Physion

User Guide

Eventide®

P/N: 141372, Rev 1

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Contents

Welcome

PART 1

1.1 About This Product

Physion Mk II is a production toolkit which enables you to selectively apply effects to the Transient and Tonal elements of a signal, giving you greater creative freedom and flexibility to sculpt your sound. Our Structural Split™ technology separates audio into Transient and Tonal elements: the rapidly changing parts of a signal are identified as Transient, and the remaining, sustaining elements are Tonal.

With the ability to affect the Transient portion of a signal without impacting the Tonal portion, or vice versa, many difficult mixing problems become trivial. For example, creating a smooth vocal reverb without transient sibilance, or retuning drums without degrading their attack. Independent adjustment of gain allows for auto-bowed effects, or transient isolation. Separate expanders or compressors on the attack and sustain of a drum allow for precise dynamic control.

As you explore Physion Mk II, you will discover just how many common mixing problems it can solve.

Physion Mk II features:

- Structural Split technology, which allows for complete separation of Transient and Tonal audio content.
- 7 custom Eventide effects on the Transient stream.
- 8 custom Eventide effects on the Tonal stream.
- Handy post-Structural Split waveform viewer.
- Preset bar for easily saving and recalling presets.

Introduction PART 2

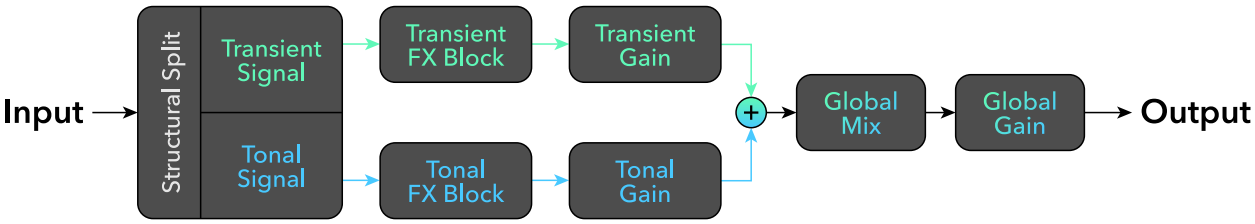
The Physion Mk II user interface is divided into five main horizontal sections. The most important section to set first is the Structural Split section, which controls the flexibility and efficiency of the splitting algorithm.

The five sections are:

Preset Bar	Load and save presets, A/B Comparison, and Settings.
Transient Effects	Applies effects to the Transient content of your signal.
Structural Split	Performs the separation magic.
Tonal Effects	Applies effects to the Tonal content of your signal.
Global Controls	Global mix, gain and bypass.

2.1 Signal Flow Diagram

These sections are connected as shown in the following signal flow diagram.



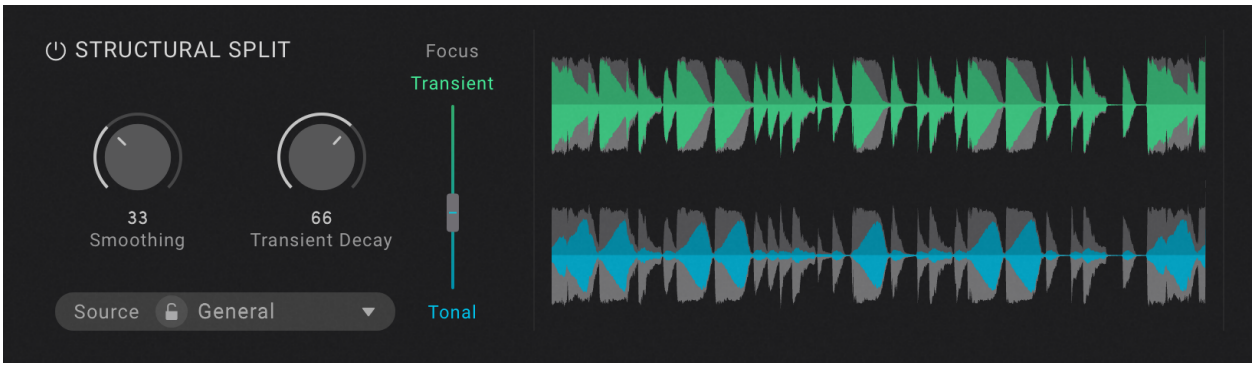
2.2 Mouse & Keyboard Input

The plugin's parameters may be changed by clicking and dragging up or down, or otherwise modified using the following key combos:

Action	Mac	Windows
Set To Default	double-click or ⌥-click	double-click or Alt-click
Precision Drag	⌘ drag	Ctrl drag

Additionally, the tab and ⇧- tab key commands can be used to navigate forwards or backwards, respectively, between text fields in the plugin.

Structural Split Processing PART 3



The Structural Split divides the incoming audio signal into Transient and Tonal signals. It does this by looking for regions of relative stability in terms of time and frequency and considers those to be Tonal. Subtracting those regions from the input, what remains is Transient. The advantage of this approach is that, unlike compressors or other dynamics-based tools, it is not level-dependent. After all, in the real world, transients can be loud or soft.

The Transient and Tonal signals are complementary: if you sum them back together, they perfectly reconstruct the incoming signal. Put another way, any part of the sound that is not considered Tonal is Transient, and vice versa. The word "considered" here is important: the controls in the Structural Split section simply affect which areas of the sound across time and frequency are considered Transient or Tonal, and do not alter the sound on their own.

The following steps are useful for configuring the Structural Split controls:

1. Choose the appropriate Source Type for your program material.
2. Turn off the Transient and Tonal effects.
3. Solo either Transient or Tonal.
4. Adjust Structural Split controls as necessary until you reach your desired results. The streams do not necessarily have to be completely distinct from each other.

