

BLEVINS AUDIO

HOT TODDY

TWO-CHANNEL 40-WATT COMBO · 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**, a solid-state-driven spring reverb, and a punchy, high-headroom power amp.
- **Two inputs**, the second 6 dB lower for hot pickups.
- **A rear panel** with full control of the two-spring long reverb tank.
- **Dual Amp:** a second, completely independent Hot Toddy, each with its own cabinet and pan position.
- **A pedalboard** with a strobe tuner and six slots for any of nineteen pedals, which you can drag into any order.
- **A studio strip** with a quality switch, gate, cabinet or your own impulse response, room and a Program EQ; plus the opto leveler, SD-2 delay, SV-1 reverb and BOZEMAN dual reverb.
- Six factory presets, and bypass switches on every module.

New in version 1.2

- **Quality switch** (NORMAL / HQ / HQ BOUNCE) on the studio strip. See *Quality: Normal, HQ and HQ Bounce*.
- **Nine new pedals:** Minotaur, Swirl, Cluck, Vermin, Bayou, Throb, Bloom, Contour and Oktave. The pedal menu is now grouped by type, with a short description of each pedal.
- **Drag to reorder:** drag a pedal by its body to move it along the board. Its settings move with it.
- **Midhump** has an MH808 / MH9 / MH10 voicing switch, and **Echoes** has a FILTER knob that darkens the repeats.
- **USER IR** replaces DI on the cabinet selector: load your own cabinet impulse response. With one amp, the studio strip now shows a single, larger cabinet selector.
- **Program EQ** on the studio strip, in the style of the classic passive tube program equalisers.
- **BOZEMAN**, a new dual reverb module with twelve reverb types per engine, Infinite and Freeze.
- **1.2.1:** the octave pedal is now Oktave, a polyphonic octave that tracks chords. Sessions with the earlier octave pedal load Oktave in its place.
- Everything new starts switched off, so existing sessions and presets sound exactly as they did.

SECTION 2

Installing Hot Toddy

Hot Toddy comes as a standard Mac installer. It installs two versions of the plug-in, so it works in almost any recording app:

- **Audio Unit (AU)** for Logic Pro, GarageBand, MainStage and other AU hosts.
- **VST3** for most other recording apps that load VST3 plug-ins.

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 the installer (.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 Audio** › **Hot Toddy**. **Other apps:** look in the VST3 list under **Blevins Audio**.

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.

PLUG-IN LOCATIONS

The installer puts the Audio Unit in **/Library/Audio/Plug-Ins/Components** and the VST3 in **/Library/Audio/Plug-Ins/VST3**. To uninstall, delete HotToddy.component and HotToddy.vst3 from those two folders.

SECTION 3

Quick start

- 1 Plug in.** Connect your guitar to your interface's instrument (Hi-Z) input, create an audio track for it, turn on input monitoring and add Hot Toddy to the first effect slot.
- 2 Set the interface gain.** Strum hard and set your interface so its meter peaks around -12 dBFS. Leave Input on the studio strip 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 spring Reverb to taste.
- 7 Place it.** Choose a cabinet on the studio strip (1x12 Combo is the amp's own) and add a little Room Mix.
- 8 Or start from a preset.** Open the preset menu at the top of the plug-in window. *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 4

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** · **AMP** · **COMP** · **DELAY** · **VERB** · **BOZEMAN**. Press one and that module appears below; the window resizes to fit it. 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.

