



# **USER MANUAL**

v. 1.1



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## INTRODUCTION

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### Thank you!

We'd first like to thank you for purchasing TH3. Our goal when developing TH3 was to create a flagship application encompassing the features of the previous version TH2.

TH3 incorporates modules with the best emulations of real guitar rig elements achieved with top quality software DSP.

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### Cool Features

TH3 has the following main features:

- Comes in the following formats: VST, AudioUnit, RTAS, AAX and standalone for Mac OS and VST, RTAS, AAX and standalone for Windows;
- Provides an interactive virtual guitar rig where you can add modules like pedals, amplifiers, cabinets and rack effect units and trim their controls;
- Can be loaded as a plug-in effect in a DAW application like Logic Pro, Garage Band, Sonar, Live, Cubase, Pro Tools and the like;
- Supports MIDI communication with foot controllers or other MIDI devices to load presets and to adjust effect parameters;
- Includes a built-in licensing manager letting you to authorize and de-

authorize TH2 your computer(s) autonomously;

- includes a huge collection of factory presets letting you to start immediately after the installation with great sounding setups covering a large range of musical genres;
- Works with the lightest DSP engine on the market to obtain the best tones with minimal CPU load and shortest latency;
- Supports retina display graphics natively with gorgeous high resolution interactive modules;

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### Disclaimer

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## ABOUT TH3

With TH3 you can replicate your own real guitar rig by adding effects and modules and trimming their parameters like you do in reality. Or either you can reproduce a certain sound by using the reproductions of specific Amps, Cabinets and Effects.

through the outputs for example while you are tuning your guitar in a live performance).

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### *Looper*

Also, TH3 includes a complete multi layer Loop Station with which you can record and overdub your loops.

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## The User Interface

The user interface of TH3 is organized into three main sections: Presets, Sound Chain and Components.

The **Presets** section lists all the allowable presets. Presets are organized in Banks. The number of banks is unlimited, while each bank contains 128 presets.

The **Sound Chain** is a view over the current guitar rig which actually looks like a chain of modules so that it's easy to follow how the sound is processed between the TH3 input and output.

The **Components** section lists all TH3 modules. Adding components to TH3 is easy: just drag and drop them from the list to the insertion point over the sound chain.

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## Tools

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### *Tuner*

TH3 includes an useful Tuner with optional Auto Mute function (not to play



## GETTING STARTED

Let's spend a few minutes to get acquainted with TH3. In order to make you feel confident in using TH3, this chapter will guide you through the fundamental aspects of the application in as few steps as possible.

We know you'd rather play than read.

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### Create your User Account

The first thing to do, if you haven't done it yet, is to create your own Overloud User Account.

Browse the Internet to the Overloud web page [www.overloud.com](http://www.overloud.com). On the page, click **Client Login** and create your account by providing your personal information, paying attention not to mistype your email address which will be the way to communicate between us, and the identifier that our servers will use to deposit your licenses.

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### Authorize TH3

After the purchase of TH3 you will receive an email with the serial number which represents your license of TH3.

The serial number has the following format:

T3WF-LPG9-KVQ4-G9D5

To authorize your license, just run TH3 then you will see a dialog box warning you that the application is not currently authorized. You can choose one of three options:

- run a short test demo of 10 minutes;
- start an evaluation period of two weeks;
- authorize your license.

Both demo options let you test TH3 full working for a limited time, so that you can make an idea of the product before possible deciding to purchase it.

You can authorize your license of TH3 by providing a couple of information and choosing where to store your authorization.

Click the **Authorize** button on the TH3 Authorization dialog box and you will be prompted to type in your account (the email address of your User Account) and the serial number.

Next, choose where to store the authorization information:

- this computer;
- USB removable device.

Choosing **this computer**, you will enable your computer to run TH3. This is usually the easiest and fastest option to authorize TH3 and forget about authorization.

Our licensing management lets you remove your authorization by your own, for example if you are going to sell your computer.

Choosing **USB removable device** (this option is only present if you have plugged a regular USB device to your computer) you will store the authorization on the USB device and you'll be able to move, bringing the USB key with you.

This is particularly suitable when you are changing computer often, or either if you use to reformat your system from time to time.

## De-Authorize TH3

You can de-authorize TH3 in two ways: from inside TH3 itself or from your User Account online page.

To de-authorize from TH3, click **SETTINGS** and **Manage your Authorizations...**

You will see the list of all your active authorizations, each with a **Remove** button next to it. Just click that button for the authorization to remove.

TH3 keeps a connection with our online servers to update the amount of authorizations in use.

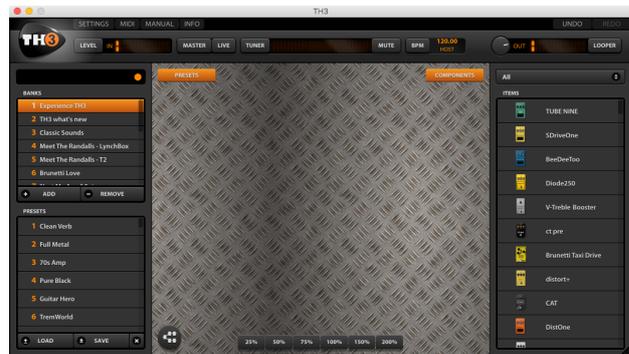
## Authorization Limits

You can authorize TH3 on up to 3 (three) separate computers plus 1 (one) USB stick.

You can de-authorize the same license of TH3 no more than 10 (ten) times in the last 365 days.

## Run TH3

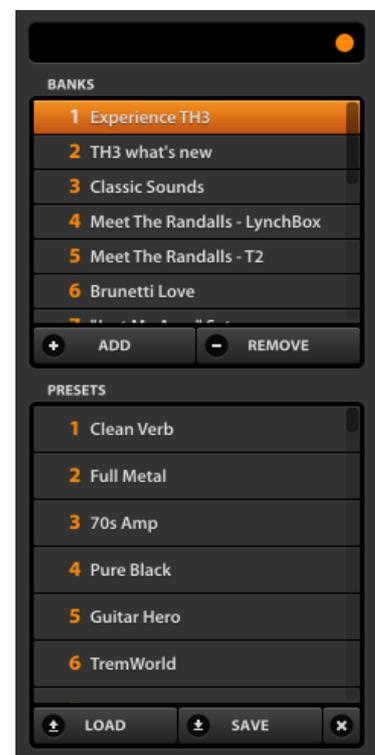
Once the authorization is completed, TH3 will be ready to use.



## Presets

On the left side of the interface you can see the Preset column. In the upper side of the column you see the **BANKS** list. Each bank contains 128 presets. Click a bank of the list to select it.

Right below you see the **PRESETS** list. Note: not all the 128 presets of the selected bank have to contain a preset. The empty ones are marked with: **<empty>**.



To load a preset, select it and click **LOAD**, or just double click it.

### The Sound Chain View

The central area of the user interface is the **Sound Chain View**, which shows the current setup of TH3.

The view is zoomable. You can choose a suitable zoom factor with the buttons on the bottom side.



The sound chain start (the input of the TH3 sound processing) is on the left end, then the sound direction goes towards right until the right end of the chain where is the output.

Two types of sound chain are available: linear and parallel.

The linear one is a straight sequence of modules between the input and output of TH3.



The parallel one is a little more complex: in a certain point with a Splitter it splits the sound into two parts, upper and lower, where you can place your modules, and then it mixes the two parts together again with a Mixer. This configuration of the Sound Chain lets you to process the same sound in two different ways and to



mix the two processed sounds together again.

