BLEVINS TONE CO.

HOT TODDY

TWO-CHANNEL 40-WATT COMBO · TANK SPRING REVERB · PEDALS · STUDIO · AU · VST3

User Manual



WELCOME

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SECTION 1

Introduction

Hot Toddy is a guitar amplifier plug-in in the style of a classic late-1990s American two-channel combo: 40 watts, two 6L6 power tubes, a single 12-inch speaker and a spring reverb. It's loud, punchy and full of headroom, with a big low end, a forward midrange and a Drive channel that goes from crunch to a thick, singing lead with one button.

It shares Crumble's studio world: the same strobe tuner, pedalboard, studio strip, opto leveler, SD-2 delay, SV-1 reverb and BOZEMAN, and the same Dual Amp option. At the Normal quality setting it adds only about 0.06 ms of delay, so you can play through it live.

Inside Hot Toddy

- Two channels: a sparkling Normal channel with a Bright switch, and a Drive channel with a More Drive boost.
- A shared Treble / Bass / Middle tone stack calculated from the original circuit's component values.
- Master, Reverb and Presence, and a punchy, high-headroom power amp.
- A solid-state-driven spring reverb with its own page, TANK: physically modelled springs, four tanks, three decay times, Dwell, Tone and Drip, an IN / OUT switch, and a choice of driver: the amp's own op-amp or one of three tubes.
- Two inputs, the second 6 dB lower for hot pickups.
- Dual Amp: a second, completely independent Hot Toddy, each with its own cabinet, mic, pan and level.
- A pedalboard with a strobe tuner and six slots for any of twenty-one pedals, which you can drag into any order.
- A studio strip with a level meter, quality switch, gate, cabinet or your own impulse response, five close-mic types with position and distance, room with its own low cut, and a Program EQ; plus the opto leveler, SD-2 delay, SV-1 reverb and BOZEMAN dual reverb.
- Ten factory presets, your own presets, and bypass switches on every module.

New in version 1.8.0

- **Component-modelled drive pedals.** Lift, Minotaur, Midhump, Vermin and Sizzle are now built from the original pedals' schematics and solved part by part, and two new pedals join them: **Bobby**, a two-stage transparent overdrive, and **Fonkelope**, a transistor-ladder envelope filter. Twenty-one pedals in all. See *Pedal guide*.
- **14-day trial.** The free trial is now 14 days.

New in version 1.7

- **A new look.** Every module is a photographed panel, and the amp is a head sitting in the rack, with real knobs, switches, push buttons, lamps and cable.
- **TANK** has the same panel as every Blevins amp: an IN / OUT switch, KICK, and four DRIVER buttons, the amp's own OP-AMP or a 6K6, 6V6 or 12AT7 tube.
- **MIDI Learn** on every control.

New in version 1.6

- **TANK page.** The spring reverb now runs on the same physically modelled springs as our Tank reverb, with its own module button and page: Dwell, Reverb, Tone and a new DRIP knob, four tanks (long or short, two or three springs) and three decay times, driven by the amp's own solid-state driver. Your sessions and presets keep their reverb level. The rear panel, which only held the old reverb's settings, is gone.
- **Mic types, MIC and DIST.** Each cabinet now has five close-mic types, a MIC position knob (dust cap to edge; 3 is the sound Hot Toddy always had) and a DIST knob for how far the mic sits from the grille.
- **ROOM CUT** on the studio strip: a low cut on the room sound only.
- **LEVEL** knobs in Dual Amp, to balance the two amps.
- **LOW ATTEN** on the Program EQ now cuts up to 17.5 dB, like the original hardware. Saved settings are converted so they sound the same.
- Lower CPU use.

Version 1.5 added the LEVEL meter, the stand-alone app's automatic input finder (GUITAR IN), the preset box at the right of the module buttons, and fixes for the Bayou pedal and the pedal menus.

SECTION 2

Installing Hot Toddy

Hot Toddy comes in the Blevins Tone Co. installer, a standard Mac installer. It installs three versions, so it works in almost any recording app, or with no recording app at all:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.
- **The Hot Toddy app**, a stand-alone Mac app in Applications › Blevins Tone Co.: plug in and play without a recording app.

What you need

- A Mac running macOS 11 or later (Apple silicon or Intel; it runs natively on both).
- A 64-bit AU or VST3 host.

Install

1	Quit your recording app.
2	Double-click **Install Blevins Tone Co.pkg** and follow the steps. Click **Customize** if you only want some of the plug-ins.
3	Open your recording app. If Hot Toddy doesn't appear, ask the app to rescan its plug-ins.
4	**Logic Pro:** on a guitar track's Audio FX slot, choose **Audio Units › Blevins Tone Co. › Hot Toddy**. **Other apps:** look in the VST3 list under Blevins Tone Co.

If something goes wrong

Problem	What to do
Hot Toddy doesn't appear in Logic	In Logic, open Settings › Plug-in Manager, find Hot Toddy, and click Reset & Rescan Selection.
Hot Toddy doesn't appear in another app	Make sure the app is scanning /Library/Audio/Plug-Ins/VST3, then rescan its plug-ins.

UNINSTALLING

Open Applications › Blevins Tone Co. › Blevins Tone Co. Uninstaller and choose what to remove. Keep your licences if you might reinstall. Presets you've saved are always kept.

SECTION 3

Trial and activation

Hot Toddy runs as a full, free 14-day trial on each computer: every feature works. When the trial ends, it goes quiet until you activate it with your licence from your Blevins Tone Co. purchase.

Start a trial or activate

- Open Hot Toddy in your recording app (or open the Hot Toddy app). The first time, the activation panel covers the window. Click **Activate online**.
- Your browser opens your Blevins Tone Co. account. Sign in, or create an account with your email. If you have bought Hot Toddy, your licence activates; if not, your 14-day trial starts. Go back to your recording app: Hot Toddy unlocks within a few seconds. There is no serial number to type.
- During the trial, a small Trial pill in the bottom-right corner shows the days left. Click Unlock on it to open the activation panel at any time.

