



HENDY AMPS

# *Michelangelo*

## Plugin Manual

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# CONTENTS

<b>Introduction</b> .....	<b>5</b>
Features.....	6
<b>Getting started</b> .....	<b>7</b>
Install and Authorise .....	7
Basic Operation.....	7
Shortcuts .....	7
Tool Tips .....	7
User Interface Scaling .....	7
<b>The Menu Bars</b> .....	<b>8</b>
Undo/Redo .....	8
Presets.....	8
Preset Locations .....	8
Preset Reference Level.....	8
EQ Scale .....	9
Quality .....	9
Quality for Non-Realtime Rendering .....	9
Power.....	10
Input/Output .....	10
Loudness Match .....	10
Info.....	10
Expandable Panel With Extra Controls.....	10
<b>An Introduction By Chris</b> .....	<b>11</b>
<b>The Main EQ Section</b> .....	<b>12</b>
Calibration .....	12
Aggression .....	13
Low .....	13
Low Shift.....	13
Mid.....	13
Mid Shift .....	13

High .....	13
High Shift.....	13
Air .....	14
Air Shift.....	14
Band Bypass .....	14
Trim.....	14
Auto Gain .....	14
<b>Band Control .....</b>	<b>15</b>
Freq .....	15
Drive .....	15
Mid/Side .....	16
Transient/Body .....	16
<b>Dynamic EQ.....</b>	<b>17</b>
Threshold.....	17
Above/Below Switch .....	17
Range.....	17
<b>The Band Options Popup .....</b>	<b>18</b>
Transient Duration .....	18
Transient Sensitivity.....	18
Dynamic EQ Attack .....	18
Dynamic EQ Release .....	18
<b>Character Controls.....</b>	<b>19</b>
Tube Comp .....	19
Tube Blend.....	19
Spread .....	20
Flip.....	20
Crosstalk.....	20
<b>Lowpass And Highpass .....</b>	<b>21</b>
Lowpass .....	21
Lowpass Type .....	21
Highpass .....	21

Highpass Type .....	21
<b>The Extra EQ Bands.....</b>	<b>22</b>
Gain .....	22
Filter Type.....	22
<b>Appendix A: Signal Flow .....</b>	<b>23</b>
<b>Contact &amp; Support.....</b>	<b>24</b>
Get in Touch .....	24
Technical Support.....	24
Visit us online.....	24
<b>End Credits.....</b>	<b>25</b>

# INTRODUCTION



Michelangelo is an all-tube stereo EQ and harmonics generator designed and hand-built by Chris Henderson from Hendyamps. Admired for its raw sonic beauty and inspiring ease of use, it is considered by many to be among the most remarkable hardware EQ's available today.

Built in close collaboration with Hendyamps, the officially endorsed Michelangelo plugin carries the same signature sound and intuitive "right-brained" workflow, but goes far beyond the hardware with features only possible in the digital domain. You get instant tube vibe and effortless tone sculpting combined with precise band control, musical transient/body separation, analog style dynamic EQ, and deep customisation of the tube circuitry.

The Michelangelo is often used in mastering, but it will feel right at home whenever you need to rebalance, polish or add colour to tracks. The added plugin features expands its uses to multi-band dynamics, transient shaping, and sound stage enhancements - all with the Michelangelo sound.

## Features

- Faithful emulation of the coveted all-tube Hendyamps Michelangelo EQ.
- Built in close collaboration with hardware designer Chris Henderson from Hendyamps.
- 4 highly interactive bands offering colourful broad-strokes EQ and harmonic generation.
- 2 extra bands switchable between narrow/wide bell, low/high shelf for precise EQ tasks.
- Per band Transient/Body Mix to focus EQ on transient vs sustained parts of the signal.
- Per band Mid/Side Mix to focus EQ on mid vs side information.
- Per band analog-style RMS based dynamic EQ with above/below threshold and adjustable Attack/Release.
- Per band tube Drive control for frequency specific saturation independent of band gain.
- Detailed model of tube stages, their dynamics and interaction with EQ bands.
- Aggression and Calibration controls for sonically different ways to gain stage the tube circuitry.
- Unique control over the natural compression effect occurring in the tube circuitry.
- Tube blend between the hardware matched triode and a new custom pentode configuration.
- Lowpass and highpass filtering with 6/12/18 dB/octave slope or with a gentle shelf.
- Transformer emulation for subtle enhancement of low-end articulation.
- Adjustable crosstalk and channel tolerance for a clean or authentic analog sound stage.
- Fixed band frequencies for a fast workflow but freely adjustable when needed.
- Auto-Gain using either real-time or measurement based loudness compensation.
- EQ Gain Scale control for easy adjustment of overall EQ gain.
- 4 quality modes ranging from Low Latency to Pristine linear phase oversampling, with option to always use highest quality for offline rendering
- Undo, Redo, and A/B preset switching
- Integrated reference level system to automatically adjust input level to match loaded presets
- Presets by experienced artists and engineers
- Native support for both Intel and Apple Silicon processors

# GETTING STARTED

## Install and Authorise

Unzip and double-click the downloaded installer and follow the on-screen instructions. Once installed restart your DAW (or refresh its list of plug-ins) and insert the plugin on a track. The controls will be hidden and audio output will be disabled until you have activated the plug-in.