You can switch the type of sound chain by clicking the oval button on the bottom left corner of the Sound Chain View. The actual behavior of the button changes depending on the current configuration of the sound chain. You might be asked for a confirmation before possibly removing some modules when you switch to the linear chain from a parallel one, for example.



### About TH3 Components

Right after using TH3 for a minute, you will be tempted to touch switches, turn knobs and so on. Well, just do it!

The Sound Chain View is totally interactive and lets you improve the processed sound at any time.

Knobs have some features:



- drag** up/down to adjust;
- shift-drag** to fine set;
- cmd-click** to reset to default.

Knobs have their value shown while you move.

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## Components

On the right side of the user interface there is the Components column.

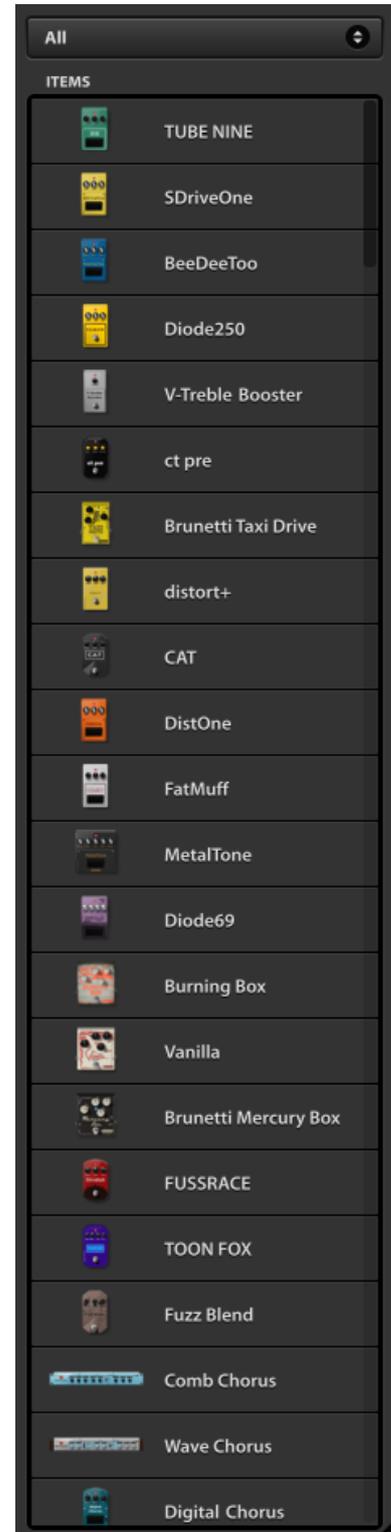
The column contains a list of all modules allowable: amps, cabs, pedals and rack effects.

You can add one of them to the current sound chain at any time: drag the item from the list and drop it to the insertion point over the sound chain.

On the top of the list you can see a drop down list with the selected category of components.

When **All** is selected, components are visible all together.

Otherwise you can select a category. This will make it easy to focus on a certain kind of effect and see all the possible allowable alternatives.



## TH3 Top Panel

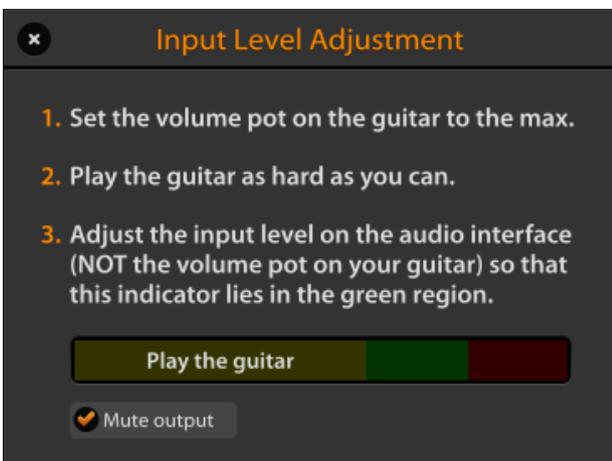
On the top side of the user interface there is a header band containing some useful tools. Starting from the left side, the first one is the **Input Level Adjustment**.

### Input Level Adjustment

Click the **LEVEL** button to open the **Input Level Adjustment** dialog window.



This dialog window supports you to correctly set the volume knob on your guitar and the input level of your audio interface.



First, set the volume on the guitar to the maximum.

Then play your guitar very hard to simulate the highest level you will ever reach while playing normally and while you do that...

Adjust the input level of your audio interface to keep the level shown in the three colored bar in the green region.

### Master

When you click the **MASTER** button, the **Master Controls** panel appears. Master



controls apply globally, independently from the TH3 preset settings.

This allows you to adjust the overall sound of TH3.



The **In Source** area is where you select the input channels for TH3. You can take a stereo couple as input, or only one of the stereo channels: **Left** or **Right**.

**Sensitivity:** changes input sensitivity as much as it would be on a real amp. **LOW** is best suited for single coils, **HIGH** for usually works better with humbuckers.

**Noise Gate:** Noise Gate threshold level. Works as a combined Expander/Gate for maximum efficiency. Adjust to reduce possible noise when present, for example if the pickups are particularly noisy, of if you are working at higher gain levels.

**Low & High:** master EQ. Adjust the overall low and high frequencies of TH3. This EQ is global and independent from the preset settings.

**Reverb & Delay:** Adjusts the overall amount of these effects. Adjust them to increase or decrease the effects globally, independently from the preset settings.

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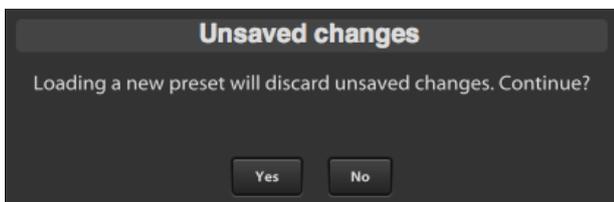
### Live Mode

The **LIVE** button sets the Live Mode of TH3.



The preset management keeps track of the modifications done to a preset

(you see that a preset has been changed with the orange circle next to the preset name on the top of the preset column). And when you load a new preset with some changes pending, a prompt will appear asking you to confirm that you really want to continue discarding those unsaved changes.



In a live performance this could be annoying, because you'd need to move the controls (via MIDI for example), and still be free to load a new preset without being stuck on that prompt.

When the Live Mode is on, this prompt is skipped (pay attention not to keep the Live Mode on, for normal usage of TH3, because you'll risk to lose your modifications).

Also, when Live Mode is on, if you change preset, some parameter values will be

preserved across the preset change (the list of the preserved parameter is the one of the **GLOBAL MIDI BINDINGS** grid in the **MIDI** settings).

So, if you move from one preset to another – where both of them have the Volume pedal – and you set the pedal position via MIDI (with a foot controller) halfway, then at the loading of the new preset, the Volume pedal position will be kept the same across the preset change.

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### Tuner

In the central region of the Top Panel of TH3 there is the **TUNER**.



You can activate the Tuner anytime. It will process the clean sound coming from the TH3 input.

This is a Chromatic Tuner, able to automatically recognize the tuned note which is closer to the one you play. The Tuner shows you how much the note is detuned respect to the tuned one.

When you see some bars (or a dot, depending on a preference setting) on the right side of the central area, then you have to loosen the string on the guitar. If you see the bars on the left side, then you have to pull the string.

Adjust your string until you only see the note name alone.