Your licence and your computers

- Each licence works on up to 3 computers. Once activated, Hot Toddy keeps working without an internet connection.
- To move it to another computer, deactivate it from the licence panel on the old one, or sign in to your account and remove the old computer; then activate on the new one.
- Bought a bundle? Each plug-in in it has its own licence in your account; activate each one the same way.
- Studio computer never online? Click **No internet? Activate offline** in the activation panel and follow the steps.
- To update, download the latest installer from your account and run it again. Your licence, settings and presets stay as they are.

THE HOT TODDY APP

The stand-alone Hot Toddy app comes with Hot Toddy: the same licence covers it. If its activation panel appears, activate it the same way as the plug-in.

SECTION 4

Quick start

1	**Plug in.** Connect your guitar to your interface's instrument (Hi-Z) input, create an audio track, turn on input monitoring and add Hot Toddy to the first effect slot.
2	**Check your level.** Strum hard and watch the LEVEL meter beside INPUT on the studio strip: aim for the green lamps. Set your interface's gain if needed and leave INPUT at 0 dB.
3	**Tune up.** Press PEDALS and click the Strobe tuner's footswitch. Hot Toddy is silent while you tune.
4	**Clean first.** Press AMP. With Channel Select out you're on the Normal channel. Set Volume: it gets loud fast, and starts to break up past about 6.
5	**Then drive.** Push Channel Select in for the Drive channel. Set the amount with Drive and the level with Master. Press More Drive for extra gain and body.
6	**Shape it.** Adjust Treble, Bass and Middle (shared by both channels) and Presence. Add Reverb to taste, and press TANK to choose the tank and set Dwell, Tone and Drip.
7	**Place it.** Choose a cabinet on the studio strip (1x12 Combo is the amp's own), pick a mic type, set MIC and DIST, and add a little Room Mix.
8	**Or start from a preset.** Open the preset box at the right of the module buttons. Factory presets lists them.

PLAYING LIVE

Set your recording app's buffer to 64 or 128 samples and leave the quality switch on NORMAL or HQ BOUNCE while you play.

SECTION 5

The window



The studio strip at the top, the module buttons, and the amp.

The studio strip is always at the top. Under it is a row of lighted push buttons: PEDALS · TANK · AMP · COMP · DELAY · VERB · BOZEMAN. Press one and that module appears below; the window resizes to fit it. The preset box sits at the right end of the row. Hot Toddy remembers which module you had open, and the window size, with your project.

Bypass switches

Every module can be taken out of the chain while the sound keeps flowing through the rest. Bypassed panels are shaded so you can see at a glance what's out.

- **AMP BYPASS** (at the top of each amp) skips the whole amp, including its spring reverb. You hear the pedalboard going straight into the studio strip, so it's much quieter: that's your guitar's own level.
- **BYPASS** on the studio strip takes out the input trim, gate, cabinets, room and output.
- The spring reverb has an IN / OUT toggle on the TANK page. The opto leveler has an IN / OUT switch, the SD-2, SV-1 and BOZEMAN each have a toggle switch on their panel, and the Program EQ has IN.

Resizing

Drag the bottom-right corner to make Hot Toddy any size you like. It keeps its proportions.

SECTION 6

The Hot Toddy app

Hot Toddy also comes as a stand-alone Mac app, so you can plug in and play without opening a recording app. It's the same amp, pedals and studio rack as the plug-in, in its own window, in Applications › Blevins Tone Co.

1	**Turn down first.** Turn your speakers down or put on headphones before you open the app.
2	**Plug in** your guitar to your interface's instrument (Hi-Z) input.
3	**Open Hot Toddy.** The first time, macOS asks whether Hot Toddy may use the microphone. Click OK: that's how macOS describes your interface's input. (If you said no, turn it on in System Settings › Privacy & Security › Microphone.)
4	**Plug in and strum.** The first time, a screen lists your interface's inputs. Play your guitar: the input it's on lights up and is selected for you. Tick *Turn the sound on* if you're using headphones or monitors, then click Use.
5	**Choose a small buffer** (64 or 128 samples) under Options › Audio/MIDI Settings…. If a bar says *Audio input is muted to avoid feedback loop*, click Settings… and untick Mute audio input.
6	**Play.** The app remembers your audio settings and your last sound when you quit.

Good to know

- The GUITAR IN menu at the top of the studio strip shows which input the app listens to; it always uses one input, because the amp is mono. Choose *Find my input* in that menu to run the setup again (for example with a different interface).
- Options › Save current state… saves your sound as a file and Load a saved state… brings it back. The factory presets are in the preset box, as in the plug-in.
- Tempo-synced delays and modulation follow 120 BPM in the app, since there's no song tempo to follow.
- To record what you play, use the plug-in in your recording app: the app is for practising, writing and jamming.

SECTION 7

Signal flow

Stage	What happens
Guitar, Input, Gate	The studio strip's level meter, input trim and noise gate.
Tuner and pedals	The strobe tuner (mutes when on), then six pedal slots in any order.
Inputs 1 / 2	The amp's two jacks; input 2 is 6 dB lower.
First stage and tone stack	A triode with a fully bypassed cathode, then Treble, Bass and Middle, shared by both channels, so they change what the Drive channel distorts.
Normal or Drive	Channel Select. Normal is Volume (with Bright) and one more triode; Drive is high-passed to stay tight, then Drive and two cascaded triodes, More Drive and Master.
Spring reverb	The solid-state driver, the springs and the recovery, mixed back in with Reverb.
Power amp	Two 6L6s with Presence in the feedback loop.
Cabinet and mic	The chosen cabinet, the close mic (type, position and distance), or your own IR.
Pan, level, room and studio rack	Pan and Dual Amp level, room (with its own low cut), opto leveler, SD-2, SV-1, BOZEMAN, Program EQ and Output.

