



FabFilter Pro-R 2

User Manual



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About FabFilter Pro-R 2

As one of the most used effects in the audio world, reverbs come in all forms and flavors. From convolution (impulse response or IR) processors, to algorithmic models or emulations of vintage classics, you have probably tried them all. While convolution reverbs may sound convincing, they are not very flexible and often so dense that it's difficult to make them fit in a mix. On the other hand, many algorithmic reverbs are not dense enough, sound artificial or offer so many technical options that they are simply too difficult to set up.

For us, a high-quality algorithmic reverb should sound natural or vintage, has enough density and still sits in the mix perfectly without causing undesirable coloration or phase problems. At the same time, it should not confuse you with over-technical controls and too many options, but must be easy to set up and a joy to work with. With FabFilter Pro-R 2, we have aimed to create just that.



New in version 2

- Added full [immersive / Dolby Atmos](#) functionality, with channel layouts up to 9.1.6. A lot of time has been spent to implement surround cross feeding, resulting in an exceptionally convincing 'sense of space'.
- Introducing [two brand-new reverb algorithms](#): Vintage and Plate.
- Added a [Ducking](#) control, offering a fast and easy way to get better separation between wet and dry signals.
- Added a [Thickness](#) control, which applies an intuitive combination of density and saturation. Note: The audible effect can vary quite a lot depending on the program material.
- Added [Impulse response import](#) feature. You can now import IR files (WAV and AIFF), which will be analyzed by Pro-R, after which it will choose proper settings, decay rate and output EQ, to match the sound of the IR as well as possible. Try it, it's magic!
- Added [Auto Gate](#) functionality, including a gate time and host sync options.
- Added optional [Speakers](#) options for Decay Rate and Post EQ curves in surround/immersive layouts, offering much more control over decay times in a room model.
- Added [mid/side and L/R option](#) for the output EQ curves.
- Added [Freeze](#) button.
- Introducing a [full-featured preset browser](#), with support for tags, favorites and easy searching and filtering.
- Added [output level metering](#).

- Added optional [piano display scale](#) for the interactive reverb display.
- Increased Decay Rate knob range to go from 25% to 400%.

Other key features

- Beautifully designed [room models](#), ranging from small ambiances and rooms to large concert halls and huge cathedrals.
- Carefully developed to easily fit in the mix, without causing undesirable coloration, density or phase problems.
- Gorgeous Retina interface with large interactive reverb display featuring [Decay Rate EQ](#) and [Post EQ](#) curves.
- Very easy to set up, with comprehensible, non-technical controls:
 - Stepless [Space](#) control, which smartly and smoothly combines the room model and decay time of the reverb. You can choose from over a dozen carefully designed room models and seamlessly vary between them, without hearing clicks or unwanted artifacts.
 - [Decay Rate](#) control, changing the overall decay time from 50% to 200% of the current Space setting.
 - Intelligent [Stereo Width](#) control, ranging from pure mono to true stereo and beyond.
 - [Distance](#) control to adjust the proximity to the sound source in the selected space.
 - The [Character](#) control changes the sound from a clean, transparent decay, to a lively reverb with pronounced reflections and echoes, all the way to an over-modulated chorus-like effect.
 - Perfectly tuned [Brightness](#) knob, affecting not only overall brightness, but also the decay of high frequencies.
 - [Mix](#) knob with a [Lock Mix](#) option, which prevents preset loading from overriding the current mix setting.
 - [Predelay](#) knob, ranging from 0 to 500 ms, with optional host tempo sync.
- Innovative 6-band [Decay Rate EQ](#), with Low/High Shelf, Bell and Notch filters. Compared to the commonly used low- and high crossover system, the Decay Rate EQ opens a world of possibilities by giving you full control over the decay rate at different frequencies.
- 6-band [Post EQ](#) to equalize the final reverb sound, with Low/High Cut up to 96 dB/oct, Low/High Shelf and Bell filters. Together with the Decay Rate EQ, this lets you design reverbs of any style and character.
- Real-time [spectrum analyzer](#) that also visualizes the decay time at different frequencies.
- [Full Screen mode](#), offering a large analyzer display and reverb Decay Rate EQ and Post EQ controller.
- Multiple [interface sizes and scaling options](#).
- Supports common Pro Tools hardware control surfaces.

FabFilter Pro-R 2 is available in VST, VST3, 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	AU or VST 2/3 host or Pro Tools
VST 2/3 host or Pro Tools	Intel or Apple Silicon processor

In addition, you can find the [AUv3 version](#) of Pro-R 2 for iPad in the iOS App Store.

Next: [Quick start](#)

See Also

[Using FabFilter Pro-R 2](#)

Quick start

The installer will copy the FabFilter Pro-R 2 plug-in into the common VST, VST 3, 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-R 2 from the pop-up menu in the Reverb section.

- **Studio One**

Click the '+' button next to the Inserts tab of an audio track, instrument track or bus and select 'FabFilter Pro-R 2' 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-R 2 from the pop-up menu. You will find FabFilter Pro-R 2 in the *Audio Units > FabFilter* section (named Pro-R 2).

- **Ableton Live**

In Session view, select the track you would like to place FabFilter Pro-R 2 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-R 2, or drag it onto the track.

- **Cubase**

Choose an empty insert slot, for example in the Mixer, and select FabFilter Pro-R 2 from the menu that appears. To use the MIDI features in Pro-R 2, create a new MIDI track and set its output to the Pro-R 2 instance you have just created. (The VST 3 version of Pro-R 2 can be found in the Reverb section.)

To begin, just choose one of the excellent factory presets as a starting point. Then experiment with the main reverb controls to hear the effect they have on the sound. Enjoy!

Next: [Using FabFilter Pro-R 2](#)

