

# ALEXB PROGRAMS MANUAL

VERSION 181202



Alessandro Boschi  
Verbania - Italy  
[www.alex.eu](http://www.alex.eu)

Copyright © 2010-2018 All Rights Reserved

## ABOUT US

AlexB Audio Engineering is pleased to be an official 3rd Party Developer for Nebula Pro and independent VST Acqua programs. AlexB has been a member of the Acustica Audio community since the 2007, and started Beta-Testing in 2009. They released their first commercial program libraries for Nebula Pro in 2009. AlexB has made some of the most highly sought after and rare hardware devices available for use in the digital world while maintaining virtually all of the analog character that makes recording a true art-form. Every sampled hardware piece has been refurbished and modified to improve the sonic characteristics, thanks to AlexB's 28+ years of experience in electronics and audio engineering. With hyper-realistic samplings of pristine mastering equalizers, top class consoles, the most sought after compressors, and the rarest vintage devices, AlexB is proving to the audio community that Acustica Audio sets the standard for the finest sound quality in the digital realm by facilitating a true analog experience with programs that make full use of the VVKT technology.

Please visit their website for more information: <http://www.alessandroboschi.eu>

*AlexB... Audio Renaissance.*

## NOTICES

### Disclaimer

This manual provides general information, preparation for use, installation and operating instructions for the AlexB Programs Libraries. The information contained in this manual is subject to change without notice. AlexB makes no warranties of any kind with regard to this manual, or the product(s) it refers to, including, but not limited to, the implied warranties of merchantability and fitness for a particular purpose. AlexB shall not be liable for errors contained herein or direct, indirect, special, incidental, or consequential damages in connection with the furnishing, performance, or use of this material or the product(s).

All product names used in this documentation are trademarks of their respective owners, which are in no way associated or affiliated with our company (AlexB). These trademarks of other manufacturers are used solely to identify the products of those manufacturers.

### End User License Agreement (EULA)

By installing the software you confirm your acceptance of the AlexB End User License Agreement, as well as the AlexB terms of service and privacy policy which can be found at:

<http://www.alessandroboschi.eu/html/alexb/termsandconditions.htm>

<http://www.alessandroboschi.eu/html/alexb/privacypolicy.htm>

This AlexB End-User License Agreement is between AlexB and you.

**IMPORTANT – PLEASE READ THIS LICENSE AGREEMENT CAREFULLY BEFORE INSTALLING THIS SOFTWARE.**

By using the AlexB software you accept these terms. If you do not accept these terms, do not use the Software.

#### 1. Limited Use License.

The Software is licensed, not sold, by AlexB or Acustica Audio to the original end user for use only on the terms set forth in the Agreement. If and only if your Software is purchased through AlexB or Acustica Audio, AlexB, as Licensor, grants you, as an end user Licensee, a non exclusive license to use the Software. The customer purchases the right to license the use of the programs, not the actual ownership of a copy of the program. That means no sharing, copy or resell. User can install the software on two computers and he can make a personal backup copy.

#### 2. Title.

The Software is owned by AlexB and is Software is protected by copyright and other intellectual property laws. AlexB retains title to and ownership of the Software and all copies, as well as any rights not specifically granted. This Agreement only gives you certain rights to use the Software and related documentation, which may be revoked if you do not follow these terms.

#### 3. Limited Rights to Install and Use the Software.

You may install the Software into the memory of two computers for your internal business use or your own personal enjoyment, but may not redistribute or electronically transfer the Software to someone else's computer or operate it in a time-sharing or service-bureau operation.

You may make one copy of the Software for backup purposes only. You may not modify, translate, adapt, reverse engineer, decompile, create other works from, or disassemble the Software or any portions thereof. Similarly, you may not copy, modify, adapt, transfer, or create other works based upon the printed materials and "online" or electronic documentation accompanying or published for use with the Software (the "Documentation"). You are free to edit and save new presets for your own use, and not to distribute to others. If you make an alteration to a preset that you like and find it useful, please save it as a new preset for your own use. The Software may include technological measures that are designed to prevent or detect unlicensed use of the Software. Circumvention of these technological measures is prohibited. Any attempt to circumvent technical limitations may render the Software or certain features unusable or unstable, and may prevent you from updating or upgrading the Software.

#### 4. Export, Renting and Transfer Restrictions.

You may not export, convey, rent, sublicense, or otherwise distribute the Software or any rights therein to any person or entity. You may not transfer or resell your Software license.

#### 5. Warranty and Support.

Neither AlexB nor Acustica Audio warrant that the software will meet your requirements or that its operation will be uninterrupted or error free, in the same way the use or the results of the use of the Software or documentation in terms of their correctness, accuracy, reliability.

Technical support is for customers only. You can ask support via email or web form and receive a reply at least into 24 hours.

