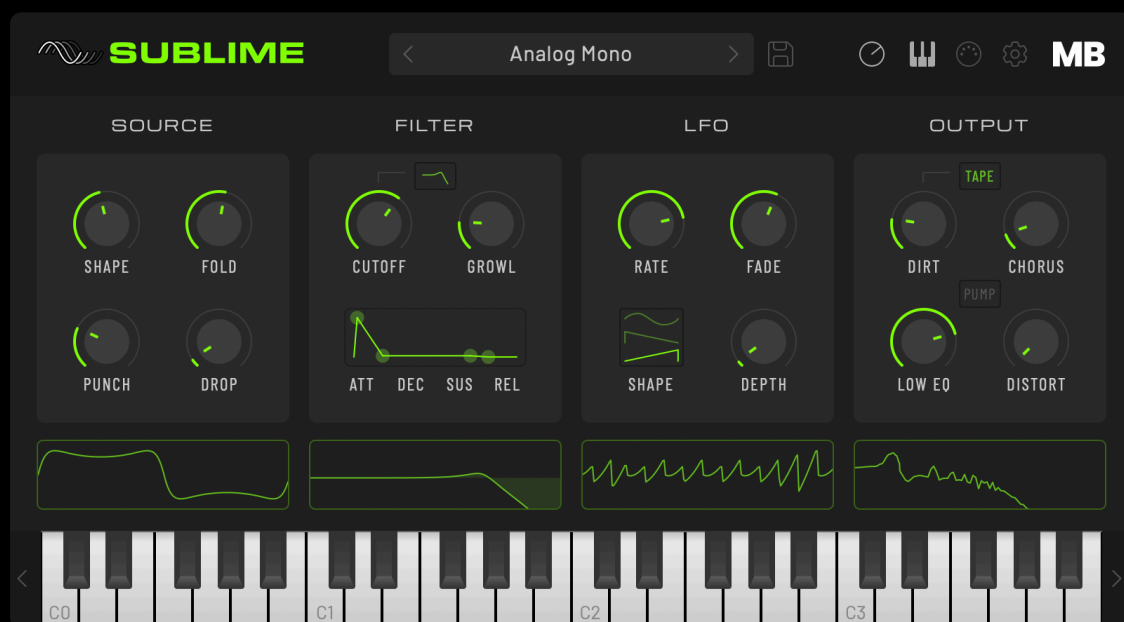


SUBLIME

Bass synth for UK/US House & Garage, 2-Step, 4×4 Garage, 140 and beyond.



User Guide

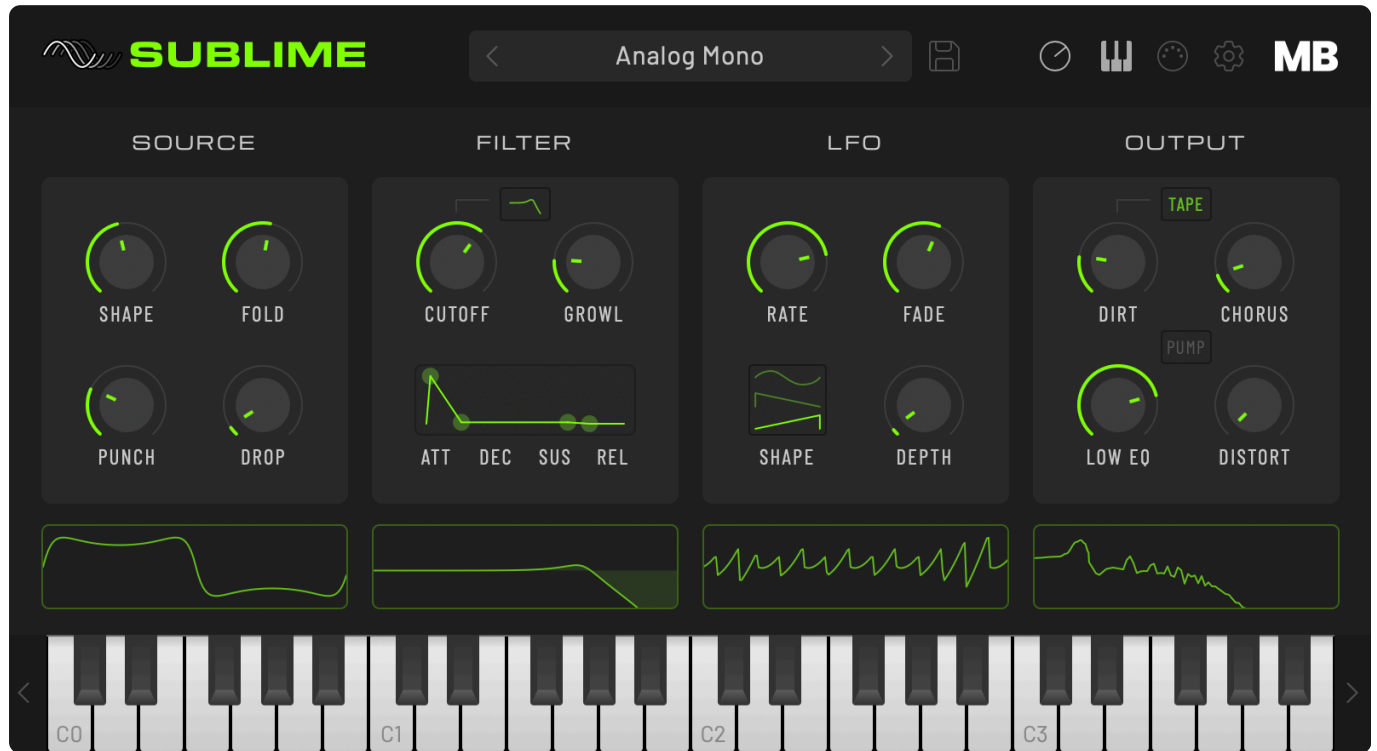
1.0.0 · Meat Beats

Sublime User Guide

Thanks for downloading Sublime from Meat Beats.

This user guide walks you through every control and setting, plus how presets, MIDI learn and automation work.

OVERVIEW



Built for the low end, Sublime comes with a curated set of presets covering deep dubby subs, chunky house thumps, wonky garage bumps, distorted vinyl donks and dirty digital sweeps.

Made for UK/US House & Garage, 2-Step, 4×4 Garage, Speed Garage, 140 and beyond.

Sublime synthesis - every sound starts from a single sine wave and follows the same path:

- **Source** - a sine wave you can saturate, fold, punch on the attack and drop on the release
- **Filter** - a four-pole ladder low-pass with resonance, note-following Growl peak and ADSR envelope
- **LFO** - a tempo-sync'd LFO that moves the filter cutoff, with three shapes and a fade-in
- **Output** - tape or vinyl Dirt, analog stereo Chorus, low-shelf EQ, sidechain Pump and digital Distort

Sublime is **monophonic**. Play one note at a time and a new note takes over from the old one, which is exactly what you want for basslines: no smeared low end from overlapping notes.