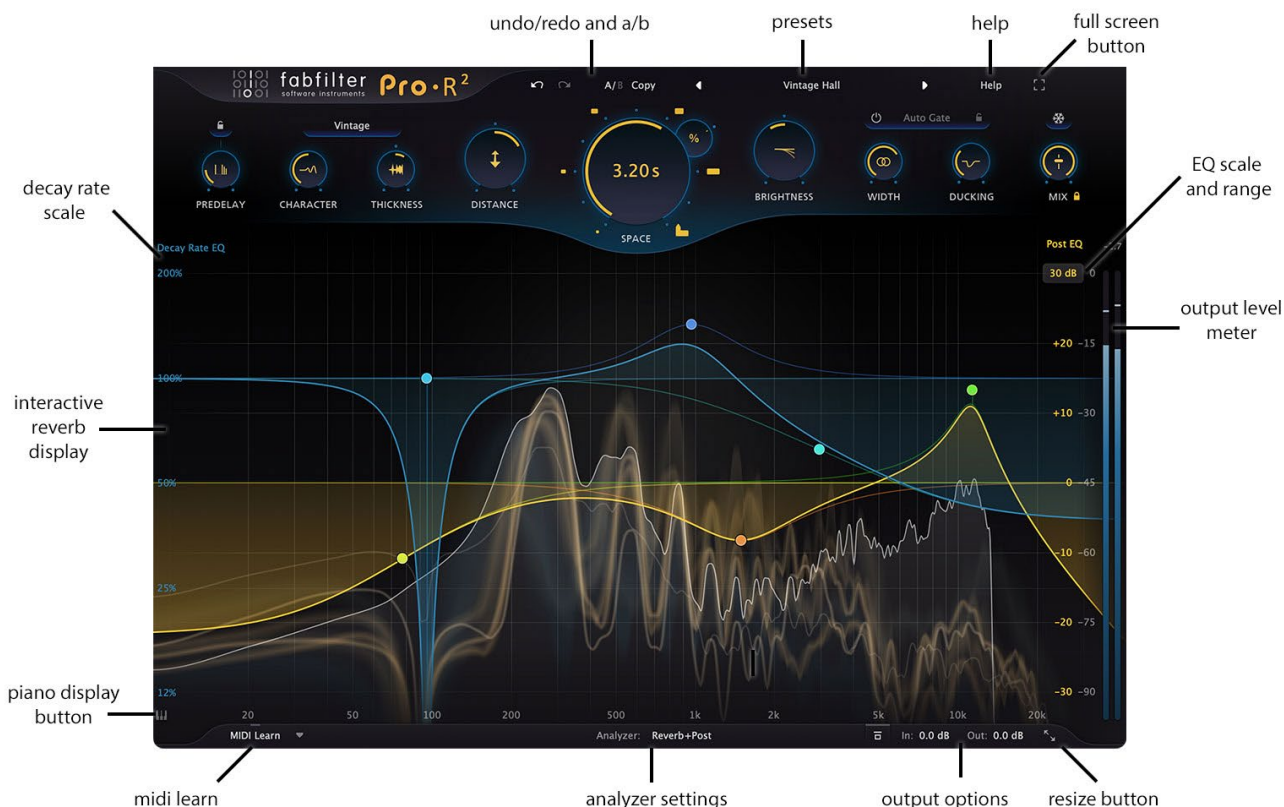
See Also

[Manual installation](#)

[VST plug-in versions](#)

Overview

The interface of FabFilter Pro-R 2 is designed to be easy to use while providing all necessary information and controls. It consists of the following elements:



- **Main controls**

The top section of the plug-in contains the most important controls for the reverb algorithm: Space, Decay Rate, Style, Predelay, Character, Brightness, Distance, Thickness, Ducking, Auto Gate, Stereo Width, Freeze and Mix. See [Main controls](#).

- **Reverb display**

The interactive reverb display fills the larger bottom part of the interface. See [Decay Rate EQ](#), [Post EQ](#) and [Spectrum analyzer](#).

- **MIDI Learn**

MIDI Learn lets you easily associate any MIDI controller with any plug-in parameter. See [MIDI Learn](#).

- **Input and output options**

At the 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-R 2 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, import impulse response files 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](#)
[Main controls](#)
[Decay Rate EQ](#)
[Post EQ](#)

Knobs

It is easy to control FabFilter Pro-R 2'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 three ways of control:

1. **Vertical mode**

Click on 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. **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.)

3. **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-R 2 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-R 2 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: [Main controls](#)

See Also

[Using on iOS](#)

[Using FabFilter Pro-R 2](#)

Main controls

FabFilter Pro-R 2 offers a row of intuitive main controls to control the behavior of the reverb algorithm:



- Prominent at the center, the **Space** knob is obviously the most important control of Pro-R 2. It smartly and smoothly combines the room model and decay time of the reverb, ranging from a very small ambience space (200 ms) to a cathedral-like ten-second reverb. With this single control, you can choose from over a dozen carefully designed room models and seamlessly vary between them, without hearing clicks or unwanted artifacts. The decay time varies automatically to match the room model. The yellow time label in the Space knob shows the current reverb decay time (possibly affected by the Decay Rate setting). Tip: As a shortcut, you can directly click the room icons around the Space knob.
- The **Decay Rate** control lets you adjust the reverb decay from 25% to 400% of the decay that corresponds to the current Space setting. This allows you to easily fine-tune a room model to have the decay that it needs in the mix. The yellow time label in the Space knob will always display the final reverb decay time, together with the original time and decay rate if not at 100%.
- The **Style** button above Character and Brightness selects one of the three available reverb styles:
 - Modern: This is the original Pro-R version 1 style, which is the best style to create very natural, realistic sounding spaces.
 - Vintage: Based on the sound and character of the early digital reverbs. It excels in the large spaces and longer decay times, bringing lots of character and beautiful shimmer.
 - Plate: Replicates the sound of vintage plate reverbs, with quite a fast build up and a pleasant metallic vibe to it.
- The **Predelay** knob controls the initial delay between the original sound and the start of the reverb. Adding a bit of predelay increases the separation between the original sound and its reverb tail. For example, moving the reverb tail away from a vocal can highly improve the clarity and transparency of a mix. Predelay also contributes to the sense of space. Higher predelay settings tend to increase the perceived room size. Increasing predelay instead of the overall decay time can work well in achieving a less intrusive, more natural reverb that sits better in a mix.
- The **Predelay Sync** button at the top of the knob lets you easily synchronize the predelay time to host tempo. By default, syncing is off and the normal delay time is used. Other options are: Quarter Note, 8th Note, 16th Note and 32nd Note. The **Predelay Offset** knob replaces the normal Predelay time knob as soon as Predelay Sync is enabled. The offset knob lets you scale the predelay from 50% to 200% of the synchronized time. This way, you can easily achieve dotted (150%) or triplet (67%) effects.
- The **Character** control brings life to the reverb sound in various ways. At 0%, the reverb is as transparent and predictable as possible. Turning the knob up to 50% gradually introduces some modulation and more pronounced early reflections together with subtle yet noticeable late echoes. From 50% and up, the reverb begins modulating more and more, up to a chorus-like effect at 100% which works well on vocals and synths.
- The **Thickness** control applies an intuitive combination of density and saturation. Turning it up will make the reverb more dense, but will also introduce subtle non-linearities and dynamics to the sound. Turning it down will result in a more airy, sparse reverb. Note: The audible effect can vary quite a lot depending on the program material.
- The **Distance** knob controls the effect of moving closer to, or further away from the sound source in the modelled space. At 0%, the reverb sounds as if you are quite close to the sound source, with more pronounced and brighter early reflections. Increasing the Distance sounds like walking away from the sound source in the current space, resulting in a longer build-up and a more diffuse tail.
- The **Brightness** knob adjusts the clarity and high/low frequency balance of the reverb. Lower Brightness values correspond to spaces with more high-frequency absorption. In real spaces, high frequencies are very easily absorbed, depending on the surface of walls and curtains or objects in the room. The average room or hall has a pretty dark reverb sound. Therefore, turning down the Brightness a bit often gives you a more natural and realistic sounding reverb.
- The **Stereo Width** knob adjusts the apparent width of the reverb sound. It does not just mix the output signal to mono, but also controls internal stereo linking and channel cross-feeding. Starting at 0% (mono), increasing the stereo width slowly makes the reverb true stereo. At 50%, channel cross-

feeding is at its maximum: a sound that originates in one input channel, reverberates with an equal amount in both channels. Increasing the value from 50% up, slowly re-introduces stereo placement, up to a 100% where channels operate completely independent (i.e. multi-mono). Above 100%, the side signal is amplified which can be useful to achieve better mono compatibility.

- The **Ducking** knob sets the range of the integrated, intelligent ducking feature. It's a fast and easy way to get better separation between wet and dry signals, especially for vocals. Ducking triggers on the input signal of the plug-in.
- The **Auto Gate** button enables and controls the automatic gating feature. Click the enable button at the left to turn auto-gating on or off. Drag vertically on the button to set the hold time, or click the **sync** button on the right to choose a time depending on host tempo, just like with Predelay. The auto gate triggers on the input signal of the plug-in and the intelligent algorithm has automatic threshold and attack/release settings, tuned to work perfectly when applied to separate drum sounds. Be creative and do try auto gate on other program material as well. The results can be surprisingly good!
- The **Freeze** button above the Mix knob will bring the reverb in a state of 'eternal' decay, reusing only the existing contents of the 'reverb tank' until you disable Freeze mode again. Some controls, like Distance and Thickness, won't affect the sound anymore since they are mainly applied to the input of the reverb. Others, like Character, Brightness, Ducking and Auto Gate, can still be adjusted. If you click and hold the Freeze button, the reverb is frozen only while you're holding the mouse down.
- The **Mix** knob controls the dry/wet balance of the final reverb sound. If you are using Pro-R 2 as a send effect, you should set it to 100%.
- The small **Lock Mix** button underneath the Mix knob locks the mix setting to its current value while loading presets, so you can more easily compare different settings. When locked, you can still manually change the mix or automate it if desired, and the mix value is always saved with your session. If you change the Lock Mix setting, new Pro-R 2 instances will automatically pick up the new setting.

