

BAD TEA

User Guide



1 Introduction

Bad Tea started out as a novel approach to automatic double tracking (Better ADT), but along the way it's grown into a rather more powerful beast.

Bad Tea is built around sensor arrays that manage shifts in time, amplitude and pitch (TAP) based on the incoming source. It creates a dynamic, moving double of its input, and has been carefully tuned to provide consistently musical results regardless of the source material. The TAP circuits can be used to create subtle, natural doubling, or pushed to extremes for huge movement and otherworldly effects.

Along with an LFO to provide more classical movement and four distinctive colouration models, Bad Tea has become a multi-FX monster which can completely transform almost any source. Apply subtly to use as originally intended, or dial it up to chorus, crunch and completely reshape your sound.

2 Installation

2.1 System requirements

	macOS	Windows
System	macOS 12 or later	Windows 10 or later, 64-bit
Processor	Apple Silicon or Intel	Any 64-bit
Formats	VST3, AU	VST3
Host	Any VST3 or AU host	Any VST3 host

2.2 Installing

Download Bad Tea for your platform from nyx-dsp.com. There's no installer. Unzip and copy the plugin into the folder for its format.

Format	Copy to
VST3, Windows	C:\Program Files\Common Files\VST3
VST3, macOS	/Library/Audio/Plug-Ins/VST3
AU, macOS	/Library/Audio/Plug-Ins/Components

Restart your DAW, or rescan its plugins, and Bad Tea will appear under NYX-DSP.

2.3 Activation

The first time Bad Tea opens, it asks for a license key. Paste in the key from your purchase email and click **Activate**. Activation happens online; there's no iLok, no dongle and no account software running in the background.

Not bought it yet? Click **Start Free Trial** for seven days of the full plugin. If you buy a license later, enter it in the same place. There's nothing to reinstall.

Each license can be active on up to three machines at once. If you reach that limit, **Manage Activations** appears so you can release one of the others.

3 Quick start

1. Put Bad Tea on the track you want to double. A lead vocal is the classic use.
2. Leave Dry where it is and bring Wet up to around -12 dB, the traditional ADT level.
3. Raise Time for a natural double, then add Pitch and Amplitude for more movement.
4. Pan Dry and Wet apart to widen the image.
5. For bigger effects, bring in the LFO, try a Harmonics model, or flip a circuit with Inv.

4 How it works

Plain and simple, there's nothing quite like Bad Tea. The controls are fairly intuitive, but what happens under the hood with TAP modulation may take some explaining.

You might notice that you don't see a steady value on the readouts. Bad Tea's sensors continuously measure the incoming audio and adjust the wet path's behaviour in real time, only returning to unity with the dry signal in moments of silence.

We wanted this movement to be responsive without tracking any characteristic precisely, but also wanted to avoid making it so random it wasn't repeatable. Several sensor values are interpreted to maximise the effect, with a switch to choose between two emphasis modes. These have been calibrated to provide two unique characters, regardless of the source.

When you twist a knob, you're setting a range, not a value, and with further sensors managing enveloping, transient response and more, Bad Tea produces results which are consistently musical, and with a sound unlike anything else.

Bad Tea continues to work incredibly well for its original purpose of doubling a vocal, and produces results which we believe are far superior to traditional doubling techniques. However, by pushing the controls to extremes, it twists from subtle shifting to an extreme sound designer. We've used it to increase drum body, chorus guitars, widen synths, and even stacked instances to create reverb-like effects. As with so many tools, the only real limit is your creativity.

Bad Tea does not care about that wide reverb you slapped on earlier in your signal chain. It will sum your signal to **mono** before processing, and you will like it. Add stereo effects after.

5 Controls



- | | |
|----------------------|----------------------|
| 1 Time | 9 Dry and wet level |
| 2 Amplitude | 10 Pan |
| 3 Pitch | 11 Mute |
| 4 A / P switch | 12 Lo, mid and hi EQ |
| 5 Inv | 13 VU meters |
| 6 Byp | 14 Light / dark |
| 7 LFO rate and depth | 15 Manual |
| 8 Harmonics | |

5.1 Primary controls

The three primary circuits of Bad Tea.

Time

Controls how the wet signal is time shifted.

Amplitude

Controls gain modulation of the wet signal.

Pitch

Controls the amount of pitch shift applied to the wet signal.

A / P

Choose sensor emphasis for that channel: **A** for amplitude (usually more extreme movement), **P** for pitch (more gradual, subtle shifts).

Inv

Flips that channel's sensor reading. Now instead of moving away from unity, you set a constant value, and the signal chases to return to unity as its sensor readings increase, returning to that value in silence. Completely changes the mood of a circuit and allows for an even wider range of effects.

Byp

Disable circuit processing.

5.2 Secondary controls

LFO rate and depth

An oscillator to add classic ADT modulation, or push hard for huge movement. Despite its position on the panel, for processing efficiency the LFO is layered on top of the Time channel's movement and so is implemented before other modulation.

Rate sets the speed of the oscillator. **Depth** sets the amount of effect.

Harmonics

Gentle harmonic distortion loosely based on tape saturation, oversampled, with wow and flutter.

Type	Character
I	Warmest, most memory, compresses easily
II	Brighter, more linear, keeps attacks
III	Bright top, thick bottom, asymmetric
IV	Cleanest, near-transparent until pushed

Switching model during playback may cause clicks.

5.3 Dry and wet

Level

The large **Dry** or **Wet** gain knob sets the output level of that path before the two are summed.

ADT traditionally mixes the wet signal back in somewhere around -12 dB.

Pan

Sets that path's position in the stereo image using constant-power panning.

Mute

Silences that path.

Lo, mid and hi

A fixed three-band EQ on each path: a low shelf at 100 Hz, a bell at 1 kHz and a high shelf at 8 kHz, each ± 12 dB. The GUI exposes gain only; the corner frequencies and widths are fixed (though curious cats may find more controls in the editor).

5.4 Output

VU

Peak level of the plugin's stereo output, post-sum.

Two summed copies of the same signal can add up to 6 dB when they are in phase. With amplitude modulation as well, it is easy to clip without having touched a level control.

5.5 Panel

Light / dark

Switches the panel between light and dark finishes.

Manual

Congratulations! You've found the manual.