With Dual Amp on, the pedalboard feeds both amps. The amp and pedals run at 4x oversampling (16x in HQ). The cabinet, room, studio units and Program EQ come last: they shape what you hear but never change how the amp responds to your playing.

SECTION 8

Quality: Normal, HQ and HQ Bounce

The three QUALITY buttons at the top right of the studio strip choose how much Hot Toddy oversamples the amp and pedals. Oversampling runs the distortion at a higher internal sample rate, so the harmonics it creates don't fold back as harsh, unrelated tones (aliasing). It matters most on high notes driven hard.

Setting	What it does	When to use it
NORMAL	4x oversampling. About 0.06 ms of delay.	Playing live and tracking; lowest CPU
HQ	16x oversampling: about 24 dB less aliasing on hard-driven high notes. Roughly four times the CPU for the amp and pedals, and one sample more delay.	Mixing a part with lots of high, saturated lead lines
HQ BOUNCE	NORMAL while you play; HQ automatically when you bounce or export.	Best of both: light on CPU while you work, highest quality in the final file

HQ BOUNCE always reports the HQ delay to your recording app, so the bounced file lines up perfectly.

WHICH ONE SHOULD I USE?

Leave Hot Toddy on HQ BOUNCE. You play through the lighter Normal setting, and every bounce or export is made at HQ without you having to remember. The setting is saved with your project.

SECTION 9

The pedalboard



The pedalboard: the strobe tuner and six pedal slots.

Six pedal slots sit between the tuner and the amp's input, wired left to right. Any pedal can go in any slot. Click a pedal's footswitch to switch it on; its LED lights. Drag a knob to turn it (its value pops up while you drag), and double-click to reset it.

The strobe tuner

The Strobe tuner is always first on the board. Click its footswitch to tune; the output is muted while it's on, so you can tune silently mid-song. The display shows the note and how many cents sharp or flat you are. The strobe stripes drift left when you're flat, right when you're sharp, and stand still (and turn green) when you're in tune. CAL sets the reference pitch from A = 430 to 450 Hz (default 440).

Choosing a pedal

Click the menu under a slot and pick a pedal. The menu is grouped into Drive, Dynamics, Filter and EQ, Modulation, Pitch and Delay, with a short description after each name. The new pedal starts at its own default settings, and the swap fades smoothly so there's no click. Choose Empty Slot to leave a slot open. You can use the same pedal more than once.

The default board is Lift, Midhump, Halo, Shimmy, Echoes and Wobble, all switched off.

Moving pedals

Drag a pedal by its body (not a knob or the footswitch) to the left or right. The other pedals slide over to make room, and the pedal keeps all its settings in its new position. Order matters: a compressor before a drive evens out what the drive sees, Sweep before a drive sounds synthy, and Oktave tracks best first in line.

Tempo sync (Echoes and Spool)

Echoes and Spool each have a small SYNC button. With it on, Time steps through note values (from 1/32 triplet up to a whole note, including dotted and triplet values) and follows your project's tempo (120 BPM in the stand-alone app). The current time or note value is shown above the knob.

SECTION 10

Pedal guide

Knob values are 0–10 like the real pedals.

COMPONENT-MODELLED PEDALS

Lift, Bobby, Minotaur, Midhump, Vermin, Sizzle and Fonkelope are built from the original pedals' schematics and parts lists and solved part by part: every resistor, capacitor, diode, transistor and op-amp. They clean up with your guitar's volume and react to your pick the way the real ones do. Sessions that used the earlier Lift, Minotaur, Midhump, Vermin or Sizzle open with these in their place; give them a listen, as they sound closer to the originals than before.

Drive

Pedal	Style	Controls	What it's for
Lift	Clean boost in the style of a tape-echo preamp, component-modelled	Boost, STOCK / UNITY / VINTAGE	Pushes the amp harder and adds a little sparkle. STOCK is the factory setting; UNITY turns it down to unity at minimum; VINTAGE also rolls off the extra treble.
Halo	Transparent overdrive, clean blended with the drive	Gain, Treble, Output	Low Gain gives a fat, clean boost; higher Gain blends in smooth, open overdrive.
Bobby	Two-stage transparent overdrive, component-modelled	Volume, Gain, Bass, Treble, ASYM / SYM / COMP	Open, amp-like drive that keeps your guitar's voice. Bass and Treble cut as you turn them up, as on the original. New.
Minotaur	Germanium-diode overdrive in the style of the gold boutique classic, component-modelled	Gain, Treble, Output	Warm, mid-forward drive with some clean always underneath.
Midhump	Mid-hump overdrive in the style of the green '80s classic, component-modelled	Drive, Tone, Level	In front of a driven amp: Drive low, Level high.
Bayou	Blues overdrive, in the style of the blue amp-in-a-box pedals	Level, Tone, Gain	Amp-like breakup that sags and breathes, and cleans up when you pick softly or roll back your guitar's volume.
Vermin	Op-amp distortion in the style of the black '80s classic, component-modelled	Dist, Filter, Volume	Gritty to thick, compressed distortion.
Sizzle	Two-transistor fuzz in the style of the round '60s fuzz, component-modelled	Fuzz, Volume, SILICON	Splattery to thick, saturated sustain. Germanium transistors, or silicon with SILICON on.

Dynamics

Pedal	Style	Controls	What it's for
Squeeze	The COMP module's optical compressor as a pedal	Squeeze, Gain, Mix, LIMIT	Even out picking, add sustain. Mix below 10 blends in the dry signal (parallel compression).
Cluck	Squash compressor in the style of the red country classic	Output, Sens	The snappy pick attack, then the squish, then long sustain. Sens sets how hard it squashes.
Bloom	Auto volume swell	Sens, Attack (about 30 ms to 2 s), Mix	Fades each new note or chord in like a volume pedal. Sens sets how hard you pick to retrigger it.