Even if you do not apply any of the above suggestions to hear the separation, you'll still be able to see the split in the Waveform Viewer to the right of the Structural Split Controls. This viewer displays the resulting Transient / Tonal Split, with each color-coded waveform visually overlaid atop the gray original signal waveform.

3.1 Controls

Structural Split Enable Turns the Structural Split process on and off. When off, it turns the Transient / Tonal Split into a simple volume crossfader between two parallel effect channels. Essentially, for your convenience, we allow Physion Mk II to become a simple parallel effects processor. When the Structural Split section is off, Focus becomes the pre-effect mixer for the parallel effects processor (all other Split controls do not function). For example, a centered Focus divides the input audio volume evenly into each channel before the audio hits the effects.

Smoothing A fine-tune control used to slow down the fastest transitions (in time and frequency) in both directions between Transient and Tonal. Basically, this controls how fast a piece of Transient or Tonal audio can switch to the other stream. This is primarily used to smooth out any artifacts that you may encounter with difficult source signals. It can also be musically useful in creating softer Transient attacks.

Transient Decay An extension of Smoothing (but only in one direction), this control limits how quickly audio is allowed to transition (in time and frequency) from Transient to Tonal, thus increasing the decay on the Transients. Larger values of Transient Decay limit the transition rate substantially. Not only is this useful for smoothing out artifacts, but at larger values it allows for precision control of auto-swelling the Tonal side of the audio, or conversely the "muted" or "choked" staccato sound of the Transients. For instance, by soloing the Tonal channel and using Focus and Transient Decay you can turn struck or plucked string instruments into beautiful bowed sounding pads.

Source Type

This menu box includes coarse algorithmic tunings for different audio sources as suggestions for the separation task, so it's generally best to match the Source Type to the audio you're wanting to process through Physion Mk II. By all means, don't let these suggestions deter you from being adventurous in trying different tunings on different source material.

These coarse Source Type tunings essentially scale the internal algorithm parameters used by Focus to split the input audio. Tunings for higher polyphony or complexity (Full Mix, Full Drum Set, Electronic Beat, Piano, Guitar) tend to split best on source material that has higher polyphony or complexity.

Source Lock

This locks the Source Type during Preset loading, ensuring that the splitting algorithm stays optimized as you try different presets on the same source material.

Focus

True to its name, this vertical slider control "focuses" the sonic energy towards either the Transient or Tonal audio channel, with extreme settings pushing all the energy into either Transient (top of slider) or Tonal (bottom of slider). However, the real separation magic occurs in the middle settings, where Focus sets the main transition region or decision point where audio splits (in time and frequency) into the separate Transient and Tonal streams.

Pushing more energy into the Transient channel will create musical auto-swelling in the Tonal channel. Alternatively, pushing more energy into the Tonal Channel will trim the Transient audio into staccato transients devoid of tonal resonance. You can also use Focus to morph audio signals between two parallel effects. But instead of a simple cross fade, the audio transitions through the "Split Domain".

Waveform Viewer

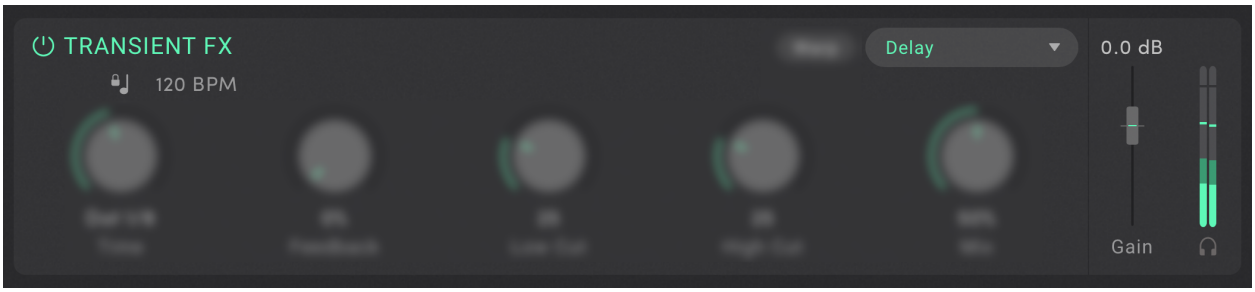
Directly to the right of the Structural Split controls, the Waveform Viewer displays the resulting post-Structural Split waveforms, with the Transient audio in the top viewer and the Tonal audio in the bottom viewer. All waveforms are displayed pre-Effect and pre-Gain.

Each split signal is visually overlaid atop the original input audio in gray, highlighting the unique 3-dimensional (time, frequency, and signal magnitude) nature of the split. In other words, we're not just applying time domain dynamics processing here to pull out the attacks of signals.

For stereo Physion Mk II instantiations, stereo waveforms will appear with the left channel magnitude in the positive direction and right channel magnitude in the negative direction.

Transient Processing PART 4

After the Structural Split, the Transient signal is independently processed through the selected Transient effect. The following controls apply to all Transient effects.



4.1 Controls

Transient FX Power Turns the Transient FX effect processor on or off. The gain slider remains active when the effect is off.

Tempo Sync Mode Select from Sync Off, Session, or Manual Tempo Modes.

Tempo Sync BPM Sets the BPM when in Manual Tempo Mode, and displays the session BPM when in Session Tempo Mode.

Transient FX Select Selects the effect to be applied to the Transient signal.

Transient Gain Amount of gain in dB (-96 to +18) applied to the Transient audio post-FX. This can be used to bring all the Transients up or down. Using this in conjunction with the Tonal Gain alone can lead to dead simple parallel compression effects to easily increase or decrease the “punch” and “body” of percussive audio.

