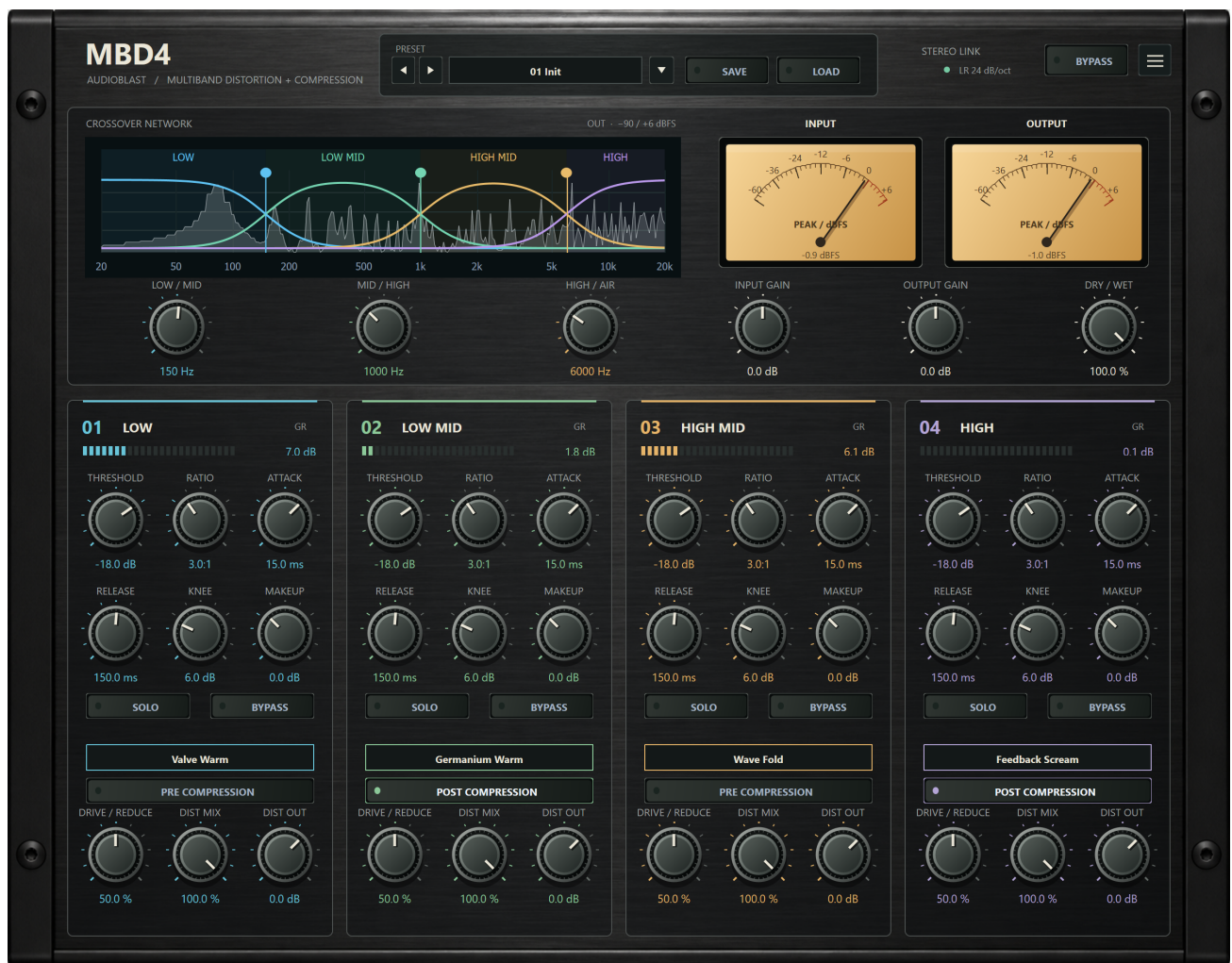




MBD4

User Manual

Multiband distortion and compression



Four independent bands | 32 distortion models | PRE or POST compression

ENGLISH EDITION / VERSION 10.0.4

www.audioblast.me

START HERE

Welcome to MBD4

MBD4 is an audio effect that divides a signal into four frequency bands. Each band combines a compressor with a choice of 32 distortion models, with distortion placed before or after compression. Use it to shape one part of a sound, add controlled harmonics, or build a more extreme multiband texture.

