FuzzBuddy

AJJA SONIC

FuzzBuddy splits your sound into four frequency bands and lets you saturate, level and widen each one on its own. Crunchy bass that stays tight, mids that bite without getting harsh, tops that open up into wide stereo: it's all a drag away.



1 · Pick a sound

Choose a type in the Saturation card, or start from a preset.

2 · Set the bands

Drag the crossover tags to split the sound where it matters.

3 · Drive each band

Drag the numbered dots up for more saturation, the band tops for level.

4 · Widen & blend

Add Spread where you want width; use Mix to dial in just a touch.

01 How the sound flows

Everything in FuzzBuddy follows one path. Your signal comes in, gets split into four bands, and each band goes through its own drive, saturation, level and stereo stage before the bands are added back together.



Every band runs this chain on its own, so you can crush the lows, gently warm the mids and leave the top clean, all at once. Crush, Chorus and Reverb can also go before the saturation (PRE): see chapter 06.

The editor at a glance

Header

Presets, undo / redo, Bypass and Options (oversampling, Spread quality, window size and more).

Analyser

The big picture: your bands, where they split, how hard each is driven and how loud it is, over a live view of the sound.

Saturation and Filter

The flavour of the saturation, and how the bands are separated: the filter type and slope.

Band cards

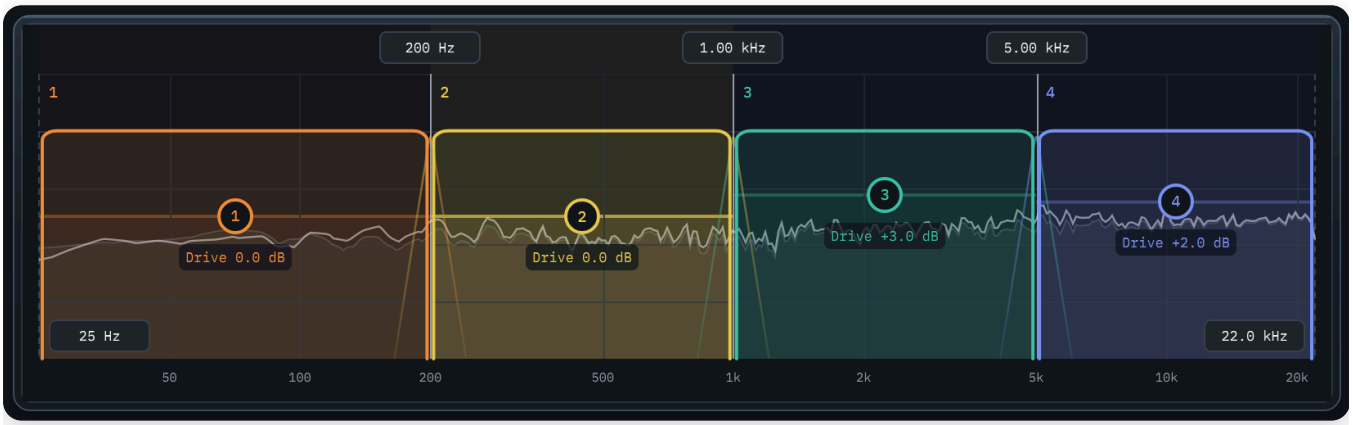
One per band: drive and level, Crush, Chorus and Reverb, width and spread, plus Solo, Mute and Bypass.

Master and Mono

Input and output, the Crush, Chorus and Reverb amounts, the three Mix knobs, the limiter, and how low the stereo is allowed to go.

Good to know. Everything you can drag can also be double-clicked to reset it, and every value box can be clicked to type an exact number. Hold **Shift** while dragging for fine adjustments.

02 The analyser



With the mouse in the analyser, the dB scale and each band's S / M / B buttons fade in.

What you're looking at

- **The four coloured tiles** are your bands. The **top edge** of a tile is its **Level**.
- **The numbered dot** and the faint line through it show each band's **Drive**.
- **The faint diagonal lines** behind the tiles hint at the crossover slope.
- **The shaded fill** is what's coming in; the **bright line** is what's going out.

What you can do

- **Drag a crossover tag** (top row) left or right to move a split. Neighbouring splits keep about half an octave apart.
- **The two edge tags** (bottom corners) set the lowest and highest frequency FuzzBuddy lets through. The defaults cover the full range.
- **Drag a dot** up or down for that band's Drive. Scrolling works too, and **Alt-drag** changes Level instead.
- **Drag a tile's top edge** anywhere along it for Level. 0 dB sits on the analyser's 0 line; the bottom is silence (−∞) and the top is the most boost the level range shows.
- **Click a band** to highlight it.