Activate the **MUTE** to temporarily mute the TH3 output while you tune your guitar.

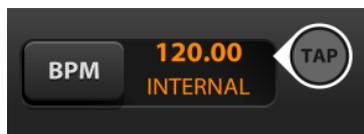
Set the option **Auto mute when the tuner is on** to on, in the TH3 preferences, to connect the **MUTE** on/off setting to the Tuner power.

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### **BPM**

TH3 supports time based parameters that can be optionally synchronized to the BPM of the song.

TH3 can take the BPM from three different sources:



- **HOST**
- **INTERNAL**
- **PRESET**

When **HOST** is selected, TH3 detects the BPM from the DAW application (Logic Pro, ProTools, Sonar, Live, Cubase, ...). It keeps a connection to the BPM even when it varies across the song.

When **INTERNAL** is selected, TH3 generates an internal beat, as if it would receive it from a DAW. The BPM can be set by double clicking the currently displayed value or rhythmically clicking (tapping) on the **TAP** circle.

When **PRESET** is selected, TH3 generates and internal beat. The BPM value gets saved with the current preset.

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### **Input and Output Level Meters**

Input and Output levels are shown constantly with two meters.

The **IN** meter displays the Input level, of the input channels of TH3.



You should try to keep the input level as high as possible without reaching the saturation. You can get assisted to set the correct IN level by clicking the **LEVEL** button as described above.

The **OUT** meter shows the level of the output channels of TH3. The output level



too, like the input, should not reach the saturation.

You can adjust the level of TH3 on the single effects by moving the **LEVEL** knob, where present.

Or either you can adjust the overall output level by turning the Output level knob close to the **OUT** meter.

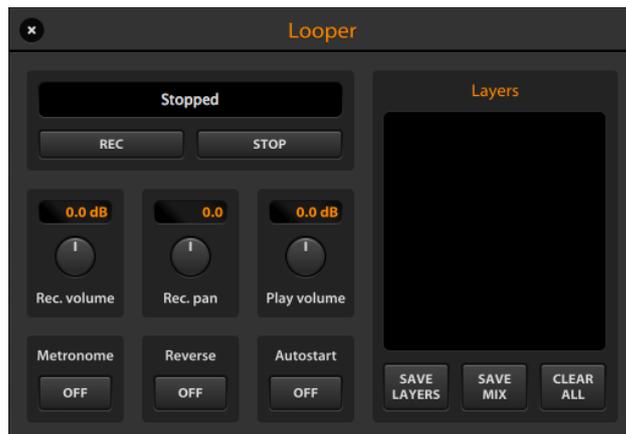
**Looper**

TH3 includes a multilayer Loop Station with which you can record and overdub multiple tracks.

The interface of the Looper has two regions: the play/record section, and the layer management section.

**Transport**

**PLAY & STOP** buttons control the looper player. The **START** button will turn into **O.DUB** (overdub), when at last one layer is present.



**Rec. volume, Rec. pan & Play volume** adjust the record and play volumes and panorama (stereo position).

The **Metronome** option plays quarter beats basing on the current TH3 BPM shown on the Top Panel.

The **Reverse** function reverts the playing direction. All recorded layers will be played backwards.

The **Autostart** function lets you automatically turn the recording on. This is useful when you are about to record the first layer. Set the **Autostart** on, then take care not to play any note on your guitar and click **PLAY** to arm the looper and put it in cue... As soon as you'll start playing the guitar, the looper will start recording the first layer.

Once you have the first layer, you can still use the **Autostart** feature to automatically start the recording of a new layer. Click **PLAY** and prepare to play the guitar while listening to the current layer(s) playing... enable the **Autostart** to put the looper in cue... As soon as you'll start playing the guitar, the looper will turn into overdubbing to record a new layer.

**Layers**

Next is the Layers area, where you can find the list of current layers.

Layers have tree buttons each:

- M:** Mute Layer.
- S:** Solo Layer
- X:** Delete Layer.



With these three button you can listen to the layers singularly, partially and/or delete them.

Right under the Layers list there are three buttons to manage the content of all layers, together.



**SAVE LAYERS** lets you save all layers as separate audio files (save files, with **.wav** name extension).

**SAVE MIX** lets you save all layers mixed in a single audio file.

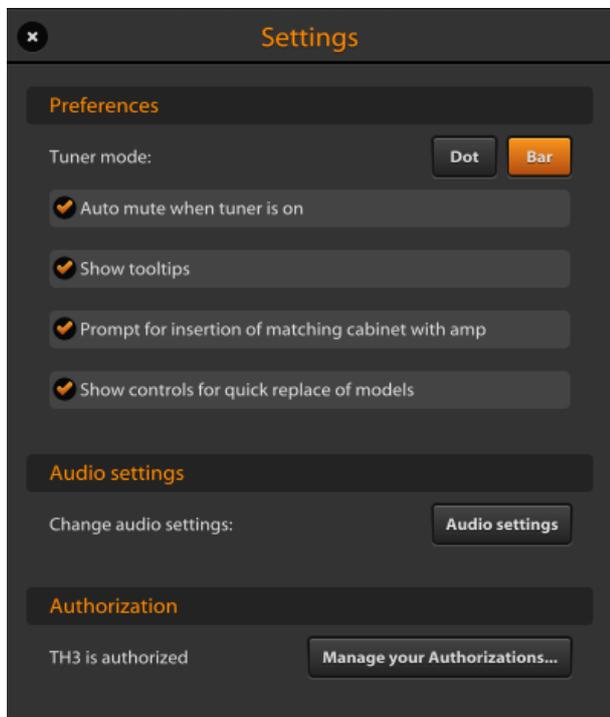
**CLEAR ALL** deletes all current layers.

## TH3 Top Bar

On the top of the graphic interface of TH3, there is a bar with some command buttons for some accessory functions.

## SETTINGS

Here is where you set your preferences about some options of TH3.



### Preferences

**Auto mute when tuner is on:** sets if the **MUTE** function should automatically follow the power of the Tuner.

**Show tooltips:** if on, a short description appears when the mouse cursor stands for a short time over a control of the user interface.

**Prompts for insertion of matching cabinet with amp:** when on, each time you add the first

amp to the sound chain, TH3 will ask if you also want to insert the matching cabinet.

**Show controls for quick replace of models:** if enabled, when the cursor hovers a component, two arrows will appear, allowing you to quickly replace the component with another model of the same category.



### Audio Settings

This is where you adjust the audio settings of TH3. This section only appears when you run TH3 as a standalone application.



**Output:** select the output audio interface.

**Input:** select the input audio interface.

**Active output channels:** select the output channels.

**Active input channels:** select the input channels.

**Sample rate:** select the sample rate of the audio interface. Many audio interfaces can work at different sample rates. The default rate is 44100 Hz.



**Audio buffer size:** Audio buffer size is very much dependent on your computer overall performance and on the kind of audio device connected. Usually 256 samples is a good starting point; you might want to lower this to 128 samples or even to 64 samples if your audio hardware supports them. Pay attention that a too much low setting can affect TH3

#### **SELECT A MONO INPUT FROM A STEREO COUPLE**

If you select Active Inputs 1 and 2 of a stereo audio interface (some devices don't allow to select a single channel from a stereo couple for mono sources like a guitar), you can still set TH3 in order to only consider the left or right channel of the stereo input. Access the Master panel clicking on **MASTER** and look at left side of the panel: **In Source**.

or the whole computer performance bringing to clicking and crackling, better known as buffer dropouts.