To activate, simply copy and paste the license information you received after purchasing the plug-in and click **Activate**. Once the activation is successful, the plugin interface will appear and audio output will be enabled.

## Basic Operation

Knobs can be controlled either by dragging or scrolling up and down, or by double clicking to enter values directly. Switches can be dragged or set directly by left clicking on the desired position.

## Shortcuts

- Reset to default: **Right Click (or Alt+Click)**  
You can use this to toggle back and forth between the default and your last setting.
- Reset to default of loaded preset: **Shift+Right Click (or Alt+Shift+Click)**
- Fine control when dragging knob: **Ctrl+Drag**
- Some parameters can be linked or have other functions when dragged while holding: **Shift**
- Clicking a switch position again toggles between that and the previous setting.  
You can use this to quickly A/B between different options or on/off.

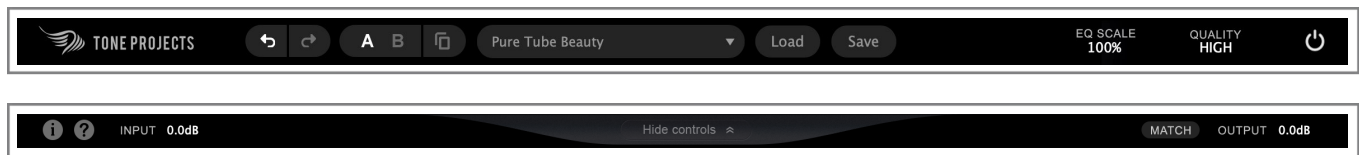
## Tool Tips

A good way to learn about the plug-in is to enable tool tips. When enabled you get a small explanation for any parameter when you hover the mouse cursor over the control. Enable tool tips by clicking on the question mark icon in the lower left corner of the interface.

## User Interface Scaling

Michelangelo allows you to adjust the size of the user interface. Click the small “i” in the bottom left corner of the user interface to open the info screen. Use the “UI 100%” dropdown menu to select different levels of scaling.

# THE MENU BARS



## Undo/Redo

The left and right arrows allows you to undo and redo changes made to any parameter. It will work for at least 30 actions back.

## Presets

Michelangelo ships with a collection of carefully crafted factory presets. A preset stores the state of all parameters into one of the two available A and B slots. Loading a preset into one slot does not change the preset stored in the other slot. You can toggle between the presets stored in the A and B slot by clicking the **A/B** button, and the **Copy** button allows you to copy the preset in the currently active slot to the opposite slot.

## Preset Locations

Mac Factory Presets: */Library/Audio/Presets/Tone Projects/Michelangelo*

Mac User Presets: */Users/YOUR USER/Library/Audio/Presets/Tone Projects/Michelangelo*

Windows Factory Presets: *C:\Program Files\Tone Projects\Michelangelo\Presets*

Windows User Presets: *C:\Users\YOUR USER\Documents\Tone Projects\Michelangelo*

## Preset Reference Level

Since Michelangelo is sensitive to input level it employs a system to ensure that presets translate well to other tracks with different levels. Every preset is automatically stored with a reference level indicating the peak level expected by the preset in order to sound as intended. When loading a preset Michelangelo compares the current signal level to the preset reference level, and adjusts the Input/Output parameters accordingly so that the gain staging of the preset is preserved.

If you prefer exact predictability when loading presets, you can disable the reference level system by going to the Info screen and selecting "**Ref. Off**".



## EQ Scale

Sets the range of the EQ gain controls. This can be used to reduce the range of the EQ controls before use. Reducing to ~33% can often be more useful in a mastering context whereas the full 100% range is often better in a production or mixing context.

Another use for this parameter is to adjust the overall amount of EQ applied while keeping the relative band gains intact. This can be very handy when you've found a nice tone but just want to dial everything up or down a notch. By using negative values you're able to invert the EQ curve transforming boosts to cuts etc.