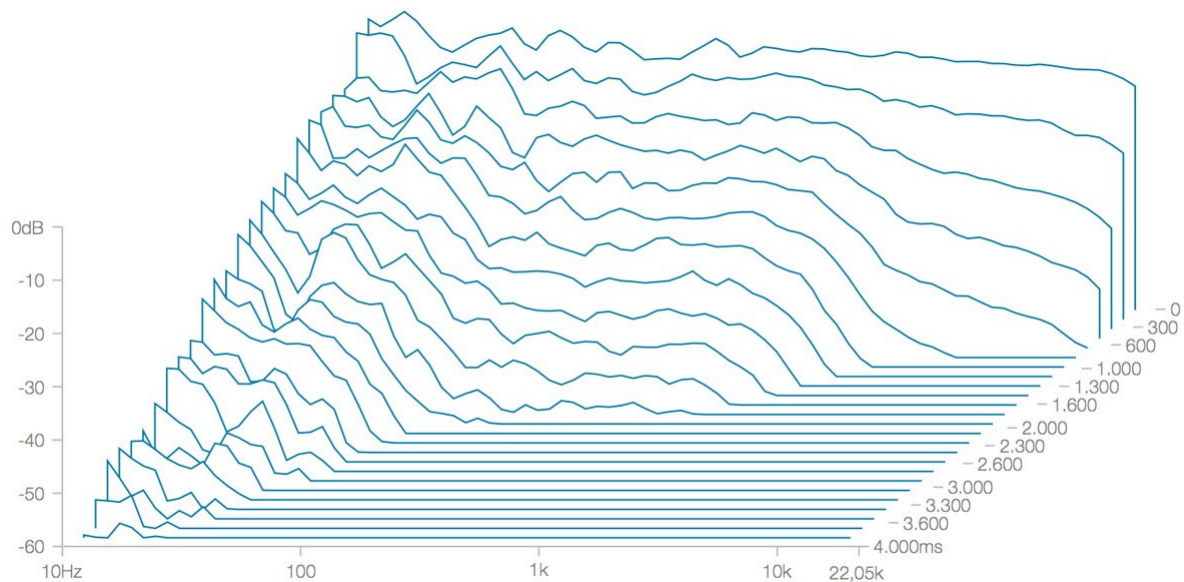
Next: [Decay Rate EQ](#)

See Also

[Using FabFilter Pro-R 2](#)
[Input and output options](#)

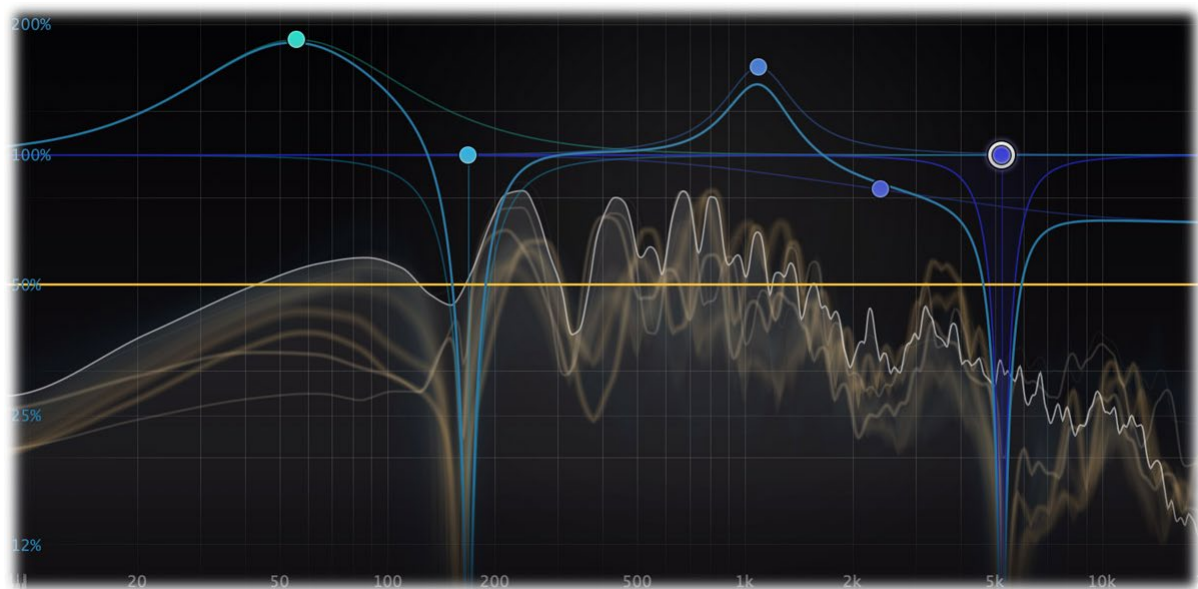
Decay Rate EQ

Many traditional algorithmic reverbs offer a low/high crossover system to let you change the decay rate of low frequencies and high frequencies independently. This allows you to make more natural sounding room models: in real spaces high frequencies often decay quite fast while bass frequencies stick around much longer. Shown as a waterfall diagram, visualizing the decay per frequency over time, it looks like this:

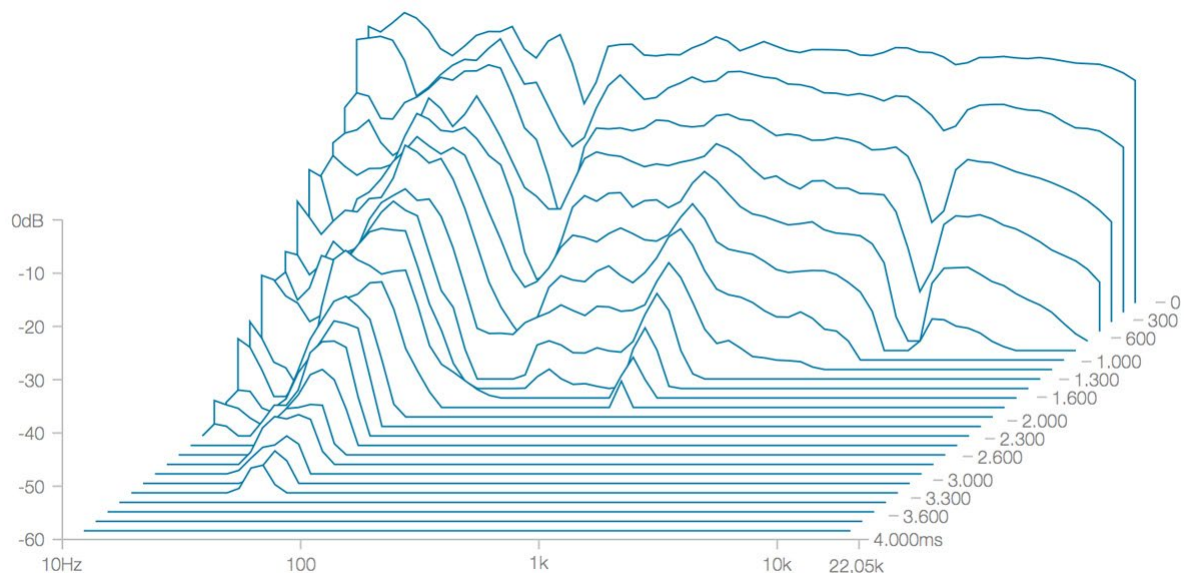


The effect of a crossover system with lows set to 200% and highs set to 50% of the decay time.