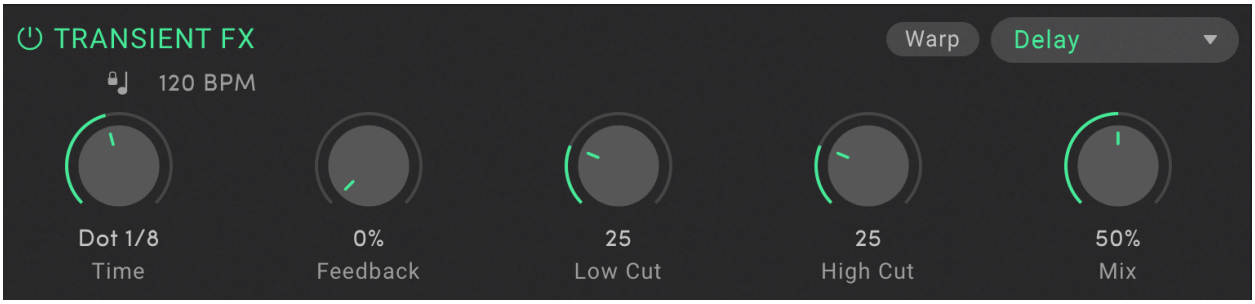
Transient Solo Mutes the Tonal channel, effectively the same as turning the Tonal Gain all the way down.

Transient Output Meter Displays the output level of the Transient audio stream, post-Effect and post-Gain. Clipping is indicated by the red clip light, which can be cleared by clicking it.

4.2 Transient Effects

Transient Delay

Delay/echo effect with tempo-sync capability and low and high cut filtering.



Controls

Warp — Controls whether changing delay time causes a tape echo type glide (Warp on) or crossfade (Warp off).

Time — Amount of delay, from 0 to 4 seconds.
Session or Manual Tempo Modes: value is displayed in metrical units.
Sync Off Tempo Mode: value is displayed in seconds.

Feedback — Amount of delay output that is fed back into delay. Values above 100% produce self-oscillation.

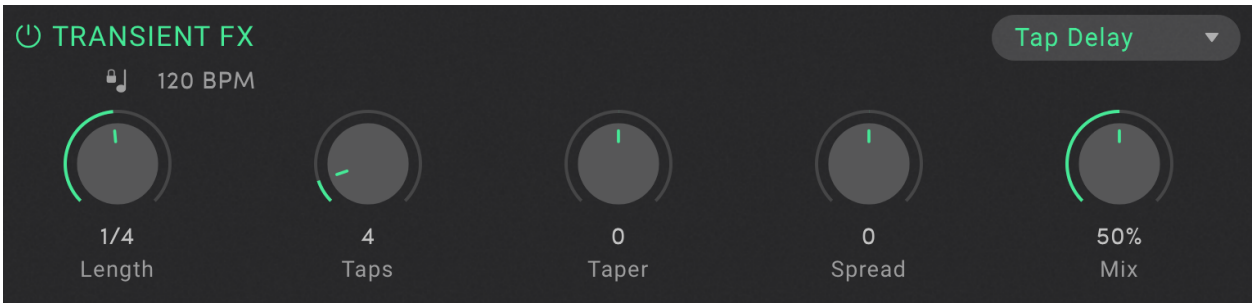
Low Cut — Amount of low frequency rolloff. Low Cut is in the feedback path.

High Cut — Amount of high frequency rolloff. High Cut is in the feedback path.

Mix — Ratio of delayed signal to dry signal.

Transient Tap Delay

A multi-tap delay-line with tempo-sync capability. Useful for rhythmic delays, harmonic comb filtering, volume swells, or unique reverberant sounds.



Controls

Length — Total time over which the taps are spaced, up to 4 seconds.
Session or Manual Tempo Modes: value is displayed in metrical units.
Sync Off Tempo Mode: value is displayed in seconds.

Taps — The number of delay taps, up to 32 taps.

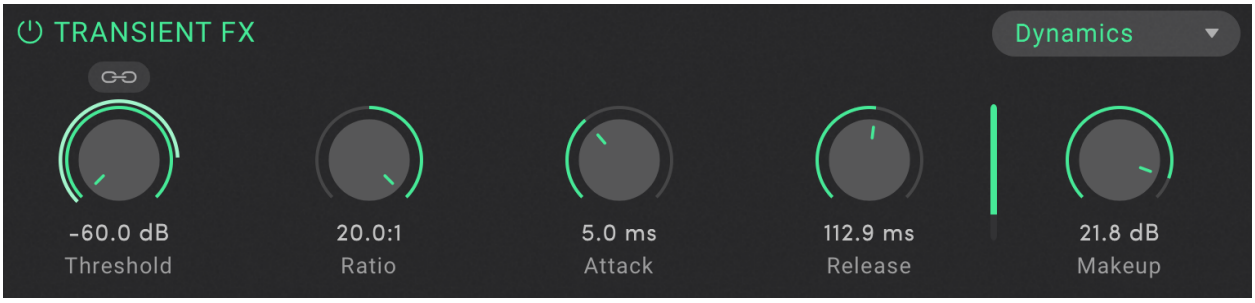
Taper — Controls the amplitude fade of the taps through the delay tail. Increasingly negative values will cause the taps to swell towards the end of the tail, and increasingly positive values will cause the taps to fade out towards the end of the tail.

Spread — Controls the rhythmic spacing for the taps through the delay tail. Increasingly negative values will group taps towards the beginning, while increasingly positive values will group taps closer to the end of the tail.

Mix — Ratio of delayed signal to dry signal.

Transient Dynamics

A continuously variable Compressor/Limiter or Expander/Gate. The operating mode depends on the setting of the RATIO knob.



Controls

THRESHOLD — The gain crossover point. In Compression mode, signals above this level will trigger gain reduction, while in Expansion mode signals below this level will have gain reduction applied.

RATIO — Ratio of gain reduction above and below the threshold level.