Sublime comes with 125 factory presets in 5 style banks, loosely grouped as follows:

- **5 × Basic Tones** - simple, clean starting points for your own sounds
- **30 × Classic House** - true essentials and foundation sounds for any genre
- **30 × Garage Flavour** - a more modern twist with extra bounce and vibe
- **30 × Main Character** - centre-stage sounds that can carry a whole tune
- **30 × Rowdy Crowd** - big, rude and heavy, for tunes where subtle won't do

INSTALLATION

Sublime runs on macOS 10.14 or later (Intel and Apple Silicon) and on 64-bit Windows 10 and 11. It comes as an Audio Unit and a VST3 on Mac, and as a VST3 on Windows.

Mac

Run the installer and follow the prompts. It puts the plugins here:

- Audio Unit: `/Library/Audio/Plug-Ins/Components/Sublime.component`
- VST3: `/Library/Audio/Plug-Ins/VST3/Sublime.vst3`

The first time Sublime loads it creates a data folder and copies the factory presets into it. Presets you save go in the same place, in a `User` folder next to `Factory` :

- `~/Library/Application Support/Meat Beats/Sublime/User Presets`

To uninstall, delete the two plugin files above and the `~/Library/Application Support/Meat Beats/Sublime` folder. That folder holds your user presets and settings, so copy the `User` folder somewhere safe first if you want to keep your presets.

Windows

Unzip the download and copy `Sublime.vst3` into:

- `C:\Program Files\Common Files\VST3`

The first time Sublime loads it creates a data folder and copies the factory presets into it. Presets you save go in the same place, in a `User` folder next to `Factory` :

- `C:\Users\<you>\AppData\Roaming\Meat Beats\Sublime\User Presets`

Paste `%APPDATA%\Meat Beats\Sublime` into the Explorer address bar to jump straight to that folder.

To uninstall, delete `Sublime.vst3` from the VST3 folder and the `%APPDATA%\Meat Beats\Sublime` folder. That folder holds your user presets and settings, so copy the `User` folder somewhere safe first if you want to keep your presets.

Plugin scanning

Most DAWs and hosts scan for new plugins on launch, but some need a manual rescan.

If Sublime does not appear, a few things to check:

- Run your host's plugin rescan, then restart it if the list still does not update.
- On Windows, make sure `Sublime.vst3` is in the VST3 folder above, not the ZIP or an extra folder.
- On Mac, try the Audio Unit and the VST3 separately if your host supports both.

Updating

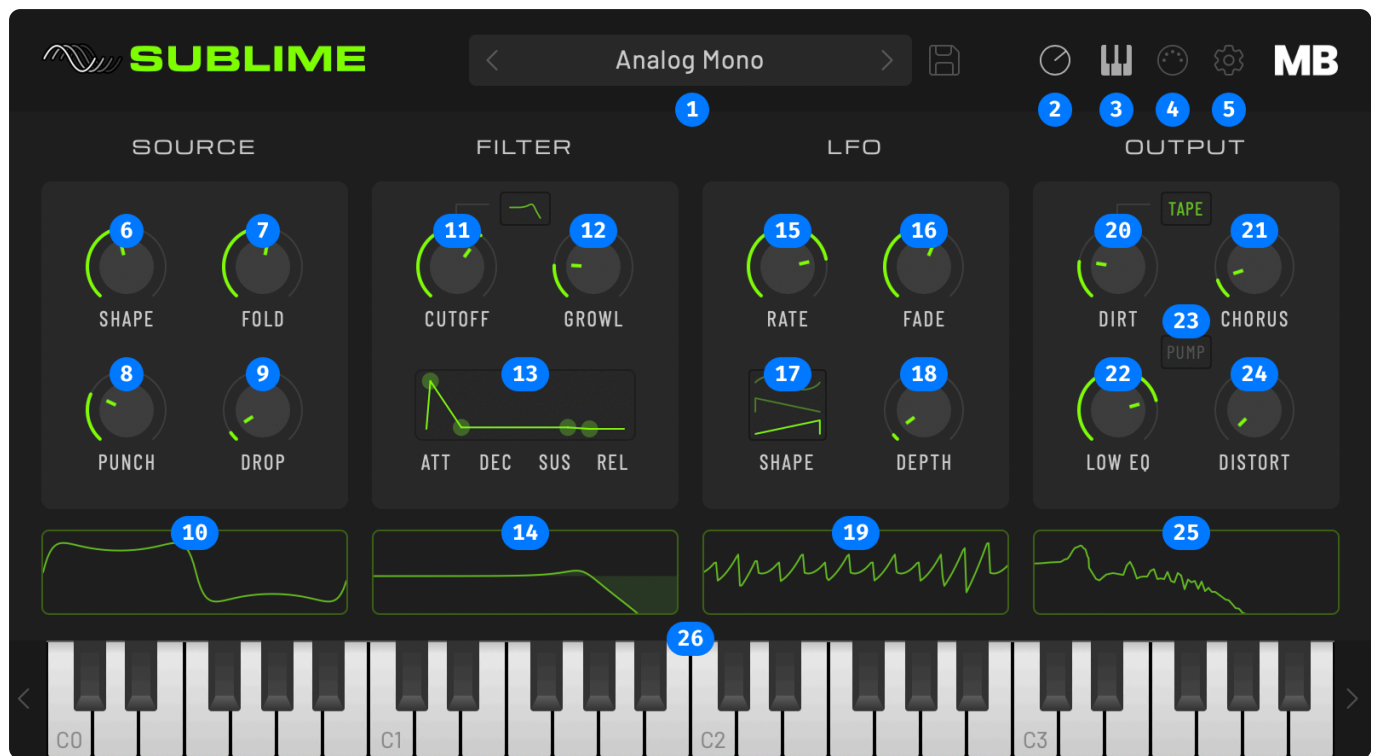
Install a new plugin version over the old one. Each new version refreshes the factory presets in the data folder. Your user presets and settings are left alone.

First launch

Sublime opens on the `Basic Deep Sub` preset with the keyboard showing. Play a low note, around C1 to C2, and you will hear a clean sub. Everything else in this guide builds on that.