This manual covers installation, activation, the complete interface, all processing controls, the distortion library and preset management. The separate MBD4 Unlock Guide provides a shorter activation walkthrough.

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A useful first setting

New instances start with distortion OFF in all four bands. Compression remains active. To hear a distortion model on its own, set that band to a 1:1 RATIO before adding DRIVE. Use OUTPUT GAIN to compare processed and bypassed sound at similar levels.

01 / GETTING STARTED

Installation

Install the MBD4 package supplied for your operating system. Choose a format supported by your DAW, then restart the DAW or refresh its plugin scan. MBD4 is an audio effect: insert it on an audio track, a bus, or after an instrument.

Format	Windows	macOS
VST2	32-bit or 64-bit DLL	Universal .vst bundle
VST3	64-bit .vst3 bundle	Universal .vst3 bundle
Audio Unit	Not provided	Universal .component bundle
AAX	64-bit .aaxplugin bundle	Universal .aaxplugin bundle

The Mac version targets macOS 11.0 or later on Intel and Apple Silicon. Your DAW must support the installed format and architecture. A 32-bit Windows VST2 DLL requires a compatible 32-bit host or an appropriate host-managed bridge.

Windows plugin locations

VST3 Copy the entire MBD4.vst3 bundle into:

C:\Program Files\Common Files\VST3

AAX Copy the complete signed MBD4.aaxplugin bundle into:

C:\Program Files\Common Files\Avid\Audio\Plug-Ins

VST2 Place the correct MBD4.dll in the custom VST2 folder scanned by your DAW. Keep the 32-bit and 64-bit versions in separate folders.

Mac plugin locations

Format	Location
VST2	~/Library/Audio/Plug-Ins/VST/MBD4.vst
VST3	~/Library/Audio/Plug-Ins/VST3/MBD4.vst3
Audio Unit	~/Library/Audio/Plug-Ins/Components/MBD4.component
AAX	/Library/Application Support/Avid/Audio/Plug-Ins/MBD4.aaxplugin

The ~ character means your user home folder. For a shared Mac VST or AU installation, use the corresponding /Library/Audio/Plug-Ins folder. Keep plugin bundles intact when copying them.

02 / ACTIVATION

Unlock MBD4

You need the email address used for registration and the serial issued for MBD4. A reseller registration CODE must first be exchanged for a serial; it is not the serial to enter in the plugin.

The MBD4 activation window appears when no valid saved license is found.

01 Register your code if required

If you received a registration CODE, open www.audioblast.me/register/ and enter that code with your email address. The result page provides your username and serial; the unlock information is also sent by email. If you already have your MBD4 serial, continue below.

02 Open MBD4 in your DAW

Insert MBD4 as an audio effect and open its interface. The UNLOCK MBD4 window appears automatically until a valid license has been saved.

03 Enter EMAIL and SERIAL

Use your registration email address as EMAIL. Copy the complete MBD4 serial into SERIAL. Avoid spaces or line breaks before or after either entry.

04 Click UNLOCK

A successful unlock closes the activation window. Open the menu in the upper right, select ABOUT, and check the LICENSED TO email address.

Need your credentials or help with activation? contact@audioblast.me

03 / FIRST SESSION

Quick start

Start with a loop or a sound you know well. Keep some headroom in the track and monitor at a comfortable level while you choose a distortion model.

01 Insert MBD4

Place it on the audio track or bus you want to process. Complete activation and start playback.

02 Choose a frequency region

Use the three crossover knobs to divide the source. The initial boundaries are 150 Hz, 1 kHz and 6 kHz.

03 Listen to one band

Click SOLO on the band you want to shape. Several bands may be soloed together.

