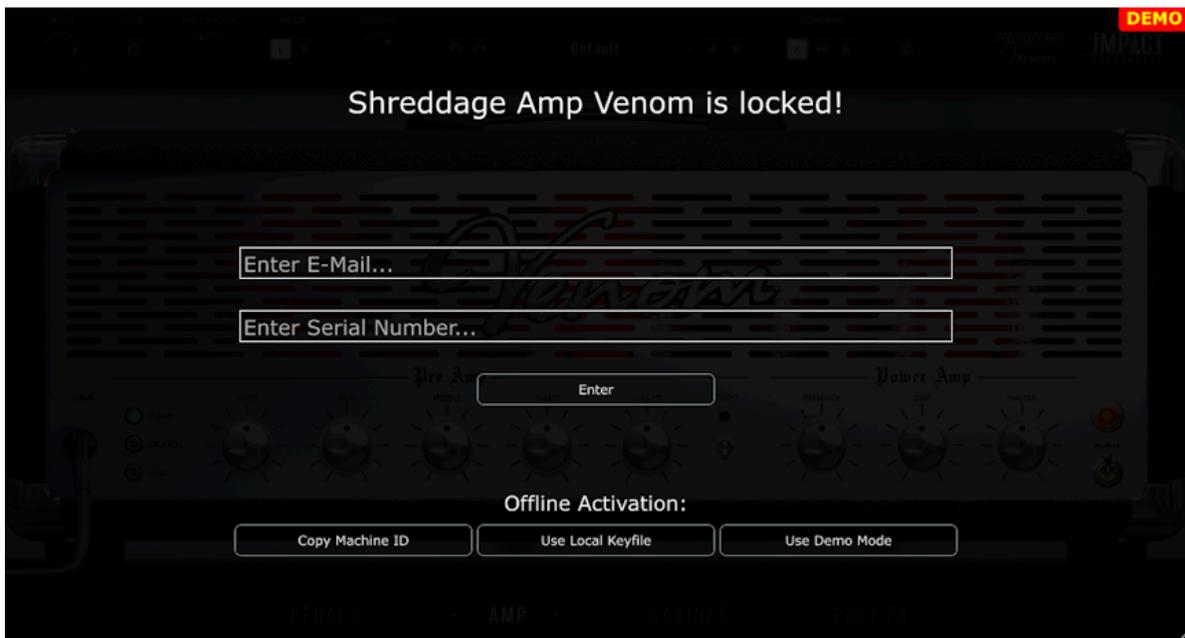
4. On your Online PC, open the plug-in and go to the settings menu. Select `Generate Keyfile`. You will be prompted to enter a machine ID; input the ID generated from the previous step.
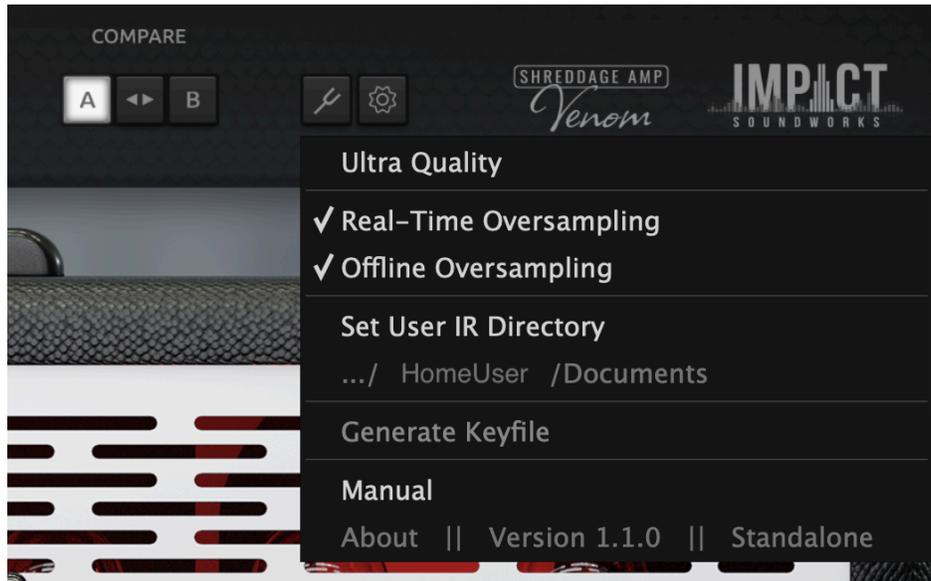
5. Transfer the generated Keyfile to your Offline PC.