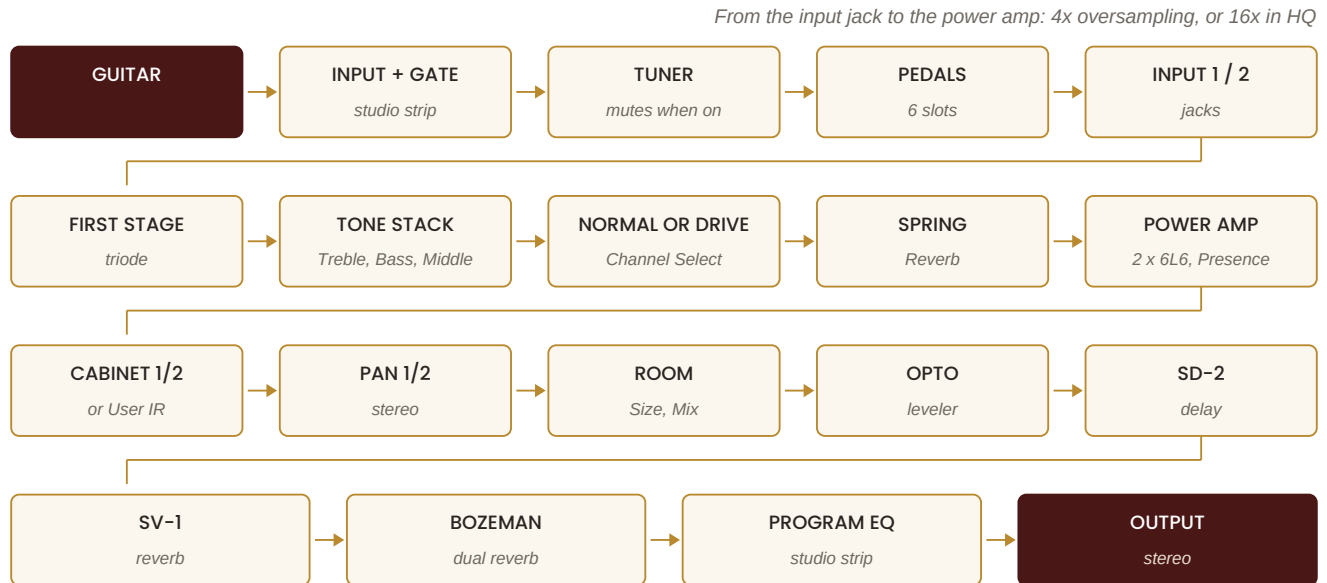
- **AMP BYPASS** (at the top of each amp, next to REAR PANEL) skips the whole amp, including its spring reverb. You hear the pedalboard going straight into the studio strip, so it's much quieter: that's your guitar's own level.
- **BYPASS** on the studio strip takes out the input trim, gate, cabinets,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

Resizing

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

SECTION 5

Signal flow



- The tone stack comes straight after the first stage and is shared by both channels, so it changes what the Drive channel distorts.
- The Normal channel is Volume (with Bright) and one more triode stage.
- The Drive channel is high-passed to stay tight, then Drive and two cascaded triode stages; More Drive adds gain and low-mid body; Master follows.
- With Dual Amp on, the pedalboard feeds both amps; each amp has its own cabinet and pan position.
- 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 6

Quality: Normal, HQ and HQ Bounce



The QUALITY buttons are at the top right of the studio strip.

The three QUALITY buttons 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, exactly as earlier versions. 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 7

The pedalboard



Oktave, Minotaur, Midhump, Swirl, Throb and Echoes on the board.

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 standalone app). The current time or note value is shown above the knob. Switch either delay off and its echoes ring out naturally.

SECTION 8

Pedal guide

Knob values are 0–10 like the real pedals. Pedals marked **new** arrived in version 1.6.

Drive

Pedal	Style	Controls	What it's for
Lift	Clean boost	Boost (0 to +20 dB), BRIGHT	Pushes the amp harder without changing its voice. BRIGHT adds sparkle for darker guitars.
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.
Minotaur new	Germanium-diode overdrive in the style of the gold boutique classic	Gain, Treble, Output	Low Gain is a clean boost with a little hair; high Gain is warm, mid-forward overdrive with some clean always underneath.
Midhump	Mid-hump overdrive with a vocal midrange push	Drive, Tone, Level, MH808 / MH9 / MH10	Classic in front of an already-driven amp: Drive low, Level high. MH808 is the original sound; MH9 is brighter and edgier; MH10 is smoother and tighter, with a slightly more compressed feel.
Bayou new	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 new	Op-amp distortion in the style of the classic black box	Dist, Filter, Volume	From gritty overdrive to thick, compressed distortion. Filter goes from bright to dark.
Sizzle	Two-stage fuzz	Fuzz, Tone, Volume	From gritty and splattery to thick, saturated sustain. Tone goes dark to cutting.

