

FILTERS

The Ultimate Synth Filter Ecosystem

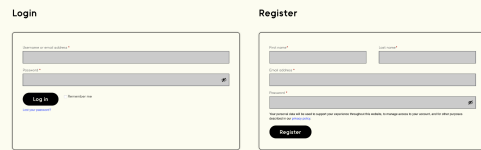
User Manual

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Download and Installation

My Account



The screenshot shows the 'My Account' section with two tabs: 'Login' and 'Register'. The 'Login' tab is active, displaying a form with fields for 'Email or phone number' and 'Password', a 'Log in' button, and a 'Remember me' checkbox. The 'Register' tab is also visible, showing fields for 'First name', 'Last name', 'Email', 'Password', and 'Confirm password', along with a 'Register' button and a small disclaimer.

Create a MNTRA Account:

Go to Account to create a new MNTRA account if you don't already have one. Make sure to verify your email to activate and be able to log in to FLTRS.



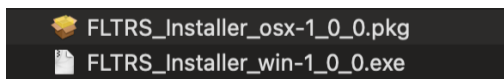
Download FLTRS

Purchase FLTRS from our website.

<https://www.mntra.io/product/fltrs/>

A download link will be sent to you by email

**If you purchased through Beatport or Muse, you will need to register through their systems and use the installers they provide*

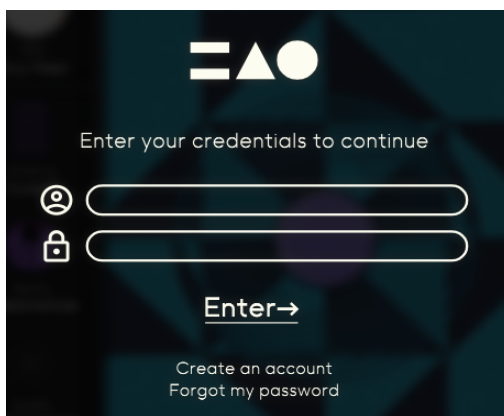


Run the installer:

Run the FLTRS installer for your operating system and follow the instructions.

Log-in

Open FLTRS in your DAW of choice. Upon first opening the plugin, you will be prompted to log in to your MNTRA Account, or to create a new one.



Perform View

The Perform View is the visual representation of the X, Y, and Z axes. Each axis can be controlled using the mouse, allowing for intuitive, non-linear control of multiple parameters within the plugin simultaneously. These axes function as performance macros, providing dynamic manipulation of sound.

When you move your mouse within the Perform View, the cursor will change to indicate which axis is being controlled. Clicking on the axis will display its current configuration and the parameters it affects.

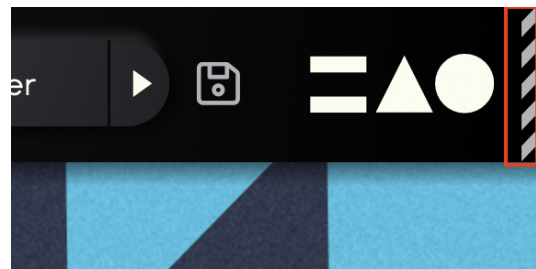
This setup allows for a seamless and interactive performance experience, enabling real-time adjustments and creative exploration.



You can click on the MNTRA logo (top right of the interface) to return to the Perform View at any time.



The interface resize areas are located in the top right and bottom right corners. Move your cursor to these areas and when the black diagonal lines appear, you can resize the window.



Algorithms

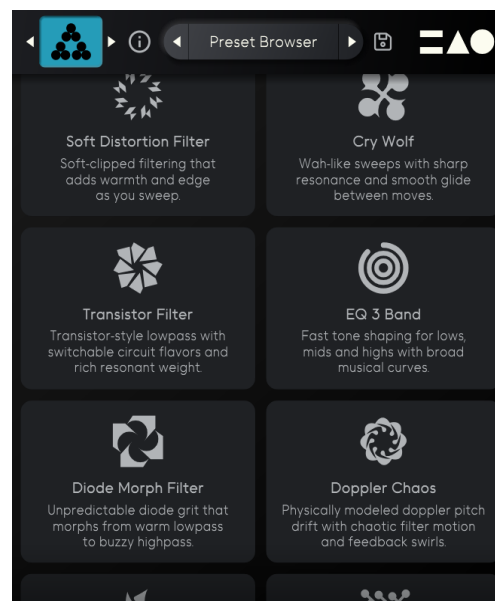
Every preset in FLTRS has an associated algorithm that defines its unique sound characteristics.

FLTRS offers 37 hand-tuned filter algorithms, grouped into three categories:

- **Classic Analog Filters,**
- **Experimental & Spectral Filters,**
- **Synth-Inspired Filters**

Each algorithm has a unique sonic character.

You can change the algorithm at any time by clicking the algorithm logo in the top left corner.