04 Hear distortion clearly

Set the selected band to RATIO 1:1. Choose Valve Warm and start with a modest DRIVE / REDUCE setting. Keep DIST MIX at 100% while comparing models.

05 Balance the band

Adjust DIST OUT so that the new character does not simply sound better because it is louder. Change DIST MIX if you want some of the clean band blended back in.

06 Add compression

Raise RATIO and lower THRESHOLD until the GR meter shows the amount of control you want. Set ATTACK and RELEASE while listening to the groove.

07 Compare PRE and POST

PRE COMPRESSION lets the compressor react to the distorted band. POST COMPRESSION adds distortion after compression and makeup gain.

08 Return to the full signal

Disable every SOLO button. Blend with the global DRY / WET control, trim OUTPUT GAIN and compare using the global BYPASS button. Save the result with SAVE.

Compression and distortion interact. Recheck the band level whenever you change the distortion type, placement, threshold or makeup gain.

04 / THE FRONT PANEL

Interface overview



MBD4 uses the same processing layout in every plugin format.

Top bar Preset navigation, current preset name, SAVE, LOAD, global BYPASS and the settings menu.

Upper panel The crossover network, spectrum display, input and output peak meters, crossover knobs, and global gain and mix controls.

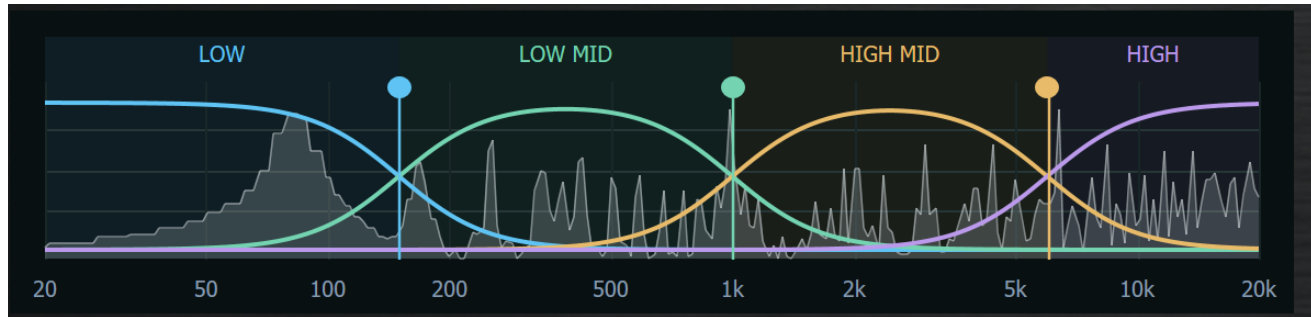
Four band strips LOW, LOW MID, HIGH MID and HIGH each have compressor controls, a GR meter, SOLO, band BYPASS and an independent distortion slot.

Bottom of each band Choose a distortion model, select PRE or POST compression, and adjust DRIVE / REDUCE, DIST MIX and DIST OUT.

05 / FREQUENCY AND LEVEL

Crossovers and global controls

Three Linkwitz-Riley crossovers divide the input into four bands at 24 dB per octave. The graph shows the band curves over an output spectrum display. Drag a crossover marker horizontally or use its corresponding knob.



The crossover graph identifies the four bands by color.

Control	Range	Function
LOW / MID	40-500 Hz	Boundary between LOW and LOW MID. Initial value: 150 Hz.
MID / HIGH	500 Hz-4 kHz	Boundary between LOW MID and HIGH MID. Initial value: 1 kHz.
HIGH / AIR	4-16 kHz	Boundary between HIGH MID and HIGH. Initial value: 6 kHz.
INPUT GAIN	-24 to +24 dB	Gain applied before the crossover and band processing.
OUTPUT GAIN	-24 to +24 dB	Final gain applied after the global dry/wet blend.
DRY / WET	0-100%	Blend between crossover-aligned dry bands and the processed bands.
Global BYPASS	Off or on	Returns the untreated input, with a short transition when switched.

