JJG Drive

preamp and tape

User manual

VERSION 1.0.0

The preamp and tape stage of JJG Vocals as its own plug-in: one knob of drive through a preamp voicing and a tape machine, with the JJG Vocals sound built in.



As it opens: Clean Slate, PRE and TAPE on Off, DRIVE at 0, AUTO GAIN ON, MIX 100%, IN and OUT at +0.0.



73 on the PRE plate, 800 on the TAPE plate at 15 ips, DRIVE at 6.2. The modules recolor with the plates.

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JJG Drive is the front end of JJG Vocals on its own: a preamp color, then a tape machine, pushed together by one DRIVE knob. Each plate at the top of its module picks the circuit voicing. The names on the plates (511, 73, TG, 60s, 37, 800, Cheap Cassette, 102) are the plug-in's own shorthand for the character of each voicing.

TWO MODULES

On the left, PRE on top and TAPE below, with the big **DRIVE** knob between them: one knob, both stages. On the right, **OUTPUT**, with MIX, the IN and OUT trims and LINK.

ONE RULE

JJG Drive has a sound of its own, and it is always on. Like a console channel, the signal has been through the box even with the preamp and the tape switched off. That is the point of the plug-in. If a track wants less of it, the **MIX** knob in the OUTPUT module is the dial: back it off to blend in the untouched take.

In a hurry? Go to Quick start, then pick a voicing from PRE and TAPE.

Requirements

- **Mac:** macOS 13.3 or later. Universal binary: runs natively on Apple Silicon and Intel Macs, and appears in Pro Tools when Pro Tools runs under Rosetta.
- **Windows:** Windows 10 or 11, 64-bit.
- **Formats:** VST3 and AAX on both platforms; Audio Unit on Mac. Pro Tools 11 and later. No iLok is needed for any of them.

Installing on Mac

1. Double-click the installer package. It asks for your Mac password, because plug-ins live in system folders. The installer and the plug-ins inside it are Apple-signed and notarized, so macOS opens them without any warning.
2. On the **Customize** screen, tick the formats you want: **VST3**, **Audio Unit** and **AAX**. If you're not sure, leave all three ticked; each one is only used by the DAWs that support it.
3. **Fully quit your DAW (Cmd+Q) and start it again.** Rescanning inside a running DAW is not enough; it can keep an old copy in memory.

The installer puts the plug-in in the standard places for every user on the Mac:

FORMAT	WHERE	WORKS IN
Audio Unit	`/Library/Audio/Plug-Ins/Components`	Logic Pro, GarageBand, Live, and any AU host
VST3	`/Library/Audio/Plug-Ins/VST3`	Live, Cubase, Studio One, Reaper, and any VST3 host
AAX	`/Library/Application Support/Avid/Audio/Plug-Ins`	Pro Tools 11 and later, no iLok needed

Live: after installing, open Settings, Plug-Ins and make sure the Audio Units and VST3 system folders are switched on, then Rescan.

Installing on Windows

1. Double-click the installer. If Windows shows "Windows protected your PC", click **More info**, then **Run anyway**. The installer is safe; it just is not registered with Microsoft yet.
2. Tick the formats you want: **VST3** and, for Pro Tools, **AAX**.
3. **Fully quit your DAW and start it again.**

FORMAT	WHERE	WORKS IN
VST3	`C:\Program Files\Common Files\VST3`	Live, Cubase, Studio One, Reaper, FL Studio, Bitwig, and any VST3 host
AAX	`C:\Program Files\Common Files\Avid\Audio\Plug-Ins`	Pro Tools 11 and later, no iLok needed

The user guide is in the Start menu under Pizza Bagel Plugins. To remove the plug-in, use Settings, Apps. Keyboard shortcuts use **Ctrl** where the Mac uses Cmd: Ctrl-Z for undo, Shift or Ctrl while dragging for fine steps.

Where your files live

	MAC	WINDOWS
Your presets	`~/Library/Audio/Presets/Pizza Bagel Plugins/JJG Drive`	`Documents\Pizza Bagel Plugins\JJG Drive\Presets`
Guest factory packs	`/Library/Audio/Presets/Pizza Bagel Plugins/JJG Drive/Factory`	`C:\ProgramData\Pizza Bagel Plugins\JJG Drive\Factory`
Shared panel settings	`~/Library/Application Support/Pizza Bagel Plugins`	`%APPDATA%\Pizza Bagel Plugins`

"Show in Finder" in the preset menu opens File Explorer on Windows.