Thank you

# CONTENTS

## 1. Documentation, Installation and Support

1.1 Introduction	15
1.2 Overview	15
1.3 Sampling Process	16
1.4 System Requirements	17
1.5 Installation	17
1.6 Authorization (MFC MFeQ MFD only)	17

## 2. General Use

2.1 Parameter Settings	18
2.2 Off Line Process	18
2.3 TIMED, FREQD and “Web Tricks”	18
2.4 The Skin	19
2.5 Gain Staging	19
2.6 Common Controls	20

## 3. Modern Flagship Console

3.1 About the original hardware	21
3.2 Session Setup	22
3.3 Preset List	23
3.4 Controls	25

## 4. Modern Flagship eQualizer

4.1 About the original hardware	26
4.2 Session Setup	27
4.3 Preset List	28
4.4 Controls	28

## 5. Modern Flagship Dynamics

5.1 About the original hardware	29
5.2 Session Setup	30
5.3 Preset List	31

5.4 Controls	31
<b>6. Modern Tube Console</b>	
6.1 About the original hardware	33
6.2 Session Setup	34
6.3 Preset List	35
6.4 Controls	37
<b>7. Modern Tube eQualizer</b>	
7.1 About the original hardware	38
7.2 Session Setup	39
7.3 Preset List	40
7.4 Controls	40
<b>8. Modern Tube Dynamics</b>	
8.1 About the original hardware	41
8.2 Session Setup	42
8.3 Preset List	43
8.4 Controls	43
<b>9. Vintage Master eQualizer</b>	
9.1 About the original hardware	45
9.2 Session Setup	46
9.3 Preset List	47
9.4 Controls	47
<b>10. E-mi Broadcast eQualizer</b>	
10.1 About the original hardware	48
10.2 Session Setup	49
10.3 Preset List	50
10.4 Controls	50
<b>11. Orbital eQualizer</b>	
11.1 About the original hardware	51

11.2 Session Setup	52
11.3 Preset List	53
11.4 Controls	53
<b>12. Orbital Dynamics</b>	
12.1 About the original hardware	54
12.2 Session Setup	55
12.3 Preset List	56
12.4 Controls	56
<b>13. Magic Parametric eQualizer</b>	
13.1 About the original hardware	58
13.2 Session Setup	59
13.3 Preset List	60
13.4 Controls	60
<b>14. Vintage American X-citer</b>	
14.1 About the original hardware	62
14.2 Session Setup	63
14.3 Preset List	64
14.4 Controls	64
<b>15. American 16 Console</b>	
15.1 About the original hardware	66
15.2 Session Setup	67
15.3 Preset List	68
15.4 Controls	70
<b>16. American 5A eQualizer</b>	
16.1 About the original hardware	71
16.2 Session Setup	72
16.3 Preset List	73
16.4 Controls	73

<b>17. American 5B eQualizer</b>	
17.1 About the original hardware	74
17.2 Session Setup	75
17.3 Preset List	76
17.4 Controls	76
<b>18. American 5 Dynamics</b>	
18.1 About the original hardware	77
18.2 Session Setup	78
18.3 Preset List	79
18.4 Controls	79
<b>19. American 5 Mastering eQualizer</b>	
19.1 About the original hardware	81
19.2 Session Setup	82
19.3 Preset List	83
19.4 Controls	83
<b>20. Neev 14 Console</b>	
20.1 About the original hardware	84
20.2 Session Setup	85
20.3 Preset List	86
20.4 Controls	88
<b>21. Neev 73 eQualizer</b>	
21.1 About the original hardware	89
21.2 Session Setup	90
21.3 Preset List	91
21.4 Controls	91
<b>22. Neev 64 Dynamics</b>	
22.1 About the original hardware	92
22.2 Session Setup	93
22.3 Preset List	94



22.4 Controls	94
<b>23. Neev 54 Dynamics</b>	
23.1 About the original hardware	96
23.2 Session Setup	97
23.3 Preset List	98
23.4 Controls	98
<b>24. Valve Tech Dynamics</b>	
24.1 About the original hardware	100
24.2 Session Setup	101
24.3 Preset List	102
24.4 Controls	102
<b>25. T95 Program eQualizer</b>	
25.1 About the original hardware	104
25.2 Session Setup	105
25.3 Preset List	106
25.4 Controls	106
<b>26. T361A Dolbee Sys</b>	
26.1 About the original hardware	107
26.2 Session Setup	108
26.3 Preset List	109
26.4 Controls	109
<b>27. Neev 81 Sidecar Console</b>	
27.1 About the original hardware	110
27.2 Session Setup	111
27.3 Preset List	112
27.4 Controls	113
<b>28. Chandly Ltd Germanium</b>	
28.1 About the original hardware	114

