



Voxengo Boogex User Guide



Version 2.3

<http://www.voxengo.com/product/boogex/>

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Introduction

Boogex is a guitar amplifier plug-in with a variety of sound shaping features for professional music production applications. With Boogex it is possible to get a heavy distorted sound as well as slight “jazzy” saturation sound. Boogex is also able to apply any speaker cabinet impulse response (selection of built-in impulses is available). The processing latency is close to zero making it possible to use Boogex for real-time guitar processing. Boogex also includes gate module, and reverberation module derived from Voxengo OldSkoolVerb reverb.

Features

- Emphasis EQ
- 2 amplifier types
- 14 amplifier modes
- 61 built-in cabinet impulse responses
- Gate module
- Built-in reverb
- Stereo processing
- 64-bit floating point processing
- Preset manager
- Undo/redo history
- All sample rates support
- Zero processing latency

Compatibility

This audio plug-in can be loaded into any audio host application that conforms to the AAX, AudioUnit, VST or VST3 plug-in specification.

This plug-in is compatible with Windows (32- and 64-bit Windows XP, Vista, 7, 8, 10 and later versions) and Mac OS X (10.6 and later versions, 32- and 64-bit, Intel processor-based) computers (2 GHz dual-core or faster processor with at least 2 GB of system RAM required). A separate binary distribution file is available for each target computer platform for each audio plug-in specification.

User Interface Elements

Note: All Voxengo plug-ins feature a highly consistent user interface. Most interface elements (buttons, labels) located on the top of the user interface are the same in all Voxengo plug-ins. For an in-depth description of these and other standard features and user interface elements please refer to the “Voxengo Primary User Guide”.

Emphasis EQ

Emphasis equalizer is used to shape the sound of the amplifier. This is a very powerful tone-shaping stage. Please refer to the “Voxengo Primary User Guide” for in-depth information about this control surface’s functions.

Emphasis EQ allows you to overdrive certain areas of the spectrum heavier or lighter than the others.

Note that low- and high-pass filters are applied both before and after the amplifier module.

Pre EQ

Used to filter the incoming signal. This is usually useful if the pickups on the guitar are too boomy or too crisp. This can be also used to shape the sound.

You can enable the “Gate” module to enable input signal gating (which is applied before the Pre EQ stage). The slider adjusts gate’s threshold level.

Amp

Here you can select the amplifier mode and type. Note that since each amplifier type uses its own fixed amplifier algorithm, the difference between different modes of the same type may not be strong. The “Type 2” mimics a 3-stage valve amplifier.

The “Drive” knob specifies the amount of amplification in decibel.

By means of the “Dry Mix” knob (in percent) you can mix in the original unprocessed (dry) signal to the distorted signal before it goes to the speaker cabinet stage.

Cabinet Sim/Convolver

Speaker cabinet impulse response selects which speaker cabinet model (and mic) to use. It is possible to load an external WAV audio file, but you have to be careful with large files as they may overload your CPU quickly.

The “Dry Mix” knob (in percent) specifies the amount of dry amplified sound to blend with the cabinet-convolved sound.

Reverb (OldSkoolVerb)

This group of knobs affects reverb’s subjective spatial image.

The “Pre-delay” parameter specifies reverb’s pre-delay time (in milliseconds). Imitates distance from the listener to the performer. Lower values produce denser early reflections.

The “Space” parameter specifies imaginary time (in milliseconds) between reflections: this effectively specifies room’s dimensions. Extremely low values produce “plate reverb” sound and a denser reverb tail. Higher values produce hall reverb sound and a sparser reverb tail. Higher values also produce a more spacious, “transparent” reverb sound, suitable for application over the full mix.

The “Time” parameter specifies reverb’s RT60 time (in milliseconds), the time it takes for the reverb loudness to fall down by 60 decibel. This parameter models both room’s size and overall damping. The actual time can be lower depending on reverb damping settings.

The “Width” parameter specifies reverb’s width (in percent). This parameter imitates room’s width at listener’s position.

The “Gain” knob adjusts reverb’s loudness.

Credits

DSP algorithms and internal signal routing code were created by Aleksey Vaneev.

Graphics user interface code and the “standard” graphics design were created by Vladimir Stolypko.

This plug-in is implemented in multi-platform C++ code form and uses “zlib” compression library (written by Jean-loup Gailly and Mark Adler), LibLZF by Marc Alexander Lehmann, filter design equations by Magnus Jonsson and Robert Bristow-Johnson, VST plug-in technology by Steinberg, AudioUnit plug-in SDK by Apple, Inc., AAX plug-in SDK by Avid Technology, Inc., Intel IPP and run-time library by Intel Corporation (used under the corresponding licenses granted by these parties).

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Impulse responses by Murray McDowall and Nic Beamso.

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Happy Mixing!