If turned left-of-center (e.g., 1:4), the effect functions as an Expander/Gate and the reduction applies to the portion of the signal below the threshold.

If turned right-of-center (e.g., 4:1), the effect functions as a Compressor/Limiter and the reduction applies to the portion of the signal above the threshold.

ATTACK — Determines how quickly the dynamics processor reacts to an increase in the input level.

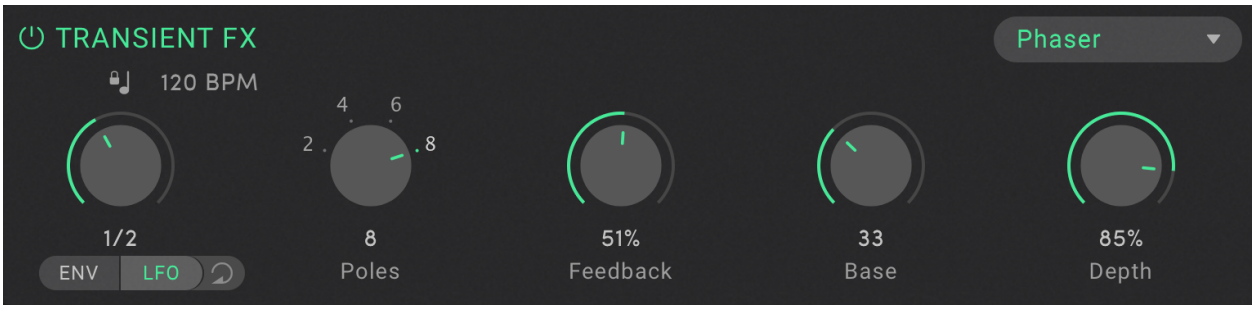
RELEASE — Determines how quickly the dynamics processor responds to a decrease in the input level.

METER — Displays the amount of gain reduction being applied.

MAKEUP — Adjusts the output level, post-Compression/Limiting or Expansion/Gating.

Transient Phaser

A classic multi-stage allpass based Phaser effect, which can be controlled via LFO or Envelope.



Controls

Tempo Sync Mode — Select from Sync Off, Session, or Manual Tempo Modes. Only available in LFO mode.

Tempo Sync BPM — Sets the BPM when in Manual Tempo Mode, and displays the session BPM when in Session Tempo Mode. Only available in LFO mode.

LFO/Envelope Switch — Controls whether the Phaser is driven by an LFO, or by the envelope of the Transient Effects section input.

LFO Retrigger — Retriggers the LFO. Only applies to LFO mode.

Release — The left-most knob in Envelope mode. Sets how quickly the envelope follower decays.

Rate — The left-most knob in LFO mode. Sets the speed of the LFO.
Session or Manual Tempo Modes: rate is displayed in metrical units.
Sync Off Tempo Mode: rate is displayed in Hz.

Poles — The number of allpass stages in the phaser. A higher number of poles results in a deeper, more intense sound.

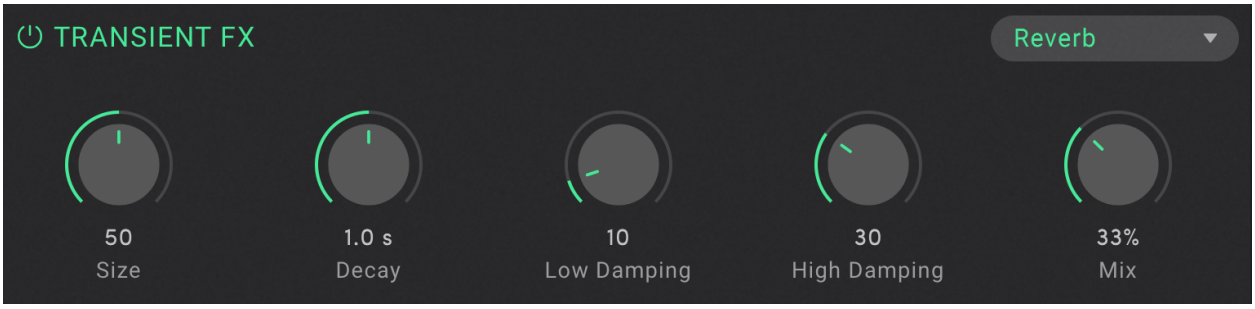
Feedback — The amount of output from the phaser that is fed back into its input.

Base — The starting point for the phaser's modulation. Lower values will allow the phaser to sweep down to lower frequencies.

Depth — How far the modulation can sweep. Higher values will allow the phaser to sweep up to higher frequencies.

Transient Reverb

A room Reverb designed with high echo density, imparting a fast and smooth build-up of reflections. This pairs nicely with transient sounds to create a sense of space without obvious echo slap back.

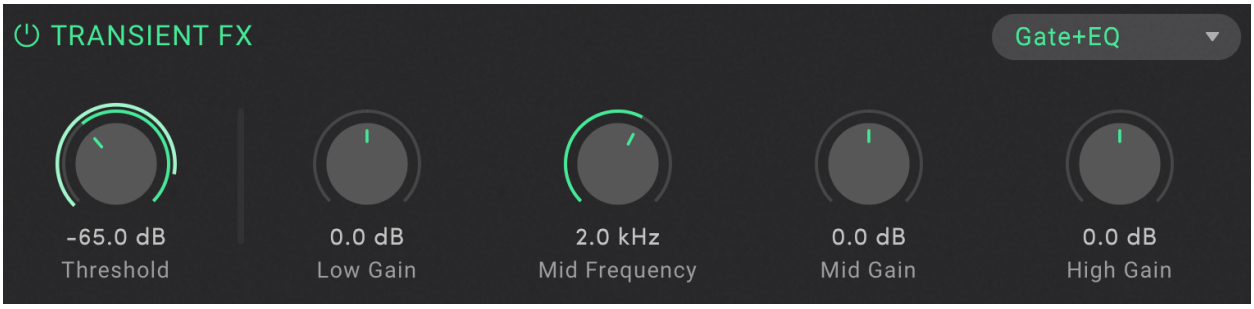


Controls

Size	The perceived "size" of the reverberant space.
Decay	How long it takes the reverberated sound to decay to a level of -60dB (up to 10 secs).
Low Damping	Amount of low frequency filtering in the reverberant tail.
High Damping	Amount of high frequency filtering in the reverberant tail.
Mix	Ratio of wet signal to dry signal.