28.2 Session Setup	115
28.3 Preset List	116
28.4 Controls	117
<b>29. Vinylizer</b>	
29.1 About the original hardware	118
29.2 Session Setup	119
29.3 Preset List	120
29.4 Controls	121
<b>30. Massive Mix eQ</b>	
30.1 About the original hardware	122
30.2 Session Setup	123
30.3 Preset List	124
30.4 Controls	124
<b>31. 4K Console</b>	
31.1 About the original hardware	125
31.2 Session Setup	126
31.3 Preset List	127
31.4 Controls	128
<b>32. 4K eQ Brown</b>	
32.1 About the original hardware	129
32.2 Session Setup	130
32.3 Preset List	131
32.4 Controls	131
<b>33. 4K eQ Black</b>	
33.1 About the original hardware	132
33.2 Session Setup	133
33.3 Preset List	134
33.4 Controls	134

<b>34. 4K CH Dynamics</b>	
34.1 About the original hardware	135
34.2 Session Setup	136
34.3 Preset List	137
34.4 Controls	137
<b>35. 4K G.Comp</b>	
35.1 About the original hardware	139
35.2 Session Setup	140
35.3 Preset List	141
35.4 Controls	141
<b>36. Fenix Compressors</b>	
36.1 About the original hardware	143
36.2 Session Setup	144
36.3 Preset List	145
36.4 Controls	145
<b>37. Ely X Qualizer</b>	
37.1 About the original hardware	147
37.2 Session Setup	148
37.3 Preset List	149
37.4 Controls	149
<b>38. Fa-Tzu</b>	
38.1 About the original hardware	150
38.2 Session Setup	151
38.3 Preset List	152
38.4 Controls	152
<b>39. Feel-Tek MK3</b>	
39.1 About the original hardware	154
39.2 Session Setup	155
39.3 Preset List	156

39.4 Controls	156
<b>40. SP79 German Mastering Console</b>	
40.1 About the original hardware	157
40.2 Session Setup	158
40.3 Preset List	159
40.4 Controls	160
<b>41. W95S German Mastering eQ</b>	
41.1 About the original hardware	161
41.2 Session Setup	162
41.3 Preset List	163
41.4 Controls	163
<b>42. W95B German Mixing eQ</b>	
42.1 About the original hardware	164
42.2 Session Setup	165
42.3 Preset List	166
42.4 Controls	166
<b>43. U73 German Mastering Compressor</b>	
43.1 About the original hardware	167
43.2 Session Setup	168
43.3 Preset List	169
43.4 Controls	169
<b>44. Vintage PoolTeQ</b>	
44.1 About the original hardware	171
44.2 Session Setup	172
44.3 Preset List	173
44.4 Controls	173
<b>45. Ely X Comp</b>	
45.1 About the original hardware	175

45.2 Session Setup	176
45.3 Preset List	177
45.4 Controls	177
<b>46. Neo Console</b>	
46.1 About the original hardware	179
46.2 Session Setup	180
46.3 Preset List	181
46.4 Controls	182
<b>47. Trinit-eQ</b>	
47.1 About the original hardware	183
47.2 Session Setup	184
47.3 Preset List	185
47.4 Controls	185
<b>48. Morpheus</b>	
48.1 About the original hardware	186
48.2 Session Setup	187
48.3 Preset List	188
48.4 Controls	188
<b>49. Rupert 88 Console</b>	
49.1 About the original hardware	190
49.2 Session Setup	191
49.3 Preset List	192
49.4 Controls	194
<b>50. Rupert 33 eQualizer</b>	
50.1 About the original hardware	195
50.2 Session Setup	196
50.3 Preset List	197
50.4 Controls	197

<b>51. Rupert 43 Compressor</b>	
51.1 About the original hardware	198
51.2 Session Setup	199
51.3 Preset List	200
51.4 Controls	200
<b>52. Rupert 42 Tape FX</b>	
52.1 About the original hardware	202
52.2 Session Setup	203
52.3 Preset List	204
52.4 Controls	204
<b>53. 9K Console</b>	
53.1 About the original hardware	205
53.2 Session Setup	206
53.3 Preset List	207
53.4 Controls	208
<b>54. 9K eQ</b>	
54.1 About the original hardware	210
54.2 Session Setup	211
54.3 Preset List	212
54.4 Controls	212
<b>55. 9K CH Dynamics</b>	
55.1 About the original hardware	213
55.2 Session Setup	214
55.3 Preset List	215
55.4 Controls	215
<b>56. 9K G.Comp</b>	
56.1 About the original hardware	217
56.2 Session Setup	218
56.3 Preset List	219

56.4 Controls	219
<b>57. Harry 32</b>	
57.1 About the original hardware	221
57.2 Session Setup	222
57.3 Preset List	223
57.4 Controls	223
<b>58. Tube Magnetic Saturator</b>	
58.1 About the original hardware	225
58.2 Session Setup	226
58.3 Preset List	227
58.4 Controls	227
<b>59. Analog Tape Emulator</b>	
59.1 About the original hardware	228
59.2 Session Setup	229
59.3 Preset List	230
59.4 Controls	230
<b>60. T65 Program eQ</b>	
60.1 About the original hardware	232
60.2 Session Setup	233
60.3 Preset List	234
60.4 Controls	234
<b>61. S9 Console</b>	
61.1 About the original hardware	235
61.2 Session Setup	236
61.3 Preset List	237
61.4 Controls	238
<b>62. S9 eQ</b>	
62.1 About the original hardware	239