Dry wet and bypass

At 0% DRY / WET, the signal still passes through the input gain, crossover-aligned dry path, band solo selection and output gain. Use global BYPASS when you want the original untreated input for comparison.

INPUT and OUTPUT are peak meters calibrated in dBFS. Watch the DAW output meter as well: MBD4 does not provide a final brickwall limiter. Effective crossover frequencies are constrained at low host sample rates.

06 / DYNAMICS

Compression in each band

Every band has the same compressor controls. The compressor detector is stereo linked: the stronger channel determines the gain reduction applied to both channels in that band. This keeps the stereo balance stable while the four frequency regions react independently.

Control	Range	What it changes
THRESHOLD	-60 to 0 dB	The level above which compression reduces the band gain. Lower values usually create more gain reduction.
RATIO	1:1 to 20:1	The strength of compression above threshold. At 1:1, compression does not reduce the band level.
ATTACK	0.1-200 ms	How quickly gain reduction rises during normal signal activity. Longer settings preserve more transient impact.
RELEASE	10-2000 ms	How quickly gain reduction relaxes. Set it to suit the timing of the source.
KNEE	0-24 dB	How gradually compression begins around the threshold. Zero gives a harder knee.
MAKEUP	-12 to +24 dB	Band gain after compression. This is a manual level control.

Read the GR meter

GR means gain reduction. The colored meter and dB readout show how much compression is being applied in that band. Set the threshold while the source is playing; the same threshold produces different results on different recordings.

SOLO and band BYPASS

SOLO Auditions a band. If any SOLO button is active, only the soloed bands remain in the output. You can solo more than one band at once.

Band BYPASS Disables that band's compression, makeup gain and distortion while retaining the band in the crossover mix. It does not mute the band.

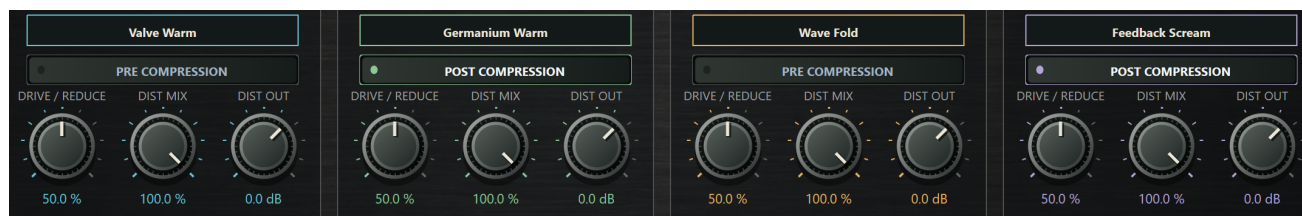
A neutral processing check

For a band with no compression or distortion, use RATIO 1:1, MAKEUP 0 dB and distortion OFF. Use band BYPASS for a direct comparison inside the crossover network. Global BYPASS compares against the untreated input.

07 / HARMONICS

Distortion and routing

Each band has one distortion slot with 32 models plus OFF. Model selection and all three local distortion controls are independent for every band.



The four distortion slots can use different models and placements.

Control	Range	Function
Distortion menu	OFF + 32 models	Selects the algorithm used by this band.
PRE / POST	Two placements	Moves distortion before compression or after compression and makeup.
DRIVE / REDUCE	0-100%	Sets drive or the main reduction/intensity parameter for the selected model.
DIST MIX	0-100%	Blends the distortion with the signal entering that distortion slot.
DIST OUT	-24 to +12 dB	Trims the distorted signal before the local DIST MIX blend.

Choose the processing order

Placement	Signal order within one band
PRE	Band input > Distortion > Compressor > Makeup > Band output
POST	Band input > Compressor > Makeup > Distortion > Band output

PRE allows compression to react to the harmonics and level changes created by distortion. DIST OUT can therefore change how hard the compressor is driven. POST adds character after the compressor; MAKEUP then affects how hard the distortion is driven.

OFF disables distortion while leaving compression available. DIST MIX is local to one distortion slot; the global DRY / WET control blends the complete four-band processed path. Lower DIST OUT or OUTPUT GAIN when aggressive models add too much level.