Transient Gate and EQ

A Gate followed by a 3-band overdriveable EQ.



Controls

Gate Threshold — The level at which the Gate opens.

Meter — Displays the amount of gain reduction being applied.

Low Gain — Sets the gain for the low-frequency band (200Hz low shelf with Q of 0.5).

Mid Frequency — Sets the frequency of the of the mid-frequency filter (peak filter with Q of 0.707).

Mid Gain — Sets the gain of the mid-frequency filter.

High Gain — Sets the gain of the high-frequency filter (5kHz high shelf with Q of 0.5).

Transient Reverse Delay

Reverse delays with dynamic retriggering, pitch and feedback controls for "granular" type FX.

Controls

Ping Pong — When on, the stereo sum feeds the Left Reverse Delay, which then feeds the Right Reverse Delay. When off, the effect acts as regular independent stereo Reverse Delays.

Crystals — Puts the pitched reverse delay into the feedback loop, causing the grain to flip-flop direction and the pitch to climb or descend. Only heard with feedback applied.

Time — The duration of the reversed delay grain.
Session or Manual Tempo Modes: value is displayed in metrical units.
Sync Off Tempo Mode: value is displayed in seconds.

Env Retrigger — Enables the signal envelope to open the Reverse Delay Gate and retrigger the Reverse Delay, with the gate hold time set to the Time parameter. Useful for allowing new note attacks to retrigger the Reverse Delay mechanism. When off, disables the Threshold knob, and the Reverse Delays are always fed the input. Retrigger will still reset the reverse grain.

Retrigger — Resets the Reverse Delay grain, and if Env Retrigger is on, also opens the gate. LED will light on button press, or if the threshold is reached.

Threshold — When Env Retrigger is on, control sets the threshold to the Gate that feeds the stereo Reverse Delays. Also sets the threshold for retriggering the start of reverse grains. The Gate hold time is set to Time.

Sidechain	Toggles the use of an external sidechain as a retrigger source instead of the Transient signal's envelope.
Pitch	Pitch, or speed, of the reverse grain delay. Stereo detuning will occur for any pitch setting not divisible by 10 cents.
Feedback	Amount of delay feedback.
Mix	Ratio of wet signal to dry signal.

Tonal Processing PART 5

After the Structural Split, the Tonal signal is independently processed through the selected Tonal effect. The following controls apply to all Tonal effects.

5.1 Controls

Tonal FX Power Turns the Tonal FX effect processor on or off. The gain slider remains active when the effect is off.

Tempo Sync Mode Select from Sync Off, Session, or Manual Tempo Modes.

Tempo Sync BPM Sets the BPM when in Manual Tempo Mode, and displays the session BPM when in Session Tempo Mode.

Tonal FX Select Selects the effect to be applied to the Tonal signal.

Tonal Gain Amount of Gain in dB (-96 to +18) we apply to the Tonal audio post-FX. Using this in conjunction with the Transient Gain alone can lead to dead simple parallel compression effects to easily increase or decrease the "punch" and "body" of percussive audio.

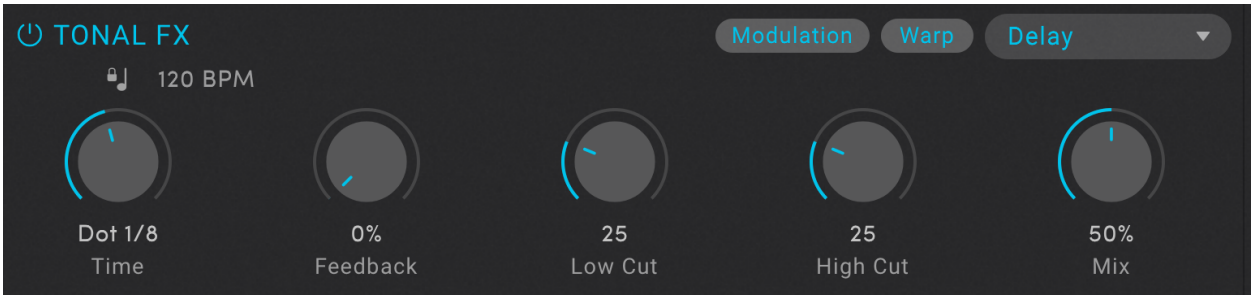
Tonal Solo Mutes the Transient channel, effectively the same as turning the Transient Gain all the way down.

Tonal Output Meter Displays the output level of the Tonal audio stream, post-Effect and post-Gain. Clipping is indicated by the red clip light, which can be cleared by clicking it.

5.2 Tonal Effects

Tonal Delay

Delay/echo effect with tempo-sync capability, modulation, and low and high cut filtering.



Controls

Modulation Adds random voice chorusing to the delay tap, the type of which is determined by the Warp control. Warp Off results in crossfading modulation, and Warp On results in regular delay line modulation.

Warp Controls whether changing delay time causes a tape echo type glide (Warp on) or crossfading (Warp off).

Time Amount of delay, up to 4 seconds.
Session or Manual Tempo Modes: value is displayed in metrical units.
Sync Off Tempo Mode: value is displayed in seconds.

Feedback Amount of delay output that is fed back into delay. Values above 100% produce self-oscillation.