Signal flow

INPUT → IN TRIM → PREAMP → TAPE → MIX → OUT TRIM → OUTPUT

Everything between the trims is on the "wet" path, blended against your untouched signal by the **MIX** knob. At 0% Mix you hear the original. The box has a sound of its own that is always on, even with the preamp and the tape switched off; see MIX under OUTPUT.

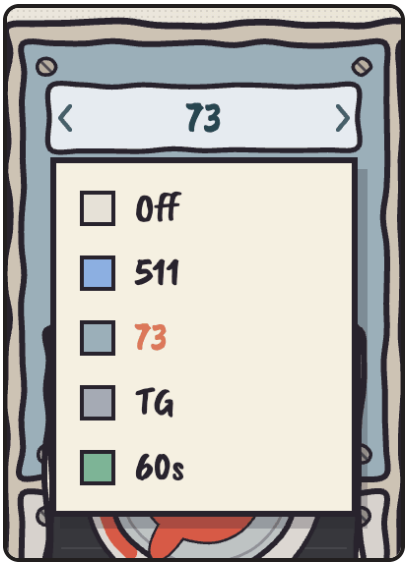
Quick start

1. Insert JJG Drive on a vocal, a bus, a drum bus, or anything that wants weight and grit, and play the track.
2. It opens on **Clean Slate**: preamp and tape Off, DRIVE at 0, MIX at 100%. Pick a preamp from the PRE plate and a tape machine from the TAPE plate.
3. Turn **DRIVE** up until the track thickens. Below halfway Drive stays gentle; above halfway it ramps hard. **AUTO GAIN** is on, so you hear tone, not volume.
4. Add **WARMTH** for low-end bloom from the tape and **WOW** for a little pitch drift.
5. Blend with **MIX**. 100% is the full effect; back it off to let the untouched take through.

PRE

The PRE plate picks the preamp: **Off / 511 / 73 / TG / 60s**. Each one distorts in its own place and reacts to DRIVE in its own way, so they are four different characters rather than four amounts of the same thing. The plate recolors the module. Off takes the preamp out of the drive path.

Click the plate to open the menu, or step through with the arrows at either end.



The PRE plate's menu: Off / 511 / 73 / TG / 60s

511

The clean one: flat from top to bottom, with its only color in the bass, where its output stage thickens as you drive it. The top end is left completely alone. Pick it when you want the tone untouched and just a little weight underneath.

73

Big and thick. It has huge headroom, so it stays clean long after the others have started to crunch, and its two transformers saturate the low end first, so driving it adds body and warmth down low while the top stays open. The everyday choice for a full, expensive-sounding vocal.

TG

Tight, small and aggressive. It runs on modest rails, so it breaks up far earlier than the 73, and it clips hard rather than softly; it also rolls off below 30 Hz. Pick it for edge and attitude, or when a track needs to sound smaller and more forward.

60s

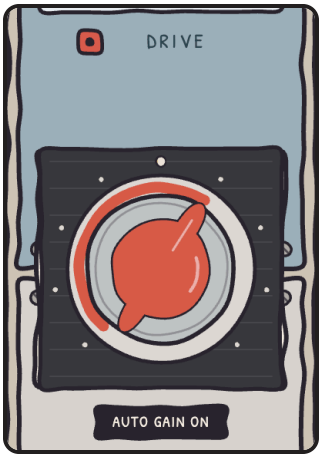
Dark and band-limited, soft at both ends, and it gets darker the harder you push it, the way old iron and tubes do. Pick it for a vintage, rounded, slightly murky sound.

DRIVE

DRIVE (0 to 10) pushes the preamp and the tape saturation together: one knob, both stages. Below halfway it stays gentle; above halfway it ramps hard.

The small power switch beside the DRIVE legend switches the whole preamp and tape stage in or out.

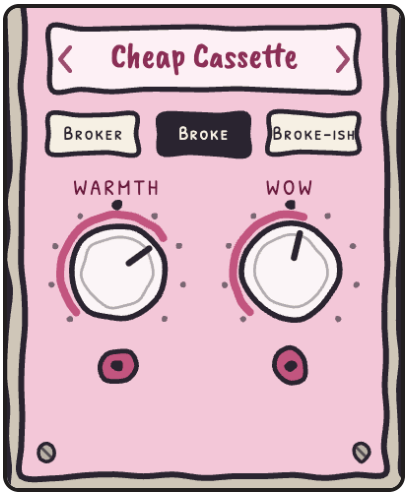
AUTO GAIN (the pill under the knob, on by default) compensates the output level as DRIVE rises, so you hear tone, not volume. Switch it off and driving harder gets louder and dirtier, the way a real chain does.