62.2 Session Setup	240
62.3 Preset List	241
62.4 Controls	241
<b>63. WSW eQ</b>	
63.1 About the original hardware	242
63.2 Session Setup	243
63.3 Preset List	244
63.4 Controls	244
<b>64. BP1</b>	
64.1 About the original hardware	245
64.2 Session Setup	246
64.3 Preset List	247
64.4 Controls	247
<b>65. W295A</b>	
65.1 About the original hardware	248
65.2 Session Setup	249
65.3 Preset List	250
65.4 Controls	250
<b>66. W295B</b>	
66.1 About the original hardware	251
66.2 Session Setup	252
66.3 Preset List	253
66.4 Controls	253
<b>67. SoundTec 432 Vintage Parametric Disk Master eQualizer</b>	
67.1 About the original hardware	254
67.2 Session Setup	255
67.3 Preset List	256
67.4 Controls	256





# 1. Documentation, Installation and Support

## 1.1 - Introduction

Thank you for purchasing the AlexB library programs for Nebula.

Now you have one of the best professional high quality audio software. We have spent countless hours to develop these no-compromise programs to give you only the best sound and the most realistic "feel" as possible to the real hardware. We are confident that this plugin will help you make better and more professional mixes (while enjoying yourself even more)... Because: Sound First !

If you have any trouble with the software please do not hesitate to contact me at: [support@alessandroboschi.eu](mailto:support@alessandroboschi.eu)

## 1.2 - Overview

Despite the digital revolution in the pro audio industry, many of today's top albums are still mixed on analog consoles and with analog outboard gear. Mixing into an analog desk just sounds better. Everything sits better in the mix, there is more weight to the bottom, and the overall sound is more three dimensional.

Analog devices produce electrical artifacts that affect frequency response, add harmonics, cause signal clipping and increase noise. These artifacts, which audio engineers often consider the character of a particular device, result from a combination of factors such as component grade, technology type (i.e. vacuum tubes, ICs, transistors), power supply specifications, equipment casing and other variables.

Depending on the circuit characteristics, input signal frequency response varies. Some circuits cut frequencies, others boost them. This behaviour is part of the overall device character and should not be confused with user adjustable EQ.

Total harmonic distortion (THD) is based on the levels of the odd and even harmonics of an input signal, usually at a level much lower than the fundamental level. THD balance and decay are circuit dependent, and thus differ from device to device.

Cross-Talk and Noise are two elements which every designer tends to avoid to not affect the audio quality. Since in the analog world they can't be avoided, fortunately in digital domain with Volterra Technology we have reduced the noise at less of -120dBfs and completely avoided Cross-Talk during the sampling.

The result is an optimum full quality sound from a like-new working condition hardware.

We have recreated these non linearity characteristics into these programs by sampling the units in excellent condition. Your tracks will become more alive with the classic vibe of a real hardware and you may notice that your mixes may take on an almost magical quality with punch, glue, and dimension that you didn't hear with your other algorithmically based plugins.

## 1.3 - Sampling Process

I believe that "Vectorial Volterra Kernels Technology" is the path of the future and will enable analog sound to be implanted into digital DAW environments with real harmonic content and analog vibe. In my creation of these Nebula Programs, I use only top notch modern and vintage

gear, precisely sampled by using my own proprietary technique with custom converters built specifically for NAT3 which outperforms \$20k commercial converters. High end cables, with particular care to the connections, levels and impedance matching were used to translate the sonic qualities of this priceless devices into the Nebula software technology. Every volume change, gain change, frequency change is tested and accurately programmed without destructive digital processing for optimized sound and then compared to the original device. The result is a virtually indistinguishable digital replication of this landmark device.

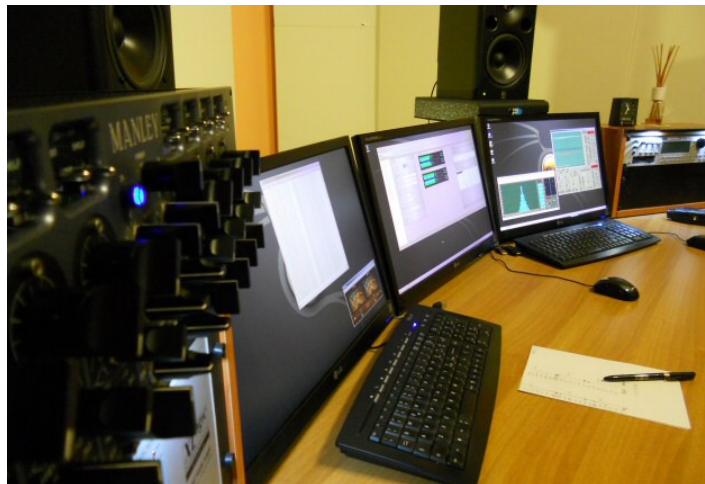
The hardware is sampled at 44.1kHz and 96kHz without introduction of noise or aliasing. The thinking behind this process is to provide the full quality of the analog behavior, which means placing all emphasis on quality over cpu resources. The process is extremely efficient and optimized to be used on current computer technology with a forward thinking to the future of more powerful systems, but this will be a more cpu-intensive device than your typical software. Consider the value in having even one instance of the original unit in your hardware rack and choose to see the true value in having the best sound that technology has to offer.