Distortion library

The five original MultiBlasterFX treatments are followed by valve, transistor, magnetic, waveshaping, digital and dynamic characters.

Model	Character
01 Disto Fuzz	The original MultiBlasterFX fuzz character.
02 Rage Clip	The original MultiBlasterFX clipping character.
03 OverDrive	The original MultiBlasterFX overdrive.
04 Bit Reducer	Sample-rate reduction for stepped, lo-fi textures.
05 Multi Fuzz	The original four-way fuzz processor, used inside the selected MBD4 band.
06 Valve Warm	Biased soft saturation with rounded even harmonics.
07 Valve Push-Pull	Balanced two-stage saturation with a power-stage character.
08 Valve Starved	Envelope sag and low-voltage breakup.
09 Germanium Warm	Soft, asymmetric transistor-style saturation.
10 Germanium Broken	Gated, biased and spluttering fuzz.
11 Silicon Fuzz	Bright, harder transistor-style fuzz.
12 Diode Clip	A smooth antiparallel diode-style clipping knee.
13 LED Clip	Wider headroom followed by a firm clipping knee.
14 JFET Drive	Rounded square-law asymmetry.
15 MOSFET Drive	Different clipping knees for positive and negative signal swings.
16 Tape Saturation	Soft magnetic memory and transient compression.

Valve, germanium, FET, tape and transformer names describe the intended sonic character. These are character algorithms rather than measured replicas of specific hardware circuits.

More distortion models

Use these models when you want to move from controlled saturation into folding, rectification, reduced resolution or dynamic nonlinear processing.

Model	Character
17 Transformer Iron	Low-frequency magnetic memory and saturation.
18 Console Drive	Dense saturation with extra emphasis around signal edges.
19 Hard Clip	Flat, symmetrical clipping.
20 Soft Clip	Smooth, symmetrical soft limiting.
21 Cubic Drive	Third-order polynomial saturation.
22 Sine Shaper	Rounded, periodic wave folding.
23 Wave Fold	Repeated triangular wave folding.
24 Wave Wrap	Discontinuous, saw-like wave wrapping.
25 Rectifier	Half-wave rectification.
26 Octave Fuzz	Full-wave rectification with an octave-up fuzz character.
27 Crossover Drive	Dead-zone crossover distortion around the waveform zero crossing.
28 Bit Crush	Amplitude quantization from 16 down to 2 bits.
29 Digital XOR	Signed-magnitude bit scrambling for rough digital textures.
30 Zero Gate	Envelope-gated, saturated chopping.
31 Slew Drive	Sample-rate-compensated slew limiting.
32 Feedback Scream	Bounded nonlinear feedback with edge emphasis.

Bit Reducer changes sample-rate texture; Bit Crush changes amplitude resolution. Clipping, folding and digital models can create strong high-frequency content. Processing runs at the host sample rate; high-drive settings may produce audible aliasing.

09 / PRESET MANAGEMENT

Presets and files

Browse and save

Use the previous and next arrows to step through the scanned catalog. Open the arrow beside the preset name to browse installed banks and User presets. Factory content depends on the banks installed with your package.

SAVE Writes the current settings to an MBD4 .vstpreset file. Double-click the displayed preset name to change the suggested name before saving. Editing that name does not rename an existing file on disk.

LOAD Opens a file chooser for an MBD4 .vstpreset. Presets from another product or an incompatible state format are rejected.

Choose your User folder

01 Open the preset menu

Select Set User Preset Folder Path and choose the folder containing your own MBD4 presets. Once a path is configured, the entry is called Reset User Preset Folder.

02 Refresh after adding files

Choose Refresh presets after copying presets into the folder. Scanning runs in the background and the browser reports progress. Stop preset scan is available while a scan is running.

Use a dedicated preset folder. The User browser checks product compatibility and searches up to four folder levels below the selected root. It does not follow directory links or walk upward. Very large scans are bounded, so a whole drive may not be fully indexed.