DRIVE, its power switch, and AUTO GAIN ON

TAPE

The TAPE plate picks the machine: **Off / 37 / 800 / Cheap Cassette / 102.** Each machine has its own top-end reach, its own bass bump, its own grit and its own wobble. Off hides the speed row and greys WARMTH and WOW.



TAPE on Cheap Cassette: the speed keys read Broker / Broke / Broke-ish

37

Warm and present with vintage grit: a soft top, a pronounced low bump and a gentle squeeze that thickens as you drive it.

800

The clean modern deck: extended highs, lots of headroom, a small bump and very little wobble. The one to pick when you want tape's glue without obvious color.

Cheap Cassette

Narrow, boxy and unstable: a low top-end ceiling that drifts as if the deck were misaligned, a big mid-bass bump, hard clipping and plenty of wobble. An effect, not a polish.

102

The pristine mastering deck: almost no color, the widest bandwidth and the steadiest transport. Use it when you want the faintest touch of tape.

SPEED

SPEED (7.5 / 15 / 30 ips) scales the machine's character: slower is darker, bumpier and less stable. On Cheap Cassette the three keys read **Broker / Broke / Broke-ish** instead and set how broken the deck is.

WARMTH AND WOW

WARMTH (0 to 100) is tape tone only: low-end bloom from the tape path, independent of DRIVE. **WOW** (0 to 100) sets how much of the selected machine's slow pitch drift you get. Each has its own power switch underneath, and both are greyed while TAPE is Off.

OUTPUT

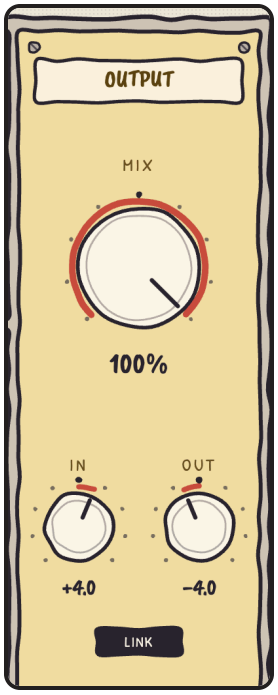
MIX

MIX (0 to 100%) is the dry/wet blend for the whole plug-in. It is also how you turn JJG Drive down as a whole. The plug-in has a sound of its own that is always on, the way a console channel does: switch the preamp and the tape off and the signal has still been through the box. That is on purpose. If a track wants less of it, back MIX off and blend in the untouched take. At 0 you hear the original. The default is 100%.

IN, OUT AND LINK

IN and **OUT** are ±24 dB trims, centered at 0. IN sets how hard the signal hits the preamp and the tape; OUT sets the level on the way out.

LINK ties them together in opposite directions: turn IN up and OUT comes down by the same amount, so you can push the drive harder without changing the output level.



OUTPUT with LINK on: IN +4.0, OUT −4.0

Working with the panel

KNOBS AND TOOLTIPS

Knobs. Drag to turn, scroll to nudge, hold Shift or Cmd for fine steps. Double-click or Option-click resets.

Tooltips are off to begin with. Click the **?** button in the top bar to switch them on, then hover any control for a short explanation. The **?** button always shows its own note, so you can tell whether they are on or off.

UNDO AND A / B

Undo (the arrow, or Cmd-Z) steps back through your last forty changes.

A / B holds two complete settings. The first click on the other letter copies your current state into it; anything that differs flashes when you switch, and the hover note on A / B lists what differs.

HQ AND BYPASS

HQ runs the drive stage at 4x oversampling for the cleanest render. It adds a little latency and turns amber when on. It is saved with the session, never with a preset.

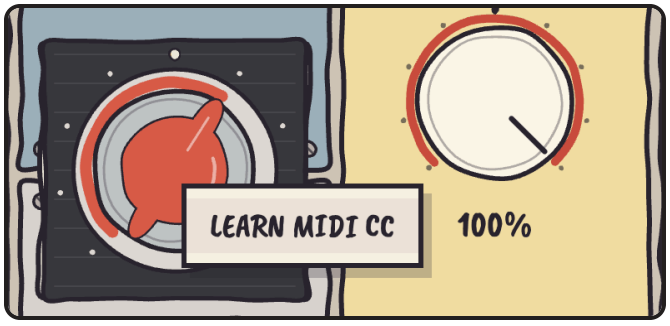
BYPASS takes the whole plug-in out of circuit: the panel washes out and the button turns red. It is wired to your DAW's own bypass.