6. On your Offline PC, in the **Shreddage Amp Venom** plug-in, select `Use Local Keyfile` and select the Keyfile you generated in the previous step. ***That's it!***

Navigating Shreddage Amp Venom

Top Panel
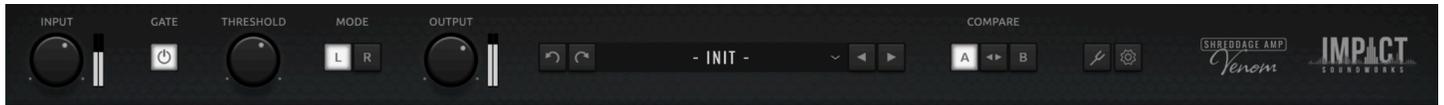
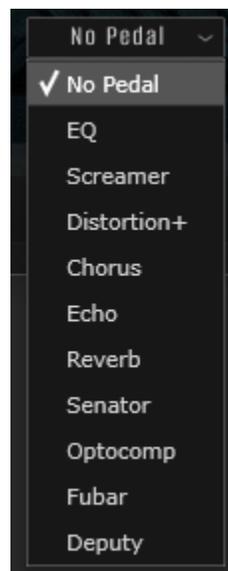|	
Input	Sets the input sensitivity, *i.e.*, the volume of the signal before it is affected by anything else in the signal chain.
Input Meter	Displays the level of the input signal.
Gate	Toggles the gate on or off.
Threshold	Controls the gate threshold. Any signal below the threshold will be muted.
Mode L │ R	Selects processing of the left input channel, the right input channel, or both simultaneously. Stereo processing (i.e., *both L and R active at the same time*) requires double CPU usage (*see page 12*).
Output	Sets the output sensitivity, i.e., the volume of the signal after it has gone through the signal chain.
Output Meter	Displays the level of the master output signal.
Presets Browser	Shows a list of presets. If you save your own presets, they will show up in the 'User Presets' sub-folder.
Compare A │ B	Allows comparison between two 'states' of the plugin, each of which can have their own individual settings.
Tuner	A high quality chromatic tuner, providing smooth feedback across the tonal range, even for extended range guitars and drop tunings.

Pedals
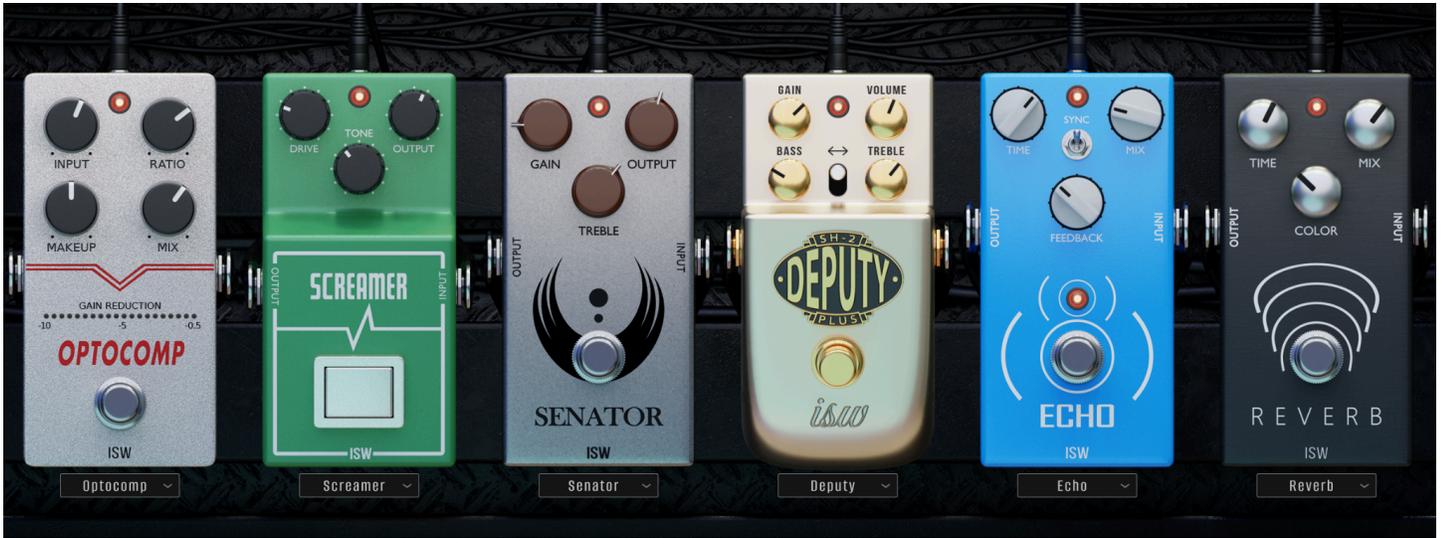
In **Shreddage Amp Venom**, pedals can be added in front of the amp in the *Pedals* panel, or via the FX Loop in the *Post FX* panel. Pedals added in front of the amp will help shape the character and response of each channel's unique voice, while adding pedals in the Post FX section will have a more predictable and polished effect on the overall sound, unaffected by channel responses or performance dynamics. You can use pedals in any order, and even instantiate multiple copies of the same pedal.