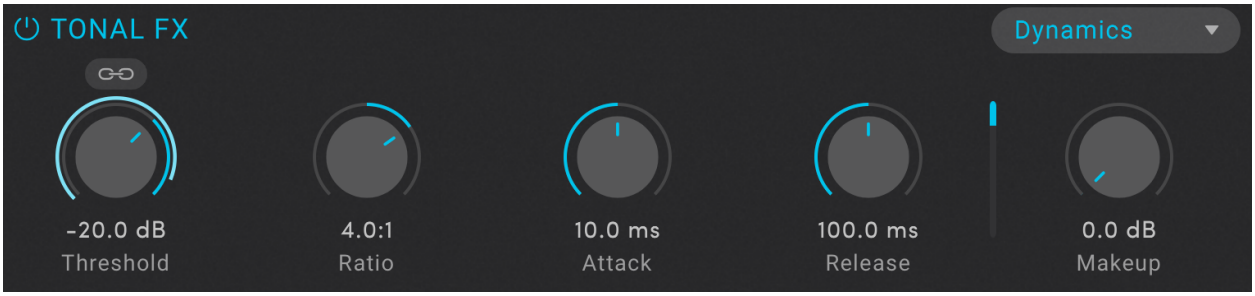
Low Cut Amount of low-frequency rolloff. Low Cut is in the feedback path.

High Cut Amount of high-frequency rolloff. High Cut is in the feedback path.

Mix Ratio of delayed signal to dry signal.

Tonal Dynamics

A continuously variable Compressor/Limiter or Expander/Gate. Operating mode depends on setting of RATIO knob.



Controls

THRESHOLD — The gain crossover point. In Compression mode, signals above this level will trigger gain reduction, while in Expansion mode signals below this level will have gain reduction applied.

RATIO — Ratio of gain reduction above and below the threshold level.

If turned left-of-center (e.g., 1:4), the effect functions as an Expander/Gate and the reduction applies to the portion of the signal below the threshold.

If turned right-of-center (e.g., 4:1), the effect functions as a Compressor/Limiter and the reduction applies to the portion of the signal above the threshold.

ATTACK — Determines how quickly the dynamics processor reacts to an increase in the input level.

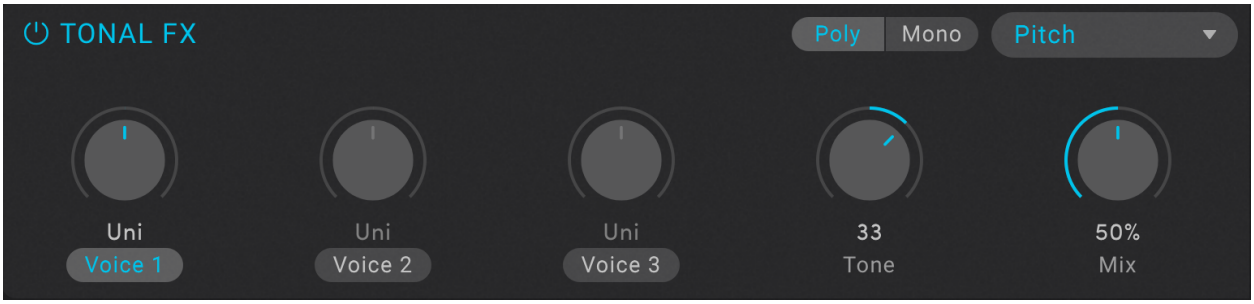
RELEASE — Determines how quickly the dynamics processor responds to a decrease in the input level.

METER — Displays the amount of gain reduction being applied.

MAKEUP — Adjusts the output level, post-Compression/Limiting or Expansion/Gating.

Tonal Pitch

A 3-voice Pitch Shifter with +/- 1 octave shift per voice and fine-tuning control. Useful for retuning drums, creating harmonies, or micropitch chorusing/double-tracking – all without transient slap back or smearing (assuming Focus isn't all the way Tonal).



Controls

Poly/Mono Switch Sets the pitch shifting algorithm to use, polyphonic or monophonic. Polyphonic mode uses our new SIFT (Spectral Instantaneous Frequency Tracking)-based pitch shifting algorithm optimized for polyphonic sources.

Voice 1-3 The amount of shift for the voice (+/- 1 octave).

Voice 1-3 Enable Turns the voice on or off.

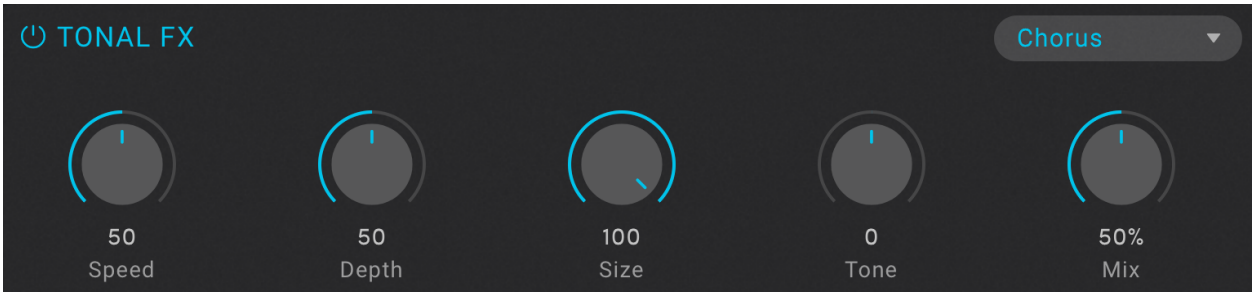
Voice 1-3 Fine Tune Pitch fine tune for the voice (+/- 50 cents.

Tone Adjusts the tone of the pitch-shifted signal.

Mix Ratio of processed signal to dry signal.