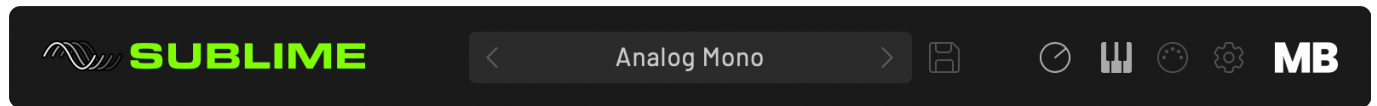
For help with anything in this guide, email dan@meatbeats.com.

THE INTERFACE



1. **Preset Browser** - load and save factory and user presets
2. **Level** - main output level from -100 dB to +6 dB, with a clipping indicator
3. **Keyboard** - show and hide the built-in keyboard
4. **MIDI Control** - show and hide the MIDI Control panel
5. **Settings** - show and hide the Settings panel: velocity response, pitch bend range, credits and licence
6. **Source Shape** - saturation of the source sine wave, from pure sine to square
7. **Source Fold** - wavefolding on the note attack, for a harder, brighter hit
8. **Source Punch** - fast attack pitch sweep for kick-style punch
9. **Source Drop** - variable 808-style pitch drop on note release
10. **Source Display** - the saturated and folded source wave, folding with each note
11. **Filter Cutoff** - frequency of the low-pass filter, with the Res switch
12. **Filter Growl** - note-following saturated band-pass peak filter
13. **Filter Envelope** - filter and amp ADSR envelope
14. **Filter Display** - the filter curve and its response to the envelope and LFO
15. **LFO Rate** - host-synced rate from 1/1 to 1/32
16. **LFO Fade** - fade-in time of the LFO on each note
17. **LFO Shape** - sine, saw down and saw up
18. **LFO Depth** - depth of the LFO effect on the filter
19. **LFO Display** - shows the shape, speed and depth of the LFO
20. **Output Dirt** - blend in tape hiss or vinyl crackle, with the TAPE / VINYL switch
21. **Output Chorus** - Juno-inspired analogue stereo chorus
22. **Output Low EQ** - 150 Hz shelf EQ, shows the EQ curve in the Output Display
23. **Output Pump** - classic sidechain pumping with three-stage depth
24. **Output Distort** - digital drive, from light grit to hard clipping and bitcrush
25. **Output Display** - the output spectrum, and the Low EQ curve while you adjust it
26. **Keyboard** - built-in 4-octave MIDI keyboard, show or hide with the top bar button

TOP BAR



Preset bar

The centre of the top bar shows the name of the loaded preset. Click it to open the preset browser.

The **<** and **>** buttons either side load the previous and next preset, running through the factory banks and then your user presets, and wrapping around at the end.

Save button on the right of the preset bar saves the current sound as a user preset (see [Saving presets](#)).

Level and the clipping indicator

Level knob sets the main output from -100 dB up to +6 dB. Hover or drag to see the value. Saved per preset.

If the output clips, a **red ring** lights around the dial and holds for a moment, so you catch even a single short clip.

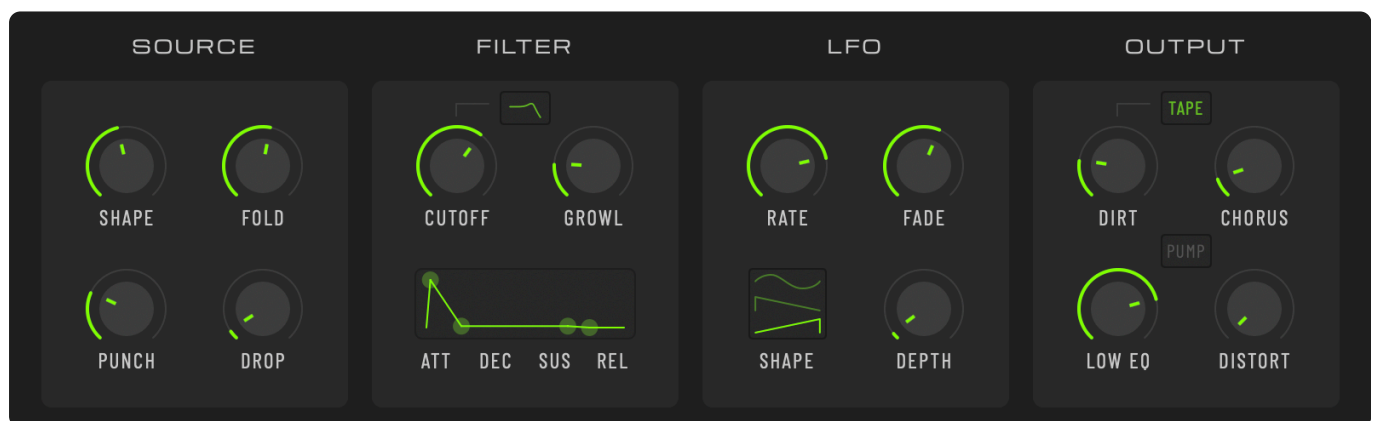
Tool icons

Keyboard button shows/hides the keyboard. This is system-wide, remembered across every instance of Sublime.

MIDI Control button opens the MIDI Control panel, where your MIDI CC assignments live.