Local data locations

Windows The product data folder is:

%LOCALAPPDATA%\Audioblast\MBD4

macOS The product data folder is:

~/Library/Application Support/Audioblast/MBD4

serial.lock stores activation. MBD4.conf stores the view size and User preset folder preference. Your DAW session stores the plugin processing state; saved .vstpreset files let you reuse settings outside that session. Keep a backup of the User preset folder.

10 / IN PRACTICE

Practical starting points

These are suggestions for making your own settings, not names of supplied factory presets. Adjust thresholds to the source and match levels before deciding whether the change helps.

Drum bus weight

Keep the LOW band relatively clean. Try a 2:1 ratio with an attack around 20-40 ms and release around 80-160 ms. Aim for a few dB of gain reduction on strong hits. Add Valve Warm or Tape Saturation to LOW MID with modest drive, then blend using DIST MIX.

PRE placement can help the compressor contain the saturated band. Disable SOLO before evaluating the full bus, and reduce OUTPUT GAIN if the added density raises the overall level.

Bass articulation

Place the first crossover so the fundamental stays mostly in LOW. Keep LOW distortion OFF and use LOW MID for Germanium Warm, JFET Drive or OverDrive. Solo the bands while setting the split, then listen in the mix to judge how much new harmonic detail is useful.

Parallel texture

Choose a stronger model such as Silicon Fuzz or Wave Fold on one mid band. Set the local DIST MIX below 100% to keep some of the signal entering that slot. Use the global DRY / WET control for a second blend across the complete processed sound.

Try POST placement when you want the compressor to control the incoming dynamics before the distortion. Check that DIST OUT and OUTPUT GAIN leave enough headroom.