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 new	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.

Pedal	Style	Controls	What it's for
Bloom new	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.
Contour new	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 new	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 new	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
Octave new	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 9

Pedalboard recipes



Cluck, Bloom, Vermin, Bayou, Contour and Spool.

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 10

The amp face



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.
Presence	Upper treble from the power amp's feedback loop.
Standby / Play	Standby mutes the amp; the power lamp dims.
REAR PANEL, AMP BYPASS, DUAL AMP	Turn the amp around to the reverb tank controls, bypass the amp, or add a second amp.

SECTION 11

The rear panel: spring reverb



The original amp has no reverb tank controls; Hot Toddy's rear panel lets you tweak its two-spring long-decay tank. Click **REAR PANEL** at the top of the amp to turn it around, and **FRONT PANEL** to go back. The defaults sound like the stock amp.

Control	What it does
Dwell	How hard the tank is driven. The driver is solid-state, as on the original: clean until it runs out of headroom, then it clips hard.
Decay	How long the springs ring (default 2.8 s).
Tension	Tighter, brighter springs (high) or looser, longer chirps (low).
Tone	Darkens or brightens the reverb return.
Splash	How much pick attack reaches the springs. Lower it if hard picking makes the tank crash.

The front-panel Reverb knob still sets how much reverb you hear.

SECTION 12

Dual Amp

Press **DUAL AMP** to add a second, completely independent Hot Toddy, stacked under the first and labelled AMP 2. The pedalboard feeds both amps.



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

- On the studio strip, the single cabinet selector splits into **CABINET 1** and **CABINET 2**, each with its own **PAN** knob.
- Every knob, switch, rear-panel 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 13

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. See <i>Quality: Normal, HQ and HQ Bounce</i> .
Input	−12 to +12 dB	Trims your guitar level before the amp. Raise it for quiet pickups, lower it for hot active pickups.
Gate	Off, −90 to −30 dB	Noise gate before the amp. Turn it up until hum and hiss disappear between notes, then back off slightly so sustain isn't cut short.
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.
Pan	Left to right	Where each amp sits in the stereo field.
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.
Output	−24 to +12 dB	Final level into your recording app. Use this to match the bypassed level or to leave headroom.
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 14

Cabinets 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

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.
- Sessions that used DI in earlier versions load as USER IR with no file, and sound the same.

SECTION 15

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.
	Atten	0–10 (0)	A cut just above the boost frequency.
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.

SECTION 16

The opto leveler



A leveling amplifier in the style of the vintage optical tube compressors heard on countless guitar, bass and vocal recordings. Instead of a fast electronic detector, an optical compressor uses a light and a light-sensitive cell, which gives it a famously smooth, musical response. Press COMP to see it.

Control	What it does
In / Out	Switches the leveler in. It's out by default, so it never changes your sound until you switch it in.
Meter and meter switch	GR shows gain reduction (how much the leveler is turning you down); OUT shows output level (0 VU $\approx$ -18 dBFS).
Peak Reduction	How much compression. Turn it up until the meter shows the amount of gain reduction you want.
Gain	Make-up gain through the tube output stage (-12 to +24 dB). High settings add a little tube warmth.
Comp / Limit	Comp is gentle, roughly 3:1. Limit is firmer (about 12:1) and holds peaks more tightly.
HF Emphasis	Makes the leveler react more to treble. Turn it up to tame bright pick attack and harsh peaks without dulling the overall tone.
Mix	Blends the compressed and uncompressed sound (parallel compression). Lower settings keep your pick attack while still adding sustain and body.

How it behaves

The attack is soft (about 10 ms), so some of your pick attack always gets through. When you stop playing hard, the first part of the release is quick, and the rest lets go slowly over a second or more. The harder and longer it has been working, the longer it takes to recover.