**Active MIDI inputs:** select the physical or virtual MIDI inputs you mean to use to remotely control TH3.

TH3, by design, listens to MIDI input flow on all channels of the selected ports, simplifying your work.

#### **Authorization**

The authorization of your license of TH3 is mandatory in order to let it run.

The authorization procedure is described in the first part of this document, see **Authorize TH3**.

**MIDI**

TH3 has a straightforward MIDI implementation allowing to easily connect almost any kind of remote MIDI controller, be it a keyboard, a table-top controller or a foot-controller.

All MIDI activity is managed in the MIDI preferences panel, accessed by clicking **MIDI** on the TH3 top bar.

**Program Changes recall presets in current bank:**

sets the way that Program Change events are to interpreted. If the option is enabled then each PC (Program Change) event is taken as an immediate recall of the corresponding preset of the current bank. Otherwise, if the option is disabled and you'll still need a way to change presets then you'll bind MIDI events to the Previous/Next preset loading operations as described below.

**Bypass Wah at min position:** when on, turns off the Wah automatically when the Wah expression pedal reaches the minimum position (all the way up).

**MIDI BINDINGS FOR CURRENT PRESET**

This is a dynamic list of MIDI bindings. You can bind a parameter of a TH3 component by just right clicking it on the Sound Chain View, and then selecting **LEARN MIDI FOR CURRENT PRESET**. The bindings are local to a preset, so you will be allowed to have different binding configurations for separate presets.

**GLOBAL MIDI BINDINGS**

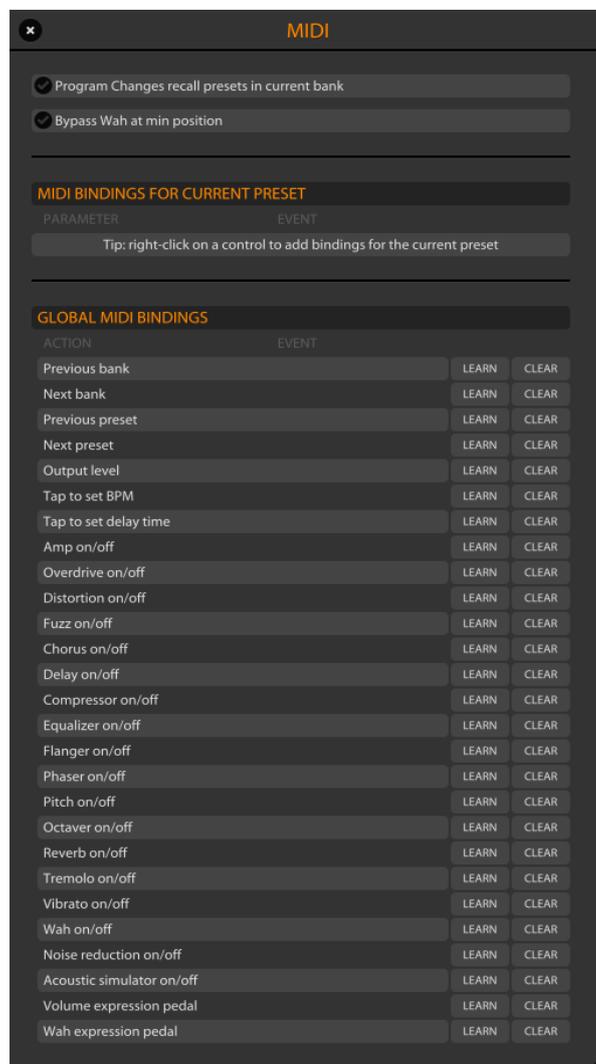
Global MIDI bindings are those that will be preserved across preset changes. Each item of the **GLOBAL MIDI BINDINGS** list represents a connection between a MIDI Trigger Point (for example: a stomp switch on a foot controller), and a parameter of TH3.

You can set a new binding by clicking **LEARN** on the row of the wanted **ACTION** and then touch the MIDI trigger on the external MIDI device.

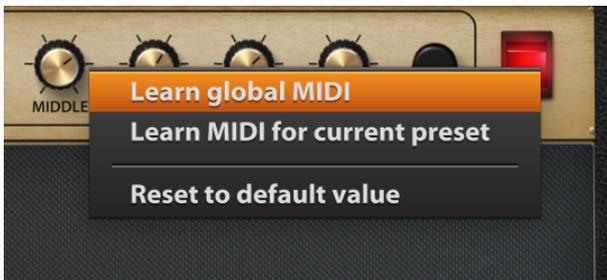
An existing binding can be removed by clicking **CLEAR** on the wanted **ACTION** row.

You also can set a new binding by right clicking a control on the sound chain (for

example, a power switch).



You will see a popup menu with two commands related to MIDI bindings: **Learn Global MIDI** and **Learn MIDI for current preset**.



The global option will set a new global MIDI binding in the **GLOBAL MIDI BINDINGS** list. This command won't be enabled when you choose a control which is not included in the **GLOBAL MIDI BINDINGS** list.

The preset related command will add a new item to the list **MIDI BINDINGS FOR CURRENT PRESET**.

#### GLOBAL VS PRESET MIDI BINDINGS

If you create a global binding and a preset binding together pointing to the same control, the preset one will prevail over the global. You can take the global bindings as a standard behavior and possible preset bindings as exceptions management.

technical support if you will have a chance to contact us for assistance).

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#### UNDO/REDO

TH3 keeps track of your changes while you are working. You can walk your changes history backwards with the **UNDO** command and forward with the **REDO** command.

The **UNDO/REDO** history is reset each time you load a preset.

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#### MANUAL

The **MANUAL** button shows this User Manual.

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#### INFO

Shows a panel with some information about TH3. There, you can find the TH3 version number (please provide it to the

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## How to work with TH3

Now that the user interface around the Sound Chain View has been described, let's get into the topic to see how you work with TH3.

TH3 virtualizes a real guitar rig with all components:

- Stomp boxes
- Expression pedals
- Amplifiers
- Cabinets & Microphones
- Rack effects

Any combination of these component is allowed, even those that you won't be able to obtain in reality. This makes TH3 a creative tool other than a very accurate guitar rig modeling application.

In the initial condition, TH3 starts with an empty setup. No effects at all.

We already have seen how to select a bank and load a preset. So let's see now how to create a new setup from scratch.

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### *Insert a component*

The basic principle of TH3 is that the list of components is that on the right side and that you always can scroll the list, point a component and drag & drop it over the sound chain to insert it in a certain point of the chain.

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### *Move a component*

To move a component across the sound chain, click it on an empty area (a region with no knobs, switches or other controls) and drag it to a new position.

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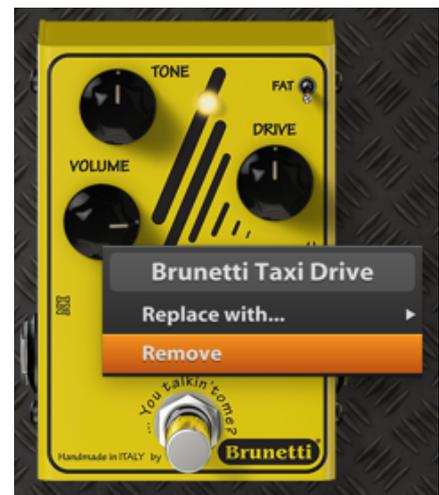
### *Remove a component*

There are two ways to remove a component.

You can drag it over the trash can icon which appears on the bottom right corner of the Sound Chain View when you drag the component.



Or either you can right click the component on an empty area and select the command **Remove**.