The preset doesn't sound processed, harsh or digital as many plugins do, but instead it sounds like a natural extension of the original audio, gluing your tracks in the mix with an analog vibe.

*Some plugins make your recordings sound like digital.*

*Some plugins are supposed to make your recordings sound like analog.*

*THIS plugin helps make recordings sound like MUSIC !*



## 1.4 - System Requirements

- Intel or AMD CPU based PC or MAC computer
- Free space on Hard Disk or better SSD (library size depending)
- Nebula3 v1.3.903 or Nebula4 with installed commercial license

## 1.5 - Installation

Copy the files manually, \*.N2P into \programs folder and \*.N2V into \vectors folder.  
After installation it's recommended to clean the \nebulatemprepository\temp folder.

## 1.6 – Authorization (MFC – MFeQ – MFD only)

Before you can start using the installed library programs you will need to authorize the library.  
You have two (2) authorization/license for program library. This is done in a few simple steps.

- 1- Run your DAW and open Nebula.
- 2 - Load one preset of the library installed.
- 3 - Loading this program will fail and Nebula will load the internal “Init” program instead.

This behaviour is wanted and should be expected. During this process Nebula creates a challenge file named \*.ser in the "Nebulatemprepository" folder. (\* = the name of the library).

The location of this particular folder can vary for PC users depending on their individual installation. For Mac users it is usually: /Library/Audio/Presets/AcusticaAudio/Nebula3.

- 4 – Send the \*.ser file at support@alessandroboschi.eu using your email address which you have used to purchase the library and wait for the reply. This can take until 24 hours since the process is done manually.
- 5 – Copy the \*aut file received in the same location of the \*.ser file.

Now you are ready to use your new Nebula library!

## 2. General Use

### 2.1 - Parameter Settings

Some parameters must to be set into Nebula's MAST Page for better performance and Nebula experience:

- 1 – set the Mode from SIMPLE to GURU
- 2 – set the AHEAD to 6ms
- 3 – set the RATE CNV to 4500ms
- 4 – click on save and reload Nebula

### 2.2 - Off Line Process

If your DAW isn't powerful or you want/need to freeze or export processed audio tracks I strongly recommend the NEBULAMAN by Zabukowski: <http://zabukowski.com/software/>

Some parameters must to be set into Nebula's MAST Page for better off line performance:

- 1 – set the QUALITY to 1
- 2 – click on save and reload Nebula

### 2.3 – TIMED, FREQD and “Web Tricks”

On the forums you will find many “tricks” which theoretically will improve sound and performance: Please leave libraries the original conditions! Results from these changes are widely varied and often lead to very undesirable results.

The presets are programmed to sound close to the original sampled hardware. If you change any parameter the sound changes and it will be different from the original sampled unit.

### 2.4 - The Skin

Special skins has included in the library as gift.

To install the skin:

- 1 - copy the \*.N2S file into the root skin folder
- 1b - copy the Properties files into Properties root folder (Nebula4 only)
- 2 - run your DAW and open Nebula
- 3 - go into MAST Page
- 4 - set the Skin to AlexB\_SKINPRO or ALEXB\_N3 or ALEXB\_N4
- 5 - click on save and reload Nebula

## 2.5 - Gain Staging

GUI's meters show the value in dBfs.

Take care with gain staging since the programs are close to the hardware, as reference 0dBVU on the hardware corresponds to -18dBFS on your DAW.

We recommend mixing with a VU Meter like this by Klanghelm ([www.klanghelm.com/VUMT.html](http://www.klanghelm.com/VUMT.html)).



In this way you can easily check the levels on every single track and for the whole mix by inserting the VUMeter as last instance on the mixbus and by setting the 0dBVU = -18dBfs on it.

Useful video about to use the VU Meter:

[https://www.youtube.com/watch?v=2DVz\\_T48M-Q](https://www.youtube.com/watch?v=2DVz_T48M-Q)

<https://www.youtube.com/watch?v=ECRx4WF3pcc>

## 2.6 - Common Controls

All programs have some common controls which are detailed below.

### Input Gain

The Input Gain control sets the level at the input of the plugin.

The range is from  $-\infty$  dB to +6 dB.

### Output Gain

The Output Gain control sets the level at the output of the plugin.

The range is from  $-\infty$  dB to +6 dB.