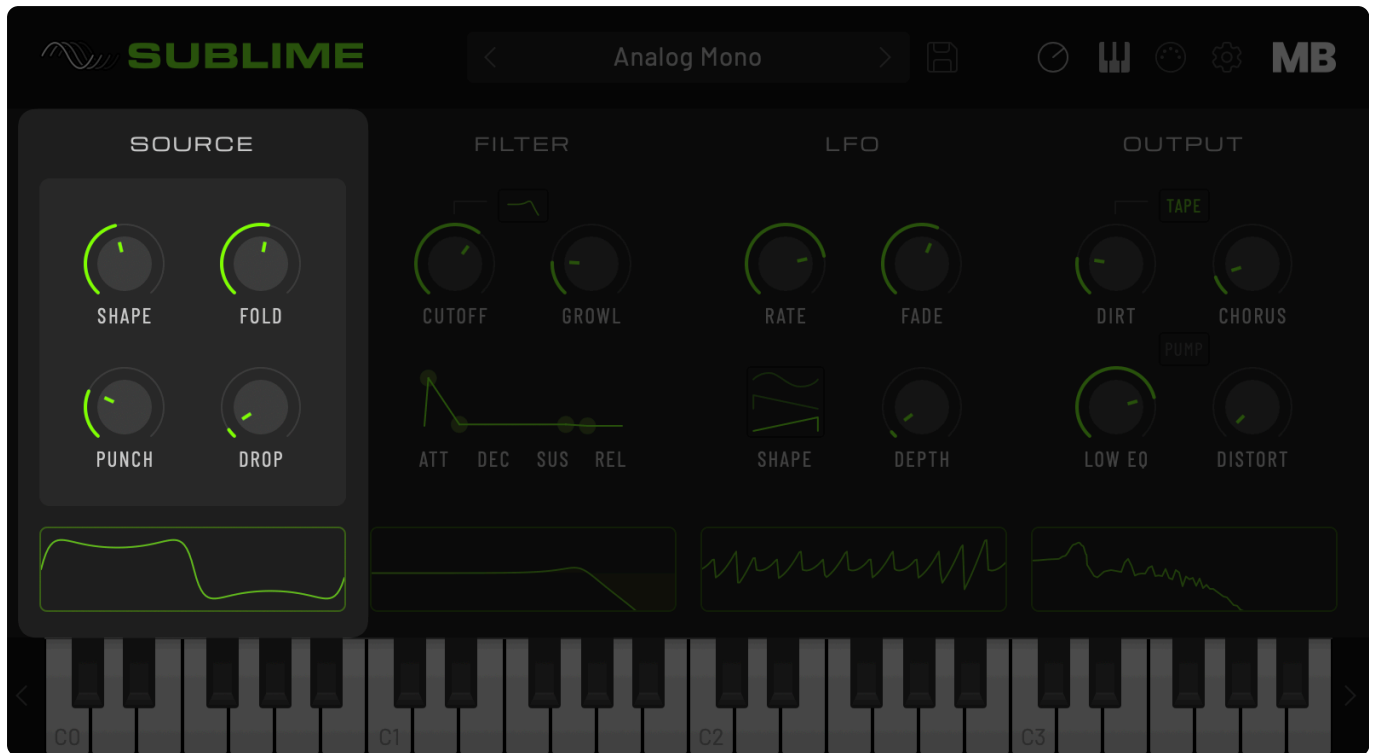
Settings button opens the Settings panel with the velocity and pitch bend settings, the version, links and licence.

WORKING THE KNOBS



- **Values** are shown while you hover or drag, the name shows at rest.
- **Drag** a knob up and down or left and right to change its value.
- **Shift-click** opens a text box to enter an exact value.
- **Cmd/Ctrl/Alt-drag** enters fine-tune mode for more precise value adjustments.
- **Double-click** a knob to reset it to its default value.
- **Right-click** a knob for the MIDI Learn menu (see [MIDI CC assignment](#)).
- **Switches** (Res, TAPE / VINYL, PUMP) are click-through: click to move to the next state.
- **Mouse wheel** does not change knob values, so scrolling over the window is safe.

SOURCE



The Source section is a single sine oscillator with four ways to shape it. The display at the bottom shows the waveform as you change Shape and Fold, and while a note plays it folds and relaxes along with the note.

Shape

Saturates the sine wave. At zero it is a pure sine: the cleanest possible sub, all fundamental and nothing else. As you turn it up the wave squares off and harmonics appear, giving the bass presence on small speakers without losing the low end. The level is compensated as you turn it up, so a square does not jump out louder than a sine.

Fold

Folds the sine wave back on itself during the attack of every note. Low settings give a woody or hollow edge, higher settings become metallic and bell-like. The **Basic Wood Fold** and **Basic Techno Fold** presets are good starting points for what this knob does.

Punch

A very short pitch blip at the start of every note, from 0 to 50 ms. The note starts an octave up and falls to pitch in that time, which gives the attack a kick-drum-like click and helps a bassline cut through without adding level. At zero the note starts at pitch with no blip.

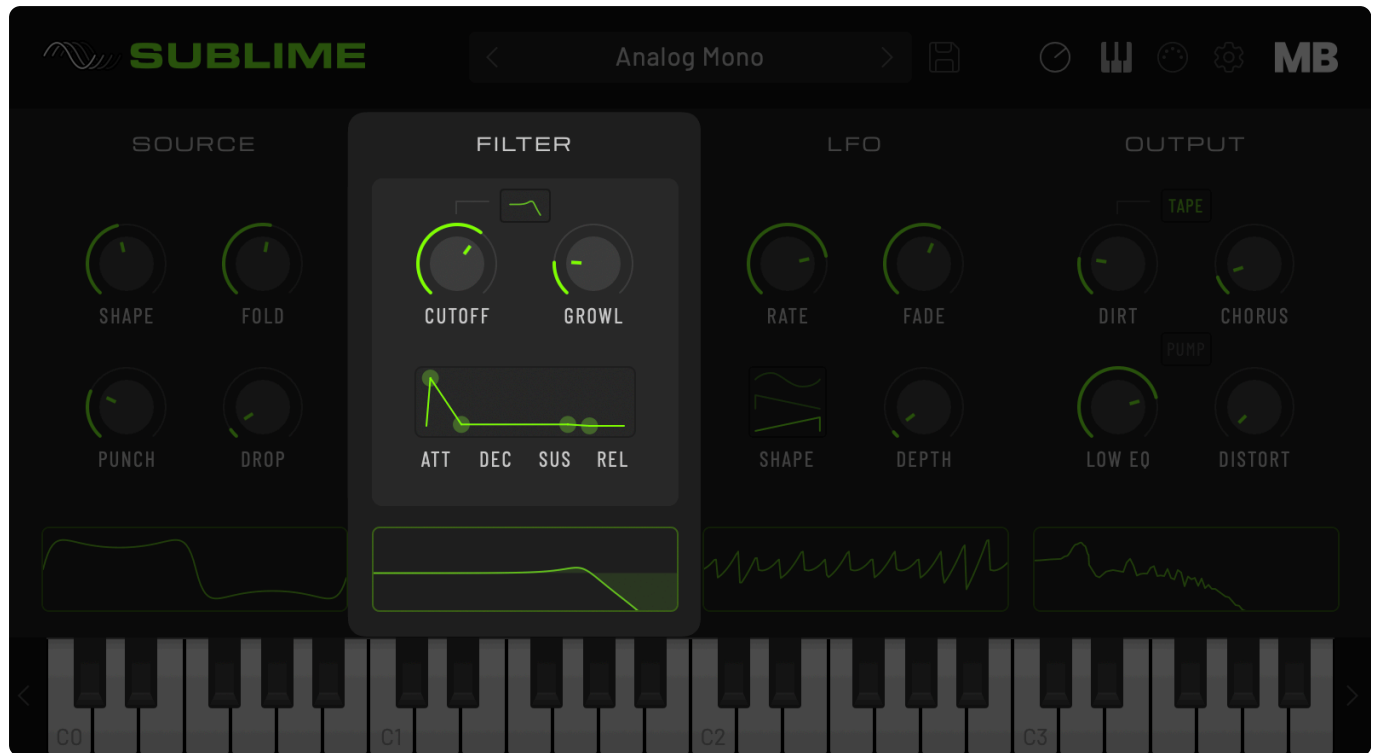
Drop

An 808-style pitch drop of one octave at the end of every note. At zero there is no drop at all. At any other setting the note falls a full octave on release, and the knob sets the shape of the fall. Low values snap down fast, high values glide. The length of the drop follows the Filter Envelope's **Release**, so a longer release means a longer tail.