Filter and EQ

Pedal	Style	Controls	What it's for
Sweep	Envelope filter that opens as you dig in	Cutoff, Reso, Env, Drive, 4-POLE	Quack, auto-wah and synth tones. 4-POLE on is steep and vocal; off is gentler.
Fonkelope	Transistor-ladder lowpass envelope filter in the style of the classic synth-maker's pedal, component-modelled	Drive, Cutoff, Reso, Amount, Mix, 4-POLE, FAST / SMOOTH	Deep, rubbery envelope filtering. Set Drive so your playing lights the LEVEL light yellow. New.
Contour	10-band graphic EQ	Ten faders from 31 Hz to 16 kHz (±12 dB each), Level (±12 dB)	Shape the guitar before the amp: a mid boost to push a lead, a low cut to tighten a drive. Centred faders leave the sound untouched.

Modulation

Pedal	Style	Controls	What it's for
Shimmy	Warm, analog-style chorus	Rate (0.08–6 Hz), Depth, Mix	Shimmering cleans and wide, watery leads.
Swirl	Four-stage phaser, orange one-knob style	Speed, SCRIPT	The swirling swoosh on cleans and funky rhythm parts. SCRIPT on is the early, smoother circuit; off is more pronounced.
Throb	Photocell vibe	Speed, Intens, Volume, VIBRATO	The lopsided, throbbing pulse of the lamp-and-photocell classics. VIBRATO on gives pure pitch wobble.
Wobble	Tremolo	Rate (0.5–12 Hz), Depth, Shape	Low Shape for a vintage amp-style pulse; high Shape for a stuttering, chopped effect.

Pitch and delay

Pedal	Style	Controls	What it's for
Oktave	Polyphonic octave down	Direct, Oct 1, Oct 2	Adds one (Oct 1) and two (Oct 2) octaves below. Tracks chords and bends cleanly. Direct is your original signal.
Echoes	Delay with darkening repeats	Time (20–1200 ms), Repeats, Mix, Filter, SYNC	Slapback, rhythmic delays and long ambient trails. Filter is off fully left; turn it up to darken the repeats only.
Spool	Tape echo with wow and flutter	Time (40–1000 ms), Repeats, Mix, Wow, SYNC	Warm, smeared repeats. Wow sets the tape's age; Repeats near the top self-oscillates.

SECTION 11

Pedalboard recipes

Sound	Settings
Clean boost into the lead channel	Lift on: Boost 4, BRIGHT on, in front of the amp's Drive channel.
Tight, focused lead	Midhump on (MH808): Drive 2, Tone 5, Level 7, into the Drive channel set moderately.
Stacked drives	Minotaur (Gain 3, Output 7) into Bayou (Gain 5, Level 5) into a clean amp turned up just short of breakup.
Country chicken-pickin'	Cluck (Output 6, Sens 6) into the clean channel, with a Spool slapback (Time 110 ms, Repeats 2, Mix 3).
Fuzz lead	Sizzle on: Fuzz 7, Tone 6, Volume 5, into the clean channel.
Seventies rhythm	Swirl on (SCRIPT on, Speed 3) into the amp at edge of breakup.
Throbbing blues-rock lead	Throb (Speed 4, Intens 6) after Vermin (Dist 6, Filter 4), into the clean channel.
Funky quack	Squeeze (Squeeze 6, Gain 4) into Sweep (Cutoff 2, Reso 7, Env 8, Drive 1, 4-POLE on). Clean channel.
Violin swells	Bloom (Sens 5, Attack 6, Mix 10) into Echoes (SYNC 1/4 dotted, Repeats 5, Mix 4); BOZEMAN Hall.
Huge octave riff	Oktave first on the board: Direct 7, Oct 1 7, Oct 2 3, into the Drive channel.
Mid-push for solos	Contour: 500 Hz and 1K up 3, 31 and 62 Hz down 4, Level up 2. Switch it on for the solo.
Ambient swell	Echoes on: SYNC, 1/4 dotted, Repeats 6, Mix 4; SV-1 in, Shimmer, Decay 8 s, Mix 35%.
Surf tremolo	Wobble on: Rate 6 Hz, Depth 7, Shape 2; spring Reverb 5 on the amp.

SECTION 12

The amp face



The amp: Normal and Drive channels, the shared tone stack, Master, Reverb and Presence.

The controls run left to right as on the original's control panel. Knobs are numbered 1 to 12, like the originals; 1 is off. Drag a knob to turn it and double-click to reset it.

Control	What it does
Inputs 1 / 2	Click a jack to plug in. Input 2 is 6 dB lower and a little darker, for hot pickups.
Bright	Treble boost for the Normal channel. Strongest at low Volume settings.
Volume	Normal channel level. Like the originals, it comes on fast: by 3 or 4 it's already loud, and past 6 it starts to break up.
Drive	Drive channel gain.
More Drive	Extra gain and body for the Drive channel. The LED below it is yellow for Drive, red for More Drive and dark on the Normal channel.
Treble / Bass / Middle	Shared passive tone stack, calculated from the original's component values.
Channel Select	Normal (out) or Drive (in).
Master	Drive channel level. The Normal channel is set by Volume alone.
Reverb	Spring reverb level for both channels. It comes in quickly, like the original's. The REVERB knob on the TANK page is the same control.

Control	What it does
Presence	Upper treble from the power amp's feedback loop.
Standby / Play	Standby mutes the amp; the red power lamp goes dark.
AMP BYPASS, DUAL AMP	Bypass the amp, or add a second amp.

SECTION 13

The TANK page: spring reverb



Press TANK: the amp's spring reverb.

The original amp has no reverb controls beyond its Reverb knob; Hot Toddy's TANK page lets you look inside. The amp's solid-state driver pushes the tank, the springs (modelled as physical objects, so they ring, splash and drip like real ones) carry the sound, and a solid-state recovery stage brings it back to be mixed in. The defaults (LONG 2, MEDIUM decay, OP-AMP, every knob at its centre mark) sound like the stock amp.