**NOTE:** *The actual knob value will never exceed the limits of 0 and 10, even when using EQ Scale above 100%.*

## Quality

Michelangelo offers 4 different quality settings which affect the oversampling employed throughout the plug-in.

**Low Latency:** High quality aliasing suppression with near zero latency at the expense of phase integrity.

**Good:** Good quality with low aliasing and lowest possible CPU usage.

**High:** High quality with practically no aliasing while keeping CPU usage balanced.

**Pristine:** Superior quality with very high precision and aliasing suppression, albeit with significant CPU usage.

## Quality for Non-Realtime Rendering

Michelangelo gives you the option to always use the highest possible quality for offline rendering. With this option enabled Michelangelo will use the Pristine quality for offline bounces regardless of the chosen realtime quality. This can be useful to maintain a low CPU usage for regular playback while getting the highest quality output when rendering non-realtime.

To enable this option, select the "**Render at Pristine**" option in the Quality dropdown. This is a global setting, so Michelangelo will remember it next time you open the project or insert a new plug-in instance.

**Note:** *Not all hosts support this feature. The option will not be shown in the dropdown menu if your host does not support it.*

## Power

Works as a global on/off switch allowing you to smoothly bypass processing for “in/out” comparisons.

## Input/Output

Positioned in the lower left and right corners of the interface, **Input** and **Output** provides clean level control in and out of Michelangelo. The Input and Output parameters are also used when loading presets to calibrate the signal level to the level expected by the preset. You can read more about that under [Preset Reference Level](#).

***TIP:** Hold **SHIFT** when adjusting Input to inversely link the Output control and maintain an even loudness.*

## Loudness Match

The **Match** button provides a fast way to automatically match the loudness of the output signal to the unprocessed signal. Click the Match button and Michelangelo will measure the loudness difference for 2-3 seconds and set the **Output** accordingly. The Output will not be updated until you click Match again.

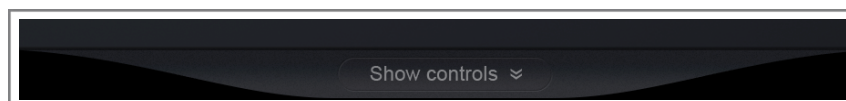
***TIP:** For real-time gain compensation you can enable the [Auto-Gain](#) feature. This will attempt to compensate the gain applied by the EQ circuit automatically whenever you adjust a parameter, but may not be as accurate as the measured Match function. You can use both Auto-Gain and Match in combination. Match will simply make its measurement and Output adjustment on top of the approximation applied by Auto Gain.*

## Info

Opens the info screen where you will be able to access version information and additional options.

## Expandable Panel With Extra Controls

The bottom part of the Michelangelo interface contains an expandable panel that includes extra controls. You can expand the panel by clicking the **Show Controls** button



# AN INTRODUCTION BY CHRIS

The Michelangelo has a near infinite amount of options available but is also VERY simple to use. Think of it like a simple box that invites you to just turn some knobs until you like what you are hearing. As you begin to wonder what else this simple box can do, you will discover layer after layer of useful tools and options that can satisfy even the most obsessive tweaker!

With the Michelangelo plugin, we really wanted to take what was so loved about the hardware and retain that. However, we also wanted to explore what else could be added and brought out in the Michelangelo - All of the tools and options that would never be accessible in the world of hardware, we wanted to bring those very things to the Michelangelo and make the greatest EQ on the market!

With the Michelangelo, it is important to remember that conventional wisdom does not always apply. This EQ was intended to be pushed and for creativity to be a huge part of the equation. Every knob interacts with every other knob, so expect there to be a feeling that you are working with an inspiring musical instrument.

The hardware version of the Michelangelo was designed to implement some crosstalk in a way that enhances the stereo image. As well, components in the highs are often slightly different (different types of capacitors, etc.) as a result of units being custom built for individuals with varying needs. In the plugin, we wanted to account for this by allowing the user to dial in the amount of crosstalk and stereo spread, capturing the wide range of units that have been built and choosing the perfect combination for each application.

The Michelangelo has always been centered on the Triode based tube (12ax7/ECC83) which provides a very warm and rich sound, especially in the low mids. This sound is perfect as a more laid back approach and produces a lot of even order harmonics in an attempt to make source material sound more lush and full. What has never been done is building an Michelangelo using pentode tubes and in the plugin version we really wanted to explore this topology as a compliment to the triode topology. Pentode tubes generally provide more articulation than triodes, are leaner in the low mids than triodes, and build up punchy odd order harmonics. The net result is that the Michelangelo plugin allows you to blend the traditional triode tube sound with a pentode tube sound that has never and will never exist in the Michelangelo hardware unit, making for even more possibilities!