Tonal Chorus

A deep multi-voiced Chorus with randomized modulation. Structural Split separation of Transients allows this chorus to go deep and wide on Tonal audio without transient slap or smearing.



Controls

Speed Adjusts the modulation speed of the chorused voices.

Depth How deep the chorus sounds. Larger values will result in a broader, more sweeping sound.

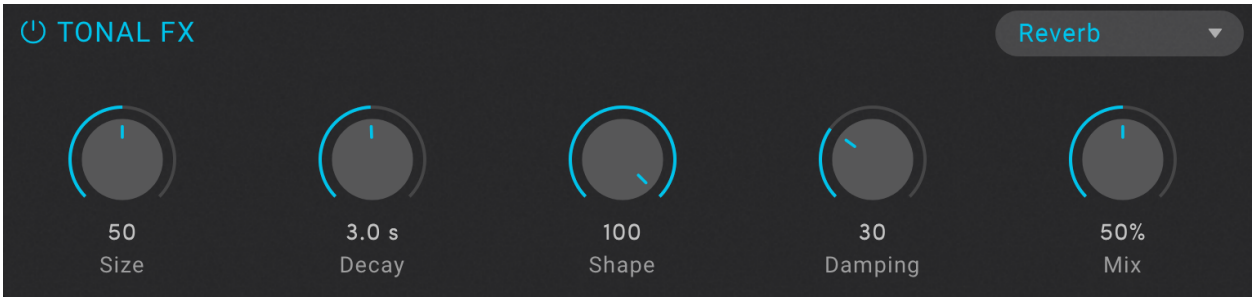
Size The spread of the chorused voices.

Tone A tone control for shaping the high or low end of the chorused signal.

Mix Ratio of processed signal to dry signal.

Tonal Reverb

A large space Reverb designed with lower echo density (compared to TRANSIENT REVERB) and higher modal density. TONAL REVERB has little to no modulation to avoid a chorusing sound on the tails. This allows the TONAL audio to breathe in the space, yet evolve into dense pad-like reverberant tails.

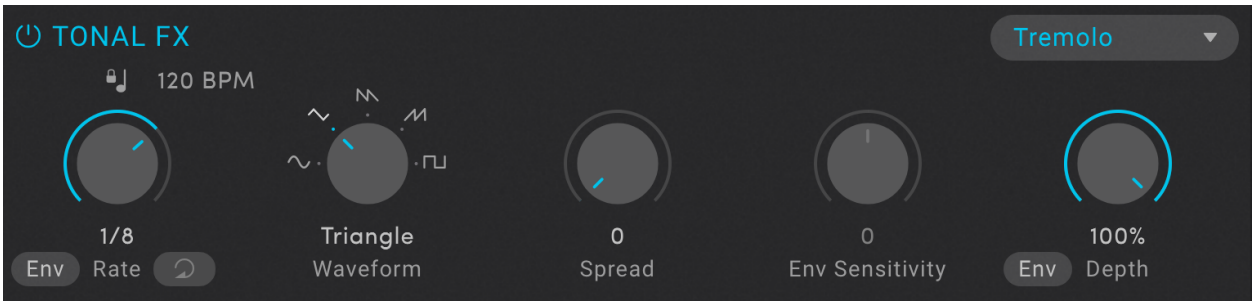


Controls

SIZE	The perceived "size" of the reverberant space.
DECAY	How long it takes the reverberated sound to decay to a level of -60dB (up to 100 secs).
SHAPE	The perceived "shape" of the reverberant space.
DAMPING	Amount of high frequency filtering.
MIX	Ratio of wet signal to dry signal.

Tonal Tremolo

A standard Tremolo effect which is driven by an LFO. The LFO's rate and depth can be modulated by the input signal's amplitude envelope.



Controls

Rate — The speed of the LFO.
Session or Manual Tempo Modes: rate is displayed in metrical units.
Sync Off Tempo Mode: rate is displayed in Hz.

Rate Envelope Mod — Toggles whether the envelope should modulate the Rate.

Retrigger — Resets the Tremolo's LFO to its starting position.

Waveform — Selects the waveform type for the LFO.

Spread — Controls the stereo spread of the Tremolo, effectively pushing the right channel LFO out of phase with the left channel LFO, until they are fully out of phase (180 degrees). At maximum, the Tremolo becomes an Auto-Panner. Note that this control is not available in mono instances.

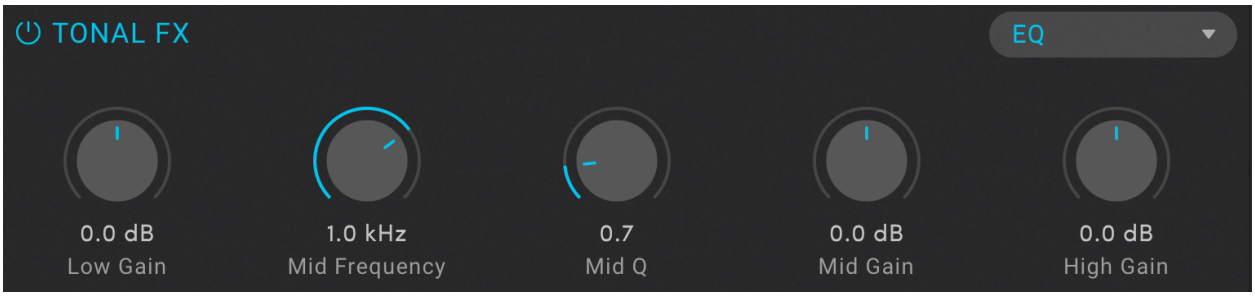
Envelope Sensitivity — Controls how much the envelope of the plug-in's input will modulate Rate and/or Depth, depending on which Envelope Mod buttons are toggled. This is in addition to the already set Rate and/or Depth values. Positive Sensitivity values will modulate Depth and/or Rate up from their current values, while negative Sensitivity values perform an Inverse Envelope effect, where Depth and/or Rate will be modulated down from their current values.