### Bypass

This switch control sets the plugin operative or bypassed

## Meters

Input and Output Meters display the levels at the input and output of the plugin in dBfs.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 3. Modern Flagship Console

### 3.1 - About the original hardware

The Modern Flagship Console has set new standards as the ultimate analogue console and has become the signature of excellence for the world's premier engineers, producers and studios.

Professionals throughout the world have chosen the full, clean sound of the Modern Flagship Console. Its high bandwidth pure audio path, superior dynamics, greater dynamic range and greater control make the Modern Flagship Console the first choice for recording and mixing the purest high fidelity recordings.

With its 100kHz bandwidth the Modern Flagship Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.



## 3.2 - Session Setup

Modern Flagship Console reproduces the sound of Modern British Recording Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Modern Flagship Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the MFC Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 3.3 - Preset list:

The Modern Flagship Console library includes 32 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "MFC"

MFC Line in : line input channel

MFC MIC Pre : microphone preamplifier

MFC G.Bus Clean : Group Bus clean signal

MFC G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

MFC G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

MFC G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

MFC G.Bus Drum : Group Bus with equalizer patched useful for drums

MFC G.Bus GTR : Group Bus with equalizer patched useful for guitars

MFC G.Bus Percussions : Group Bus with equalizer patched useful for percussions

MFC G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

MFC LFE Channel : Channel for low frequency effects as explosions and deep bass

MFC M.Bus Clean : MixBus clean

MFC M.Bus Air&Punch : MixBus with equalizer patched useful for airy & punching sound

MFC M.Bus Modern : MixBus with equalizer patched useful for modern and polished sound

MFC M.Bus Cine : MixBus with wider stereo image useful for soundtrack and symphonic music

MFC Panner : Panner -3dB pan law

#### **MFC Line in**

The Modern Flagship Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### **MFC MIC in**

The Modern Flagship Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### **MFC G.Bus Clean**

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### **MFC G.Bus Acoustic**

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### **MFC G.Bus Amb&FX**

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

#### **MFC G.Bus BG Vox**

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

### **MFC G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### **MFC G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### **MFC G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### **MFC G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### **MFC LFE Channel**

The Low Frequency Effect Channel is a special channel used for sub frequency effects like explosions, deep bass, etc. It should be used in parallel with a normal channel since LFE has a low pass filter at 120Hz.

### **MFC M.Bus Clean**

Modern Flagship Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives the original clean glue.

### **MFC M.Bus Air & Punch**

When a cohesive punching glued mix is needed, preserving some air, use the M.BUS Air&Punch preset as last insert into DAW's mixbus.

### **MFC M.Bus Modern**

When a polished glued mix is needed, with a lot of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

### **MFC M.Bus Cine**

When a wider glued mix is needed, with an improved stereo image, the M.BUS Cine preset as last insert into DAW's mixbus will do the trick.

### 3.4 - Controls

The Modern Flagship Console has only a few but intuitive and effective controls which are detailed below.

- GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.  
Note that increasing the input signal the internal headroom will be reduced.
- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 4. Modern Flagship eQualizer

### 4.1 - About the original hardware

The Modern Flagship eQualizer has set new standards as the ultimate analogue processor and has become the signature of excellence for the world's premier engineers, producers and studios.

This equalizer is very usable and controls most situations effortlessly and musically, with a smooth filters section, a sweet top-end and powerful lows, with less midrange aggression than a classic British eQ.

Modern Flagship eQualizer manages to sound clean and crystal clear without being weak and characterless. There is little apparent colouration, just a maturity of tone.

With its 100kHz bandwidth the Modern Flagship eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 4.2 - Session Setup

Modern Flagship eQualizer reproduces the characteristic sound of Modern British Console eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MFeQ in all tracks where you need to shape the sound.

On single track : Modern Flagship eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Modern Flagship eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 4.3 - Preset list:

The Modern Flagship eQualizer library includes 20 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "MFQ"

MFeQ HP Filter : High Pass Filter -12dB/oct from 30 to 300Hz

MFeQ LP Filter : Low Pass Filter -12dB/oct from 1.5k to 18kHz

MFeQ Low Shelf : Low Shelf variable from 33 to 440Hz +/- 20dB

MFeQ Low Peak : Low Peak variable from 33 to 440Hz +/- 20dB variable Q from 0.7 to 2.0

MFeQ Low Mid : Low Mid Bell variable from 120 to 440Hz +/- 20dB variable Q from 0.4 to 10

MFeQ Mid : Mid Bell variable from 440 to 1.3kHz +/- 20dB variable Q from 0.4 to 10

MFeQ Mid High : Mid High Bell variable from 1.3k to 5.6kHz +/- 20dB variable Q from 0.4 to 10

MFeQ Highs : High Bell variable from 5.6k to 9kHz +/- 20dB variable Q from 0.4 to 10

MFeQ High Peak : High Peak variable from 1.5k to 18kHz +/- 20dB variable Q from 0.7 to 2.0

MFeQ High Shelf : High Shelf variable from 1.5k to 18kHz +/- 20dB

### 4.4 – Controls

The Modern Flagship eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>CUTOF</b>	<b>Cut Off Control</b> The "CUTOF" control affects the filter's frequency cut.
<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 20$ dB.
<b>Q</b>	<b>Q Control</b> The "Q" control sets the amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 5. Modern Flagship Dynamics

### 5.1 - About the original hardware

The Modern Flagship Dynamics has set new standards as the ultimate analogue processor and has become the signature of excellence for the world's premier engineers, producers and studios.