Control	What it does
Dwell	How hard the driver pushes the springs. 5 is the amp as built; higher runs the driver out of headroom for a splashier, more aggressive reverb.
Mix	How much reverb: the same control as the amp's own REVERB knob. 0 is off.
Tone	The reverb's brightness (the springs' return only, not the dry signal). 5 is the amp as built.
Drip	How strongly each pick attack sets the springs chirping. 3.5 is the tank as it is; lower smooths attacks into the wash, higher makes every attack drip, and from about 7 up it goes beyond what a real tank does.
Spring type	LONG 2 (the classic 16" tank, two springs: the longest, splashiest decay), LONG 3 (denser and smoother, less boingy), SHORT 2 (a 9" tank: tighter, quicker echoes) and SHORT 3 (compact and dense).
Decay	SHORT (about 1.6 s), MEDIUM (about 2.4 s) or LONG (about 3.4 s).

Control	What it does
Driver	OP-AMP: a solid-state driver pushing current through the tank's coil. Clean and even, then hard-edged when Dwell runs it out of headroom. **The amp as built.** 6K6: the original outboard units' tube. Stays cleaner and smoother as you turn up Dwell. 6V6: as in the later reissues, a little hotter and more aggressive. 12AT7: both halves in parallel, as in many amps' built-in reverbs. Less power into the springs; it breaks up sooner and softer.
KICK	Bumps the tank, as if you'd knocked the amp: the springs crash.
IN / OUT	The toggle at the left; the amber lamp lights while the reverb is in. OUT takes the reverb out without moving your REVERB setting.

SAME PANEL ON EVERY AMP

Every Blevins amp's TANK page is the same unit, with the same four DRIVER buttons. Each amp starts on its own driver. Switching drivers fades the reverb out and back in, and every driver is level-matched to the amp's own at moderate Dwell, so you can compare them fairly.

SESSIONS FROM BEFORE 1.6

The spring reverb was rebuilt around the new springs in version 1.6. Sessions and presets made before then open with the reverb at the same level as before.

SECTION 14

Dual Amp



With Dual Amp on, the studio strip shows a cabinet, mic, pan and level for each amp.

Press DUAL AMP to add a second, completely independent Hot Toddy, stacked under the first and labelled AMP 2, with its own spring reverb (on the TANK page, under the first). The pedalboard feeds both amps.

- On the studio strip, the single cabinet selector splits into CABINET 1 and CABINET 2, each with its own MIC, DIST, mic type, PAN and LEVEL.
- LEVEL (-24 to +6 dB) balances the two amps without changing how either one breaks up.
- Every knob, switch, reverb control, standby and bypass on Amp 2 is independent of Amp 1.
- When both amps are on, each is turned down 3 dB, so switching the second amp in doesn't cause a big jump in level.
- Dual Amp uses about twice the processing of one amp.

TRY THIS

The Normal channel on the left and the Drive channel on the right. The factory preset Dual: Clean Left, Drive Right sets this up for you.

SECTION 15

The studio strip



The studio strip.

The panel at the top of the window holds the things a real amp doesn't have: the parts of your studio around it.

Control	Range	What it does
QUALITY	Normal, HQ, HQ Bounce	How much the amp and pedals are oversampled.
LEVEL meter		How hard your guitar is hitting the pedals and amp. Play your hardest and aim for the green lamps. If the top red lamp lights even with INPUT down, your interface is clipping: turn its gain down.
Input	-12 to +12 dB	Trims your guitar level before the pedals and amp.
Gate	Off, -90 to -30 dB	Noise gate before the amp: up until hum and hiss disappear between notes, then back off slightly.
Cabinet	4 cabinets + User IR	Chooses the speaker cabinet. Turn the selector or click a name. With Dual Amp on there is one per amp.
Mic	Cap to edge	Where the close mic points: brighter and more direct at the dust cap, darker and smoother toward the edge. 3 is the sound Hot Toddy always had.
Dist	0.5" to 24"	How far the mic sits from the grille (see the next section).
Mic type	DYN 1, DYN 2, DYN 3, RIBBON, LD COND	The menu under MIC and DIST: which microphone is on the cabinet.
Pan	Left to right	Where each amp sits in the stereo field.
Level	-24 to +6 dB	Dual Amp only: each amp's level.
Room Size	0–100%	Size of the room reverb, from a small booth to a large live room. Larger rooms also decay longer.
Room Mix	0–100%	How much room sound is blended in. 10–20% places the amp naturally; higher settings give an obvious ambient sound.
Room Cut	Off, 21–600 Hz	A low cut on the room sound only; the close-miked amp isn't touched. Clears boom and mud out of the room.
Output	-24 to +12 dB	Final level into your recording app.
BYPASS	on / off	Takes the input trim, gate, cabinets, room and output out of the chain.
EQ	open / close	Opens the Program EQ panel along the bottom of the strip.

SECTION 16

Cabinets, mics and your own impulse responses

1x12 Combo is the amp's own cabinet. The others are the same choices as on Crumble, so you can hear Hot Toddy through a bigger open-back cabinet or a tight closed-back 4x12.

Cabinet	In the style of	Sound	Try it for
1x12 Combo (default)	The amp's own small open-back combo with a 75-watt, ceramic-magnet 12-inch speaker	Tight lows that fall away below about 90 Hz, forward upper-mids, a bright edge	The classic sound of this amp
2x12 Open 12L	Open-back 2x12 with heavy-magnet 12-inch speakers	Full, even and smooth	Bigger cleans, smoother leads
2x12 Open 65W	Open-back 2x12 with British-voiced 65-watt speakers	More midrange bark	Crunch, blues
4x12 Closed	Closed-back 4x12 with heavy-magnet speakers	Tight and thumpy	Heavier Drive-channel rhythm
User IR	Your own impulse response	Whatever you load	Your favourite cabinet captures

The close mic

Mic type	In the style of	Sound
DYN 1	The all-round close dynamic	The sound Hot Toddy always had: balanced and direct.
DYN 2	The classic small-grille stage dynamic	Lean lows, a forward presence peak around 5–6 kHz, falling off past 9 kHz.
DYN 3	The large-diaphragm broadcast dynamic	Fuller low mids, a broad presence lift around 4–5 kHz, a smoother top that reaches higher.
RIBBON	A figure-8 studio ribbon	Big close-up bass, warm mids, a soft top that rolls off gently from about 5 kHz.
LD COND	The large-diaphragm studio condenser	Flat and open, a gentle lift around 8–10 kHz, the most top end.