Solo, Mute, Bypass

`S` plays only the soloed bands (you can solo several). `M` silences a band. `B` lets a band through clean, skipping the saturation, while its level and stereo settings still apply. The same buttons sit on each band card.

03 Saturation

One saturation type applies to all four bands; how hard each band hits it is up to its Drive. The little graph shows the shape: the flatter it gets at the top and bottom, the more the loud parts get squeezed.



None

Clean. Drive has nothing to push here, but everything else works, so FuzzBuddy becomes a four-band level and stereo tool.

Hard

Flattens the peaks off sharply at the **Threshold**. Bright, buzzy and in your face: the classic fuzz edge. A lower Threshold cuts in earlier for more grit; the overall level stays roughly where it was.

Soft

Rounds the peaks off gradually for a warm, thick, forgiving sound. **Shape** goes from barely there to heavy. Heavier Shape also changes the loudness, so `COMP` in the graph evens that out; it's on to start with and shows how much it's compensating. Switch it off to hear the raw level change. Trust your ears for the final level.

Sat 3 · 4 · 5 · 6

Smooth curves that ease into a firm ceiling: great for glue and colour. **Sat 3** bends earliest and sounds densest. **Sat 6** leaves the most room before it bends, so it's the cleanest. 4 and 5 sit in between. They have no Threshold; instead **Input** drives all four bands harder into the curve at once (up to +24 dB), level-matched like Drive, so you hear more saturation rather than more volume.

About Drive. Drive doesn't just make a band louder: FuzzBuddy pulls the level back as you push in, so more Drive means more saturation and density. A heavily driven band can even get a little quieter. Set the band's loudness with **Level**.

04 Filter



How the crossovers separate the bands. The left-hand menu sets the **slope**, from **12** to **48** dB per octave. Gentle slopes let neighbouring bands overlap and blend smoothly. Steep ones keep each band's treatment to itself, which is handy when you want the lows crushed and the highs untouched.

The right-hand menu sets the **filter type**: the shape of each band's edge, and how the bands meet. Every type puts its edge at the crossover you set, and where a type or a gentle slope loses a little level as the bands meet, FuzzBuddy makes it up for you, so switching types compares like with like. (Sessions from version 1.0.0 keep their original 12 dB level: **Options › 12 dB/oct level** shows and changes it.)

Butterworth: the original FuzzBuddy filter and the default. Smooth, flat inside each band.

Chebyshev I: a sharper edge for the same slope, with a slight ripple inside the band.

Elliptic (Cauer): the sharpest edge of all, with a slight ripple inside and a trace far outside.

Legendre (Optimum-L): sharper than Butterworth while staying smooth inside the band. At 12 dB per octave it is the same as Butterworth.

Linkwitz-Riley: the bands add back up flat, so with the bands clean the sound passes at its original level. The most transparent split (shown as LR2 to LR8).

Chebyshev II: flat inside the band and a very sharp edge; a trace of the neighbouring band stays far outside.

Bessel (Thomson): the gentlest edge; keeps attacks and timing tight.

Gaussian: the softest, most gradual edge; neighbouring bands blend widely.

Tight. Distortion and Crush add new tones that a band's edge can't take out again: low rumble under a distorted hat band, harmonics over a distorted bass. HP removes what they add below bands 2 to 4, LP what they add above bands 1 to 3. The number beside each sets its slope: **24** dB per octave, starting two octaves from the crossover, or **48**, starting one octave away and cutting much harder. Only bands that are distorting or crushing are filtered, clean bands are untouched, and the bands still meet as before. Both start off; the padlock keeps Tight as it is while you browse presets.

05 Band cards & stereo



Each band has its own card, with the band's name at the top.

The big dial

The **outer ring is Drive** and the **centre cap is Level**; grab either and drag up or down. Level points straight up at 0 dB, turns all the way down to silence, and up to +24 dB at most.

Crossovers

Move the pointer to the top edge of the band cards and the crossovers appear there as tags, between the cards they split (plus the low and high cut at the ends). Drag one left or right, or click it to type (`1.2k` works), just like its tag in the analyser. They fade away again when you move on.

The readout

Beside the dial: the name and value of the control you're touching anywhere on the card. A few seconds after you let go it shows Drive and Level again. Click it to type a value (`-inf` for silence); when it shows Drive and Level, click the one you want.

Crush, Chorus, Reverb

Under the dial, one at a time: see chapter 06.