Depth — Amount of LFO depth.

Depth Envelope Mod — Toggles whether the envelope should modulate the Depth.

Tonal EQ

A 3-band overdrive-able EQ.



Controls

Low Gain — Sets the gain for the low-frequency band (200Hz low shelf with Q of 0.5).

Mid Frequency — Sets the frequency of the of the mid-frequency filter (peak filter).

Mid Q — Sets the Q of the of the mid-frequency filter.

Mid Gain — Sets the gain of the mid-frequency filter.

High Gain — Sets the gain of the high-frequency filter (2kHz high shelf with Q of 0.5).

Tonal Reverse Delay

Reverse delays with dynamic retriggering, pitch and feedback controls for "granular" type FX.

Controls

Ping Pong — When on, the stereo sum feeds the Left Reverse Delay, which then feeds the Right Reverse Delay. When off, the effect acts as regular independent stereo Reverse Delays.

Crystals — Puts the pitched reverse delay into the feedback loop, causing the grain to flip-flop direction and the pitch to climb or descend. Only heard with feedback applied.

Time — The time or "length" of the Reverse Delay grain.
Session or Manual Tempo Modes: value is displayed in metrical units.
Sync Off Tempo Mode: value is displayed in seconds.

Env Retrigger — Enables the signal envelope to open the Reverse Delay Gate and retrigger the Reverse Delay, with the gate hold time set to the Time parameter. Useful for allowing new note attacks to retrigger the Reverse Delay mechanism. When off, disables the Threshold knob, and the Reverse Delays are always fed the input. Retrigger will still reset the reverse grain.

Retrigger — Resets the Reverse Delay grain, and if Env Retrigger is on, also opens the gate. LED will light on button press, or if the threshold is reached.

Threshold — With Env Retrigger on, sets the threshold to the Gate that feeds the stereo Reverse Delays. Also sets the threshold for retriggering the start of reverse grains. The Gate hold time is set to Time.

Sidechain — Toggles the use of an external sidechain as a retrigger source instead of the signal envelope.

Pitch	Pitch, or speed, of the reverse grain delay. Stereo detuning will occur for any pitch setting not divisible by 10 cents.
Feedback	Amount of delay feedback.
Mix	Ratio of wet signal to dry signal.

Global Controls

PART 6

6.1 Preset Bar

The Preset Bar allows you to load and save presets, along with several other features.

Presets

Presets for Physion Mk II are located in the following places:

Mac: `<user>/Music/Eventide/Physion Mk II`

Windows: `<user>/Documents/Eventide/Physion Mk II`

This folder contains two subfolders: `Factory Presets` and `User Presets`. The `Factory Presets` folder contains the presets which were installed with the plugin. These presets cannot be overwritten from the plugin. The `User Presets` folder is for storing the presets you create; you can also create subfolders within it for organizing your presets.

Physion Mk II presets have a `.tidex` file extension and can be saved or loaded from the preset bar.

Physion Mk II is backwards-compatible with presets from Physion v1 via the **Import...** menu item. These presets have a `.tide` file extension.

Many DAWs include an additional generic preset bar that saves presets in a DAW-specific format to a separate location.

We recommend saving your presets using the Physion Mk II preset bar to ensure that your presets will be accessible from any DAW, and compatible across plug-in versions.

Controls

Undo The Undo button undoes the last change and restores the plugin to the previous state. Pressing this button multiple times will move you backwards in the plugin's state history.

Redo The Redo button reverses the last undo command, if any. Pressing this button multiple times will move you forwards in the plugin's state history.

Previous Preset Loads the preset before the current preset in the preset menu.

Next Preset Loads the preset after the current preset in the preset menu.

Preset Chooser Choose a preset from the Factory or User preset collections.

- **Save as...** Save the preset with a new name or location.
- **Load...** Open a preset from a location on disk.
- **Import...** Copy a preset from a location on disk into the User preset collection.

Save Saves the preset to disk.

A ► B Switches between two temporary plugin states, A and B. This is useful for making A/B comparisons.

- Click A or B to switch states.
- Click ► to copy state A into B.
- Click ◄ to copy state B into A.

The A and B states are not saved in your DAW session. When you load a session, the current settings for the plugin will be loaded into A and B.

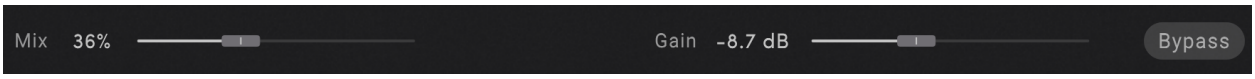
Info (i) Opens a drop-down menu with various help topics and settings.

- **User Guide** – Open this document.
- **Webpage** – Launches the Physion Mk II webpage.
- **Theme** – Select a color theme for the whole UI.
- **Use OpenGL** – Enable or disable OpenGL for the Waveform Viewer. After changing this value, you must close and re-open the plugin window for the change to take effect.

  (N.B. OpenGL is unavailable on certain systems lacking sufficient support. If this is the case, this setting will be hidden.)
- **Tooltips** – Enable or disable tooltips.

6.2 Bottom Bar

The controls at the bottom of Physion Mk II control global plugin parameters.



Global Mix Controls the Global Wet/Dry mix of the entire plug-in.

Global Gain Controls the overall gain for the entire plugin, -24 dB to +18 dB.

Global Bypass Bypasses the entire plugin.

Conclusion

PART 7

We hope you enjoy the Physion Mk II plug-in and put it to good use in all of your mixes. Please be sure to check out Eventide's other native plug-in offerings for more unique and interesting effects.

For further questions or support, head over to the user forums.