This compressor is very usable and controls most situations effortlessly and musically, with a smooth or hard knee, a sweet top-end and powerful lows, with less aggression than a classic RMS compressor.

Modern Flagship Dynamics manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its 100kHz bandwidth the Modern Flagship Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.



## 5.2 - Session Setup

Modern Flagship Dynamics reproduces the characteristic sound of Modern British Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MFD in all tracks where you need to control dynamically the sound.

On single track : Modern Flagship Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Modern Flagship Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 5.3 - Preset list:

The Modern Flagship Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu “MFD”

MFD H.Knee : Hard Knee compressor with variable controls and HPF on internal sidechain

MFD H.Knee esc : Hard Knee compressor with variable controls and external sidechain

MFD S.Knee : Soft Knee compressor with variable controls and HPF on internal sidechain

MFD S.Knee esc : Soft Knee compressor with variable controls and external sidechain

### 5.4 – Controls

The Modern Flagship Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The “ATT” control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 1ms to 7ms
	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 10ms to 3s
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The “RAT” defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,5:1 to 10:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 6. Modern Tube Console

### 6.1 - About the original hardware

The inclusion of valves in this console is not just a token addition. They form an essential part of the signal path at several key points within the console: every channel and mic preamp incorporates an ECC83/12AX7A valve stage, as do the Group and Stereo master MixBus amplifiers.

The original smooth and musical tube sound has been improved for better performance in headroom and dynamics by cleaning audio path and replacing the stock 12AX7 tubes with 1960 NOS Telefunken, 1980 NOS Siemens and 1970 NOS Tesla, all hand selected, balanced and matched. Some electrolytic capacitors have been replaced with Panasonic FM, Nichicon MUSE and BC while other caps have been replaced with Wima. The power supply has been improved and the sound now has more air, punch and detail with great warmth, rich harmonic content and natural in-your-face tube compression!

## 6.2 - Session Setup

Modern Tube Console reproduces the sound of Modern British Recording Console using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Modern Tube Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the MTC Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 6.3 - Preset list:

The Modern Tube Console library includes 31 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "MTC"

MTC Line in : line input channel

MTC MIC Pre : microphone preamplifier

MTC HPF 90Hz: High Pass Filter 90Hz -12dB/oct

MTC G.Bus Clean : Group Bus clean signal

MTC G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

MTC G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

MTC G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

MTC G.Bus Drum : Group Bus with equalizer patched useful for drums

MTC G.Bus GTR : Group Bus with equalizer patched useful for guitars

MTC G.Bus Percussions : Group Bus with equalizer patched useful for percussions

MTC G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

MTC M.Bus Clean : MixBus clean with Electro Harmonix tubes

MTC M.Bus Air: MixBus with Telefunken tubes

MTC M.Bus Punch : MixBus with Siemens tubes

MTC M.Bus Vintage : MixBus with Tesla tubes

MTC Panner : Panner -3dB pan law

#### **MTC Line in**

The Modern Tube Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### **MTC MIC in**

The Modern Tube Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### **MTC HPF 90Hz**

The High Pass Filter is designed to cut off unwanted LF as rumbles and pops. The filter has a slope of -12dB per octave and operates at 90Hz.

#### **MTC G.Bus Clean**

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### **MTC G.Bus Acoustic**

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### **MTC G.Bus Amb&FX**

When ambience, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

### **MTC G.Bus BG Vox**

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

### **MTC G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### **MTC G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### **MTC G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### **MTC G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### **MTC M.Bus Clean**

Modern Tube Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives the original clean glue improved with Electro Harmonix selected tubes.

### **MTC M.Bus Air**

When a polished glued mix is needed, with a lot of air, try the M.BUS Air preset as last insert into DAW's mixbus.

### **MTC M.Bus Punch**

When a cohesive punching glued mix is needed, preserving some air, use the M.BUS Punch preset as last insert into DAW's mixbus.

### **MTC M.Bus Vintage**

When a slightly darker glued mix is needed, with a vintage touch, the M.BUS Vintage preset as last insert into DAW's mixbus will do the trick.

## 6.4 - Controls

The Modern Tube Console has only a few but intuitive and effective controls which are detailed below.

- GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB. Note that increasing the input signal the internal headroom will be reduced.
- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*



## 7. Modern Tube eQualizer

### 7.1 - About the original hardware

No other high end equaliser can offer the same degree of power and flexibility as the Modern Tube eQualizer which is included in the Modern Tube Console as parametric channel equalizer.