- Chris Henderson, owner of Hendyamps & designer of the original Michelangelo

# THE MAIN EQ SECTION



The main section consists of controls similar to what you'll find on the Michelangelo hardware. With controls for Calibration, Aggression and main EQ bands this is where you can operate the plugin exactly as you would the hardware.

The Michelangelo is less about precise frequency targeting and all about broad strokes mojo. The white knobs manipulate the gain of each EQ band, but in a way that adds more dynamic, harmonic content the higher the EQ is set. The bands are very interactive which encourages a creative and intuitive approach, rather than technical thinking.

In fact, not much is linear in the Michelangelo which is part of why getting great sounding results is so easy. The plugin emulates this with a frankly ridiculous level of detail. We spent more than a year alone on nailing the curves, the band interactions, the quirks and tolerances, and not least the tube stages and their interaction with the EQ bands. As a result, the plugin reacts and sounds extremely close to the hardware, with only a few workflow related improvements separating the two.

## Calibration

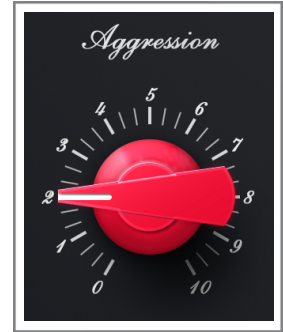
Sets the calibration level. Use this to fine-tune the amount of harmonic content created by the circuit without affecting the EQ tone. Increase Calibration to drive the signal harder, and reduce it for a cleaner sound. Unlike the hardware, Calibration does not affect Air range and changes are automatically compensated on the output to avoid level changes.

**NOTE:** the Calibration level also affects the clipping characteristics of the tube circuit and thus it's different from using the Input/Output controls.

## Aggression

The Aggression control alters the drive in the circuit, allowing you to push the tubes for extra saturation. This causes the entire EQ circuit to change its overall feel and sound. At 0 you will hear the Michelangelo at its most neutral and at 10 its most aggressive. When driving Aggression you may want to boost High and Air to compensate for the darkening of the signal.

**TIP:** Hold **SHIFT** when adjusting Aggression to link Trim for compensated loudness.



## Low

Sets the gain of the low band. Neutral in noon (5) position, cutting or boosting when turned left or right respectively.

## Low Shift

Alters the response of the low band, affecting both shape and frequency. The default **150 Hz** option provides a fairly gentle low shelf. The **80 Hz** option provides a slightly steeper curve at a lower frequency point with a more pronounced low mid dip when boosting.

## Mid

Sets the gain of the mid band. Neutral in noon (5) position, cutting or boosting when turned left or right respectively. The mid band covers a massive amount of territory while the Low and High bands are narrower by comparison.

## Mid Shift

Alters the response of the mid band, affecting primarily the low mid range of the signal. The default **Full** option provides a wide bell covering the range between the Low and High bands. The **Flat** option expands the Mid band to also cover the low mid range.

## High

Sets the gain of the high band. Neutral in noon (5) position, cutting or boosting when turned left or right respectively.

## High Shift

Alters the response of the high band, affecting both shape and frequency. The default **Smooth** option offers a gentle high shelf. The **Sharp** option typically includes more of the mid range.

## Air

Boosts the ultra high frequencies, typically a favorite control in the Michelangelo.

**TIP:** The Air control allows much less cutting than the other bands. If you want to attenuate the ultra high frequencies you can use the **Lowpass** filter available in the expandable panel.

**NOTE:** The Air control is affected by the Aggression control in that the harder you drive Aggression, the less impact you will hear from the Air control. Do not be afraid to boost the High and Air controls to compensate for the darkening of the signal when driving Aggression.

## Air Shift

Alters the response of the air band, affecting both shape and frequency.

The default **On** option provides a high shelf with a noticeable dip below the boosted air frequency range. The **Off** option offers a slightly gentler curve at a lower frequency point and a flatter transition into the boosted frequency range.



## Band Bypass

The **Low**, **Mid**, **High**, and **Air** bands can be bypassed by clicking the corresponding label. This will bypass all filtering in the band, however the band settings may still affect other bands.

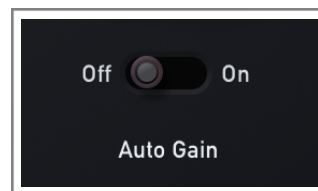
## Trim

Attenuates the output volume coming out of the Michelangelo.

**NOTE:** Trim may slightly roll off high frequencies when set below the default 10 position. If you need a clean output trim you can use the **Output** slider in the lower right corner instead.