Width (left track, `W`)

The band's original stereo. 100 % leaves it as it is; turn it down to narrow it, all the way to mono at 0 %.

Spread (right track, `S`)

Adds new stereo width to the band. It shows "mono" when none is added.

The radar

Shows both at a glance: the centre fan is Width, the outer wedges are Spread.

How Spread works

Spread builds new width out of the band itself, so it works just as well on a mono source as on a stereo one: a mono synth or a centred vocal opens up the same way.

The width it adds is made to **cancel out completely when left and right are summed to mono**. Play your mix on a mono speaker and every band keeps its full level and tone, even with Spread at 100 %. It also stays centred: nothing leans to one side or hops between the speakers.

Mono bass



`SPR` **Spread mono below**: no width is added under this frequency (120 Hz to start with), so the bass stays solid and centred.

`SRC` **Source mono below**: folds the original signal to mono under this frequency, which tightens up bass that came in too wide. Off by default.

Drag the values or click to type. While the mouse is over the card, the analyser shades what's being kept mono.

HQ

Options › Spread quality › High quality switches Spread to its high-quality mode. The band passes through exactly as it was while the width is added, which keeps sharp transients a touch cleaner.

HQ adds about **5 ms of latency**. Your DAW compensates automatically, so everything stays in time, but leave it on Standard while you play or record through the plugin.

Spread (Master)

The Spread knob in the Master card turns all four bands' spread up or down together. At 50 % every band gets half its spread.

06 Crush, Chorus & Reverb



Every band has its own bit crusher, chorus and reverb, each in its own colour: **lime for Crush, cyan for Chorus, lavender for Reverb**, the same as in the Master card. All three start silent (their **MIX** at 0).

The tabs under the dial pick which effect the cards show, on every band at once. **Click the tab already shown** to switch that effect off and on in this band: off bypasses it and keeps its settings. The light on each tab shows whether that effect is on in this band (a ring: on, but switched off for all bands in the Master card; dim: on, but its Mix is at 0, so you hear nothing of it). An effect that is on with its Mix at 0 also looks muted, with **MIX** in orange; a bypassed one is grey.

The circle in the middle sets where the effect works (below). **Its centre**, the circular arrow, turns to the effect's second page of controls and back. Hover any knob to see its name and value in the band's readout; drag up or down, Shift for fine steps, double-click to reset.

Crush

BITS Resolution
24 bits (clean, where it starts) down to 1: from a faint grain to a hard, gated buzz. Quieter than half a step drops out, so use Drive at low settings.

DOWN Downsampling
1x to 40x (it starts at 20x): the higher, the more metallic, vocal tones fold in.

DRV Drive
Up to 50 dB into the steps, level-matched: more crush, not more volume.

Page 2
DOWN: Smooth (as Logic) dulls high bands, Raw makes them fizz. **STEPS**: Follow fits the steps to the band's level, so quiet bands crush as hard as loud ones.

Chorus

RATE
How fast it moves, up to 10 Hz. At 0 it stands still: a fixed short delay.

DEPTH
How far it moves.

DLY Delay
1 to 30 ms: short for shimmer, long for a doubled feel.

Page 2
FB feeds it back into itself, more resonant and metallic. **VOX**: one, two or three voices.
Crush and Chorus treat left and right alike: a mono source stays mono.

Reverb

SIZE
The space: a small room to a large hall.

LEN Length
How long the tail lasts, 0.2 to 20 s, whatever the size.

WIDTH
0 % is a mono reverb. Wider adds stereo that cancels when summed to mono, so the mono sum never changes.

Page 2
LP and **HP** darken or thin the reverb only. **PRE**: a gap before the tail. **DAMP**: the tail darkens as it fades.

Where it goes

The circle around the centre is drawn like the band's stereo radar; click its parts:

- **M** (top): after the saturation, **on the band itself** (the default).
- **S** (left and right): **only on the band's added spread**; the centre stays clean.
- **M and S** lit together: on both. Click the other part to add it, a lit one again to go back to the other alone; **Alt-click** (Option on the Mac) for that one alone.
- **PRE** (bottom): **before the saturation**, which then shapes the effect.

Hover the circle to see the route in the readout. Lit S parts turn **orange** when the band adds no spread (its Spread or the Master Spread is at 0): nothing to work on there.

07 Master, header & presets



Input and Output

Input sets how hot the signal goes into everything (more Input, more saturation). Output sets the final level.

Link (the chain)

When on, turning Input up turns Output down by the same amount, so you can hear what the drive does without it just getting louder.