## Create a new setup from scratch

Let's now create a brand new TH3 setup.

First, we'll empty the current setup: scroll the preset list on the left side until you find an **<empty>** one, then double click it.

The empty preset will be loaded so you will have a clear sound chain to start with.

## Inserting a Stomp Box

In a common guitar rig, stomp boxes are

select **Distortion** for example. And then, let's point to **Brunetti Vanilla** which is a good distortion effect pedal.

Now drag the item of the list and drop it to the middle of the Sound Chain View.

If you have the guitar connected you already can play and test it (even if this is quite an uncommon setup).

Try moving the controls, turn the power switch on and off...

Also click the different zoom buttons on the bottom of the Sound Chain View to



at the first stage, before the amplifier. So we'll start describing how to add a stomp box component.

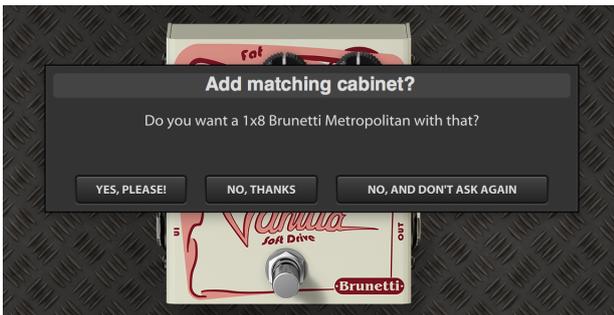
Look at the Component panel. The drop down list selects the category of the effect that are listed below. The **All** selection includes all type of components. Let's

experiment how the view gets rescaled. This looks pretty useless with a single pedal, but you'll find it very convenient when the guitar rig will be more crowded.

### Inserting an Amplifier

Look at the Component panel and from the dropdown list select **Amp** to only see the amplifiers.

Now point the **Brunetti Metropolitan** and drag 'n drop it close to the right side of the Vanilla.



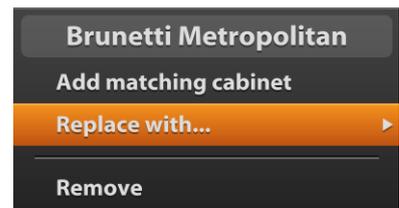
TH3 will ask you to also add the matching cabinet. This is a very convenient feature most of the times, even if you always will be allowed to add the matching cabinet by right clicking the amp in an empty area

Now that there is an amplifier, let's see how to use it. You should have no problems to use knobs, we already have seen how to operate with them. And the same with switches.

The **LEVEL** knob sets the output level of the amplifier without any influence to the harmonic content, so feel free to adjust it if needed because it won't participate to the quality of the amp sound.

As for any other component, you can right click it on an empty area (no knobs nor switches) to see the contextual popup menu.

The command **Replace with...** lets you replace the component



with another one of the same category.

Indeed, selecting it you will see a secondary popup menu with the complete list of amp models from which you can select a replacement.

A faster way to change model is using the arrows that you see on the top-left corner when the mouse cursor hovers the amp graphic shape.



and choosing **Add matching cabinet**.

Let's choose **No** for now to also see how to insert a cabinet afterwards.

### Inserting a Cabinet

Look at the Component panel and from the dropdown list select **Cabinet** to only see the cabinets.

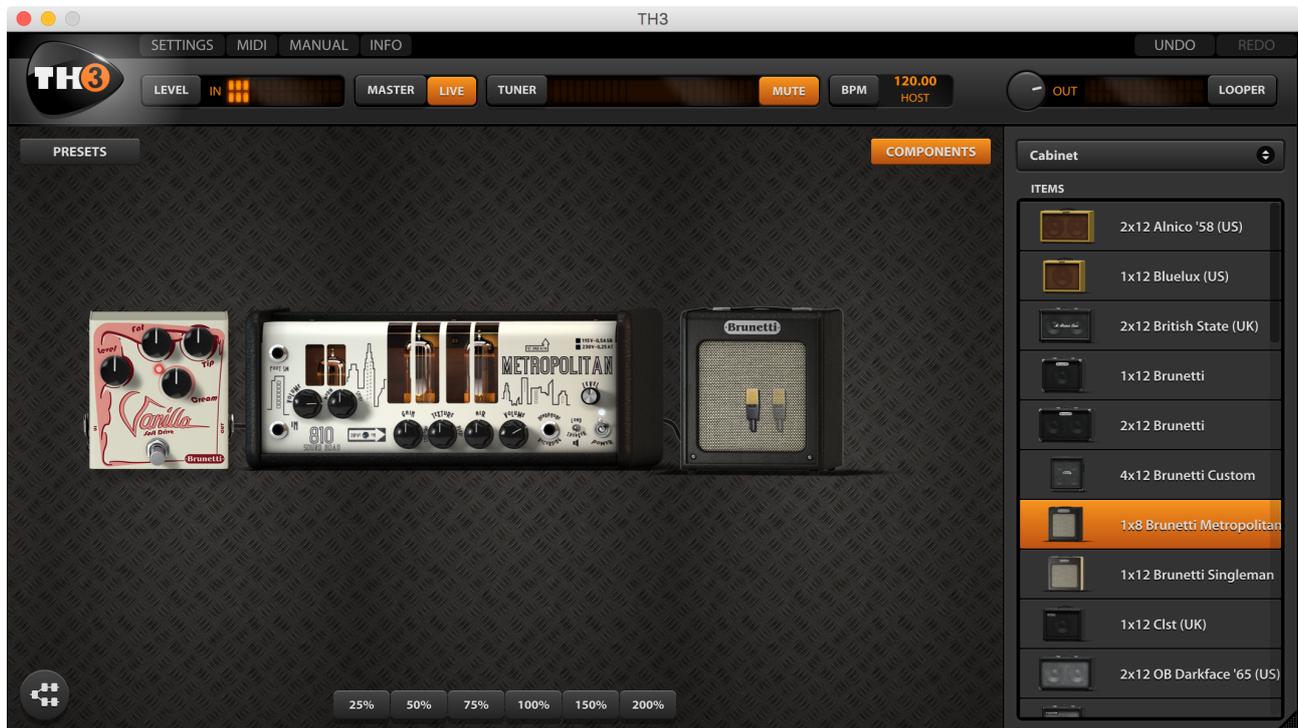
Now point the **1x8 Brunetti Metropolitan** and drag 'n drop it close to the right side of the Metropolitan amplifier.

Click that icon to turn the cabinet on or off.



TH3 cabinets are of four types: 1 speaker, 2 speaker, 4 speaker and IR Cabinets which will be described later.

The way you set microphones in front of the different kind of cabinet is pretty



Cabinet components look simple, graphically, but are through the most complex models of TH3.

Cabinets support: 2 frontal 3D positioned microphones, a rear microphone, a 45° inclined microphone, phase inversion, ambience emulation, ReSPiRe technology and high and low pass filters.

Like every other component, the cabinet can be turned off (bypassed). When the mouse cursor hovers the cabinet, you will see a small speaker icon on the bottom-right corner of the cabinet.

much the same. TH3 modeling of the harmonic content takes in account: position, distance and of course the model of microphones.

Right after adding the Brunetti Metropolitan cabinet you will see that it has two microphones



in front of it.

Choose a good zoom ratio so that you have a good view of the whole cabinet.