## Auto Gain

Enables real-time gain compensation. When enabled, Michelangelo will attempt to compensate the gain applied by the EQ circuit to maintain an even output loudness. This works automatically whenever you adjust a parameter, but since it's an approximation it may not always be 100% accurate for complex settings.



**TIP:** For more accurate and measured loudness compensation you can use the [Match](#) button next to the Output control.

# BAND CONTROL



The Michelangelo plugin offers additional controls to refine each band beyond what is possible in the main EQ section. Below each band you'll find controls to alter the band frequency, harmonic, spatial, and dynamic response. Not only do these controls allow you to make radically more precise adjustments to the EQ, they also allow you to make use of the Michelangelo sound in entirely new ways; such as multi-band dynamics, frequency specific saturation, or transient shaping.

## Freq

Adjusts the band frequency, shifting the band up or down relative to the original fixed frequency.

**TIP:** Hold **SHIFT** to solo the band pre processing. Note that the solo'ed signal is a simplified approximation of the actual band curve.

## Drive

Adjusts saturation of the band. This will affect how hard the band frequency range is pushed into the tube circuit while being automatically level compensated afterwards. This allows for frequency specific saturation control independent of the band gain. The small LEDs indicate the signal strength in the frequency range, ranging from nominal level in blue to yellow and red as the signal goes from rich saturation into clipping.

**NOTE:** Since Drive affects the internal gain of the band frequency range it will also affect Dynamic EQ Threshold levels.

**TIP:** Hold **SHIFT** to link Drive in other bands.

## Mid/Side

Adjusts the band mid/side blend. This allows you to adjust how much of the band EQ gain is applied to the mid (mono) vs the side channel. Turn left towards Mid to focus the EQ changes on the mid channel and leave the side channel less affected. Conversely, turn right to focus the EQ effect on the side channel. Turned fully towards Mid or Side means that only the corresponding channel will be EQ'ed by this band.



## Transient/Body

Adjusts the transient/body blend. This allows you to adjust how much of the band EQ gain is applied to transients vs the body of the signal. Turn left towards Trans to focus the EQ changes on transients and leave the remaining part of the signal less affected. Conversely, turn right to reduce the EQ effect on transients.

This is a very powerful feature that can be used for both targeted EQ moves, problem solving, and creative enhancements. A few examples could be:

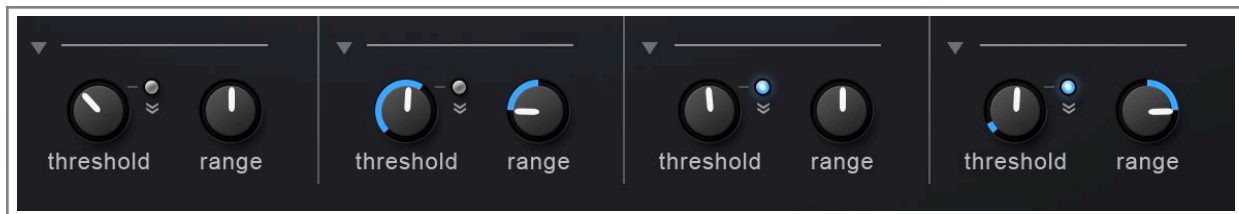
- Bias a low-end boost towards either the kick (transient) or the bass guitar (body).
- Add generous amount of top-end presence to a mix or vocal without harsh transients by shifting the boost away from transients. Or use a cut for transient specific de-essing.
- Add punch to selective elements by boosting a focussed bell boost on transients only.
- Focus a mid cut on Body only to remove mud without losing punch.

By default, the transient detection is set up to catch most transients. You can however adjust the sensitivity and duration of the transient detection by opening the [Band Options](#) popup.

**NOTE:** *The transient detection works independently from the incoming signal level and the Dynamic EQ settings. Also worth noting is that the transient separation does not rely on FFT and therefore will not suffer from the artifacts typical for FFT based processing.*



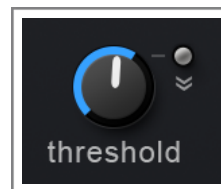
# DYNAMIC EQ



Michelangelo includes a high quality analog-style compressor/expander featuring RMS detection with proper power summing, classic attack/release curves, and smooth non-linear knee and transfer curve. As a result, Michelangelo allows for musical dynamics processing suitable both for adaptive EQ adjustments and for adding energy through tube-flavoured multi-band dynamics.

## Threshold

Adjusts the threshold for the dynamic EQ on the band. The threshold point is centred within a soft knee, so the Dynamic EQ will start reacting before the signal reaches the exact threshold level. A small band specific input level meter is displayed around the knob when the knob is being adjusted or when the Dynamic EQ is active.