Use	Peak Red.	Mode	HF Emph.	Mix	Aim for
Gentle polish	30–40	Comp	0	100%	1–3 dB GR
Sustaining lead	50–65	Comp	2	100%	4–6 dB GR
Clean funk / chords	45–55	Limit	4	60%	3–5 dB GR
Squashed parallel	80–100	Limit	3	35–50%	8+ dB GR

SECTION 17

The SD-2 studio delay



A stereo delay in a rack unit, after the opto leveler, with much more control than the Echoes pedal. Press DELAY to see it.

Control	What it does
In / Out	Switches the SD-2 in. It starts with an empty buffer each time.
Style	Digital: clean, exact repeats. Tape: wow and flutter, gentle saturation and softened highs that darken with each repeat. Analog: darker, warmer repeats with a little chorus. Diffuse: repeats that smear toward a reverb.
Routing	Stereo: left and right delays fed by their own channels. Ping-Pong: repeats bounce between left and right. Dual: both sides hear the guitar, each at its own time, for a wide double-tracked sound.
Time L / Time R	1 ms to 2 s each. With SYNC on they become note values that follow the project tempo (shown in the display).
Feedback	Number of repeats, up to near-infinite.
Low Cut / High Cut	Filters inside the feedback loop, so each repeat gets thinner or darker.
Mod Rate / Mod Depth	Gentle pitch movement on the repeats, for chorus-like width.
Drive	Saturates the repeats; they get grittier the harder they hit.
Duck	Turns the repeats down while you're playing and lets them bloom when you stop, so delay never clutters a part.
Width	Mono (0%) to full stereo (100%).
Mix	Blend of dry and delayed signal.

SECTION 18

The SV-1 studio reverb



A stereo studio reverb in a rack unit, after the SD-2. It's for big, lush spaces: halls, plates and shimmering ambient tails. Press VERB to see it. It starts switched out; the green LED lights when it's in.

Control	Range (default)	What it does
Pre-Delay	0–250 ms (20)	Gap before the reverb starts. 20–60 ms keeps your notes clear in front of the tail.
Size	0–100% (60)	Size of the space.
Decay	0.2–20 s (2.5)	How long the tail lasts. In Shimmer mode, the tail is capped at about 7 s so it can never run away.
Diffusion	0–100% (70)	Density. Low settings let individual reflections through; high settings give a smooth wash.
Damping	0–100% (40)	How much faster the high frequencies die away. Higher is darker and more natural.
Low Cut	20–600 Hz (80)	Removes low end from the reverb so it doesn't muddy the guitar.
High Cut	1–20 kHz (9k)	Removes top end from the reverb for a warmer, vintage sound.
Mod Rate	0.05–5 Hz (0.6)	Speed of the gentle movement inside the tail.
Mod Depth	0–100% (40)	Amount of movement. Adds lushness and a subtle chorus to long tails.
Width	0–150% (100)	Stereo width of the reverb, from mono to extra-wide.
Mix	0–100% (25)	Balance of dry signal and reverb.

Algorithm	Character	Try it for
Hall	Big, smooth concert hall with gentle early reflections	Lead lines, ballads, anything that needs depth
Plate	Dense, bright, instantly smooth, like a studio plate	Clean chords, funk, shimmer on single notes
Chamber	Warmer, with more early reflections: a live echo room	Natural ambience, rhythm parts, blues
Shimmer	Hall with an octave-up halo that blooms above the notes	Swells, ambient pads, volume-knob textures

SECTION 19

BOZEMAN dual reverb



Engine A on top, engine B below.

BOZEMAN is a reverb module with two complete reverb engines, A and B, each able to run any of twelve reverb types. It sits after the SV-1 and before the Program EQ, so you can use it alongside the SV-1 or instead of it. It's off when you first open Hot Toddy.