Pedal Selector

Each pedal slot has its own selector drop-down menu; clicking on it reveals the selection of pedals available.

Equalizer EQ-1	Three-band digital EQ with frequencies set to 125 Hz (**Low**; Q of 0.7071), 620 Hz (**Mid**; Q of 1.414), and 2500 Hz (**High**; Q of 0.7071).
Screamer	Models the circuit of the Tube Screamer overdrive pedal. *A classic stompbox with a characteristic mid-bump that cuts through a mix, tightens up low end and can be used to shape the character of your tone and help it cut through a mix.*
Distortion+	Models the circuit of the '80s MXR Distortion+ pedal. *A bright and aggressive distortion made famous by world renowned artists including Randy Rhoades, Jerry Garcia, Dave Murray, Bob Mould, Steve Wynn, and Thom Yorke.*
Chorus CR-1	Models the circuit of a 'bucket brigade device' (BBD) analog delay in order to produce a chorus effect. *A classic 80s sound characterized by warm, analog chorusing and deep modulation.*
Echo EC-1	Uses the same sort of model as the CR-1 pedal, but for a general delay/echo effect. *Bringing the full weight of the famous bucket brigade delay chip, this echo has warm repeats, smooth feedback and a vintage analog tape tone.*
Reverb RV-1	Straightforward algorithmic reverb with adjustable time and tone.
Senator	Models the circuit of the Klon Centaur overdrive pedal. Based on Jatin Chowdhury's popular emulation. *A transparent overdrive that excels both as a boost and as a channel shaping effect, adding wide open brilliance and saturation to your tone.*
Optocomp	Inspired by the LA-2A optical compressor, this model has all the smooth, musical and transparent characteristics of the classic we all know and love without even knowing it. ***NB***: *If you are looking to transparently add sustain and complex harmonics to your amp tone, add it in front of the amp in the 'pedals' panel, and if you want that polish record-ready sound, add it at the end of the signal chain in the 'post-fx' panel, or add it in both places at once, you can't go wrong!*
Deputy	Based on the popular Marshall Guv'nor, accurately recreating the fantastic Plexi 'amp-in-a-box' sound of the original, ideal for rhythm crunch and lead tones.
FUBAR	An extreme gated germanium fuzzpedal that might go *too far*, ideal for experimental music or anything that needs a unique sound. Noisy, full of artifacts, in a way that a traditional pedal would never do.

Preamp

The heart & soul of **Shreddage Amp Venom** is an extremely detailed, circuit-level model based on the actual schematics of the original amp.

NB: The three channel switches (Clean, Crunch, and Bright) emulate three different circuits, all with their own distinct characteristics, each with their own Pre Amp and Power Amp settings.

Switches

Clean   When enabled, the amp is switched to the Clean channel (Green). *This Clean channel is unique in the metal amp world, often praised for its deep and clear low end, and glassy high frequency.*

Crunch   When enabled, the amp is switched to the Crunch channel (Yellow). *The Crunch channel is tight and clear, with plenty of sizzle, and enough gain on tap for an easy journey into saturated high gain chugging nirvana.*

Lead   When enabled, the amp is switched to the Lead channel (Red). *The Lead channel is a beast of saturation and gain, unleashed with the perfect compression and sustain for solos and lead riffs.*

Bright   When enabled, this switch provides an additional treble boost.
NB: This switch is only visible (and active) when the Clean channel is selected.

Notch   When enabled, this cuts out mid frequencies from the signal, delivering a classic 'scooped' metal sound. *Characteristically extreme, this can have a dramatic effect on your sound!*
NB: This switch is only visible (and active) when the Crunch or Lead channels are selected.