**TIP:** Hold **SHIFT** to link Threshold in other bands.

## Above/Below Switch

By default the Dynamic EQ in Michelangelo reacts to signals going above the Threshold value. With the **Below** switch enabled, the dynamic EQ will react when the signal drops below the set threshold.

## Range

Adjusts the dynamic range of the band. Turn left to attenuate band gain when the signal exceeds the Threshold (compression). Turn right to boost band gain when the signal level exceeds the Threshold (expansion).

A small light indicator around the main EQ knob indicates the current value as it is being modulated by the Dynamic EQ.



**TIP:** Hold **SHIFT** to link Range in other bands.

# THE BAND OPTIONS POPUP

To access additional parameters for the band's [Transient/Body](#) and [Dynamic EQ](#) features, open the Band Options Popup by clicking the small down arrow in the lower left side of each band section.

## Transient Duration

Adjusts the duration of detected transients. Increase for longer and slower decaying transients.

**TIP:** Hold **SHIFT** to link Duration in other bands.

## Transient Sensitivity

Adjusts the sensitivity of the transient detection. By default the sensitivity is set so most transients will be detected. Reduce sensitivity to ignore less significant transients and only trigger detection on louder transients.

The LED provides a visual indication of the transient detection and can be used to guide both Duration and Sensitivity settings.

**TIP:** Hold **SHIFT** to link Sensitivity in other bands.

## Dynamic EQ Attack

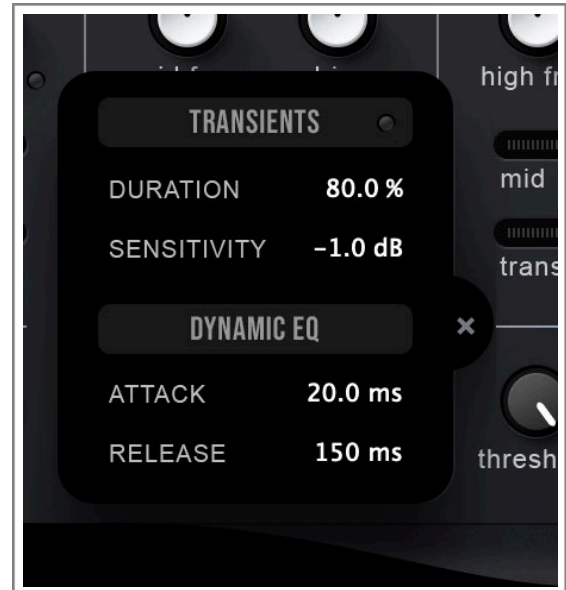
Sets the attack time of the dynamic EQ.

**TIP:** Hold **SHIFT** to link Attack in other bands.

## Dynamic EQ Release

Sets the release time of the dynamic EQ.

**TIP:** Hold **SHIFT** to link Release in other bands.



# CHARACTER CONTROLS

Michelangelo surfaces several low level parameters that allows you to fine-tune the character and properties of the analog model.

By customising the tube circuitry and adjusting variances between channels, you'll be able to dial in exactly the amount of analog vibe needed or to explore entirely different sounding colours.

## Tube Comp

Adjusts the natural compression effect occurring in the tube circuit. Increase for more compression and saturation on transients. Reduce for less effect on transients.

The tube compression and transient response is also affected by EQ gain settings and Aggression. You typically get more transient detail within a band as you increase the gain of that band, whereas increasing Aggression will boost the compression effect overall. You can use the Tube Comp control to fine-tune the dynamic feel of the tube saturation to your specific settings.

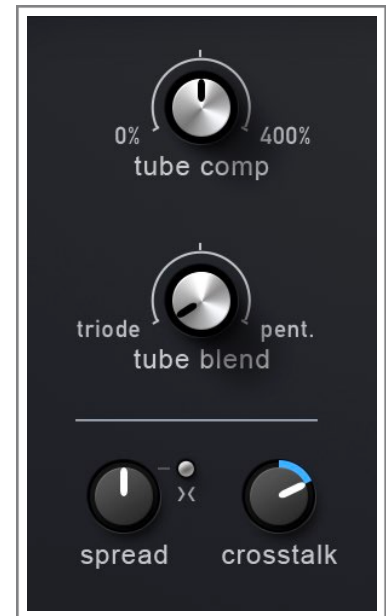
**NOTE:** *Tube Comp is not to be mistaken for a compressor. Rather, it is directly affecting the dynamic and especially the transient response of the tube saturation. The Triode and Pentode configurations also behave rather differently to Tube Comp settings.*

## Tube Blend

Blends between triode and pentode characteristics. Use this to change the sound of the tube saturation and overall feel of the unit.