Classic Analog Filters

FILTER	USE WHEN
M/S Ladder Filter Moog ladder-inspired tone shaping with classic resonant lowpass behavior. Four-pole cascaded ladder with soft-clipped saturation and self-oscillating resonance. Mid/Side processing lets you shape the center and sides of your stereo field independently.	Bass needs weight, leads need fatness, or you want classic subtractive synth filtering with stereo depth.
M/S Bandpass Filter Isolates a specific spectral part of a sound with resonant bandpass behavior. State-variable core with independent Mid/Side processing and feedback control for creative routing.	You need to isolate a frequency range, create telephone effects, or sculpt stereo width around a resonant peak.
M/S Lowpass Filter Smooths highs and tames brightness with classic lowpass behavior. Dual SVF and ladder topology with Mid/Side stereo control for independent center and side processing.	Harsh highs need taming, pads need warmth, or you want to darken the sides while keeping the center bright.

M/S Highpass Filter Removes low end or adds focus with resonant highpass behavior. Parallel SVF architecture with Mid/Side processing for precise stereo low-end control.	Mud needs clearing, bass needs tightening in the sides, or you want to add airy focus to a mix element.
Filter 35 Vintage Korg 35–style bite with fast, gritty resonance. Three-mode hybrid topology—pure lowpass, pure highpass, and a serial HPF→LPF cascade for bandpass-like behavior. Soft-clipped saturation gives it that classic Monotron edge.	You want fast, snappy analog character with retro Korg bite on synths, drums, or bass.
Sallen Key Filter Clean, punchy Sallen-Key sweeps with crisp resonance and fast response. Unity-gain state-variable topology with three modes—lowpass, highpass, and bandpass—that morph without discontinuities. No nonlinearity: pure, transparent, textbook-perfect resonance.	You need surgical precision, clean sweeps for electronic music, or transparent resonance without coloration.
Soft Distortion Filter Soft-clipped filtering that adds warmth and edge as you sweep. Oberheim filter bank with integrated cubic saturation—three modes (lowpass, highpass, bandpass) with analog-style harmonic breakup baked into the signal path.	Clean filtering is too sterile and you want warm, characterful saturation that grows as you push the resonance.
Cry Wolf Wah-like sweeps with sharp resonance and smooth glide between moves. Modeled after the classic Cry Baby circuit—a time-varying bandpass with dynamic coefficients that tracks your control gestures with musical honk and bite.	Guitars need classic wah expression, synths need vocal-like sweeps, or any source needs that unmistakable wah character.
Transistor Filter Transistor-style lowpass with switchable circuit flavors and rich resonant weight. Three iconic ladder designs in one module—Moog VCF, Moog Half-Ladder, and full Moog Ladder—each with different pole counts, feedback configurations, and tonal character.	You want to A/B classic ladder circuits, need versatile analog lowpass options, or want to explore the differences between 2-pole and 4-pole Moog behavior.

Experimental & Spectral Filters

FILTER	USE WHEN
EQ 3 Band Fast tone shaping for lows, mids, and highs with broad musical curves. Three parallel SVF bands	Quick tonal corrections are needed, you want broad musical EQ moves, or surgical cuts with Thin Bands mode.

with independent gain and Q control. Switchable Thin Bands mode narrows the Q range for precision surgical work.	
Diode Morph Filter Unpredictable diode grit that morphs from warm lowpass to buzzy highpass. Analog diode ladder with a continuous Mode parameter that morphs between different diode configurations—Drive and Resonance interact nonlinearly for harmonic intermodulation and aggressive character.	Static filtering is too predictable and you want evolving, aggressive harmonic content on synths, guitars, or sound design elements.
Doppler Chaos Physically modeled doppler pitch drift with chaotic filter motion and feedback swirls. Feedback delay with modulated filter, chaos injection, and smoothing to prevent clicks—switchable between lowpass and highpass modes with up to 1000ms delay.	You need spacious pitch-shifting effects, tumbling doppler motion for cinematic sound design, or chaotic delay-filtered textures.
Yellow Jacket CMOS grit and sweet resonance for lo-fi, compressed filter sweeps. Modeled after the EDP Wasp filter—self-oscillating 24dB/octave design with CMOS-style drive saturation, two distortion modes (soft and hard), and four filter modes (LP/BP/HP variants).	You want buzzy, aggressive lo-fi character, self-oscillating drones, or CMOS-flavored grit on drums and synths.
Feedback Mesh Filter Nonlinear feedback filtering for squelchy sweeps, formant peaks, and controlled self-oscillation. Dual-cutoff architecture—main filter plus separate feedback path filter—with a Character parameter that morphs the internal feedback network topology for evolving, complex tone.	You want squelchy, evolving textures, formant-like peaks, or complex self-modulating filter behavior on pads, leads, or ambient sources.
Gravity Filter Touch-responsive filter that opens on transients, then falls back with gravity. Physics-based resonant filter with Gravity and Mass parameters that create liquid-like filter motion—sensitivity and range controls let you tune how the filter responds to your dynamics.	Drums need transient-reactive filtering, percussion needs bounce, or you want physics-driven envelope behavior that feels organic and alive.
Gnarly Dual-filter bite with driven resonance, from tight sweeps to fuzzy chaos. Inspired by the Korg MS-20—parallel highpass and lowpass with independent resonance, decoupled HP/LP cutoffs, and an Aggression parameter that adds nonlinear saturation before the filter stage.	You need raw, voltage-controlled synth character, aggressive dual-filter sweeps, or classic MS-20 bite on any source.