Knobs

Gain	Injects input gain into the preamp, changing its character, making it more saturated and causing compression and distortion.
Bass/Middle/ Treble	Sets the level of each frequency range. *NB: The Venom EQ stack is complex and interactive, and does not affect single frequency bands like a digital EQ would. Moving through the sweep of each of the three tone knobs affects its neighbors in musical ways, making the full range of the knob useful for tone shaping.*
Volume	Sets the volume level of the pre amp. ***NB:*** *This is not* just *a volume boost; it is a balancing tool that changes saturation, response, and sustain in the power amp (*see below*).*

Power Amp

The **Shreddage Amp Venom** power amp is a class A/B powerhouse with a warm, musical character, maintaining smooth response through each gain stage.

Presence	Controls the amount of high end frequencies being fed to the power tubes. *A higher level increases brightness and sizzle, resulting in a closer and more immediate sound. A lower level results in a darker tone that pushes an amp back in the mix.*
Deep	Sets the level of low frequency in the power section. *Higher levels increase thickness and thump in the low end, while lower levels reduce boom and low end thump, while retaining low-mid punch.*
Master	Sets the overall volume level.
Amp On|Standby	Clicking either on the toggle or the light next to it toggles the amp on or off.

Cabinet Impulse Responses (IRs)

For **Shreddage Amp Venom**, we have included a custom set of IRs. These IRs include captures of a **Friedman 4×12** cabinet, 2 different speakers (a **Celestion GB25 Greenback** and a **Celestion Vintage 30**), and 5 microphones (listed below).

Navigation in this list can be done with the mouse wheel or the arrow keys.

Buttons

Cabinet Power Toggle	Turns the cabinet on or off.
User IR Loading	While toggled on, the list of available IRs reflects what is set in the *User IR Directory* (for more on this, see pages *9-10*). Toggle it off again to see the list of factory impulse responses included with **Shreddage Amp Venom**.
Off Axis	Adjusts the mic angle of the selected cabinet. *N.B: This only works with compatible IRs; these are found in the **Legacy** section of the Factory Impulse Responses list, with the exception of **British Combo Rbn 121**, **Bassflex 1×15 Rbn 121**, and **Doom 2×15 Rbn 121**.*
Phase	Flips the phase of audio coming through this cabinet.

Speakers

Two classic speakers were selected to cover a wide variety of iconic metal tones.

Celestion Greenback	Celestion GB25 Greenback speakers are characterized by a tight low end, punchy and articulate midrange, and a singing high-end without fizz or unpleasant overtones.

Celestion Vintage 30	Celestion Vintage 30 speakers are a staple of Metal music, and are seen as the industry standard speaker for high-gain speaker cabs. These speakers feature a defined and articulate top end, and warmer, more open low end.

Microphones

We have included 5 microphones, each with a unique character and purpose.

N.B: *Each mic features 2 'placement' options on the speaker. A center of the speaker 'Cone' option for a bright sound, and an outside 'Edge' of the speaker option for a smoother, more rounded sound.*

Shure SM57 (SM57)	A favorite among industry professionals for mic'ing guitar cabs both live and in the studio. The sound is immediately recognizable and is a go-to both as a controlled and clear solo microphone or for adding brilliance and bite when blending with a ribbon mic.
Royer 121 (R121)	A warm and well rounded sound with a frequency range favoring the low end. Ribbon microphones can sound fairly dark, so they are often blended with a brighter mic to balance that out. An immediate ticket to great guitar tone is a mixed blend of a Royer 121 and an SM57.
Royer R10 (R10)	A ribbon mic with a flatter mid range and a slight boost in the top end frequencies (above 10k). Choose the R10 when you want a classic ribbon tone that retains more sizzle than usual.
Shure KSM8 (KSM8)	A detailed and focused mic, with a clear and pleasant top end that cuts through the mix. Using this mic means very little (if any) EQ/mixing work is required to get your guitar to sit perfectly in a mix.
Telefunken M81 (M81)	A dynamic mic with flat frequency response, clear-as-a-bell midrange and snappy transients. This dynamic mic is a go-to if you want your midrange preserved and uncolored.

User IR Loading

First, go to the settings menu (gear icon) and click "**Set User IR Directory**" to set the base directory where you store your impulse responses (including any sub-folders).
N.B: *Your IRs can be in WAV or AIFF formats*.

Next, click the **User** button on the cabinet you'd like to use with your own IRs. A new file selector/browser will appear below. Folders are denoted with [Brackets] so you can navigate into subfolders. Click the "Up Folder" icon in the upper right to go up a level.