Source display

The display shows one cycle of the source wave. Change Shape or Fold to see the wave become more complex. With no note playing it shows the wave as it will sound on the attack. While a note plays it folds with the attack and relaxes as the note settles, then returns to the preview when the note ends.

FILTER



A four-pole ladder low-pass filter with a resonance switch, a Growl peak and an ADSR envelope. The display shows the filter curve moving with the envelope and LFO as you play.

Cutoff

The filter cutoff frequency, from 20 Hz to 20 kHz. Fully open, the filter is out of the way. Bring it down to soften the top of a saturated or folded source, then use the envelope and LFO to move it.

Res switch

The switch next to Cutoff toggles the filter between low resonance (flat, clean) and high resonance (a strong peak at the cutoff). Use it with the envelope or the LFO for classic squelch.

Growl

A separate, saturated band-pass peak that runs in parallel with the main filter. It **follows the note** you play and **rides the LFO**, so with LFO Depth up the Growl peak sweeps along with the filter.

Envelope

The ADSR envelope shapes both the filter and the volume:

- The **filter** follows all four stages: Attack, Decay, Sustain and Release.
- The **volume** follows Decay, Sustain and Release. Its attack is always instant, so the note always starts on time.
- The **Drop** length and the tail of the **Dirt** bed also follow Release.

Set the envelope by dragging the handles on the display, or by dragging the text values under it. Each runs from 0 to 99. Attack and Decay cover about 1 ms to 2 s, Release about 50 ms to 2 s, and Sustain is a level.

Filter display

The Filter display shows the live response of the low-pass filter. Play a note and you can see the envelope open and close it, and the LFO move it.

LFO



One LFO, dedicated to moving the filter cutoff, with the Growl peak following it automatically. The LFO is locked to your host's tempo and restarts at the beginning of its cycle on every note, so each hit wobbles the same way.

Rate

How fast the LFO runs, in note values from 1/1 down to 1/32, including dotted and triplet steps. Changing the DAW tempo changes the LFO rate.

Fade

The time the LFO takes to fade in on each note, from 0 to 3000 ms. At zero the wobble is there from the first sample. Longer fades let a note start steady and develop movement as it holds, which suits long sustained notes and drops.

Shape

Three shapes, selected with the buttons under the LFO display:

- **Sine** - smooth, even wobble
- **Saw down** - snaps open then sweeps closed, for a pumping, ratcheting feel
- **Saw up** - sweeps open then snaps closed, for a reverse feel

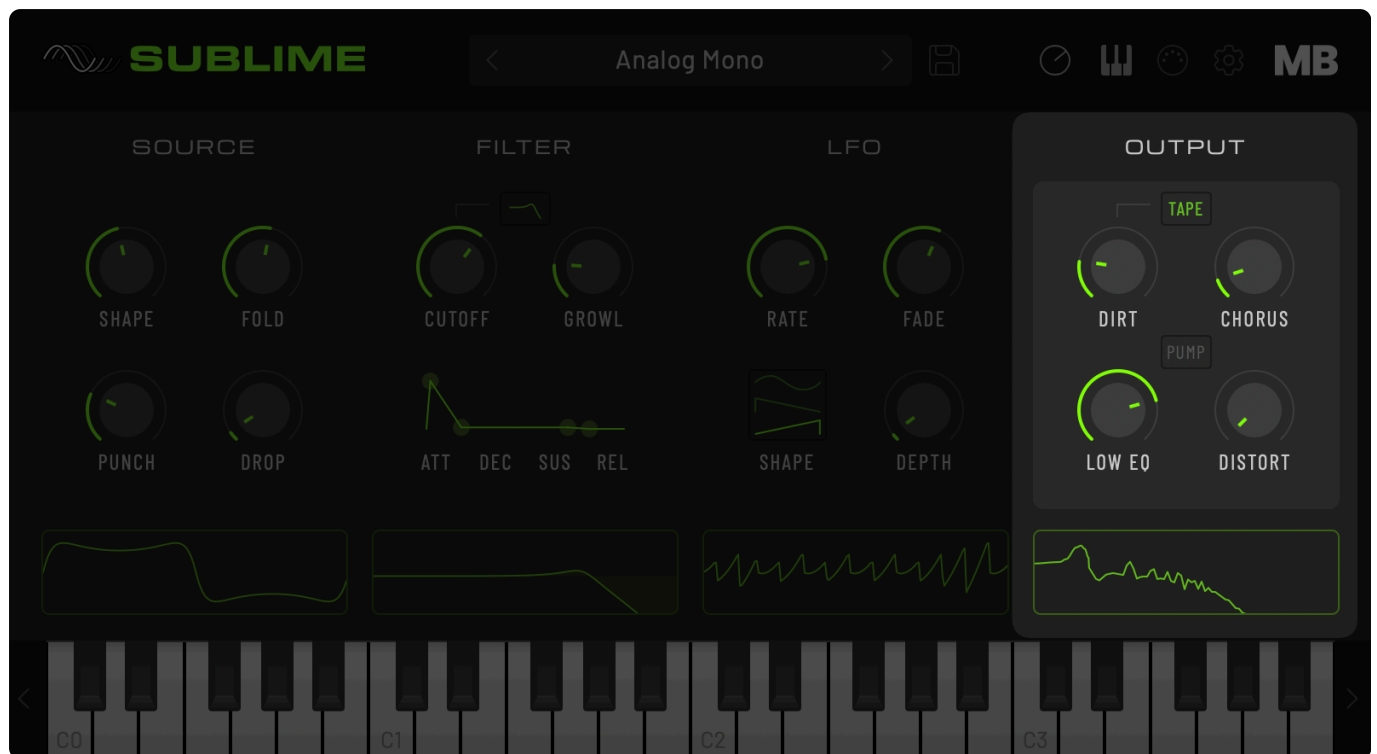
Depth

How far the LFO moves the cutoff, centred on the Cutoff knob's position. At zero the LFO has no effect. Set the Cutoff first, then bring in Depth until the wobble covers the range you want.

LFO display

A scrolling plot of the LFO's output, showing the shape, the rate and the depth. With Fade above zero you can see the movement grow in after each note.

OUTPUT



Five effects and a display. The Output display shows the live spectrum of what is leaving the plugin.

Dirt and the TAPE / VINYL switch

Dirt blends in a bed of analogue noise under the bass: **TAPE** for hiss and **VINYL** for crackle. Click the switch to change the mode. The bed plays for as long as the note holds and dies away with the Release, so it stays glued to the bassline rather than running constantly. At zero the bed is silent.