The top bar

Control	What it does
ON	Switches BOZEMAN in. When you switch it off, the tail already in the air rings out naturally.
ROUTING	Parallel: A and B each hear the guitar and are mixed together. Series: A feeds B, so B reverberates A's tail (try Swell into Hall, or Magneto into Cloud).
HOLD	Off: normal. Infinite: the tail never dies away, and keeps taking in what you play, so you can build up layers. Freeze: holds the current tail forever and stops listening, so you can play over a frozen pad.
TEMPO SYNC	Pre-Delay (and Magneto's echo time) becomes a note value that follows your project's tempo.
MIX	Balance of dry signal and BOZEMAN (default 35%).
B ON	Switches engine B on. With it off, only engine A runs.

TRY THIS

Parallel; A = Room (Decay 20%, Size 40%) for body, B = Shimmer +Oct (Decay 70%, Amount 40%, Level -8 dB) for a halo, Mix 30%. Hit Freeze at the end of a chord and solo over it.

SECTION 20

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 21

Factory presets

Open the preset menu at the top of the plug-in window. **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.

Clean Sparkle — Bright, glassy Normal channel with a generous splash of spring.

VOL	TREB	BASS	MID	REVERB	PRES
4.5	6.5	3.5	5	4	5.5

Settings: Normal channel · Bright on · 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.

VOL	TREB	BASS	MID	REVERB	PRES
8	6	3	6.5	3	6

Settings: Normal channel · Bright off · Room Mix 15%

Drive Rhythm — A tight, punchy crunch for chords and riffs.

DRIVE	TREB	BASS	MID	MASTER	REVERB	PRES
5	6	3.5	6.5	4.5	2	6

Settings: Drive channel · More Drive off · Room Mix 10%

More Drive Lead — Thick, singing lead with extra mids and a little delay.

DRIVE	TREB	BASS	MID	MASTER	REVERB	PRES
7	5.5	4	7.5	4.5	3.5	5.5

Settings: Drive channel · More Drive ON · Echoes ON (420 ms, Repeats 3, Mix 2.5) · Room Mix 15%

Surf Drip — Reverb cranked and the tank driven hard for that wet, dripping surf sound.

VOL	TREB	BASS	MID	REVERB	PRES
5	7	4	4	9	6

Settings: Normal channel · Bright on · Rear panel: Dwell 7, Splash 9, Decay 3.2 s

Dual: Clean Left, Drive Right — Both amps on: the Normal channel panned left, the Drive channel panned right.

VOL	TREB	BASS	MID	REVERB	PRES
5	6	4	5	3.5	6

Settings: Amp 1: Normal, Bright on, Volume 5, Reverb 3.5, 1x12 Combo, Pan 70% left · Amp 2: Drive 6, Master 4, Middle 7, Reverb 2.5, 2x12 Open 12L, Pan 70% right

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 22

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 μ F / 0.022 μ F. Compared with the classic 1960s American tone stack (100k slope, 0.047 μ F 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:** a solid-state (op-amp) driver into a two-spring long-decay tank, with solid-state recovery.
- **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.

These are behavioural models tuned against published circuit values and descriptions, not circuit-level simulations.

SECTION 23

Tips and troubleshooting

If you hear...	Try this
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, or switch to HQ.
Boomy low end	Lower Bass; the first stage has a lot of low end by design.
The reverb jumps in too fast	That's the original's character. Keep Reverb below 3, or lower Dwell on the rear panel.
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 24

Specifications

Item	Value
Formats	Audio Unit (AU) and VST3 effect; 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	Two-spring long-decay tank with solid-state driver; rear-panel Dwell, Decay, Tension, Tone, Splash
Cabinets	1x12 Combo, 2x12 Open 12L, 2x12 Open 65W, 4x12 Closed, User IR (WAV/AIFF up to 1 s, saved with the project)
Pedals	Strobe tuner plus six slots, drag to reorder; nineteen pedals including drives, compressors, filters, modulation, polyphonic octave and two delays with tempo sync
Studio	Input, gate, room, output, Program EQ, opto leveler, SD-2 delay, SV-1 reverb, BOZEMAN dual reverb, Dual Amp
Presets	Hot Toddy Default plus six factory presets
Requirements	macOS 11 or later; a 64-bit AU or VST3 host

SECTION 25

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