You can also hover over a filename to see the full name of a file (*as some IRs have particularly long file names, and may not show up on a single row.*)

Simply `click` on an IR to load it.

Equalizer

Shreddage Amp Venom includes a 10 band equalizer with additional high pass and low pass filters.

Equalizer Controls

Power On|Off	Enables/disables the equalizer.
High Pass Toggle	Enables/disables the high pass filter.
High Pass Knob	Sets the cutoff frequency of the high pass filter. The lowest value is `20` Hz and the highest is `1000` Hz.
Input Gain	Sets the volume of the signal before it goes into the equalizer.
Band Faders	Controls the gain for each of the 10 bands.
Low Pass Knob	Sets the cutoff frequency of the low pass filter. The lowest value is `1000` Hz and the highest is `20000` Hz.
Low Pass Toggle	Enables/disables the low pass filter.
Output Gain	Sets the volume of the signal after it has gone through the equalizer.

Quality Settings

The settings icon in the upper right reveals three settings that affect the overall accuracy and quality of the sound.

Ultra Quality
When enabled, increases the precision and accuracy of the circuit modeling to a high degree. This is most noticeable with "edge of breakup" sounds that are just slightly distorted. Note that this **uses more CPU** so if you are experiencing clicks/pops during real-time playback, we recommend leaving this **off until render time.**
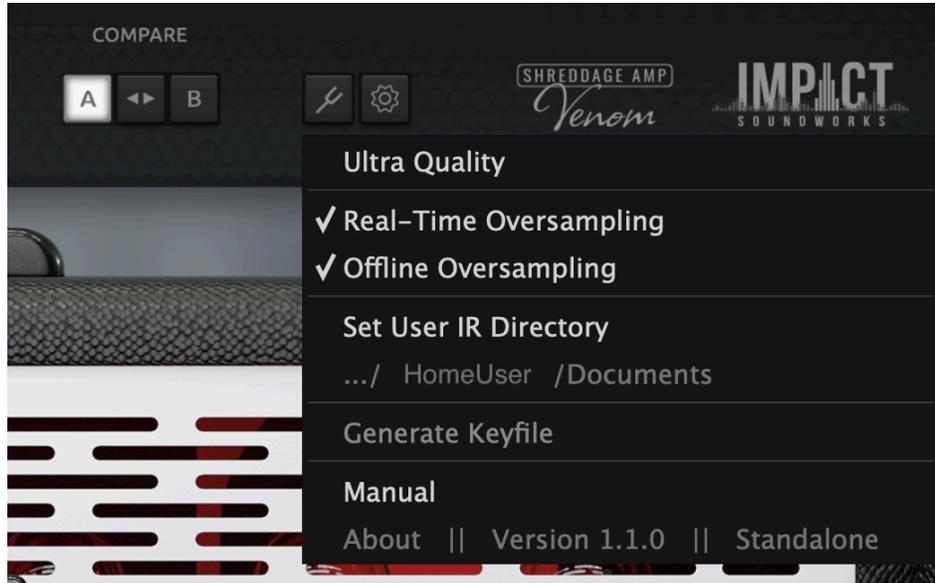
Real-Time / Offline Oversampling
Oversampling is a technique where plugins run at a higher internal sample rate, reducing unpleasant digital aliasing and artifacts. This uses about 2x normal CPU when enabled, but does improve the overall sound noticeably.

If you are experiencing CPU issues, we recommend turning Real-Time Oversampling **off**.

The **Offline Oversampling** option is used during rendering, and thus should be left **on**.

Tips & Tricks

Tone Crafting and Presets

One of the most important things about dialing in the perfect tone is **the kind of musical part** you're playing. Settings that might sound great for a soaring, solo lead might sound pretty bad for chugging palm mutes or quick strummed chords. In other words, don't expect to get a perfect result simply by loading a preset—even one you've made yourself!

Instead, consider using a preset as a *jumping-off point* and then sculpting the tone from there. You might start by adjusting the **input level** going into the preamp, and then move on to the **cabinet selection**: these will have a big impact on your tone. Next, try adjusting the **preamp** EQ and the **power amp** Presence and/or Deep settings.

It is also essential to listen to the amp **in the mix**. A tone that sounds great by itself might not sit well in context, so you should do most of your tweaking and adjustments while the rest of your tracks (drums, bass, vocals, etc.) play.