Each type is level-matched at 1 kHz, so switching mics changes the tone, not the volume. MIC 3 with DYN 1 at 1 inch is exactly the sound earlier versions had.

Mic distance (DIST)

At 1 inch (the default) the mic is where Hot Toddy was voiced. Pull it back and you lose the close-up bass a directional mic picks up near the speaker: at 6 inches the lows around 80–100 Hz drop about 3–5 dB, at 12 inches about 8–9 dB. On the open-back cabinets the sound from the back of the speakers also comes round the box and thins the lows a little more as you move away; the closed 4x12 keeps them. The ribbon, a figure-8, changes the most. The level is matched at 1 kHz, as an engineer would trim the preamp after moving the mic.

Loading an impulse response

1	Turn the cabinet selector to USER IR. A LOAD IR… button appears.
2	Click it and choose a WAV or AIFF cabinet impulse response (up to 1 second long).
3	The file name appears on the panel. Click the clear button next to it to unload the file.

- Impulse responses are level-matched to the built-in cabinets and add no delay.
- The impulse response is saved inside your project and presets, so it travels with them even if the original file moves.
- With no file loaded, USER IR passes the raw amp sound with no cabinet, for your own loader after Hot Toddy.
- MIC, DIST and the mic type are hidden with USER IR: your impulse response has its own mic.

SECTION 17

The Program EQ



Click EQ on the studio strip to open the Program EQ.

A broad, musical equaliser in the style of the classic passive tube program equalisers, near the very end of the chain (after BOZEMAN, before Output). Click EQ on the studio strip to open it and IN to switch it on. It's out by default, and every knob at 0 leaves the sound untouched.

Section	Control	Range (default)	What it does
Low frequency	Low Freq	20, 30, 60, 100 Hz (30)	Chooses the low frequency for both Boost and Atten.
	Boost	0–10 (0)	A broad shelf boost of the lows, up to about 13.5 dB.
	Atten	0–10 (0)	A cut just above the boost frequency, up to about 17.5 dB, as on the original hardware.
High frequency boost	High Freq	3, 4, 5, 8, 10, 12, 16 kHz (10 kHz)	Centre of the high boost.
	Boost	0–10 (0)	How much the highs are lifted.
	Bandwidth	0–10 (5)	Width of the boost: low is a narrow peak, high is broad and airy.
High atten	Atten Sel	5, 10, 20 kHz (10 kHz)	Frequency of the high shelf cut.
	Atten	0–10 (0)	How much the top is shelved down.

THE CLASSIC LOW-END TRICK

Turn up Boost and Atten together at 60 or 100 Hz. The boost lifts the deep lows while the cut just above it clears out mud, for a big but tight bottom end.

- Airy top: High Freq 12 kHz, Boost 3, Bandwidth 7, Atten Sel 20 kHz, Atten 2.
- Tame fizz: Atten Sel 5 or 10 kHz, Atten 2–4.

LOW ATTEN reached 10 dB before version 1.6. Sessions and presets saved before then have their knob moved so the cut stays exactly the same.

SECTION 18

The opto leveler



Press COMP: the opto leveler.

A leveling amplifier in the style of the vintage optical tube compressors. Press COMP to see it. It's out by default.

Control	What it does
IN / OUT	The toggle at the left switches the leveler in.
METER	The toggle beside the meter: GR shows gain reduction; OUT shows output level.
Peak Reduction	How much compression.
Gain	Make-up gain through the tube output stage (-12 to +24 dB).
LIMIT / COMP	The toggle beside Gain. Comp is gentle, roughly 3:1. Limit is firmer, about 12:1.
HF Emphasis	Makes the leveler react more to treble, taming bright pick attack.
Mix	Blends compressed and uncompressed sound (parallel compression).

About 10 ms attack, a quick first release, then a slow, program-dependent tail: the more it works, the longer it takes to let go.

SECTION 19

The SD-2 studio delay



Press DELAY: the SD-2.

A stereo delay in a rack unit, after the opto leveler. Press DELAY to see it.

Control	What it does
IN / OUT	The toggle at the left switches the SD-2 in.
Style	Digital, Tape, Analog or Diffuse.
Routing	Stereo, Ping-Pong or Dual.
Time L / Time R	1 ms to 2 s each, or note values with SYNC.
Feedback	Number of repeats, up to near-infinite.
Low Cut / High Cut	Filters inside the feedback loop.
Mod Rate / Mod Depth	Gentle pitch movement on the repeats.
Drive	Saturates the repeats.
Duck	Turns the repeats down while you play.
Width / Mix	Stereo width, and dry/delay blend.

SECTION 20

The SV-1 studio reverb



Press VERB: the SV-1.

A stereo studio reverb for big, lush spaces, after the SD-2. Press VERB to see it. It starts switched out.

Control	What it does
Pre-Delay, Size, Decay	Gap before the reverb, size of the space (0.2–20 s decay).
Diffusion, Damping	Density, and how fast the highs die away.
Low Cut, High Cut	Keep the reverb out of the low end; warm the top.
Mod Rate, Mod Depth	Gentle movement inside the tail.
Width, Mix	Stereo width; dry/reverb balance.
IN / OUT	The toggle at the left switches the SV-1 in.
Algorithm	Hall, Plate, Chamber or Shimmer (an octave-up halo, its tail capped at about 7 s).