Magnetic Filter Dual resonant peaks that attract or repel, creating motion from dynamics or stereo width. Center frequency with Spread parameter creates multi-peaked resonance—Polarity flipping creates phase relationships, while Character morphs the filter topology for magnetic pull between frequencies.	You want resonant motion between two peaks, stereo-aware spectral movement, or unusual tonal interactions driven by dynamics.
Spectral Compression Pseudo-spectral compression that tightens tone by duplicating and blending harmonic detail. FFT-based harmonic analysis with adjustable compression ratio and harmonic count—overlap-add crossfading for seamless frame transitions. Mid/Side toggle for independent stereo processing.	You want transparent, musical compression that respects harmonic structure, or need to tighten spectral detail without traditional dynamic compression artifacts.
M/S Spectral Warper Splits the stereo field into tight center tone and swirling side movement. Spectral frequency warping with independent Mid and Side Q controls, Chaos parameter for nonlinear bifurcation, and Width control for stereo phase manipulation in the spectral domain.	You want to process center and sides differently, create swirling stereo spectral effects, or add psychoacoustic width to a mix element.
SEMblance Creamy SEM-style sweeps with lively resonance and driven analog breakup. Classic Oberheim SEM 2-pole emulation with Drive saturation modeled after tube/transistor circuits and a Mode parameter that continuously blends between filter topologies for warm, musical character.	You want smooth vintage analog sweeps, warm resonance with organic drive, or classic polysynth filter character on keys, pads, or leads.
Odysseus Authentic Odyssey-style bite with gated, singing resonance that dies when you stop. Dual-mode resonant filter with LP/BP/HP morphing, envelope follower modulation for dynamic sweeping, and drive saturation—responds to your playing with voltage-controlled character.	You want classic ARP Odyssey filter behavior, dynamic envelope-following sweeps, or gated resonance that tracks your performance.
Xtreme Odysseus Extreme Odyssey-style bite with unstable resonance and aggressive drive breakup. Enhanced version with improved drive handling, cleaner saturation curves, and more musical aggression when pushed—fuller automated drive and refined filter mode transitions.	The standard Odysseus is too tame, you need aggressive self-oscillating sweeps, or want extreme resonant drive for industrial or experimental textures.

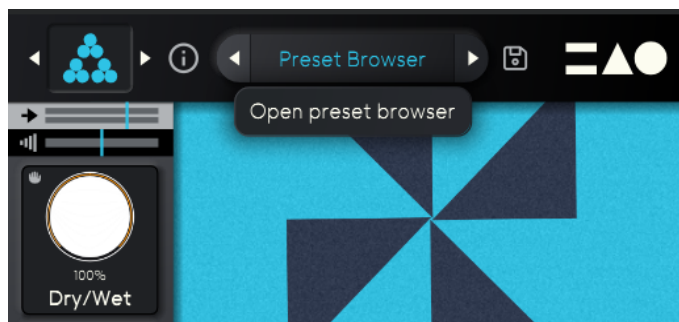
Particulae Crystalline triple-particle filtering with musical sweeps and glitchy stereo motion. Granular/particle synthesis approach to spectral crystallization—Scatter randomizes grain distribution, Glitch adds intentional digital artifacts, and Character morphs the grain texture from smooth crystalline to chaotic particles.	You want frozen crystalline textures, shimmering particle effects, or glitchy spectral movement on ambient pads, vocals, or sound design elements.
Spectral Freeze Freezes a harmonic filter chord into shimmering peaks, from breathing to screaming. FFT-based spectral freezing with envelope-followed LFO sweep—Shatter adds stochastic breaks in the frozen spectrum, Spread expands the stereo field, and an internal oscillator drives dynamic modulated sweeping.	You want to freeze a moment in time, create ethereal sustained textures, or build evolving drone-like pads from any audio source.
Spectral Glides Harmonic filter glides that drift and lock into shimmering, chord-like peaks. FFT-based spectral pitch shifting with independent Mid/Side processing, dual Cry Baby wah emulations on separate channels, and smooth glide time control for pitch-sliding spectral motion.	You want harmonic pitch-drifting effects, chord-like spectral locks, or independent Mid/Side spectral movement for immersive stereo textures.
Spectral Warper Chaotic resonant sweeps with unpredictable motion and psychoacoustic stereo width. FFT-based spectral remapping that bends and stretches frequencies—Chaos adds bifurcation and nonlinearity to the warp curve, Mode switches between exponential and polynomial warping topologies.	You want extreme spectral bending, unpredictable frequency folding, or psychoacoustic width effects for experimental sound design.
Synthaflex Aggressive Synthacon-style sweeps with screaming resonance and diode grit. Steiner-Parker VCF emulation with integrated drive stage, diode character modeling, and Aggression parameter for nonlinear saturation before the filter—three modes (LP/BP/HP) with classic analog warmth.	You need raw, screaming analog filter sweeps, aggressive Steiner-Parker character, or driven resonance with diode-flavored grit.
Tanh Chaos Warm tanh chaos that drives evolving sweeps, from subtle drift to runaway motion. Feedback-based chaotic filter with embedded modulation system—Chaos Amount controls instability, Mod Rate and Depth create internal movement, and tanh saturation keeps distortion smooth even at extreme feedback settings.	You want evolving, self-modulating textures, controlled chaos for ambient work, or warm feedback-driven filter motion that never sounds harsh