FabFilter Pro-R 2 takes this concept to the next level with the introduction of *Decay Rate EQ*. With the blue line in the reverb display, you can freely shape the decay rate over the frequency spectrum using up to six Bell, High/Low Shelf or Notch curves, opening a world of possibilities to design reverbs of any style and character. For example, you could extend the decay time at some frequencies while shortening the decay time at other parts of the spectrum:



Using Pro-R 2's Decay Rate EQ, you can shape the decay time per frequency using Bell, Shelf and Notch curves...



... which opens a world of possibilities when designing your reverb sound.

Creating Decay Rate EQ bands

- To add a new Decay Rate EQ band, simply click on the **blue** Decay Rate curve and drag it up or down. Dragging at the far left or far right of the display will automatically create a shelf instead of a bell filter. You can create up to 6 different bands.
- To create a notch filter, double-click or Ctrl-click (Command-click on macOS) in the bottom part of the display.

Note that the blue Decay Rate EQ scale at the left side of the display lights up when you are working with Decay Rate EQ bands, to separate them from the [Post EQ](#) bands.

Selecting bands

- Click the Decay Rate EQ band's dot or the colored area around it to select it.
- Click and drag in the display background to **select adjacent bands** by dragging a rectangle around them. Note: this selects both Decay Rate EQ and Post EQ bands.
- Hold down *Ctrl* (*Command* on macOS) and click another dot to **select multiple bands**. Hold down *Shift* and click a dot to **select a consecutive range** of bands.
- **Deselect** all bands by clicking anywhere on the display background.

Adjusting and editing bands

Once you have one or more bands selected, the display highlights the shapes of the selected bands. You can now adjust them all at the same time by dragging.

- Click and drag a selected dot to adjust the **frequency** and **decay rate** of all selected bands. If you have multiple Decay Rate EQ bands selected, the rate of all selected bands will be scaled relative to each other.
- Use the mouse wheel to adjust the **Q setting** of the selected bands, making them narrower or wider. This works while dragging or when the mouse pointer is above a curve. Alternatively, hold down *Ctrl* (*Command* on macOS) while dragging vertically to adjust the Q of all selected bands.
- Hold down *Shift* while dragging to **fine-tune** the settings of the selected bands.
- Hold down *Alt* while dragging to **constrain** to horizontal adjustments (frequency) or vertical adjustments (decay rate or Q, depending on the *Ctrl/Command* key).
- Hold down *Alt* and click the dot on an EQ band once to toggle its **bypass** state (enabling or disabling the band).
- Hold down *Ctrl+Alt* (*Command+Alt* on macOS) and click the dot on a Decay Rate EQ band once to change its **shape**.
- Double-click a dot to **enter values in the parameter value display** (using the *Tab* key to step through Frequency, Decay Rate and Q) or double-click the values in the parameter value display directly. Note that you can enter frequencies in various ways, like "100", "2k", "A4" or "C#2+13".
- If you right-click on the dot for an band, a **pop-up menu** appears with various band settings. This is a quick way to modify the band while you're working in the display.

Using the parameter value display

When you move the mouse near a band in the display, the parameter value display appears that provides access to all band parameters.

- Click the **Enable** button in the left-top corner to bypass and re-enable the band.
- Click the **Shape** button below the Enable button to change the shape of the band: Bell, Low Shelf, High Shelf, or Notch.
- Click the **Speakers** button (multi-channel instances only) to control which speakers are affected by the selected bands. By default, bands affect all speakers except LFE, but you can also choose to process surrounds, sides, tops, etc. See [Surround and Dolby Atmos](#) for more info.
- Click the **X** button in the right-top corner to delete the band.
- Double-click any of the values in the display to **enter the value** directly, using the *Tab* key to move from one value to the next.

The display is attached to the band near the mouse cursor. If this band is selected, the actions you take in the display are applied to all selected bands. For example, to delete all bands, simply select them all and then click the **X** button in the parameter value display for one of them.

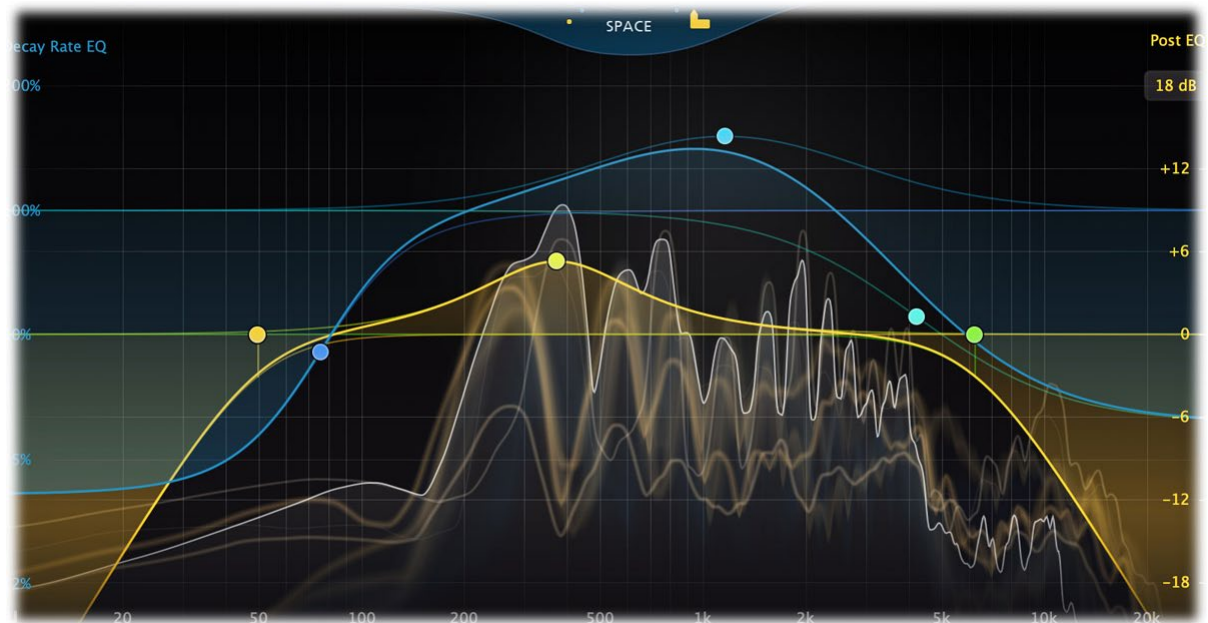
Next: [Post EQ](#)

See Also

[Using FabFilter Pro-R 2](#)
[Main controls](#)

Post EQ

Another key feature for shaping the reverb sound is the integrated Post EQ in FabFilter Pro-R 2. Using up to six EQ bands, you can freely equalize the final reverb sound. The reverb gain is automatically adjusted to compensate for EQ changes, so you don't have to manually adjust the Mix setting or the send level while tweaking the reverb sound.



Creating Post EQ bands

- To add a new Post EQ band, simply click on the **yellow** Post EQ curve and drag it up or down. Dragging at the far left or far right of the display will automatically create a shelf instead of a bell filter. You can create up to 6 different bands.
- Alternatively, double-click or Ctrl-click (Command-click on macOS) the display background. Double-clicking at the far left or far right of the display will automatically create a low-cut or high-cut filter instead of a bell filter.

Note that the yellow Post EQ scale at the right side of the display lights up when you are working with Post EQ bands, to separate them from the [Decay Rate EQ](#) bands. You can change the scale of the display with the **display range** button at the top of the Post EQ scale, choosing between a range of +/- 30 dB, 18 dB or 9 dB.