SECTION 21

BOZEMAN dual reverb



Engine A on top, engine B below.

Two complete reverb engines, A and B, each able to run any of twelve types: Room, Hall, Plate, Spring, Swell, Bloom, Cloud, Chorale, Shimmer, Magneto, Nonlinear and Reflections. It sits after the SV-1 and before the Program EQ, and it's off when you first open Hot Toddy.

Control	What it does
ON	Switches BOZEMAN in. Switch it off and the tail rings out naturally.
ROUTING	Parallel: A and B each hear the guitar, and you hear both. Series: A feeds B, and you hear B only, so the width of the sound is B's: Reflections, Spring and Magneto are narrower than the others.
HOLD	Infinite keeps the tail going and building; Freeze holds it and stops listening.
TEMPO SYNC	Pre-Delay (and Magneto's echo time) follows your project's tempo.
MIX / B ON	Dry/BOZEMAN balance; switches engine B on.
Each engine	Decay, Pre-Delay, Tone, Mod, two type knobs, Level and Pan.

SECTION 22

BOZEMAN engines and types

Each engine has the same controls. Click the type display to choose from a menu, or step with the arrows; changing type crossfades so it never clicks.

Control	Range (default)	What it does
Decay	0–100% (50%)	Length of the tail; the time shown depends on the type (0.3–20 s for Hall).
Pre-Delay	0–1000 ms (A 20, B 40)	Gap before the reverb starts. On Magneto it sets the echo time.
Tone	Dark – FLAT – bright	Overall colour of the reverb; centre is flat.
Mod	0–100% (30%)	Movement inside the tail, for lushness and chorus.
Two type knobs	0–100%	Names change with the type (see below).
Level	-24 to +6 dB (0)	Level of this engine.
Pan	Left to right (centre)	Where this engine's reverb sits.

Type	Type knobs	Character
Room	Size, Early	A natural room, booth to live room; Early sets the early reflections.
Hall	Size, Low End	A big, smooth hall; Low End sets how long the lows ring.
Plate	Size, Low End	A dense, bright studio plate.
Spring	Tension, Dwell	A three-spring tank, from tight and bright to loose and boingy.
Swell	Rise, Mode	Fades in behind every note. Mode REVERSE swells the dry note too (Mix 100% for backwards swells).
Bloom	Length, Feedback	The tail keeps growing after each note, and re-blooms with Feedback.
Cloud	Size, Diffuse	A huge, soft, endless ambient wash.
Chorale	Vowel, Reso	A hall with a gliding, choir-like vowel; play harder and it opens up.
Shimmer	Voices, Amount	Pitch-shifted voices climb in the tail; Voices picks one of eight intervals (+Oct, +5th, -Oct and more).
Magneto	Heads, Repeats	Tape-loop echo with one to four heads and wow, diffused into a reverb.
Nonlinear	Shape, Diffuse	Gated and reverse effects: Reverse, Swoosh, Ramp or Gate; Decay is the length.
Reflections	Position, Distance	Places your guitar in a room: left to right, near to far.

SECTION 23

MIDI Learn

Any control on Hot Toddy can follow a knob, fader, switch or expression pedal on a MIDI controller: amp knobs, pedal footswitches, the tuner, studio strip, rack units and BOZEMAN.

Map a control

1	Connect your MIDI controller (USB or Bluetooth). In the Hot Toddy app, tick it under Options › Audio/MIDI Settings.
2	Right-click the control (or Control-click) and choose **MIDI Learn**. An amber frame pulses around it and a LEARNING bar appears at the top of the window.
3	Move the knob, switch or pedal on your controller. Done. Click the LEARNING bar to stop without mapping anything.

Buttons that pick one of several choices, like DECAY on the TANK page or the SD-2's styles, step through their choices as you move the controller.

The right-click menu

Item	What it does
MIDI Learn / MIDI Learn again	Starts learning, or replaces the controller with a new one.
Moved by CC…	Shows which controller and MIDI channel move it.
Reverse it	Controller up turns the control down.
Pedal range	Shows the part of the control's travel the controller sweeps. Turn the control to where the pedal's heel should land and choose **Set pedal low point here**; turn it to the toe position and choose **Set pedal high point here**. **Reset range** returns to the full sweep.
Forget MIDI	Removes the mapping (and its range).
Forget all MIDI mappings	Clears every mapping on this instance.
MIDI controller input	In a recording app: which MIDI controller Hot Toddy listens to, or all of them.

- Each instance of Hot Toddy keeps its own mappings in your project, so two amps can answer two controllers. A new instance starts with the mappings you made last.
- Presets never carry or change your mappings.
- In a recording app, Hot Toddy listens to your controller directly, so it works on an ordinary audio track. Your recording app's own controller mapping (in Logic, Learn Assignment, Command-L) works too; use one or the other for each control, not both.

FOOTSWITCHES THAT TOGGLE

Set a footswitch to send a controller value of 127 for on and 0 for off, and map it to a pedal's footswitch. If your switch only ever sends 127, each press flips the pedal.

SECTION 24

Factory presets

Open the preset box at the right of the module buttons. Hot Toddy Default returns every control to its starting position. Each preset changes only the controls listed; everything else is at its default. Knob values are on the amp's 1–12 scale. Presets you save in the preset box are shared with Logic's own preset menu.