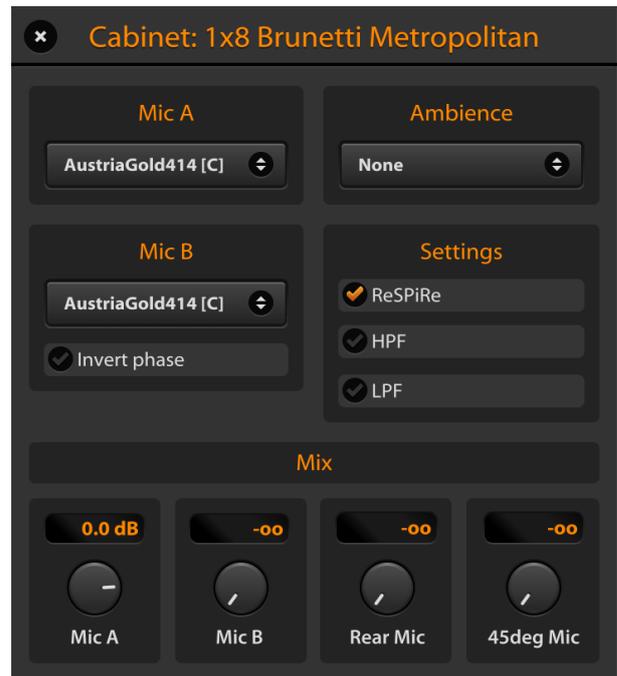
Now, play your guitar and drag the microphones around to hear how the harmonic content varies accordingly. The X-Y positioning is done by left dragging the microphone. You also can adjust the distance of the microphone from the cabinet. Right drag the microphone (drag it with the mouse right button).



When you right drag the microphone, a white line shows you the Z axis and the microphone shadow projected over the cabinet helps you to make a clearer idea about the distance.

Let's now take a look to the cabinet Properties panel.

You can access the cabinet properties panel double clicking it, or right clicking and selecting **Properties...**



**Mic A & Mic B** are where you choose the model of your microphones.

**Invert phase** inverts the phase of Mic B. Use it to achieve creative sounds: 3D positioning won't never lead to phase artifacts since all Mic processing do happen in phase.

**Ambience** selects the kind of ambience supported. Ambience plays a role when you have microphones at a certain distance from the cabinet. In these conditions, indeed, microphones capture a bigger part of the ambience sound.

**Settings** lets you set some additional features.

**ReSPiRe** stands for Real Sound Pressure Response, and is an Overloud custom technology that reproduces the same kind of sound pressure feeling you get when playing in front of a real cabinet. You might want to set this off when your mix tends to be muddy.

**HPF & LPF** are high-pass and low-pass filters with respective characteristic frequencies of 65 Hz (HPF) and 12 kHz (LPF). You can use these preset filters when the cabinet sound exceeds in low or high frequency harmonics.

**Mic A, Mic B, Rear Mic, 45° Mic** knobs adjust the level of the four microphones. Rear microphone is good to capture some lower frequencies from the cabinet. While the 45° inclined one is usually used for hard rock and metal genres for its characteristic aggressive kind of response.

**Bass Cabinets**

Bass cabinets have red speakers. The 45° inclined microphone, for bass cabinets, corresponds to the tweeter microphone level.



All bass cabinets in TH3 have red speakers.

The real difference, as said, is the DSP model which of course is a bass cabinet.

But the way you operate with it is totally the same.

**Cabinet IR**

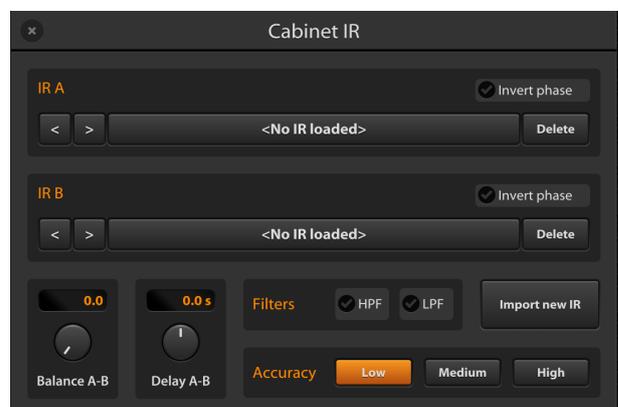
A special cabinet, however, is the Cabinet IR, which is a sort of “open cabinet” able to play up to two impulse responses at same time.

The cabinet has a different graphic appearance and don't have microphones in front of it because its tone exclusively comes from the provided IR files.



Basic actions like turning the cabinet on/off, are pretty much the same as for other cabinets. Differences are in the properties.

Double click the Cabinet IR to access its properties panel. You will find it very different if compared to the cabinet panel.





### Import IRs

IR are organized in groups. You are allowed to create groups and to add IRs to those groups, so that it will be easier to find the IRs, next.

To import an IR click **Import new IR**. You will be prompted to choose the destination group or to create a new group.

TH3 accepts WAV files as sources, with any resolution (best is 24 bit or 32 bit floating point) and sample rate. The Cabinet IR module is mono, meaning that it will accept only mono IR (each cabinet speaker is mono by definition).

### Use the IRs

Once you'll have created the groups and imported your IRs, you'll be allowed to use the IRs with the Cabinet IR.

Click the large button inside the frame **IR A** to select the first IR from the group of your interest.

The IR is applied immediately upon the selection. You also can scroll the other IRs with the < and > buttons.

As said you can load up to two IRs. **IR B** management is the same as the one described **IR A**.

**Delete** is a command to

The option **Invert phase** is present to optionally invert each IR. This is useful when the IRs come from different sources and could incur into some phase artifacts when playing together.

**Balance A-B** adjusts the mix between A and B IRs.

**Delay A-B** sets a delay between the two IRs, emulating different distances of the virtual microphones from the speakers, thus introducing lots of comb-filtering.

**Filters** apply a steep high-pass and/or low-pass filter to the cabinet sound to get rid of annoying frequencies.

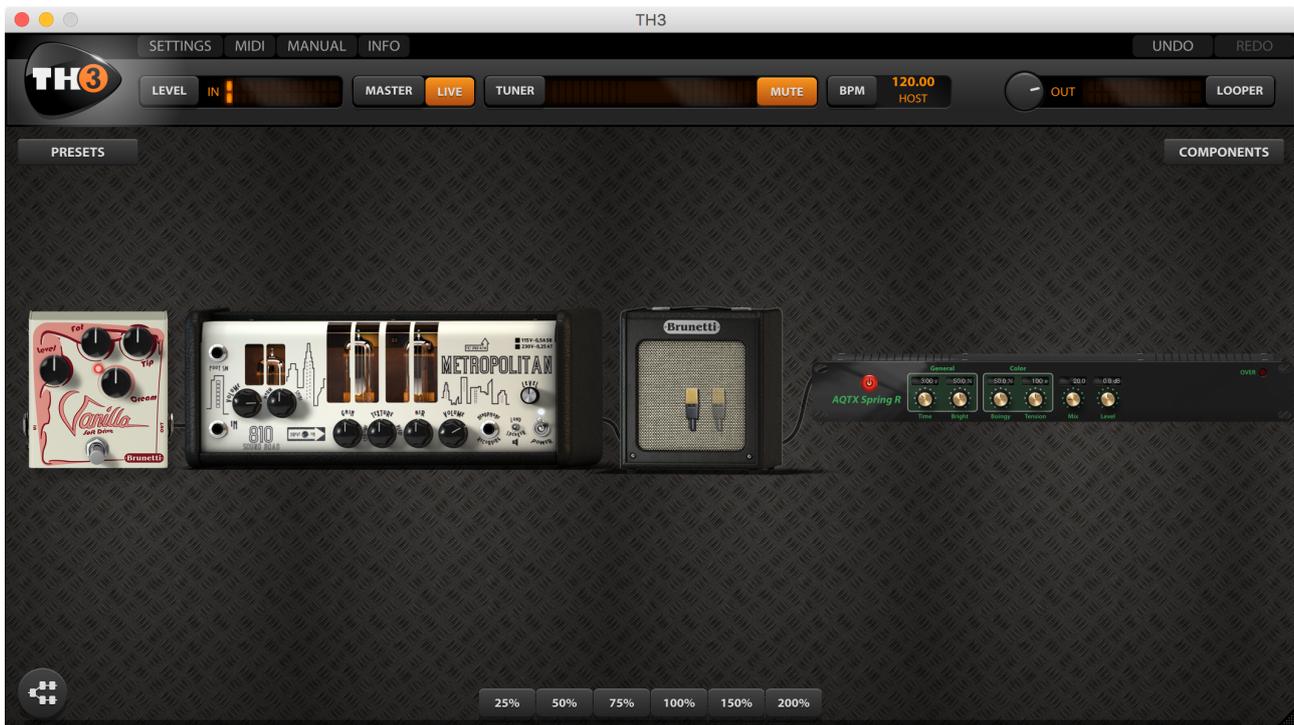
**Accuracy** sets the overall accuracy of the IR in the lowest frequencies (sub 80 hz). Usually Low (L) is good for CPU overhead, unless you need a very faithful and deep bass response, then choose either Mid (M) or High (H).