Selecting bands

- Click the Post EQ band's dot or the colored area around it to select it.
- Click and drag in the display background to **select adjacent bands** by dragging a rectangle around them. Note: this selects both Post EQ and Decay Rate EQ bands.
- Hold down *Ctrl* (*Command* on macOS) and click another dot to **select multiple bands**. Hold down *Shift* and click a dot to **select a consecutive range** of bands.
- **Deselect** all bands by clicking anywhere on the display background.

Adjusting and editing bands

Once you have one or more bands selected, the display highlights the shapes of the selected bands. You can now adjust them all at the same time by dragging.

- Click and drag a selected dot to adjust the **frequency** and **gain** of all selected bands. If you have multiple Post EQ EQ bands selected, the gain of all selected bands will be scaled relative to each other.
- Use the mouse wheel to adjust the **Q setting** of the selected bands, making them narrower or wider. This works while dragging or when the mouse pointer is above a curve. Alternatively, hold down *Ctrl* (*Command* on macOS) while dragging vertically to adjust the Q of all selected bands.
- Hold down *Shift* while dragging to **fine-tune** the settings of the selected bands.
- Hold down *Alt* while dragging to **constrain** to horizontal adjustments (frequency) or vertical adjustments (gain or Q, depending on the *Ctrl/Command* key).

Hold down *Alt* and click the dot on an EQ band once to toggle its **bypass** state (enabling or disabling the band).

- Hold down *Ctrl+Alt* (*Command+Alt* on macOS) and click the dot on a Post EQ EQ band once to change its **shape**.
- Hold down *Alt+Shift* and click the dot on an EQ band once to change its **slope** (only for Low/High Cut filters).
- Double-click a dot to **enter values in the parameter value display** (using the *Tab* key to step through Frequency, Gain and Q) or double-click the values in the parameter value display directly. Note that you can enter frequencies in various ways, like "100", "2k", "A4" or "C#2+13".
- If you right-click on the dot for an band, a **pop-up menu** appears with various band settings. This is a quick way to modify the band while you're working in the display.

Using the parameter value display

When you move the mouse near a band in the display, a parameter value display appears that provides access to all band parameters.

- Click the **Enable** button in the left-top corner to bypass and re-enable the band.
- Click the **Shape** button in the left-bottom corner to change the shape of the band: Bell, Low Shelf, High Shelf, Low Cut or High Cut.
- Click the **Stereo Placement** button to control which channels are affected by the selected bands. By default, bands affect all channels, but you can also choose to process only left, right, mid or side information. For multi-channel instances, this button changes into a combined Speakers/Stereo Placement button and also lets you choose which speakers are affected by the selected bands. See [Surround and Dolby Atmos](#) for more info.
- Click the **X** button in the right-top corner to delete the band.
- Double-click any of the values in the display to **enter the value** directly, using the *Tab* key to move from one value to the next.

The display is attached to the band near the mouse cursor. If this band is selected, the actions you take in the display are applied to all selected bands. For example, to delete all bands, simply select them all and then click the **X** button in the parameter value display for one of them.

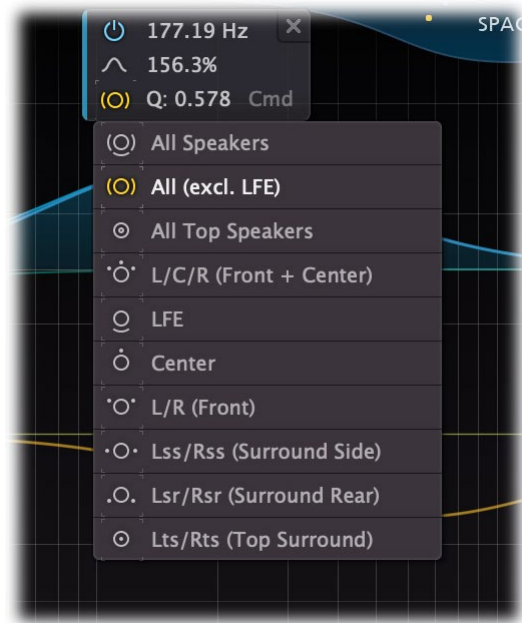
Next: [Surround and Dolby Atmos](#)

See Also

[Using FabFilter Pro-R 2](#)
[Decay Rate EQ](#)

Surround and Dolby Atmos

FabFilter Pro-R 2 supports all important surround/immersive audio formats, up to 9.1.6 Dolby Atmos (depending on the DAW and plug-in format). When you add Pro-R 2 to a surround channel, the interface automatically adapts itself to the used multi-channel format. The output level meter will show all channels, with appropriate labels to identify them.



Speakers and stereo placement

When using Pro-R 2 in surround mode, the parameter value display for the [Decay Rate](#) and [Post EQ](#) curves will show a **Speakers** button in the left-bottom corner, controlling which speaker sets and channels will be affected by a curve.

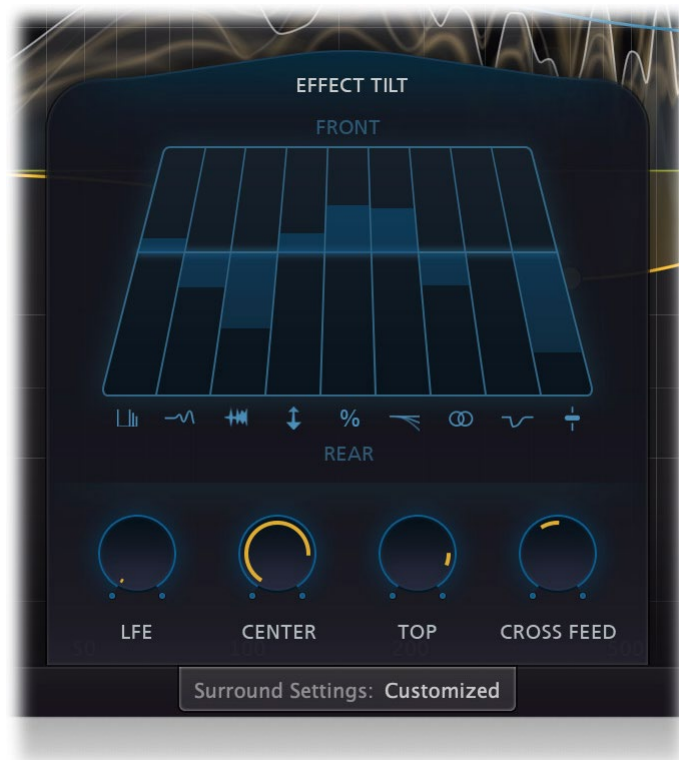
The drop down menu shows a list of the available speakers sets/pairs in the current surround channel layout. By default, all speakers are selected except the LFE channels: "All (excl. LFE)". You can choose any specific speaker pair here, e.g. Lss/Rss (Surround Side), or a predefined set of speakers, like "All Tops" or "L/C/R (Front + Center)".

For Post EQ curves, the menu will additionally show Stereo Placement options. By default, this is set to "Stereo", which means that both L and R channels of the selected speakers will be affected. You can change this to process only the left, right, mid or side information. In combination with the Speakers setting, this lets you target specific speakers in the channel layout.

The combination of these options offers a flexible way of customizing reverb response in your virtual space. You can easily make all top speakers less bright, or make rear speakers decay longer. The possibilities are endless.

Surround Settings

In surround mode, a **Surround Settings** button in the bottom bar appears and opens a panel of dedicated surround options. At the top of the panel, the **Tilt Controller** has a corresponding slider for every main control at the top of the interface. Using this, you can tilt the behavior of the knobs in an immersive layout. Moving a tilt slider up means *more at the front, less at the back*, and vice versa moving it down.



So for example, if you'd like the reverb to be brighter at the front of the room, but longer in the back, then adjust the Brightness Tilt slider upwards, and move the Decay Rate Tilt slider down. Experiment with all the tilt sliders to get a good feeling of how you can affect the immersive experience. While you move the mouse over the tilt sliders, the corresponding [main controls](#) are highlighted so you can easily identify how they are related.