Putney VCS3-style diode ladder squelch with asymmetric drive and unstable resonance. Modeled after the classic EMS VCS3 12dB/octave filter circuit—minimal parameter set emphasizes the distinctive warm, slightly aggressive 1970s character with subtle nonlinearity variations via the Character control.	You want authentic vintage British synth character, squelchy diode resonance, or unstable analog behavior for retro sound design and experimental music.
Vocal Morph Filter Formant morphing that makes audio “talk”, from subtle vowels to vocal chatter. Formant-based filter with Vowel morphing (A–E–I–O–U), internal oscillator driving the morph, envelope follower for dynamic vowel tracking, and random modulation sources for variation—resonance is linked to vowel quality for natural formant behavior.	You want talking filter effects, robotic vocal morphing, or vowel-shaped resonance on synths, pads, or any audio source.
Polyvox Wild Polivoks-style grit with fizzy bandpass bite and harsh self-oscillation. Deep Soviet-inspired 24dB/octave ladder with heavy drive stage, envelope follower controlling stereo spread, and switchable Soft/Stepped resonance modes for smooth or quantized resonance behavior.	You want aggressive, unruly Soviet synth character, fizzy self-oscillation, or envelope-driven stereo width movement on leads, bass, or industrial textures.
West Coast Spectral Warper West Coast spectral warping with woody resonance, stereo drift, and optional gated noise. Buchla-inspired nonlinear spectral morphing with Buchla Drive saturation, Chaos modulating Q and frequency for unstable textures, and an integrated gated noise generator for percussive articulation.	You want Buchla/West Coast character, woody spectral textures with gated noise hits, or surreal morphing effects for experimental composition.
Acid Ladder Filter Squelchy acid ladder with snappy envelope sweeps and rubbery self-oscillation. Modeled after the Roland TB-303—envelope-modulated ladder with Attack/Decay controls, Accent for dynamic boost, and Drive for distortion. The signature “wow-wow” sweep comes from tempo-independent envelope modulation.	You need classic acid bass squelch, snappy envelope-driven sweeps, or rubbery 303-style resonance on basslines and leads.
West Coast Dual Vactrol LPG Buchla-style lowpass gate plucks that shape loudness and brightness together. Four distinct vactrol emulation models (Silk, LED, GaAs, Opto) with adjustable speed, sensitivity, and offset—shapes amplitude and frequency response simultaneously for organic, breathing plucks and swells.	You want Buchla-style plucks, organic lowpass gate behavior, or amplitude-linked brightness shaping for percussive or evolving textures.

Synth-Inspired Filters

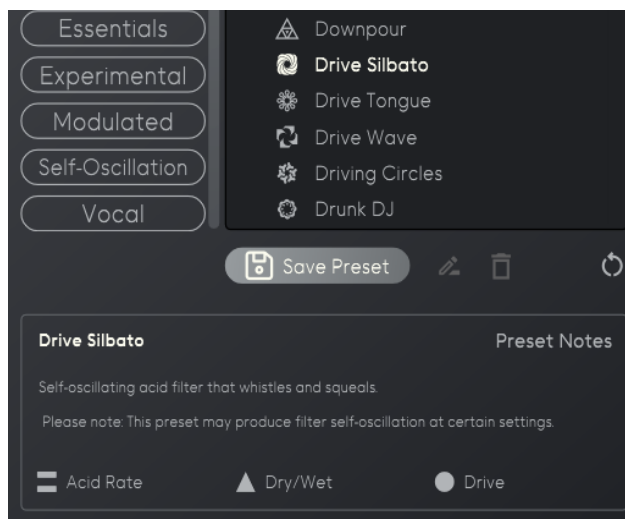
FILTER	USE WHEN
EUROPA-6 Snarling Jupiter-6 style resonance with bold sweeps that stay controlled. 24dB/octave multi-mode ladder with parallel HP/LP mixing for bandpass creation—Negative Resonance inverts feedback, Drive Direction affects saturation curve, and Stereo Width splits L/R for spatial effects. Vintage/Modern modes for different saturation flavors.	You want bold Jupiter-style polysynth sweeps, parallel filter mixing for complex shapes, or spatial stereo filtering with vintage or modern character.
QUASAR-106 Warm Juno-style sweeps with lush chorus motion and gentle vintage drift. Modern hybrid combining filter and dual chorus systems—Mode I for fast-rate chorus, Mode II for slow LFO movement—with independent rate and depth per mode, 24dB/octave ladder, and stereo detuning.	You want evolved Juno filtering with dual chorus movement, animated stereo motion, or warm sweeps with more modulation options than the Classic version.
MERCURY Modern OTA ladder snarl with stereo-stable drift, gritty drive, and airy tilt. 24dB/octave ladder with Res Tilt Air for presence above the resonance peak, Stereo Instability for micro-detuning between L/R, Transient Accent for onset emphasis, and Grit for parallel highpass distortion—a modern hi-fi filter with analog soul.	You want a modern, polished filter with air and presence, transient-aware processing, or stereo micro-drift for width without losing mono compatibility.