### Inserting a Rack Effect

Look at the Component panel and from the dropdown list select **Reverb** to only see the reverb effects.

Now point the **AQTX Spring Rev** rack effect and drag 'n drop it close to the right side of the Brunetti Metropolitan cabinet.

adjust the **Level** knob until the **OVER** light turns off.



Rack effects usually come after the cabinet. The specific one we just added is a spring reverb.

In a common setup you may need to use more than one rack effect. TH3 will settle them together in stacks of three. This will keep the sound chain short and still allow you to see and operate on all the components of the rig.

Almost all rack effects have the **OVER** indicator that shows when the effect output level is too high. In case, you can

## Parallel Sound Chain

When you select the parallel sound chain as an alternative to the linear one, two additional modules are present: the Splitter and the Mixer.

### Splitter

The splitter is placed at the beginning of the parallel processing section.

Its function would have been almost self-explanatory wasn't it for some extra features we added.



**X-OVER MODE:** there are three crossover modes.

**OFF:** all controls but Balance are deactivated. The Splitter acts as an off-the-shelf splitter.

**NORMAL:** the crossover works as a common high-pass/low-pass network. You can process lower and higher frequencies separately in the two parallel paths.

**X-OVER FREQ.** and **SWAP** are active in this mode.



**BANDPASS:** the crossover works as a band-pass/band-reject filter network. You can process mid frequencies and high/low ones separately in the two parallel paths. All parameters are active.

### Splitter Controls

**Swap button:** this button swaps the destination paths of the filter networks when **X-OVER MODE** is not in the **Off** position.

**X-OVER FREQ.:** sets the frequency around which the filters operate.

**FREQ SPREAD:** in **BANDPASS** mode it controls the width of the band-reject filter allowing for a partial layering of the signals for added flexibility.

**BALANCE:** it simply sets the amount of signal directed to the upper (1) and lower (2) path.

### Mixer

The TH3 Mixer is placed at the end of the parallel processing section and allows you to trim each path's signal to your needs.





**PHASE:** controls the phase of the input channel.



**DELAY:** controls the amount of delay of the input channel. Optimal control to correct phase delay problems as a creative tool to dial in complex comb-filtering like effect.

**WIDTH:** sets the stereo width of the input channel. 0 equals to Mono, 100 to stereo and -100 to inverse stereo (swap of L and R inputs)

**PAN:** sets the panpot or panorama position of the input channel at the output. For stereo signal it acts as a balance control: at minimum it will only pickup the left channel signal, at maximum only the right channel will be preset at the mixer output.

**LEVEL:** the reference level of the channel.

**BALANCE:** this control allows you to dial-in a real-time balance between the two mixer channels.

**MONO/STEREO:** sets the output mode of the mixer. Mono merges all inputs to mono.

## TH3 Component Reference

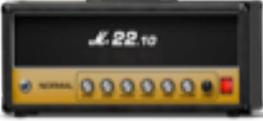
NOTE: The following list could change without notice due to software updates/upgrades.

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	Bassface '59 (US)	Fender Bassman
	Brunetti Metropolitan	Brunetti Metropolitan
	Brunetti Mercury	Brunetti Mercury
	Brunetti R-Evo	Brunetti R-Evo
	Brunetti Singleman	Brunetti Singleman
	BurnSphere Clean	Engl Fireball
	Caliper Studio 50	Mesa Boogie Caliber 50
	Darkface '65 (US)	Fender Twin '65

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	DVmark Maragold	DVmark® Maragold
	Heavy51 (US)	Peavey 5150
	High Wattage Normal	Hiwatt Custom 100
	Jazz 12'o	Roland JC-120
	Lab5	Lab Series L5
	Marcus II	Mesa Boogie Mark IIC+
	Modern (US)	Mesa Boogie Dual Rectifier
	Overange 120	Orange Graphic 120 mkII
	Overloud Custom Crisp	Overloud Custom amp

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	Overloud Custom Rhythm	Overloud Custom amp
	Overloud Custom Power	Overloud Custom amp
	Overloud Prog	Overloud Custom amp
	Overloud Rhythm	Overloud Custom amp
	Plexi - Voice 1	Marshall 1959 Plexi 50W
	Randall LynchBox BlackFace	Authorized modeling of the Randall BlackFace MTS® module into the Lynch Box head
	Randall LynchBox Clean	Authorized modeling of the Randall Clean MTS® module into the Lynch Box head
	Randall LynchBox SuperV	Authorized modeling of the Randall Super V MTS® module into the Lynch Box head
	Randall LynchBox Tweed	Authorized modeling of the Randall Tweed MTS® module into the Lynch Box head

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	<b>Randall LynchBox Plexi</b>	Authorized modeling of the Randall Plexi MTS® module into the Lynch Box head
	<b>Randall LynchBox Topboost</b>	Authorized modeling of the Randall Topboost MTS® module into the Lynch Box head
	<b>Randall LynchBox XTC</b>	Authorized modeling of the Randall XTC MTS® module into the Lynch Box head
	<b>Randall LynchBox SL+</b>	Authorized modeling of the Randall SL+ MTS® module into the Lynch Box head
	<b>Randall LynchBox Grail</b>	Authorized modeling of the Randall Grail MTS module into the Lynch Box head
	<b>Randall LynchBox ThreadPlate</b>	Authorized modeling of the Randall Threadplate MTS® module into the Lynch Box head
	<b>Randall LynchBox Ultra</b>	Authorized modeling of the Randall Ultra MTS® module into the Lynch Box head
	<b>Randall LynchBox Ultra XL</b>	Authorized modeling of the Randall Ultra XL MTS® module into the Lynch Box head
	<b>Randall LynchBox Mr. Scary</b>	Authorized modeling of the George Lynch signature Randall MTS® module