Crush, Chorus, Reverb

One row each: the switch turns the effect off and on for all bands (each band's own switch comes back as it was); the knob scales every band's mix together. The effect the bands show is framed.

Sat

Blends each band's clean signal with its saturated one: parallel saturation. 0 % is all clean.

Spread

Scales the spread of all four bands together.

Mix

Blends your dry input with the processed sound. At 0 % the input still passes through the crossover, and the crossover has a character of its own: gentle lifts of about 2 dB right at the split points. Some people use FuzzBuddy just for that.

`LIMIT ±1.0`

A hard ceiling at 0 dBFS. The LED glows green when it's on and red while it's catching overs. Switch it off for unlimited output, carefully.

IN and OUT meters

The level after Input, and the final output.

Band level range. Band levels go from silence up to +24 dB. **Options › Band level range** sets how much of the boost the level dials and bars show: up to +3, +6, +12 (the default) or +24 dB. A smaller range gives finer control near 0 dB; it never changes the sound. A level above the range (from automation or a preset) sits at the end of its travel with a small marker, and grabbing it never makes it jump. **Use for all instances** makes your choice the default for new FuzzBuddys and switches the ones already open.



Presets

Step through with the arrows, or click the name for the full list: Init, then Basic, then a flyout for each group (Hard, Soft, Sat, Crossover Types, Crush, Chorus, Reverb, FX Combos, Clean & Stereo), then your own under **User**. **Save As...** stores the current sound, **Delete** removes one of yours, and **Open presets folder** shows where they live.

Preset locks

Keep parts of your sound while you browse presets. Click a padlock to lock what it sits on: next to **Input** and **Output**, on the line above the master effects, above each band's effects (each band on its own) and at the end of the Filter card's Tight row. Locked padlocks turn amber and a thin outline shows what is kept. The padlock button left of the presets shows how many are on; click it for the list, **Lock all bands**, **Lock all** and their Unlock twins. Locks are saved with your session, never in presets.

Undo and redo

Every change, preset loads included. `Cmd+Z` / `Shift+Cmd+Z` on the Mac, `Ctrl+Z` / `Ctrl+Y` on Windows.

Options › Oversampling

Runs the saturation at 2x or 4x the session's sample rate (Off to start with). Bright, heavily driven sounds get cleaner, without the harsh, out-of-tune tones clipping can fold back (aliasing). Costs a few samples of latency (compensated by your DAW) and more CPU.

Bypass

Hands back your untouched signal, with a quick crossfade so it never clicks, and with the same timing as when it's on, so you can compare in HQ without the track jumping.

Options

Activation, band level range, 12 dB/oct level, Oversampling, Spread quality, Window size, **Show tooltips** (point at any control for a short description; remembered for every FuzzBuddy) and About (the Ajja Sonic logo opens About too).

Window size

Drag the corner, or **Options › Window size**: 75 to 150 % or **Fit to screen**. Remembered, and never larger than your screen.

08 Handy moves

Reset a control	Double-click it
Fine adjustment	Hold Shift while dragging
Type an exact value	Click a value box, type, press Return
Change a band's Level from its dot	Alt-drag the numbered dot
Change a band's Drive from the keyboard	Click the dot, then use the arrow keys (Shift for small steps)
Level on the band card dial	Drag the centre cap (the outer ring is Drive)
Keep your effects (or Input / Output) while browsing presets	Click its padlock, or the padlock button left of the presets
See any band control's value	Hover it: the readout beside the band's dial shows it
Your DAW's shortcuts (Save, Quit…)	Work as usual while the plugin window is in front

Factory presets

Init: a clean start, Saturation None and everything else off. **Basic**: the starting sound for new instances.
Hard: Hard Edge · Mid Crunch · Brick Fuzz
Soft: Warm Glue · Tube Push · Bass Thicken · Velvet Wide
Sat: Tape Lean · Console Drive · Drum Bus · Air Exciter
Clean & Stereo: Mono Bass · Stereo Widen · Focus Center
The saturation presets are level-matched to their input, so you hear the character, not just more volume.

Your presets are kept in `~/Library/Ajja Sonic/FuzzBuddy/Presets` on the Mac and `%APPDATA%\Ajja Sonic\FuzzBuddy\Presets` on Windows.

Activation

The first time you open FuzzBuddy, it asks for the **email** and **serial** from your purchase; click Activate. To move to another computer, choose **Options › Authorisation › Deactivate machine** first, then activate on the new one.

Formats

Audio Unit and VST3 on macOS, VST3 on Windows, in mono and stereo. Every control can be automated from your DAW.

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