At the bottom of the panel, **LFE**, **Center** and **Top** knobs adjust the wet mix level of these speakers. By default, the LFE channel is left completely dry. The levels can be attenuated, but can also be boosted. Adjusting the Top level in an Atmos layout affects the surround versus immersive feeling: when set low, you get the classic surround effect, but when set higher, you become more and more part of the immersive sound.

The **Cross Feed** knob controls the amount of cross feed between the different speakers and speaker pairs (e.g. 'Center' or 'Surround Rear') of the channel layout. If set to 0%, every speaker pair operates independently from other speaker pairs. It defaults to 100%, resulting in a very natural sounding, immersive reverb effect.

Next: [Impulse Response import](#)

See Also

[Using FabFilter Pro-R 2](#)
[Input and output options](#)

Impulse Response import

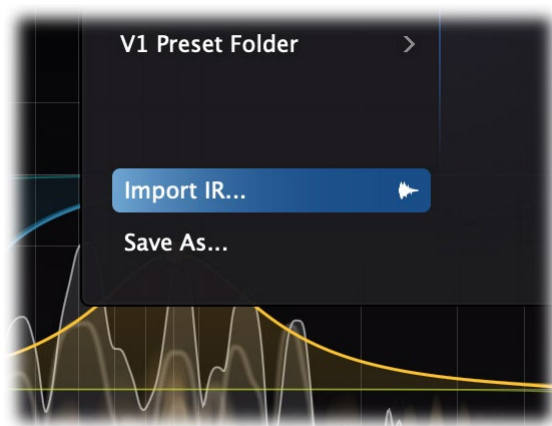
Pro-R 2 is a 100% algorithmic reverb, but offers the unique possibility of interpreting recorded impulse response files of actual spaces and halls and converting them to settings that will match the characteristics of the particular space.

Of course, the results will never match perfectly, but will certainly be 'ballpark' and, after some optional tweaking, offer you a great and fully customizable substitute for an IR reverb.



Importing an IR file

To import an impulse response file, simply open the [preset browser](#), choose 'Import IR...', select a WAV or AIFF impulse response file, and choose 'Open'. The interface will show you how it loads the file data and converts it to Decay Rate EQ, Post EQ and main control settings. The reverb style will always be set to Modern, which is the most natural sounding style, most suitable for matching real spaces. After importing the file, you can of course save it as a regular preset, so you can use it in your projects.



Note that it's not possible to properly interpret sine sweep response files, only transient response files. If you accidentally load a sine sweep or non-IR file, you'll see a message to warn you about this.

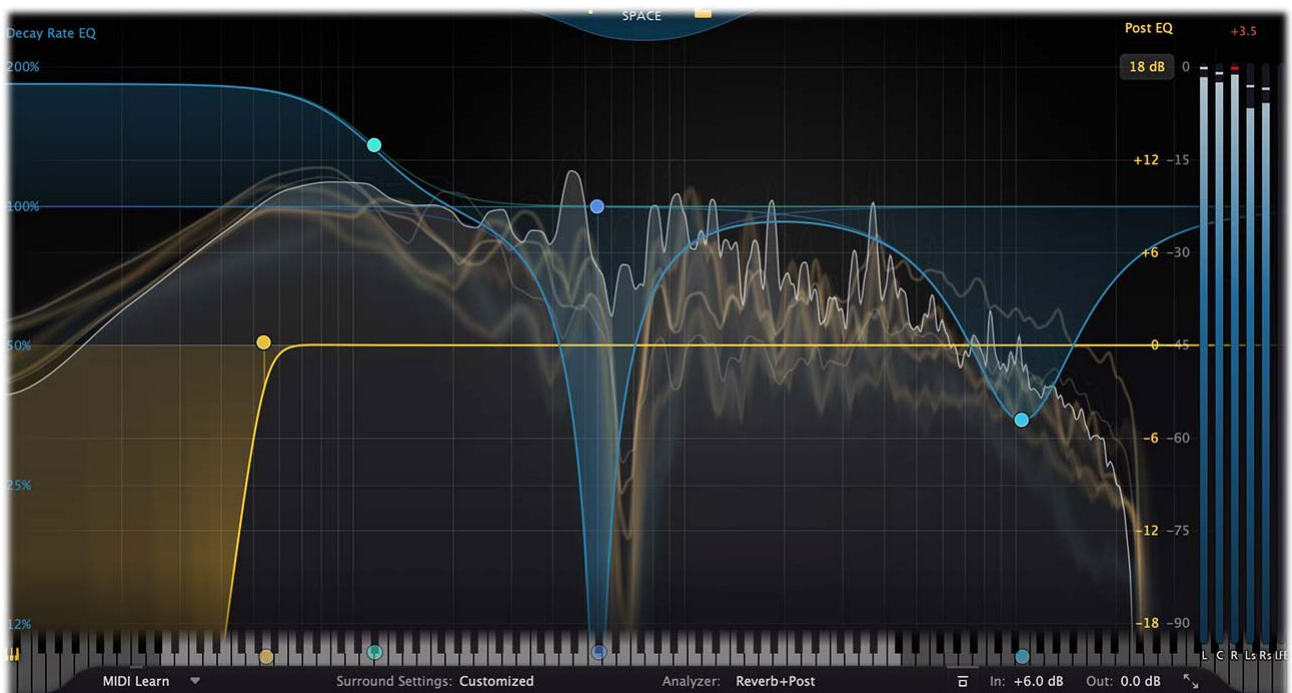
Next: [Spectrum analyzer](#)

See Also

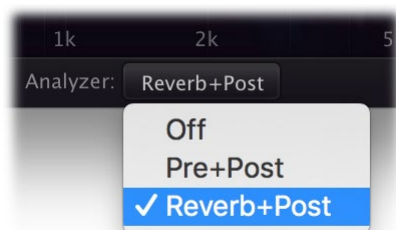
[Using FabFilter Pro-R 2](#)
[Decay Rate EQ](#)

Spectrum analyzer

To help you judge the reverb behavior and the effect of the Decay Rate EQ and Post EQ, FabFilter Pro-R 2 includes a powerful real-time frequency analyzer. By default, the analyzer shows the post-processing spectrum, plus an informative and beautiful visualization of the reverb decay over the spectrum.



The thin white line shows the real-time output spectrum, just as you may be used to in FabFilter Pro-Q for example. Behind the white line, soft yellow curves appear that fall off and fade in relation to the current reverb time, which might of course vary at different parts of the spectrum. At a glance, it gives you a great impression of what the reverb sounds like and how it decays.



In the bottom bar, you can customize what the spectrum analyzer is showing. You can choose between *Reverb+Post* (default), *Pre+Post* or *Off*.

At the far right of the display, the **output level meter** shows the current output level per channel, which is especially useful in [surround mode](#). You can show or hide the output level meter with the *Show Output Level Meter* item in the Help menu.

An optional **piano display** at the bottom of the spectrum analyzer visualizes the range of frequencies over a regular 88-key grand piano keyboard. To show or hide the piano display, click the *Piano Keyboard* button in the left bottom corner of the display. For every [Decay Rate](#) or [Post EQ](#) band, there is a corresponding dot on the keyboard. You can interact with the dots in two ways:

- Click the dot once to quantize the associated band's frequency to the exact musical note.
- Click and drag the dot to change the frequency while keeping it quantized to musical notes.

While the piano display is active, parameter value displays that show a band's frequency will also show that frequency as a musical note (including cents offset). Note that at any time, also if the piano display is not showing, you can enter frequencies as musical notes. For example, you can double-click on the Frequency knob in the band selection controls and type "D#5 +13", or "A4".