The default **Triode** configuration matches the original Michelangelo hardware with a warm and round sound dominated by even (mostly 2nd) order harmonics. **Pentode** offers a punchier and crispier sound dominated by odd order harmonics.

**NOTE:** *You can click the small Triode and Pentode labels to quickly switch from one configuration to the other.*



## Spread

Adjusts the channel tolerance to affect stereo spread. Increase to introduce greater differences between the left and right channel for a wider stereo image. At 0% the two channels will be affected identically by the EQ.

**NOTE:** *Spread affects several aspects of the sound, such as EQ curve and tube and transformer non-linearities. At the default 100% setting the plugin matches the differences measured on the hardware Michelangelo, with a few minor tweaks to improve overall balance and reduce risk of correlation issues in the low-end.*

## Flip

Flips the channel differences introduced by **Spread**. This can be handy in case the balance starts shifting too much.

## Crosstalk

Adjusts the amount of crosstalk. Crosstalk introduces bleed from each channel into the other resulting in emphasized high frequencies and an enhanced sound stage.

# LOWPASS AND HIGHPASS

Unlike the hardware, the Michelangelo plugin features both Lowpass and Highpass filters. These filters come in various types which can be used for both subtle roll-offs and creative tone shaping. They can be especially useful when used in combination with the main EQ allowing for more generous boosts while making sure the extreme ends of the spectrum remain tight.

## Lowpass

Sets the lowpass cutoff frequency. The filter is disabled when the knob is set fully right.

## Lowpass Type

Click the dropdown menu to select lowpass filter type.

You can select from **6**, **12**, and **18 dB/oct lowpass** filters. You'll also find a **Soft Shelf** option which is a very gentle attenuating high shelf filter with a frequency point conveniently matched to the lowpass filters.

*TIP: Right-click the filter dropdown to toggle between **Off** and the previous selection.*

## Highpass

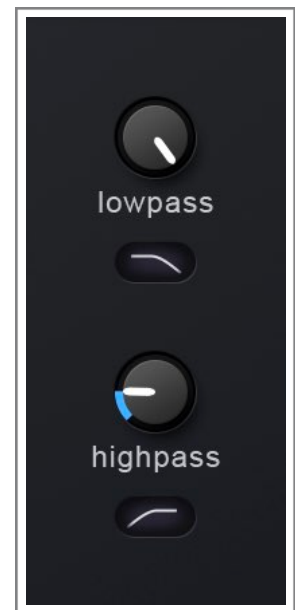
Sets the highpass cutoff frequency. The filter is disabled when the knob is set fully left.

## Highpass Type

Click the dropdown menu to select highpass filter type.

You can select from **6**, **12**, and **18 dB/oct highpass** filters. The **Soft Shelf** option is a very gentle attenuating low shelf filter which can be useful when you need an ultra soft roll-off with minimal impact on phase. As a contrast, the **18 dB/oct** filter has a slight resonant bump which in combination with the steep roll-off can be very effective for distinct low-end shaping.

*TIP: Right-click the filter dropdown to toggle between **Off** and the previous selection.*



# THE EXTRA EQ BANDS

In addition to the four EQ bands on the original Michelangelo, the plugin adds two parametric bands offering a range of more conventional filter types. Behind the mundane sounding filter names are high-quality filters with analog-matched magnitude/phase response and carefully tuned proportional Q filter curves allowing precise yet natural sounding equalisation.

The two extra bands are integrated into the same tube circuitry as the main EQ bands, which makes them a cohesive part of the unit even when used for surgical tasks that are traditionally beyond the use cases of a broad strokes EQ like the Michelangelo.



Most of the band controls available for the main EQ are also available in the two extra bands, with the exception of the Drive control. You will still be able to use [Mid/Side](#), [Transient/Body](#), and the [Dynamic EQ](#) in combination with any of the available filter types. You can read more about these features in the [Band Control](#) chapter.

## Gain

The extra bands do not have a gain knob in the main EQ section, so you set gain directly in the band control section. The gain knob replaces the Drive knob from the main EQ bands.