Chorus

A Juno-inspired analogue-style stereo chorus. A little widens a mono bass without moving the sub, and more gives the wobbly, detuned character of the classic Juno bass patches.

Low EQ

A low shelf at 150 Hz, plus or minus 6 dB. Boost for more weight, cut when a preset is fighting your kick. While you move the knob, the Output display overlays the EQ curve so you can see exactly what it is doing.

Pump

A tempo-synced sidechain pump that ducks the output on every quarter note, locked to your host's clock, with no external sidechain input needed. Click the box to step through **PUMP** (off), **LOW**, **MED** and **MAX** depth. The line under the box shows the gain reduction moving in time.

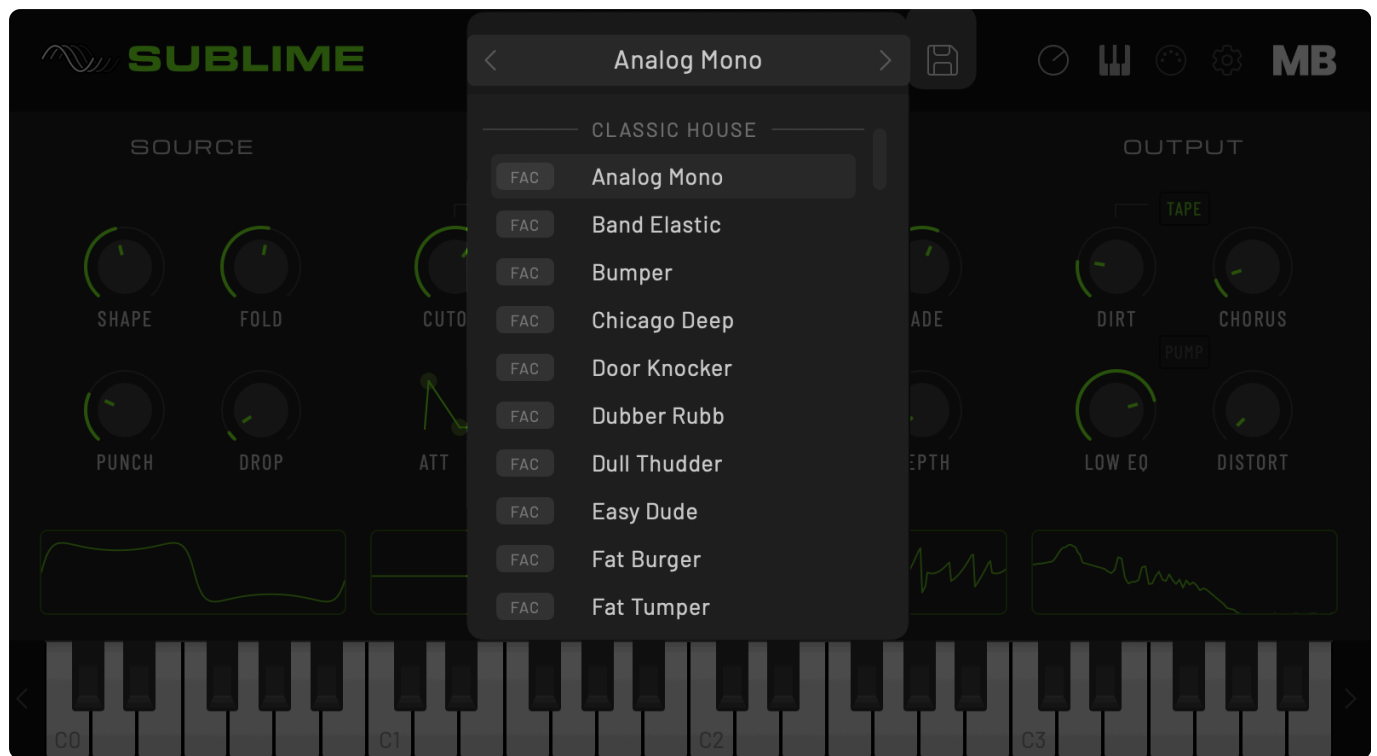
Distort

Lo-fi digital distortion, from light grit at low settings through hard clipping and bitcrushing at the top. It stacks with either Dirt mode. Watch the clipping indicator on the Level dial when you push this.

Output display

A real-time spectrum of the output. It overlays the Low EQ curve for a moment whenever you move the Low EQ knob.

PRESET BROWSER



Click the preset name in the top bar to open the browser. Presets are listed in a single column with a header row for each bank. The five factory banks first, then your User Presets. Each row shows factory **FAC** or user **USR**.

- **Click** a preset to load it and keep the browser open, so you can audition several in a row.
- **Double-click** a preset to load it and close the browser.
- **Click anywhere outside** the list to close the browser without changing the current preset.
- **Keyboard shortcuts** **<** **>** and **[** **]** load the previous and next preset

Saving presets

1. Click the **Save** button on the right of the preset bar.
2. Type a name for your preset. Names can use letters, numbers, spaces and dashes only.
3. Click **Save**, or press Return. The preset is written to your User bank. Escape cancels the action.

If a user preset with that name already exists you can **Overwrite** it or **Cancel** and pick a different name.