Next: [Full Screen mode, resizing and scaling](#)

See Also

[Using FabFilter Pro-R 2](#)

[Main Controls](#)

[Decay Rate EQ](#)

[Post EQ](#)

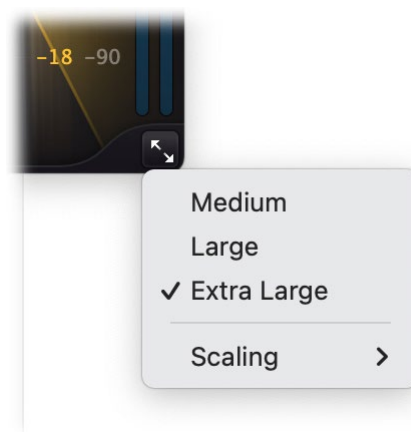
Full Screen mode, resizing and scaling

With just the click of a button, the Pro-R 2 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 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.

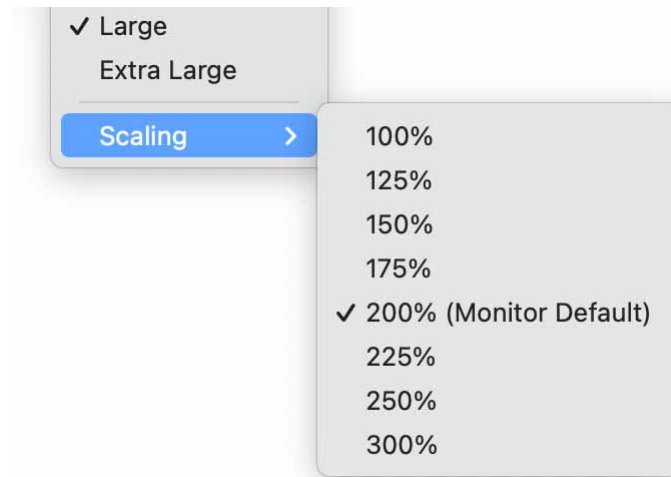


Scaling

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

[Using FabFilter Pro-R 2](#)
[Main controls](#)
[Decay Rate EQ](#)
[Post EQ](#)

Input and output options

At the far right, the bottom bar in the interface contains the following input/output options.

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



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

- The **Input Level/Pan** knob at the left adjusts the level and L/R panning of the input signal before any processing is applied.
- The **Output Level/Pan** knob at the right adjusts the level and L/R panning of the final output signal.

Next: [MIDI Learn](#)

See Also

[Using FabFilter Pro-R 2](#)
[Knobs](#)

MIDI Learn

Controlling FabFilter Pro-R 2'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-R 2 -> channel 1 for the instance you would like to control.

- **Logic Pro**

Instead of adding FabFilter Pro-R 2 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-R 2. 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-R 2 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-R 2 instance you would like to control via MIDI.

Next: [Undo, redo, A/B switch](#)

See Also

[Using FabFilter Pro-R 2](#)

Undo, redo, A/B switch

The Undo and Redo buttons at the top of the FabFilter Pro-R 2 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

[Using FabFilter Pro-R 2](#)

Using on iOS

FabFilter Pro-R 2 is available as an AUv3 plug-in for iPad in the App Store. Using Pro-R 2 on a touch screen is slightly different from using it with a mouse:

- To **adjust** a knob, just touch it and drag up or down.
- For **fine adjustment**, hold down a second finger while you're dragging a knob.
- To **reset** a knob to its default position, simply double-tap it.
- To **type** a new value directly, press and hold on a knob until the on-screen keyboard appears. Note that the keyboard might obscure the parameter value display — unfortunately we can't do anything about that because an AUv3 plug-in cannot control its own position on the screen.



In the EQ display:

- Drag the result curve, or double-tap on the display background to **create** a new band.
- You can just **drag bands** with your finger. To select multiple bands, draw a rectangle around them by starting a drag on the display background. For fine adjustment, hold down a second finger just like with knobs.
- Double-tap and drag to adjust the **Q** of a band.
- You can directly **type** a new value for one of the band's parameters by pressing and holding down on the parameter value in the EQ parameter display.
- To open a **pop-up menu** with all parameters for a band, press and hold down on the band's control point until the menu appears. You can also tap the small menu button on the right side of the EQ parameter display.
- To **delete** the selected bands, just tap the small **X** button on the right side of the EQ parameter display.

Unlike the regular plug-in, the AUv3 plug-in offers no resizing or full screen mode from the plug-in interface itself: this must be provided by the host app.

To organize presets on iOS, open the [preset browser](#) and swipe to the left on any preset or subfolder to see options to delete or edit it. When editing a preset or folder, you can rename it and move it to another folder.

The Pro-R 2 app that contains the AUv3 plug-in serves as a stand-alone host that simply routes audio from the microphone to the plug-in and plays it back in real-time via the speakers or headphone output. You need to manually start the audio engine using the Audio On/Off switch at the bottom, but first make sure that the speaker volume is not too high to avoid excessive feedback! We do recommend to use an AUv3 host app like Auria, Cubasis, AUM or GarageBand to take full advantage of Pro-R 2's features.

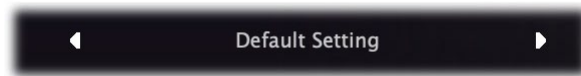
- [View FabFilter iOS plug-ins in the App Store](#) 

Next: [Loading presets](#)

See Also
[Overview](#)

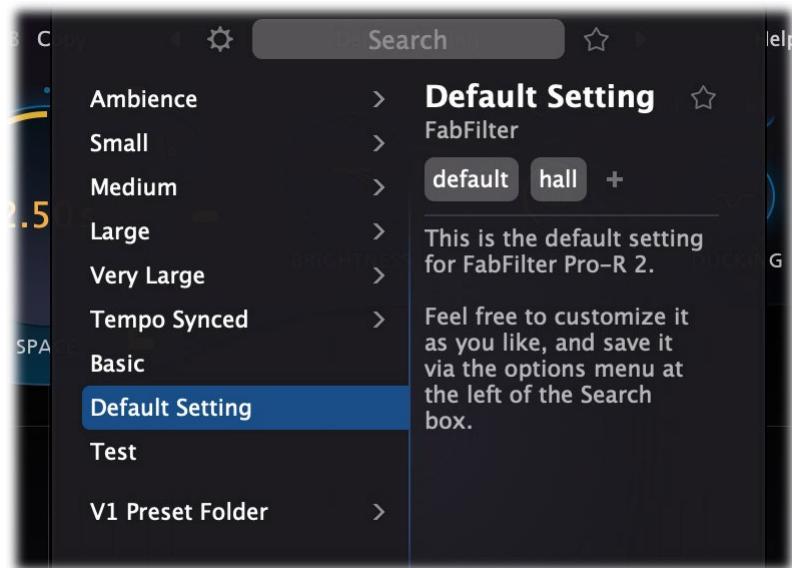
Loading presets

FabFilter Pro-R 2 comes with a selection of excellent factory presets, conveniently ordered in folders based on room size. They are great starting points and will give you a good impression of what FabFilter Pro-R 2 is capable of.



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.

Click the preset button to open the **preset browser**:



The preset browser shows all presets grouped in folders, with the current preset highlighted in blue.

Preset details

A preset can contain extra information: **author**, **tags** and a **description**, which is shown in the panel on the right. These fields are present in all factory presets and can of course be edited as well: just double click the author or description. To add a tag, click the **+** button. Double-click a tag to rename it, or hover over the tag and click the **x** button to remove it.

Browsing presets

You can browse and select presets in various ways:

- Of course, you can simply browse **using the mouse**. Hover over folders to open them, and click on a preset to load it. If you move the mouse outside the browser after selecting a preset, the browser will close. Otherwise, it will stay open so you can look around and try multiple presets, or edit their information.
- Within the preset browser, you can **use the arrow keys** to navigate, and the Enter key to load a preset and close the browser. Use the right arrow key to load a preset without closing the browser. Press the Esc key to close the browser without selecting anything.
- You can also click the previous/next arrow buttons around the preset button to explore presets one by one without opening the preset browser.
- ... and while the browser is open, **use the [and] keys** to load the next or previous preset directly.