## Filter Type

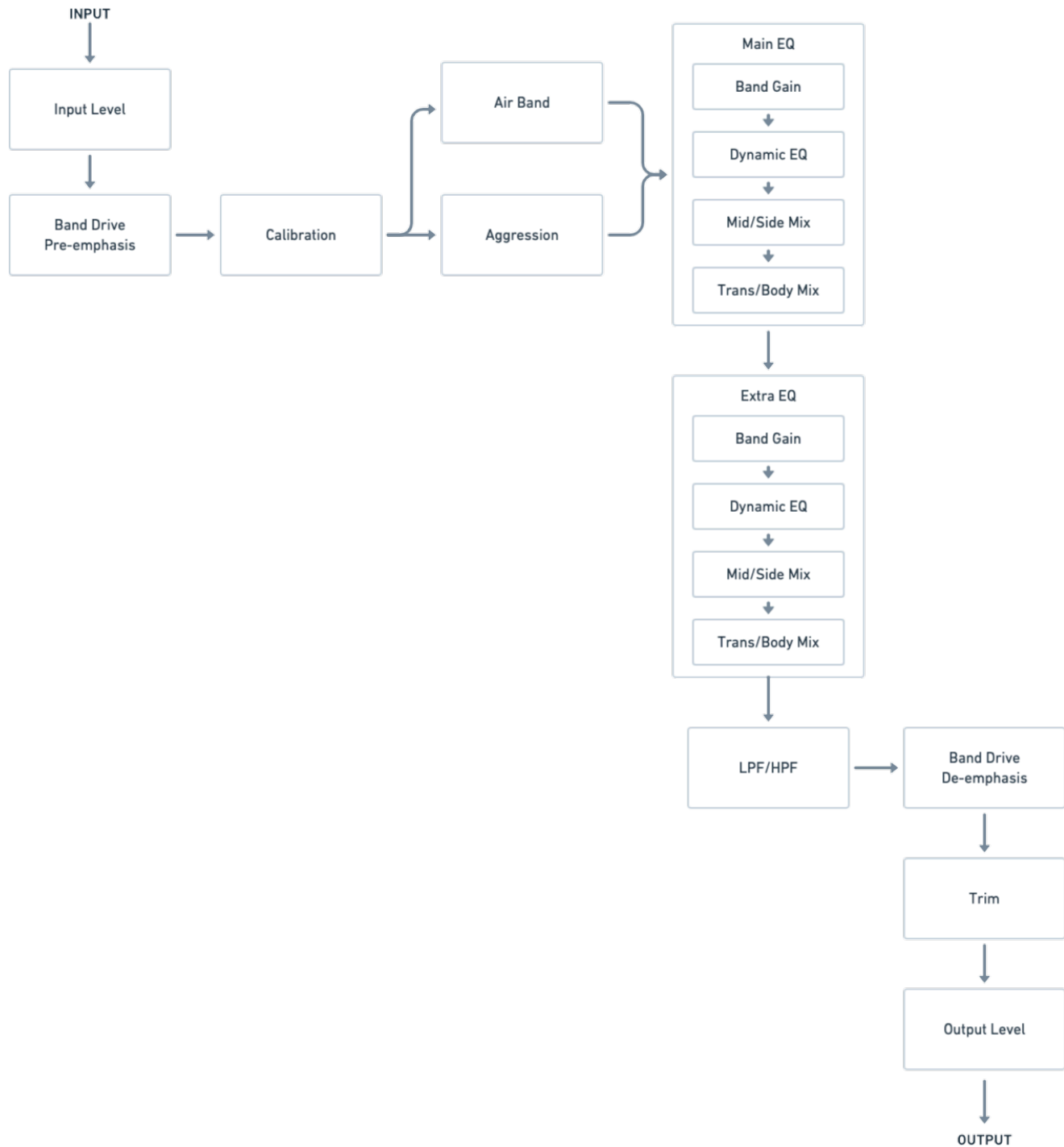
Click the dropdown menu to select lowpass filter type.

You can select from **Low Shelf**, **High Shelf**, **Bell Wide**, and **Bell Narrow**. The “Wide” and “Narrow” refers to the different Q factors of the two bell filters.

**TIP:** Right-click the filter dropdown to toggle between **Off** and the previous selection.

# APPENDIX A: SIGNAL FLOW

This chart shows a simplified version of the signal flow in Michelangelo.



# CONTACT & SUPPORT

## Get in Touch

You're always welcome to get in touch if you have questions, feedback or feature requests. We would love to hear from you!

General Contact:

[contact@toneprojects.com](mailto:contact@toneprojects.com)

## Technical Support

If you're experiencing problems or found a bug please do let us know! Drop us an email and we'll try to get back to you within 48 hours - usually within 24 hours.

Technical Support:

[support@toneprojects.com](mailto:support@toneprojects.com)

## Visit us online

Remember to check out the Tone Projects website. It's also a good idea to sign up to our newsletter to get news, product announcements and tips.

<http://www.toneprojects.com/>



# END CREDITS

Hendyamps Michelangelo by Tone Projects

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