Preset Browser



The Preset Browser can be opened and closed by clicking on the preset name. Presets can be changed using the arrows. From the Preset Browser, you can access and recall all of the available Atelier (factory) and User (your own) presets within FLTRS.

Hovering over a preset name will provide more information about it, such as a short description and labels for the axis macros.



Presets

FLTRS ships with 300 presets split into two collections: 263 Atelier presets and 37 Elements presets.

37 Elements Presets

Every algorithm in FLTRS comes with its own Elements preset—a clean, neutral starting point that puts the algorithm’s core character front and center with no modulation, no heavy processing, and no distractions. Elements presets are the fastest way to hear what each filter actually sounds like before layering in movement, drive, or performance control. They’re also ideal as blank-slate foundations for building your own presets from scratch.

263 Atelier Presets

The Atelier collection is where FLTRS comes alive. These 263 hand-crafted presets are designed to showcase the full range of the plugin’s 37 algorithms. Every preset is built to be played, not just recalled: each one responds to your dynamics, modulation, and the X/Y/Z performance surface, so two performances through the same preset never sound identical.

Preset Categories

Driven (113 presets)

Saturated, overdriven, and harmonically rich. From warm tube-like glow to aggressive filter distortion, these presets push the algorithms into their sweet spots of grit and color.

Modulated (126 presets)

Movement is the focus—LFO-driven sweeps, rhythmic filter motion, and evolving textures that shift over time. The modulation network is deeply engaged, creating presets that breathe and morph.

Dynamic (52 presets)

Touch-responsive presets where your playing intensity shapes the tone. The envelope follower and reactive wet/dry are front and center—dig in and the filter opens, ease off and it settles.

Essentials (52 presets)

Clean, immediate, mix-ready. These presets focus on foundational filter sounds—classic sweeps, surgical EQ moves, and transparent tone shaping that sits right in the track without fighting for attention.

Experimental (36 presets)

The outer edges. Spectral freezes, chaotic particle storms, unpredictable spectral warping, and glitchy textures—for sound designers and adventurous producers who want to discover something unexpected.

Vocal (10 presets)

Formant-shaped and speech-like. These presets use the Vocal Morph Filter and related algorithms to create talking, singing, and vowel-morphing effects—from subtle formant coloring to full robotic chatter.

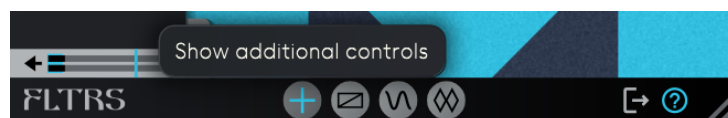
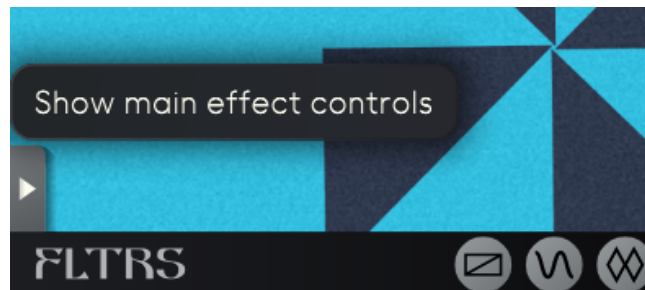
Self-Oscillation (13 presets)

Pushed to the edge. High-resonance presets where the filter sings, screams, or drones on its own—creating pitched tones, feedback textures, and oscillating effects from your input signal.

Many presets carry multiple tags (e.g., Driven + Modulated, Dynamic + Essentials), reflecting the layered nature of FLTRS's sound design. Browse by single tag for focus, or explore combinations for cross-pollinated inspiration.

Control Panel

You can open and close the control panel by clicking the arrow on the side. This panel provides access to each algorithm's parameters and their assignments.



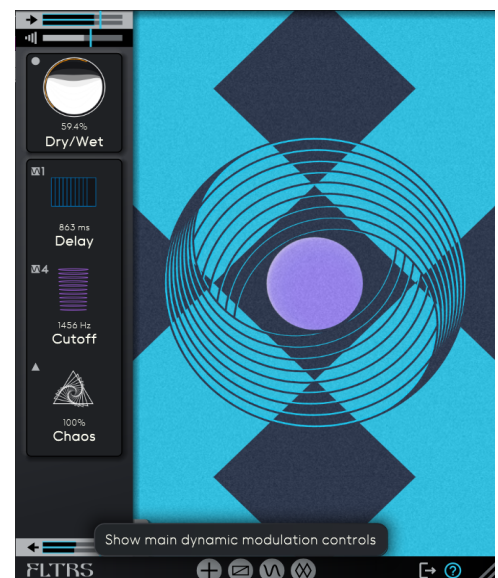
Input and Output Gain

Here, you can control the input and output gains of the effect, as well as the envelope follower input. This setup allows for detailed customization and precise control over the sound shaping process.