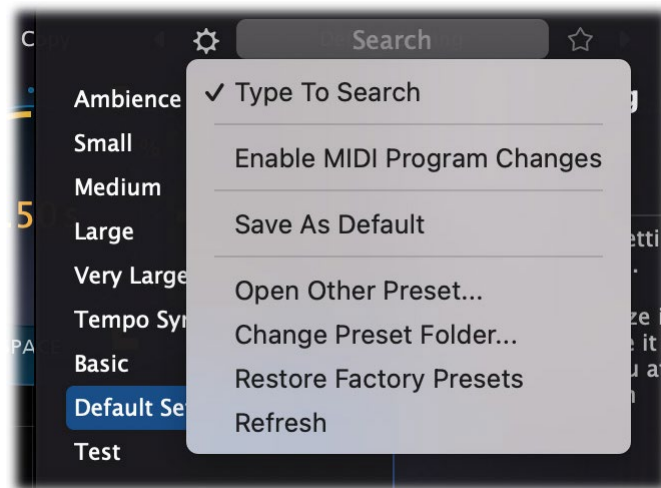
Searching, filtering and favorites

In the preset browser, you can **start typing to search** through the presets, filtering on folder name, preset name or tag. While typing, the preset browser automatically filter the current selection and update itself to show the resulting sub set. If you've first started browsing by mouse, just **click the Search field** and type to start filtering again.

You can also **mark presets as favorite**, by clicking the star icon next to the preset name in the preset details panel. Click the star icon next to the Search field to show only your favorites.

Preset browser options

Click the Options button ⚙️ at the left of the search field at the top to open a menu with extra options:



- When **Type To Search** is enabled, you can start typing to search, right after you've clicked the preset button. Disabling this will always require a click in the Search field to start searching. This might be handy, for example if you're working without a MIDI keyboard and use letters on your computer keyboard to play notes.
- When **Enable MIDI Program Changes** is active, you can load presets via MIDI program change and bank select messages. The corresponding bank/program numbers are then 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.

- The **Default Setting** preset is loaded automatically when FabFilter Pro-R 2 is started. To change the default settings, simply overwrite this preset by clicking **Save As Default**.
- To open a preset outside the [presets folder](#), click **Open Other Preset**. This might be useful if someone sends you a preset by email, for example.
- To change the location where the presets for Pro-R 2 are stored, choose **Change Preset Folder** and select the desired folder.
- If somehow the factory presets are lost or not installed properly, click **Restore Factory Presets** to restore them.
- If needed, for example after you've manually removed or added files in the folder while Pro-R 2 is open, click **Refresh** to rescan the preset folder.

Compatibility with Pro-R 1

All presets created with Pro-R 1 can be loaded in Pro-R 2. If Pro-R 1 is also installed on your computer, your Pro-R 1 presets will be accessible via the **V1 Preset Folder** submenu in the preset menu. The factory presets for Pro-R 1 are also included in the Pro-R 2 factory presets, so you only need to use the V1 Preset Folder submenu to access presets you might have created yourself.

You can read more about compatibility between Pro-R 1 and 2 in [Upgrading to Pro-R 2](#). Please take some time to read it if you are planning to replace Pro-R 1 instances with Pro-R 2 instances in your songs.

Next: [Saving presets](#)

See Also

[Impulse Response import](#)
[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-R 2 that you can reuse in various projects. This is also a good way to copy settings across multiple instances of FabFilter Pro-R 2 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:

- **Favorite:** Mark the current preset as favorite.
- **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-R 2 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-R 2* on both Windows and macOS. To change this location, first copy all presets to the desired new location. Click Options ⚙️ and **Change Preset Folder** in the preset browser and select the new folder.

Note: previously on macOS, presets were stored in *~/Library/Audio/Presets/FabFilter/FabFilter Pro-R 2*. To determine the current location of the presets folder, click Options ⚙️ and **Change Preset Folder** in the preset browser.

Restoring factory presets

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

Next: [Purchasing FabFilter Pro-R 2](#)

See Also

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

Purchasing FabFilter Pro-R 2


Once you have downloaded and installed the evaluation copy of FabFilter Pro-R 2, 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-R 2 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-R 2 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

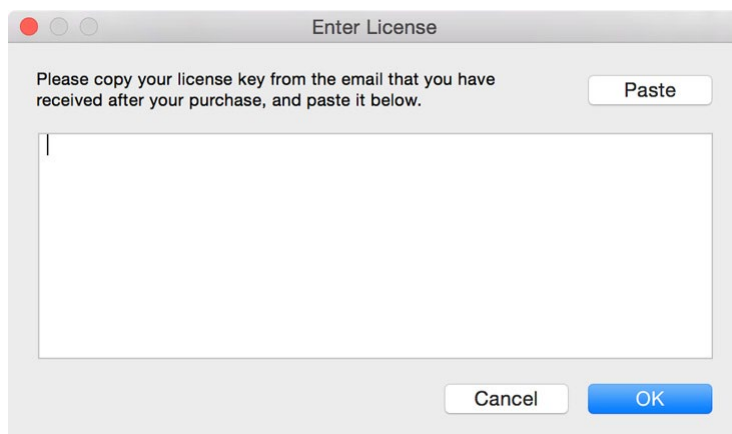
[Support](#)

[License agreement](#)

Entering your license key

After you have purchased FabFilter Pro-R 2 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-R 2 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-R 2 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-R 2](#)
[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-R 2, 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-R 2 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: [Upgrading to Pro-R 2](#)

See Also

[Using FabFilter Pro-R 2](#)

[Acknowledgements](#)

[About FabFilter](#)

Upgrading to Pro-R 2

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

Pro-R 1 presets

All presets created with Pro-R 1 can be loaded in Pro-R 2, and they will sound 99% the same (version 2 has some improvements in processing quality). If you upgraded from version 1 to the new version, your original presets will be accessible via the **V1 Preset Folder** item in the preset browser. See also [Loading presets](#).

Replacing a Pro-R 1 instance by Pro-R 2

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

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

Automation

Because the feature set of Pro-R 2 has changed fundamentally, any automation data that has been written by a Pro-R 1 instance **cannot be read correctly** by Pro-R 2.

Next: [Manual installation](#)

See Also

[Overview](#)
[Support](#)

Manual installation

When installing FabFilter Pro-R 2, 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-R 2 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-R 2, 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-R 2.dll* from *C:\Program Files\FabFilter\Pro-R 2* (or *C:\Program Files (x86)\FabFilter\Pro-R 2* 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. For the AAX version of Pro-R 2, copy the *FabFilter Pro-R 2.aaxplugin* folder to the common Pro Tools AAX plug-in folder on your computer.

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

macOS

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

- Audio Units: */Library/Audio/Plug-Ins/Components*
- VST/VST3: */Library/Audio/Plug-Ins/VST* and */Library/Audio/Plug-Ins/VST3*
- 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 from the user Library folder as well:

- */Users/<username>/Library/Audio/Presets/FabFilter/FabFilter Pro-R 2*
- */Users/<username>/Library/Application Support/FabFilter/Pro-R 2*
- */Users/<username>/Library/Preferences/com.fabfilter.Pro-R.2.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-R 2 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 free interface resizing 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 and surround).

Next: [License Agreement](#)

See Also

[Quick start](#)

[Manual installation](#)

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Next: [Acknowledgements](#)

See Also

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[Support](#)

Acknowledgements

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Next: [About FabFilter](#)

See Also

[Purchase FabFilter Pro-R 2](#)
[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](#) 