KEYBOARD

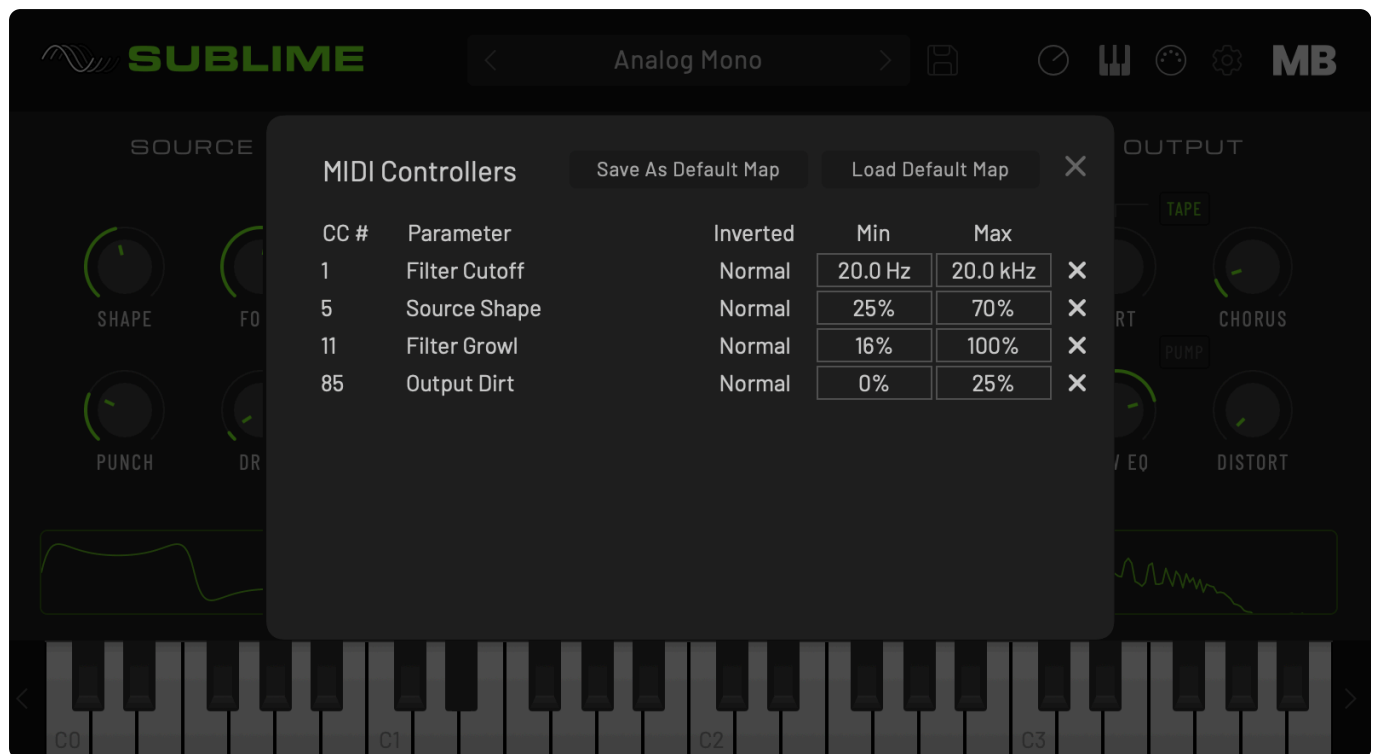


A four-octave keyboard sits under the sound sections.

- **Show or hide** it with the keyboard icon. This setting is remembered across every instance of Sublime.
- **Shift octaves** with the **<** and **>** buttons at either end.
- **Velocity** comes from where you click on the key. Near the top of the key is soft, near the bottom is hard.

The keyboard also lights up notes arriving from your host or a MIDI controller, so you can see what a clip is playing.

MIDI CONTROL PANEL



Click the MIDI button in the top bar to open the MIDI Control panel. Every knob you have assigned to a MIDI CC (see [MIDI CC assignment](#)) appears as a row in the table, showing the CC number and the parameter it drives.

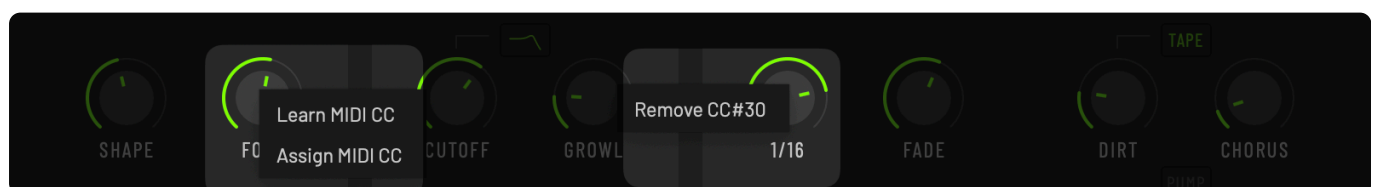
- **Set a range** with the **Min** and **Max** values so the full travel of your controller covers only part of the knob.
- **Invert** the direction, so turning the controller up turns the knob down.
- **Remove** an assignment with the **X** at the end of the row, or select the row and press Delete.

One controller can drive **several knobs at once**, each with its own range and direction.

MIDI assignments are saved with your DAW project, but not with presets, so changing preset never wipes them.

- **Save As Default Map** stores the current assignments as the default map.
- **Load Default Map** replaces the current assignments with that saved map. It does not merge them.

MIDI CC assignment



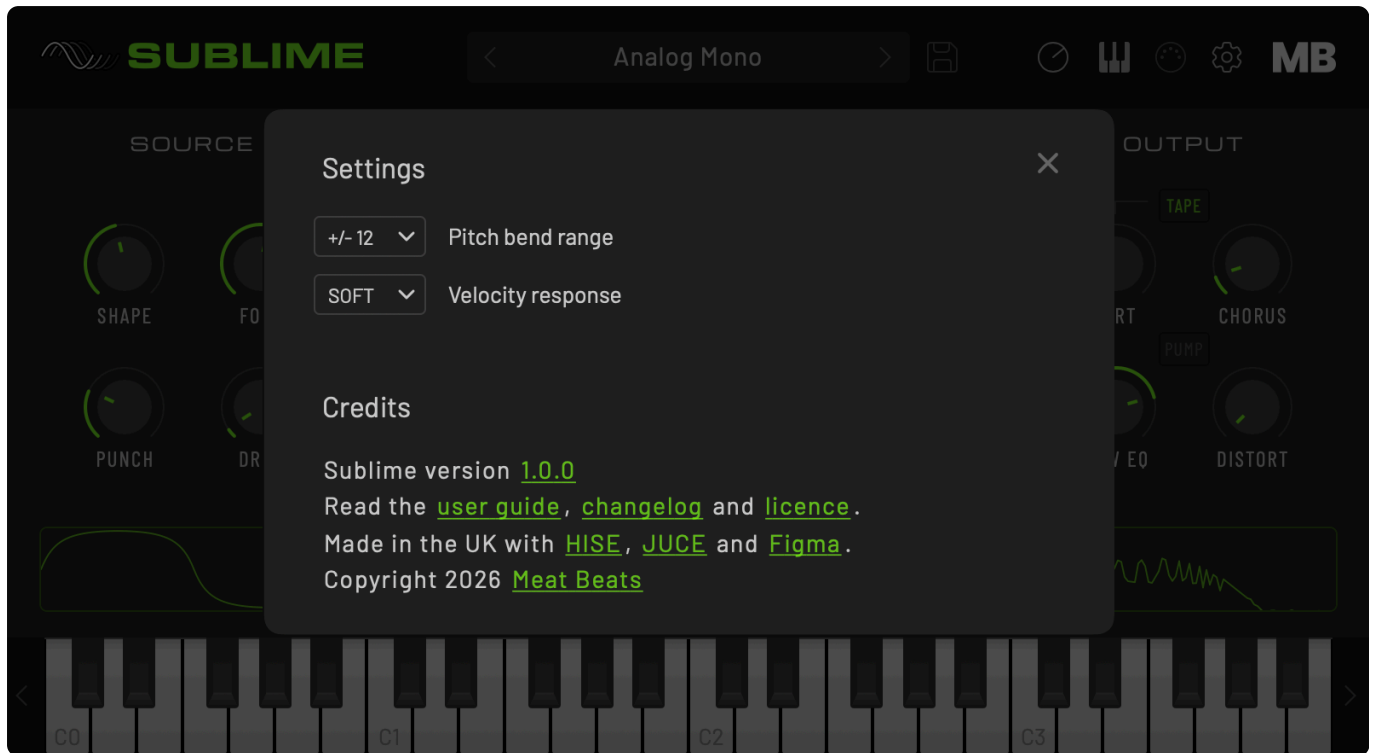
Learn any knob to an external MIDI controller by right-clicking the knob to show the MIDI Learn menu, and either:

- Click **Learn MIDI CC** then turn a knob on your external MIDI controller, or
- Click **Assign MIDI CC** and choose a CC number from the list

The knob is now driven by that controller. Open the MIDI Control panel to set its range or direction.

Remove an assignment by right-clicking an assigned knob and choosing **Remove CC#**.

SETTINGS PANEL



Click the **Settings** button in the top bar to open the Settings panel. Settings are remembered on your machine, not saved in presets, and each instance picks them up as it opens:

- **Pitch bend range** - how far the pitch wheel bends, from +/- 1 to +/- 12 semitones. The default is +/- 2.
- **Velocity response** - how hard you have to play to reach full velocity. **SOFT** gets there with a light touch, **MED** is a straight response and is what Sublime does by default, **HARD** needs a firm hit.

Credits shows the plugin version and link to the Sublime web page, the **user guide** (this document, online), the **changelog** with what changed in every release, and the full **licence**.

AUTOMATION

Every knob and switch in the four sound sections, plus the Level dial, is exposed to your host as an automation parameter. Full names are used (**Source Shape**, **Filter Growl**, etc.), so they read clearly in a flat list, or in groups where the host supports it (Logic/Cubase).

Some hosts list the parameters in alphabetical order, others in an order of their own.

There are three main ways to automate controls in Sublime.

Record the UI knob movements in your DAW

- Arm automation recording and move the knobs in Sublime's window. The movements are written as you play.

Assign MIDI controls to Sublime knobs

- Use MIDI Learn to assign knobs to your external MIDI controller, then record your performance.

Draw automation in your host

- Find the parameter in your host's automation list and draw curves directly in the automation lane.

Host automation and MIDI Learn are independent. Moving a MIDI controller only writes host automation if the DAW is set up to record that MIDI or parameter movement.

TROUBLESHOOTING

I can't hear anything

- Check that Sublime is on an instrument track, not an audio effect track, and that the track is receiving MIDI notes. Try the built-in keyboard.
- Check that Level is not turned all the way down.
- Check the current preset's Filter Cutoff and envelope settings. A closed filter with a low Sustain can be nearly silent after the attack.

Sublime does not appear in my DAW

- Confirm the right format is installed for your DAW: AU or VST3 on Mac, VST3 on Windows.
- On Windows, make sure `Sublime.vst3` itself is in the VST3 folder, not the ZIP or an extra folder around it.
- Run the DAW's plugin rescan, and restart the DAW if the list still does not update.

The LFO is not moving

- Raise Depth above zero.
- Check whether Fade is delaying the start of the movement.
- The LFO follows your host's tempo, so make sure the host is providing one.

The pump is not audible

- Click the Pump box until it shows `LOW` , `MED` or `MAX` . `PUMP` is the off position.
- The pump is locked to your host's clock and is most obvious on long sustained notes.

Notes come out too quiet or too loud for how I play

- Open the Settings panel and change Velocity response. `SOFT` favours a light touch, `HARD` needs a firm one, `MED` is straight. The setting is per computer, so it carries across projects.

Not responding to MIDI controller

- Open the MIDI Control panel and confirm that the CC appears in the table. Check its Min and Max values, and that Inverted is not giving you the opposite movement from the one you expect.
- MIDI assignments are saved with the DAW project, not with presets. In a new project, click **Load Default Map** if you saved one.

PRESET LIST

BASIC TONES
Basic Deep Sub
Basic Full Square
Basic Kick Sub
Basic Techno Fold
Basic Wood Fold

CLASSIC HOUSE	GARAGE FLAVOUR	MAIN CHARACTER	ROWDY CROWD
Analog Mono	Basement Dweller	Breaking Sweat	Angry Neighbour
Band Elastic	Bounce To The Bass	Cheeky Nandos	Big Bad Bwoy
Bumper	Click Sub	Crackle Bass	Blarty Bass
Chicago Deep	Coin Flipper	Danger Ahead	Buzzing Flies
Door Knocker	Deep Chunk	Dirty Duck	Captain Sensible
Dubber Rubb	Disco Toms	Dutty Boom	Dog Bark
Dull Thudder	Dull Whump	Eight Oh Eight 1	Dubplate
Easy Dude	Fat Bastard	Eight Oh Eight 2	Fast Wup
Fat Burger	House Eviction	Eight Oh Eight 3	Ghostly Sub
Fat Tumper	House Thumper	Electro Quark	Hard Hitter
Flex It	Low Thump	Fat Derrick	His Nightmare
For The Deep	Mostly Wood	Feel Me	I See Bass People
Get Pushed	Murky Business	Fold Back	Insane Brain
Heard It All Before	Muted Wood	Go Backwerds	Lazer Bass
Humpty Hump	Punch n Hold	Half Pike	Little Meanie
Jack City	Raising Power	Lofi Hits	Madly Mild
Kick The Bass	Reflux Acid	Muted Brute	Maxing Unrelaxing
Lucky Plucker	Short Shrift	Noisy Synth	Punch or Hold
Move It Later	Tainted House	Pushing Tubes	Rolling Squelch
Mute House	Thrubber	Quack Bass	Short Stack
Short Bass	Thrummer	Rubberized	Square Squelch
Short House	Trouser Flapper	Short Long	Surround Me
Tap To Stop	Warehouse Wobble	Square Tube	Tube Bounce
Taped Monosynth	Wassis	This Aint Acid	Velvet Lazer
The Click	Well Sus Mate	Throat Wobble	We Call It Squelch
Thick Stick	Wet Analog	Tube n Tape	Wide Boy
Tub Thumper	Wide Whomp	Uncle Sub	Willy Wobble
Warm House	Wild Woodland	Warmly Warning	Wobble Drop
Weight For Me	Woody Woodman	Wet Warm Feeling	Wup n Down
Whumper	Wubber Wood	Wobble Grot	X-Rated