Optimizing CPU Usage

There are a few options in **Shreddage Amp Venom** that have a significant impact on ultimate CPU usage:

- If **Stereo Input** (both 'L' and 'R' input channels) is enabled, CPU usage will **double**, since the plug-in would be processing each input separately. Therefore, you should only use stereo input when you *actually* have two inputs to process simultaneously (such as a double-tracked rhythm part).

- Pay attention to the **Oversampling Mode**, which can be adjusted from the Settings menu (gear icon in the upper right). By default, oversampling mode is **enabled** for both real-time and render. Now, there should be no reason to turn this off for rendering, but it *will* require twice the normal amount of CPU in real-time. If your computer is struggling while tracking or recording, you could disable real-time oversampling... but since this does impact the quality of the processing output, we recommend that it remains enabled for offline mixing and rendering.

- In the **Cabinet** section, using two cabinets simultaneously takes more CPU than using just one (although this isn't nearly as significant as the CPU-hit from stereo mode or oversampling). If you have a dual-cab patch, and your computer is struggling while tracking or recording, consider using just one cab while tracking and re-enable the other one for mixing and rendering.

Credits & Acknowledgements

Executive Producer: Andrew Aversa
Producer: Shane Roberts, Mario Krušelj
Lead Programmer: Eric Tarr
Additional Programming: Tim Leete, Mitch Glad, Nolan Vernon
UI Design & Artwork: Paulo Nunes
Marketing: Lauren Liebowitz, Rachel Steele
User Manual: Fredrik Häthén, Shane Roberts
Quality Assurance: Shane Roberts, Mario Krušelj

...And a special thanks to our Beta Team!

Troubleshooting

Having trouble with **Shreddage Amp Venom**? Use it in a project you want to tell us about? Drop us a line via our **Contact** page (but be sure to **read the FAQ** first!)

Copyright & License Agreement

License Agreement
The following license is granted non-exclusively to all purchasers of our products. This version (updated 27 October 2022) supersedes any prior printed or digital versions of our license.

Overview
All sound recordings, performances, scripting and/or code contained in this product is the intellectual property of Impact Soundworks LLC ("ISW") unless otherwise noted, and remains the property of ISW after the product is purchased. When purchasing an ISW product, you are purchasing a non-exclusive license to use, edit, perform, or otherwise utilize the contained recordings, performances, scripting and/or code for commercial and non-commercial purposes as defined below.

Authorized Users
Depending on the type of customer and usage scenario, authorized users of this license will vary.
ALL purchases fall into category A or B:

A. Individual Purchase

This license is extended to customers who are purchasing as the primary user of the product, OR are purchasing on the behalf of another primary user (i.e. as a gift).

The licensee (primary user) MAY install the product on as many computer systems as they have access to. However, ONLY the licensee may use the product. **No other users are authorized.**

B. Corporate/Academic/Institutional Purchase

This license is extended to customers who are purchasing for a multi-user setting, such as a shared studio, networked workstation, computer lab, etc. In this case, the licensee is the institution and not any one user. In contrast with individual purchases, an institutional license applies to ONE computer / workstation. All users of that workstation who belong to the purchasing institution (licensee) shall be considered 'authorized users'. However, at no point may multiple authorized users access one license simultaneously. Multiple licenses must be purchased if the product is to be used by multiple users simultaneously.

Scope of License (Virtual Instruments, Sample Libraries)
'Virtual instruments' and 'sample libraries' include any ISW product that contains musical instrument recordings (samples), as either single notes, phrases, loops, or a combination of these.

The licensee is entitled to the use and unlimited editing of the product within the scope of music production, performance, recording, and composition. This includes both non-commercial and commercial usage of all types, including, but not limited to, film scores, television scores, music libraries, video game soundtracks, digital and physical music releases, albums, compilations, etc.
Exceptions to this scope are listed below:
1. The licensee MAY NOT use the product in the production of any other sample library or virtual instrument products.

2. The licensee MAY NOT sell individual sounds from a product in any context.
3. The licensee MAY NOT use the product in a way that violates the laws of the United States or the user's country of residence.

For clarity: The licensee MAY use sounds from the product to create individual sound effects (SFX) for use in film, TV, advertising, and video games. However, the licensee cannot sell these sounds individually via marketplace, stock music/stock audio site, etc.

Scope of License (Plug-Ins)

'Plug-ins' and 'plugins' include any ISW product that is based on algorithmic digital signal processing (DSP), such as compressors, EQ, reverb, non-sample-based synthesizers, etc.