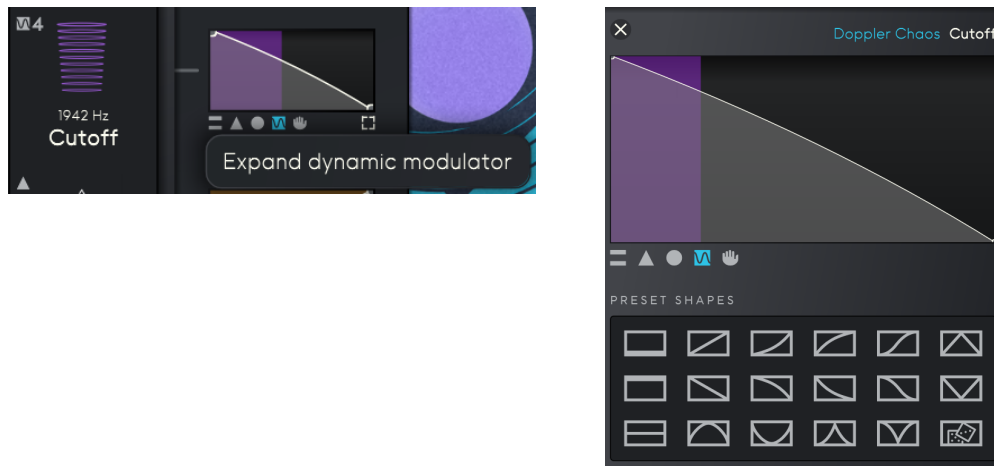


Control Mapping Window

You can open the control mapping window in FLTRS by right-clicking on the controls, clicking the assigned icon, or using the tab on the bottom (table). This window allows you to choose how the parameters are mapped—either to manual control (hand), axis control (shapes), or modulator control (sine wave). The tables in this window control the range and response of the mapping, inspired by nonlinear real-time parameter controls of game audio engines (RTPC's).

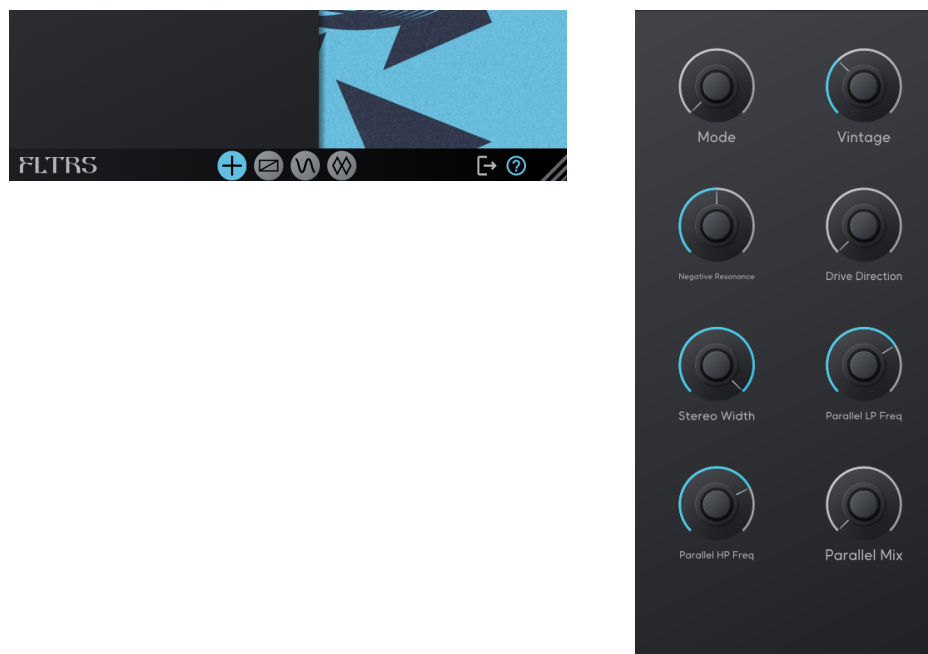


By clicking the expand icon (four corners), you can enlarge the tables for fine-tuning or to access the preset table shapes, including a randomizer. This feature allows for more precise control and customization of the parameters, ensuring that you can achieve the exact response you desire.



Additional Parameters

Many algorithms in FLTRS also have additional parameters that can be accessed by pressing the plus icon tab at the bottom. These parameters cannot be modulated, but they can be used to fine-tune the sound. This allows for greater precision and control, enabling you to customize the effects to better suit your needs.



Animod - Modulation

Modulators

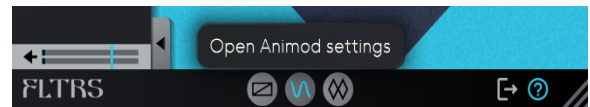
FLTRS features three complex modulators and an envelope follower. These tools provide advanced modulation capabilities, allowing for dynamic and expressive sound design.

Each modulator can be intricately configured to interact with various parameters, as well as other modulators.

FLTRS features three RTPC-powered complex modulators. Each of the three modulators offers various wave types, including Sine, Triangle, Square, and Random. Additionally, you can create custom shapes using a table and use the step modulator for sequenced modulations.