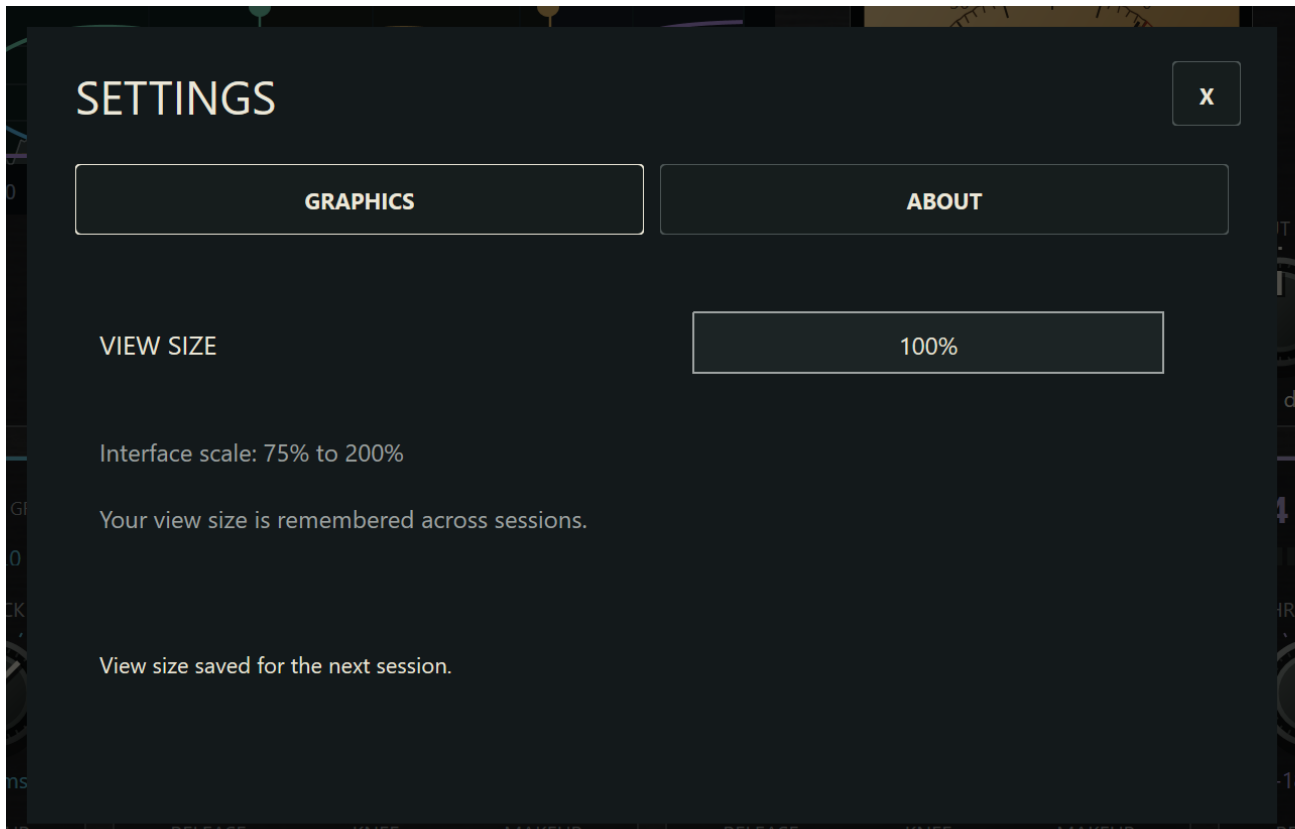
Lo fi percussion

Use Bit Reducer for a stepped sample-rate texture or Bit Crush for lower amplitude resolution. Start on HIGH MID or HIGH so the lower-frequency foundation stays intact. Increase DRIVE / REDUCE slowly and bring back clean signal with DIST MIX.

Make one change at a time

Choose the frequency region first, then the model, placement and drive. Add compression afterward. Save an alternative before making a large change, and compare at a similar listening level.

Interface and automation



Open the menu at the upper right to access GRAPHICS and ABOUT.

Gesture or setting	Action
Vertical knob drag	Move upward to increase the value and downward to decrease it.
Shift while dragging or scrolling	Uses finer adjustment steps.
Mouse wheel over a knob	Adjusts the knob value.
Ctrl click on Windows	Returns a knob to its default value.
Command click on macOS	Returns a knob to its default value.
GRAPHICS > VIEW SIZE	Chooses 75%, 100%, 125%, 150%, 175% or 200%.
ABOUT	Shows the version and LICENSED TO email address.

View size is remembered for the current operating-system user. The DAW must accept the requested window size. Processing controls can be automated from your DAW; interface size and the User preset folder are local preferences. Distortion model and PRE/POST automation switch between discrete choices.

Troubleshooting and support

MBD4 does not appear in the DAW

Check the installed format and architecture, the DAW scan folder and whether the entire bundle was copied. Restart or rescan the DAW. On Windows, confirm that a 64-bit host is not scanning the 32-bit VST2 DLL.

The unlock window keeps appearing

Use the email address from registration and the MBD4 serial, not a reseller CODE or another product's serial. Remove surrounding spaces. If activation cannot be saved, check write access to the local product data folder.

There is no sound or only one band is audible

Check the source track and routing, the DAW output, OUTPUT GAIN and all SOLO buttons. An active SOLO selection removes every non-soloed band. Try global BYPASS to compare the original signal.

The processing sounds too loud or harsh

Reduce DRIVE / REDUCE, DIST OUT, MAKEUP or OUTPUT GAIN. Try a softer model or a lower DIST MIX. Match bypassed and processed level before comparing. MBD4 does not replace a final peak limiter.

A preset is missing or will not load

Confirm the User folder, choose Refresh presets and keep the file within four folder levels of that folder. Use a compatible MBD4 .vstpreset. A large scan can reach its limits before every file is listed.

A preference is not remembered

Check write access to the product data folder. Activation is stored in serial.lock; view size and User preset path are stored in MBD4.conf. These are separate from your audio preset files.

Contact Audioblast

Include your operating system, DAW version, plugin format, MBD4 version and the exact message or steps that reproduce the problem.

Support [contact@audioblast.me](mailto:support@audioblast.me)

Downloads www.audioblast.me/download/

Registration www.audioblast.me/register/

Contact www.audioblast.me/contact/

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