BYPASS down (red) and HQ on (amber): the panel washes out

AUTOMATION AND MIDI

Every control is automatable in every DAW. In Pro Tools, hold control+option+command and click a control to enable automation for that parameter, as with most plug-ins; button presses and plate picks are recorded too.



Right-click the DRIVE knob: LEARN MIDI CC

MIDI learn: right-click any knob, switch or plate, choose LEARN MIDI CC, then move a control on your MIDI controller; right-click again to clear it. Any CC on any channel works, and the hover note on a mapped control shows its CC. Mappings are saved with the session, not with presets. To get MIDI into the plug-in: in Pro Tools, set a MIDI track's output to the JJG Drive insert; in other DAWs, route a MIDI track or your controller to the plug-in's MIDI input.

DARK MODE AND RESIZE

Dark mode (the half-moon) dims the desk. **Resize** by dragging the bottom-right corner. Window size, dark mode and the tooltip switch are shared by every JJG Drive instance in every DAW: change one and the others follow, and new instances open the same way.

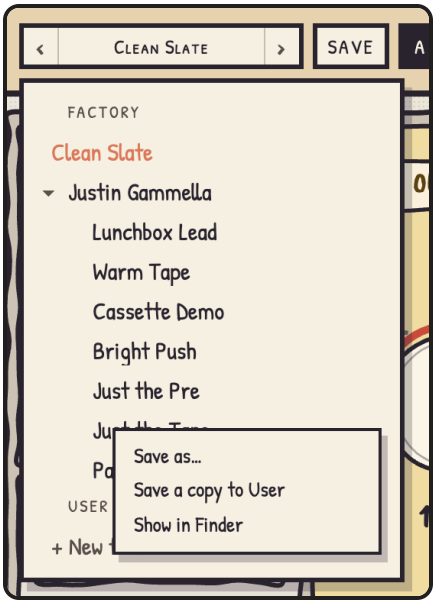


Dark mode: TG into Cheap Cassette, DRIVE 8.5, LINK on

Presets



The browser: Clean Slate, then the Justin Gammella folder; USER below



A factory preset's row menu

FACTORY and USER

Presets live in the top bar: the arrows step through them, and clicking the name opens the browser. **FACTORY** holds Clean Slate and the presets that come with the plug-in in a Justin Gammella folder, plus folders of guest presets when a pack is installed; **USER** holds yours. A dot before the name means you have moved off the saved state.

SAVING

SAVE always asks for a name and a folder: keep the name to update one of your presets, or type a new one to save an alternate version beside it. Factory presets are never overwritten.

ORGANIZING

Right-click any preset in the list (or hover it and click the three dots), or right-click the preset name in the top bar, for **Save, Save as, Rename, Duplicate, Move to, Delete** and **Show in Finder**. **Save** puts your current settings into that preset; **Save as** opens the name and folder box. Factory presets offer **Save as** and **Save a copy to User**. **+ New folder** at the bottom of USER makes a folder; folder names have their own dots for renaming or deleting, and clicking a folder name folds it shut. Folders are ordinary folders on disk, so you can also arrange them in Finder. Deleted presets and folders go to the Trash.

Your DAW always saves the exact settings with the session, preset or not.

Activating

The first time JJG Drive opens it asks you to sign in: click **Activate online**, sign in with your Pizza Bagel Plugins account, and the panel comes alive within a few seconds. Every instance in every DAW shares that one activation.

No internet on the studio machine? Click **Activate offline** and the screen walks you through it. No iLok, ever.

To see your license details or deactivate this computer, click the version number at the bottom right of the panel.

Good to know

- The plug-in reports a few milliseconds of latency, which your DAW compensates automatically. HQ adds a little more.
- Mono inputs on a stereo track are handled: the mono signal is mirrored to both sides.
- Switching plates while the track plays is safe: the change crossfades, no clicks.

Feedback

If something sounds wrong or behaves unexpectedly, send a note with your DAW, its version, your sample rate and buffer size, and what you were doing when it happened.

GET IN TOUCH

Use the contact form at pizzabagelplugins.com, or email hello@pizzabagelplugins.com. A real person reads every one. We are a small company, so please give us up to 3 to 5 business days to reply.

Pizza Bagel Plugins. All product names on the panels are the plug-in's own labels for its voicings and modes.