The rate and intensity of these modulators can be modulated with axes or even other modulators, allowing for complex, dynamic movements in your sound design. To sync the rate to your host tempo, click the 'clock' icon.

At the bottom of the modulator interface, you can see a list of what each modulator is assigned to (Paths) and a visual representation of its status (Meter), providing clear feedback and control over your modulations.

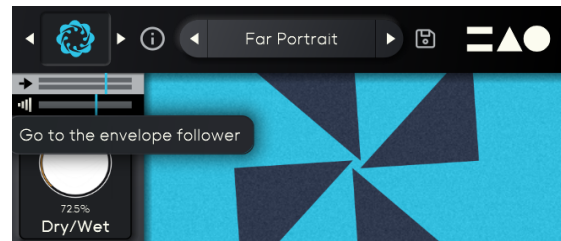


Envelope Follower

The envelope follower in FLTRS takes your input signal and derives a control signal that you can use to modulate parameters within the engine. It features controls for **Attack** and **Release**, allowing you to fine-tune the response to your input signal. Both **Input Gain** and **Threshold** can be dynamically modulated by other modulators and controls, providing flexibility in how the envelope follower reacts.

The Threshold setting lets you specify the signal volume at which the envelope follower activates, enabling highly responsive and dynamic performances.

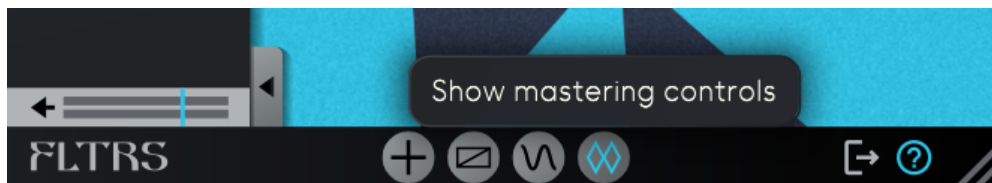
Additionally, you can adjust the envelope follower input gain and open the envelope follower page using the designated slider and icon on the front page for easy access.



Mastering Section

FLTRS includes a comprehensive master effects section, featuring a parametric equalizer and a mastering grade compressor/limiter.

This section affects both the dry and wet signals of FLTRS, allowing you to shape and glue your overall sound with precision. If you wish to modify only the wet signal, you can use FLTRS on a return track.



EQ

The Equalizer in FLTRS can be turned on with a toggle switch and edited by clicking and dragging the control points. A two-finger drag or using the middle mouse wheel on a control point can quickly adjust the bandwidth. Fine-tuning can be done using the bottom controls. Additionally, right-clicking on the bands or the background provides access to more options for detailed customization.



Limiter

Modern Limiter

The Modern Limiter in FLTRS is a mastering-grade IIR look-ahead limiter designed for ultra-transparent sound. Due to the look-ahead nature of the algorithm, it introduces a slight delay based on the attack time, so for use in live performances, we recommend the Vintage Limiter.



Vintage Limiter

The Vintage Limiter in FLTRS is modeled after the classic 1176 Peak Limiter. This vintage-style limiter provides a smooth, analog character to your output. It is ideal for achieving a classic sound while maintaining precise control over peak levels. This limiter is ideal to use with live performance material.



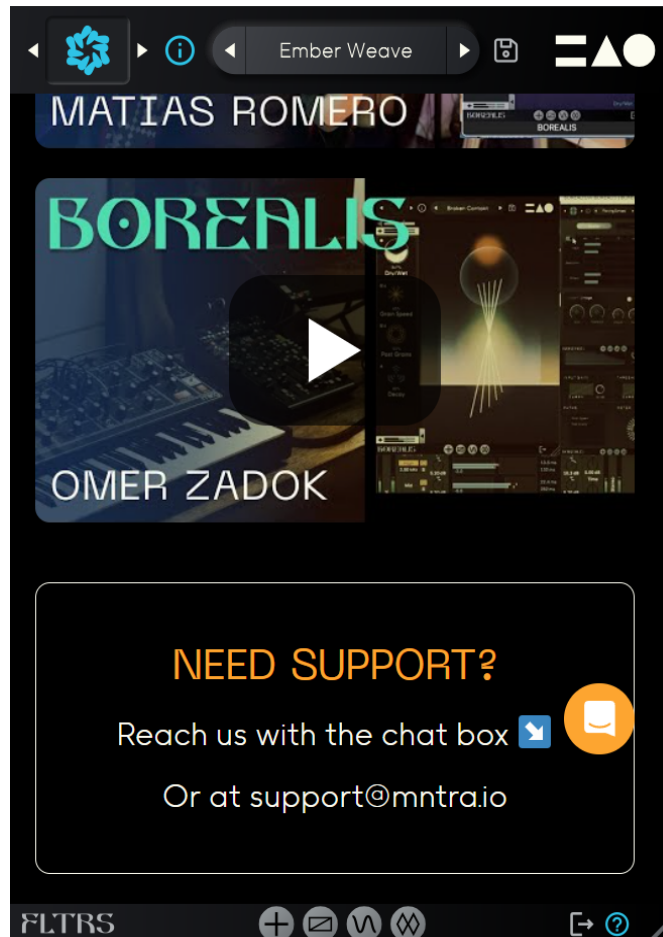
Mid/Side Control

The Mid/Side Control in FLTRS splits your signal into the common (mid) and different (side) information between the channels. This feature allows you to balance how much mid versus side information is sent into the limiter. Setting the control to 50% provides a neutral response, offering precise control over the stereo image and ensuring a well-balanced sound, but with the ability to tweak the imaging to taste.