Preset	The sound	Settings
Clean Sparkle	Bright, glassy Normal channel with a generous splash of spring.	Normal channel, Bright on · Volume 4.5, Treble 6.5, Bass 3.5, Middle 5, Presence 5.5 · Room Mix 12%
Edge of Breakup	The Normal channel turned up until it just starts to growl. Dig in for grit, play softly for clean.	Normal channel, Bright off · Volume 8, Treble 6, Bass 3, Middle 6.5, Presence 6 · Room Mix 15%
Drive Rhythm	A tight, punchy crunch for chords and riffs.	Drive channel · Drive 5, Master 4.5, Treble 6, Bass 3.5, Middle 6.5, Presence 6 · Room Mix 10%
More Drive Lead	Thick, singing lead with extra mids and a little delay.	Drive channel, More Drive on · Drive 7, Master 4.5, Treble 5.5, Bass 4, Middle 7.5, Presence 5.5 · Echoes on · Room Mix 15%
Surf Drip	Reverb cranked and the tank driven hard for that wet, dripping surf sound.	Normal channel, Bright on · Volume 5, Treble 7, Bass 4, Middle 4 · Reverb 12 · TANK: Dwell 6.5, Drip 5, LONG decay
Dual: Clean Left, Drive Right	Both amps on: the Normal channel panned left, the Drive channel panned right.	Amp 1: Normal, Bright on, Volume 5, 1x12 Combo, pan 70% left · Amp 2: Drive 6, Master 4, Middle 7, 2x12 Open 12L, pan 70% right
Jazz Clean	The Normal channel kept low and round, mids up, with a little leveling.	Volume 3.5, Middle 6, Presence 4 · 2x12 Open 12L · opto leveler in
Blues Breakup	Bayou into the Normal channel at the edge of breakup.	Volume 6, Middle 7 · 2x12 Open 65W
Country Chicken Pickin'	Cluck compression and a Spool slapback into a bright Normal channel.	Normal channel, Bright on · Volume 5, Treble 7
Ambient Swells	Bloom fades every note in, Echoes repeats it, and BOZEMAN's Hall and Shimmer wash it out.	Normal channel, Volume 4 · BOZEMAN in

SAVING YOUR SOUNDS

Every control, including pedal order and loaded impulse responses, is saved with your project and in your recording app's presets, and every knob and switch can be automated.

SECTION 25

How the amp is modelled

- **First stage:** a triode with a fully bypassed cathode, which gives the big low end these amps are known for.
- **Tone stack:** straight after the first stage and shared by both channels: 250k treble, 250k bass, 25k middle, 130k slope resistor, 250 pF / 0.1 µF / 0.022 µF. Compared with the classic 1960s American tone stack (100k slope, 0.047 µF mid capacitor), that's brighter and more mid-forward.
- **Normal channel:** Volume with a Bright capacitor, then one more triode.
- **Drive channel:** high-passed to stay tight, then Drive and two cascaded triodes with small treble-bleed capacitors between them. More Drive bypasses a cathode for extra gain and low-mid body. Master follows.
- **Reverb:** the amp's solid-state (op-amp) driver, with its sense resistor and supply rails, into physically modelled springs, with a solid-state recovery stage and Tone.
- **Power amp:** long-tail phase inverter, two 6L6s with Presence in the feedback loop, and a solid-state rectifier, so there's very little sag. It's a loud, punchy, high-headroom amp.

The amp is a behavioural model tuned against published circuit values and descriptions; the reverb driver and springs are modelled at component level.

SECTION 26

Tips and troubleshooting

If you hear…	Try this
No sound in the Hot Toddy app	Check the GUITAR IN menu and Options › Audio/MIDI Settings: the right interface and your guitar's input, and Mute audio input unticked. If macOS blocked the input, allow Hot Toddy in System Settings › Privacy & Security › Microphone.
The Normal channel is too loud or too dirty	Lower Volume: on this amp it rises quickly and breaks up past about 6. Try Input 2 with hot pickups.
The Drive channel is too fizzy	Lower Drive or Presence, turn off More Drive, try a 2x12 cabinet, move the MIC toward the edge, or switch to HQ.
Boomy low end	Lower Bass (the first stage has a lot of low end by design), pull DIST back a few inches, or raise ROOM CUT for the room.
The reverb jumps in too fast	That's the original's character. Keep Reverb below 3, or lower Dwell on the TANK page.
No sound	Check the tuner is off, the amp is on Play, an input jack is plugged in, and Master (Drive channel) or Volume (Normal) is above 1. With USER IR selected, check the file loaded.
Very quiet sound	Check that AMP BYPASS is off.
The delay or reverb sounds muddy	Lower Repeats or Mix on Echoes, raise Low Cut on the SD-2 and SV-1, or lower Low End on BOZEMAN's Hall and Plate.
BOZEMAN keeps building up	Hold is on Infinite or Freeze: set it to Off.
A delay between picking and hearing	Lower your recording app's buffer size, and play on NORMAL or HQ BOUNCE.
Crackles	Raise your buffer one step or switch from HQ to HQ BOUNCE. Dual Amp uses about twice the processing of one amp.

SECTION 27

Specifications

Item	Value
Formats	AU and VST3 effect, and a stand-alone app; universal binary (Apple silicon and Intel)
Channels	Mono or stereo in (summed to mono, like a guitar amp); stereo out
Processing	4x oversampling (16x in HQ) with minimum-phase, low-latency filters through the pedals and amp stages
Latency	About 3 samples (0.06 ms at 48 kHz) at Normal; one sample more at HQ and HQ Bounce
Amp	Two channels (Normal with Bright; Drive with More Drive); shared three-band passive tone stack; Master, Reverb, Presence; 2 x 6L6 power amp with solid-state rectifier
Reverb	Solid-state driver into four physically modelled tanks (long or short, two or three springs), three decay times; Dwell, Reverb, Tone, Drip
Cabinets	1x12 Combo, 2x12 Open 12L, 2x12 Open 65W, 4x12 Closed, with five mic types, mic position and distance; or User IR (WAV/AIFF up to 1 s, saved with the project)
Pedals	Strobe tuner plus six slots, drag to reorder; twenty-one pedals including drives, compressors, filters, modulation, polyphonic octave and two delays with tempo sync
Studio	Input, level meter, gate, room with low cut, output, Program EQ, opto leveler, SD-2 delay, SV-1 reverb, BOZEMAN dual reverb, Dual Amp with level
Presets	Hot Toddy Default plus ten factory presets; your own, shared with Logic
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 28

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