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	Randall T2 Clean	Authorized modeling of the Randall® T2 head. This model produces an extremely powerful, punishing tone, powered by the "Valve-Dynamic®" technology
	Randall T2 Overdrive	The Overdrive channel of the Randall T2 amplifier
	Randall T2 Boost	The Boost channel of the Randall T2 amplifier
	Rock '64 (UK)	Marshall JTM45
	Rock '75 (UK)	Marshall JCM800
	Rock 900 (UK)	Marshall JCM900
	Rock 22.10	Marshall JCM800 2210
	Saint Amp	Sansamp GT2

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	Slo 88 (US) Clean	Soldano x88r
	THD Flexi 50	Authorized modeling of the THD Flexi® 50W head
	THD Univalve	Authorized modeling of the THD Univalve® Single-Ended Class A amplifier
	Top30 (UK) Normal	Vox AC30
	Tumble ODS Clean	Dumble amp Overdrive Special
	Tweed Deluxe	Fender Tweed Deluxe
	X.T. See	Bogner XTC
	Bass 900	Ashdown ABM900
	Bass SuperTube CL	Ampeg SVT-CL

AMPLIFIERS		
PICTURE	NAME	MODELED ON
	Bass SuperTube VR	Ampeg SVT-VR

CABINETS		
PICTURE	NAME	MODELED ON
	2x12 Alnico '58 (US)	Fender Twin '59
	1x12 Bluelux (US)	Fender Blues Deluxe
	2x12 British State (UK)	Marshall Valvstate
	1x12 Brunetti	Brunetti 1x12 cabinet
	2x12 Brunetti	Brunetti 2x12 cabinet
	4x12 Brunetti Custom	Brunetti 4x12 Custom cabinet
	1x8 Brunetti Metropolitan	Brunetti Metropolitan cabinet
	1x12 Brunetti Singleman	Brunetti single man cabinet
	1x12 Clst (UK)	VHT pitbull combo

CABINETS		
PICTURE	NAME	MODELED ON
	2x12 OB Darkface '65 (US)	Fender Twin '65
	1x12 OB Eastern (JP)	Yamaha G50
	4x12 Dutch (NL)	Koch cabinet
	4x12 England (UK)	Engl XXL
	1x12 GK (US)	Gallien Krueger NEO
	2x12 OB Green (UK)	Marshall JTM45
	4x12 Green (UK)	Marshall JCM800 cab with Greenback speakers
	4x12 Heavy 51 (US)	Peavey 5150
	4x12 HiPower (UK)	Marshall JCM900 1960

CABINETS		
PICTURE	NAME	MODELED ON
	2x12 Jazz 12'o (JP)	Roland JC-120
	2x12 Lane (UK)	Laney IRT212
	4x12 Modern (US)	Mesa Boogie 4x12 Rectifier
	1x12 Overloud	Overloud custom
	2x10 OB Prince (US)	Fender Princeton Chorus
	2x12 Randall CB	Randall 2x12 CB
	4x12 Randall XL	Randall 4x12 XL
	4x12 Randall XLT100	Randall XLT100
	4x12 Randall LB George Lynch	Randall LB George Lynch

CABINETS		
PICTURE	NAME	MODELED ON
	2x12 Slo 12k (US)	Soldano 2x12 Black
	1x10 Studio (US)	Mesa Boogie Sutdio Caliber
	2x12 OB Top30 (UK)	Vox AC30 Brian May
	4x10 OB Tweed '59 (US)	Fender Bassman
	2x10 OB Vibro (US)	Fender Vibrolux Reverb
	4x12 Vintage (UK)	Marshall JCM800 can with Vintage 30 speakers
	1x12 OB Wanted (US)	Peavy Bandit 112
	1x10 Winner (US)	Fender Champ
	4x10 Bass Ashes	Ashdown 410H

CABINETS		
PICTURE	NAME	MODELED ON
	1x15 Bass Tube	Ampeg SVT-15E

EFFECTS		
PICTURE	NAME	MODELED ON
	BeeDeeToo	Boss BD-2
	Brunetti Taxi Drive	Authorized modeling of the Brunetti TaxiDrive® overdrive pedal.
	ct pre	TC-Electronic Pre
	Diode250	DOD 250
	SDriveOne	Boss SD-1
	TUBE NINE	Ibanez Tube Screamer
	V-Treble Booster	Vox Treble booster

EFFECTS		
PICTURE	NAME	MODELED ON
	Brunetti Burning Box	Brunetti Burning Box
	Brunetti Mercury Box	Brunetti Mercury Box
	Brunetti Vanilla	Brunetti Vanilla
	CAT	Pro Co Rat
	Diode69	DOD Grunge
	DistOne	Boss DS-1
	distort+	MXR Dist+
	FatMuff	Big Muff Pi
	MetalTone	Boss MT-2

EFFECTS		
PICTURE	NAME	MODELED ON
	FUSSRACE	Fuzzface
	Fuzz Blend	Sola Tone Bender
	TOON FOX	Foxx Tone Machine
	CHR-2	Boss CE-2
	CHR-5	Boss CE-5
	Comb Chorus	Overloud custom
	Digital Chorus	Overloud custom
	Dimension	Boss Dimension C
	Ensemble	Solina String Ensemble

EFFECTS		
PICTURE	NAME	MODELED ON
	Filter Chorus	Overloud custom
	Wave Chorus	Overloud custom
	Comb Delay	Overloud custom
	D-Delay	Overloud custom
	Digital Delay	Overloud custom
	Filter Delay	Overloud custom
	Pattern Delay	Overloud custom
	Spatial Delay	Overloud custom
	Swept Delay	Overloud custom

EFFECTS		
PICTURE	NAME	MODELED ON
	Tape Delay	Overloud custom
	RSS Compressor	Ross compressor
	VariMu Comp	Overloud custom
	VCA Comp	DBX 160
	AMP EQ	Mesa Boogie mark IIC+ graphic EQ
	7-Band GEQ	Boss GE-7
	GEQ-LoFreq	Boss GEB-7
	Parametric EQ	Overloud custom
	ANALOG FLANGER	ADA Flanger

EFFECTS		
PICTURE	NAME	MODELED ON
	Comb Flanger	Overloud custom
	Filter Flanger	Overloud custom
	Mild Flanger	Overloud custom
	Rich Flanger	Overloud custom
	Wave Flanger	Overloud custom
	9-O' PHASER	MXR Phase 90
	Chorus-Phaser	Overloud custom
	Digital Phaser	Overloud custom
	OBH Phaser	Oberheim phaser

EFFECTS		
PICTURE	NAME	MODELED ON
	Director Ring	Maestro Ring Modulator
	GOP organizer	Overloud custom
	Harmonizer	Overloud custom
	Octaver	Overloud custom
	Pitch Shift	Overloud custom
	Wham-me	Overloud custom
	AQT Spring Rev	Accutronics spring
	D-Reverb	Overloud custom
	Hall Rev	Overloud Breverb

EFFECTS		
PICTURE	NAME	MODELED ON
	Inverse Rev	Overloud Breverb
	Plate Rev	Overloud Breverb
	Room Rev	Overloud Breverb
	Cabinet IR	Overloud custom
	AmpTrem	Fender Twin and Vox AC30 tremolos
	JC Vibrato	Roland JC-120
	UniVibrato	Univibe
	Auto-Wah	Overloud custom
	cry maybe	Cry Baby

EFFECTS		
PICTURE	NAME	MODELED ON
	Mu-Wah	Mutron III
	ROX	Vox Wah
	Gate Expander	Overloud custom
	Quiet	Overloud custom
	AcGtrSimul	Boss AC-2
	VOLUME	Overloud custom



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