Info Hub

This is the place where you will find the most up-to-date tutorials, demo videos, resources, tips and news about FLTRS and MNTRA.



System Requirements

- 64-bit VST3/AU/AAX for Windows (10+) and MacOS (10.11+, Intel + Apple Silicon)
- Compatible with all major DAWs
- Simple copy protection: install and play; license is system-locked
- Disk space: 250 MB minimum
- RAM/CPU: 8 GB RAM minimum (16 GB recommended), i5 or better CPU
- Internet connection required for download and activation

Glossary

Preset	Management of Preset settings and algorithms.
Perform View	Dynamic visual control of the X, Y, and Z axes with the animated interface.
Control Mapping	Assignment of parameters to manual controls, axes, or modulators.
Modulators	Complex LFO modulators and Envelope Follower for dynamic modulation.
Mastering Section	Equalization, limiters, and mid/side control.
Algorithm	The DSP engine that defines the filter's sonic character. FLTRS includes 37 algorithms spanning classic analog emulations, spectral processors, and experimental designs.
Atelier Presets	The 263 hand-crafted factory presets, tagged by expressive category (Driven, Modulated, Dynamic, Essentials, Experimental, Vocal, Self-Oscillation).
Elements Presets	37 clean starting-point presets, one per algorithm, with no modulation or processing applied.
Envelope Follower	A control signal derived from your input audio's dynamics. Used to make filter parameters respond to how hard or soft you play.
Reactive Wet/Dry	A dynamic blend between the dry (unprocessed) and wet (filtered) signal that can be modulated by the envelope follower, allowing the effect to breathe with your performance.
X/Y/Z Axes	Three performance macro controls in the Perform View. Each axis can be mapped to multiple parameters for multidimensional real-time control.
Self-Oscillation	When a filter's resonance is pushed high enough that it generates its own pitched tone, independent of the input signal.

Mid/Side (M/S)	A stereo processing technique that separates audio into center (mid) and stereo difference (side) components for independent processing.
Cutoff Frequency	The frequency at which a filter begins to attenuate the signal. The primary tonal control on most filter algorithms.
Resonance (Q)	Emphasis at the cutoff frequency. Higher resonance creates a sharper peak, adding character and bite to the filter sweep.
FFT (Fast Fourier Transform)	A spectral analysis technique used by FLTRS's spectral algorithms (Spectral Freeze, Spectral Warper, etc.) to manipulate audio in the frequency domain.
Formant	Resonant frequencies of the vocal tract. The Vocal Morph Filter uses formant shaping to create speech-like filter effects.
Vactrol	A light-dependent resistor used in Buchla-style lowpass gates. The West Coast Dual Vactrol LPG emulates four types of vactrol response.

Frequently Asked Questions (FAQ)

Can I control FLTRS with a MIDI controller?	Yes, FLTRS allows the assignment of MIDI controllers to manipulate parameters in real-time.
What should I do if the effect doesn't sound as expected?	Check the parameter settings and ensure that the input gain and envelope follower levels are set correctly for your input.
How many algorithms does FLTRS have?	FLTRS includes 37 hand-tuned filter algorithms, grouped into Classic Analog Filters, Experimental & Spectral Filters, and Synth-Inspired Filters.
How many presets are included?	300 presets: 263 Atelier presets (hand-crafted, tagged by category) and 37 Elements presets (one clean starting point per algorithm).
What are the preset categories?	Atelier presets are tagged as Driven, Modulated, Dynamic, Essentials, Experimental, Vocal, or Self-Oscillation. Many presets carry multiple tags.
Can I create and save my own presets?	Yes. You can save your own presets which will appear in the User category of the Preset Browser.
What is the difference between the Modern and Vintage limiter?	The Modern limiter is a transparent IIR look-ahead limiter for clean control. The Vintage limiter is modeled after the classic 1176 Peak Limiter for analog character.

Does FLTRS introduce latency?	Most algorithms run with zero latency. The Modern limiter introduces a small delay due to its look-ahead design, based on the attack time setting.
What DAWs are supported?	FLTRS is compatible with all major DAWs that support VST3, AU, or AAX plugin formats on Windows (10+) and macOS (10.11+), including Intel and Apple Silicon.
Do I need an iLok or dongle?	No. FLTRS uses simple system-locked copy protection. Install and play — no dongle required.

Contact Support

If you need further assistance or have any additional questions, please contact our support team: support@mntra.io

For the latest tutorials, updates, and resources, visit the Info Hub inside the plugin or head to mntra.io

We're committed to continuously improving your experience — your feedback matters.