This equalizer is very usable and controls most situations effortlessly and musically, with his warmth, transparency, smoothness and less midrange aggression than a classic British eQ.

Modern Tube eQualizer manages to sound clean and clear without being weak and characterless. There is little tube colouration, just a maturity of tone.

With its broad bandwidth the Modern Tube eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 7.2 - Session Setup

Modern Tube eQualizer reproduces the characteristic sound of Modern Tube Console eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MTeQ in all tracks where you need to shape the sound.

On single track : Modern Tube eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Modern Tube eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 7.3 - Preset list:

The Modern Tube eQualizer library includes 8 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "MTQ"

MTeQ Shelf : Low and High Shelf combo at 80 and 12kHz +/- 15dB

MTeQ Low Freq : Low Bell variable from 50 to 600Hz +/- 15dB variable Q from 0.8 to 7

MTeQ Mid Freq : Mid Bell variable from 600 to 7kHz +/- 15dB variable Q from 0.8 to 7

MFeQ High Freq : High Bell variable from 7k to 18kHz +/- 15dB variable Q from 0.8 to 7

### 7.4 – Controls

The Modern Flagship eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 20$ dB.
<b>Q</b>	<b>Q Control</b> The "Q" control sets the amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 8. Modern Tube Dynamics

### 8.1 - About the original hardware

The Modern Tube Dynamics maintains its position as the most flexible, polished sounding high end compressor on the market today.

This compressor has been heavily modified becoming very usable and it controls most situations effortlessly and musically, with a smooth tube sound, a sweet top-end and powerful lows, with less aggression than a classic VCA compressor.

Modern Tube Dynamics manages to sound clean but with character without being weak and harsh. There is little tube colouration, just a maturity of tone.

With its broad bandwidth the Modern Tube Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 8.2 - Session Setup

Modern Tube Dynamics reproduces the characteristic sound of Modern British Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MTD in all tracks where you need to control dynamically the sound.

On single track : Modern Tube Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Modern Tube Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the **AHEAD** control to 5.4ms.*

### 8.3 - Preset list:

The Modern Tube Dynamics library includes 12 different programs:

HQ presets with 5 and 8 kernels and LE presets with 1 and 3 kernels displayed into sub-menu “MTD”

MTD Line Amp : Line input Amplifier

MTD Mic Pre : Mic Preamp

MTD DI : Input Amplifier for keyboard and guitars

MTD HPF 90Hz : High Pass Filter 90Hz -12dB/oct

MTD Tube Comp : Compressor with variable controls and HPF on internal sidechain

MTD Tube Comp esc : Compressor with variable controls and external sidechain

### 8.4 – Controls

The Modern Tube Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The “ATT” control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 0,5ms to 50ms
	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 40ms to 4s
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The “RAT” defines the amount of gain reduction to be processed by the module. The range is variable from 1,5:1 to 30:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

- DRIVE**      **Drive Control**  
 The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
 The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
 The “GAIN” control sets the output level of gain makeup.  
 The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
 The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
 The range is variable from 0Hz to 500Hz
- GDRV**      **GDrive Control**  
 The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
 It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
 This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the ATTCK and RELS controls on Line Amp, Mic Pre and DI presets, leave them at stock value (center 12 o'clock).

## 9. Vintage Master eQualizer

### 9.1 - About the original hardware

Custom designed for the classical mastering division of Teldec Records, these very rare discrete stereo mastering program equalizers are passive coils. The original circuit has received some modification to make it suitable for modern mastering purpose by improving the original musicality that makes program audio sound better and more punchy just by passing through it even when set "flat".

One unit has three bands: low, mid and high while the other unit, even more rare and used to equalize the audio in the cinema, has two bands only: low and high.

With its broad bandwidth the Vintage Master eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.



## 9.2 - Session Setup

Vintage Master eQualizer reproduces the characteristic sound of Vintage Program eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the VMeQ in all tracks where you need to shape the sound.

Mastering : Vintage Master eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : Vintage Master eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : Vintage Master eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**NOTE:** *on some frequencies when boosting or cutting, the overall volume can increase or decrease a little, you can compensate this with the Output Gain Control.*

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 9.3 - Preset list:

The Vintage Master eQualizer library includes 8 different programs:  
HQ presets with 7 kernels and LE presets with 3 kernel displayed into sub-menu "VMQ"

VMeQ Movie: Low and High Shelf combo at 60Hz and 10kHz +/- 12dB

VMeQ HFs : High Shelf fixed 10k, 20k, 30kHz +/- 10dB

VMeQ LFs : Low Shelf fixed 30, 40, 60Hz +/- 10dB

VMeQ MF : Mid bell fixed 125\*, 250, 500, 700, 1k, 1.4K, 2k, 2.8k, 4k, 5.6kHz +/- 10dB

**NOTE:** \* display shows 0.13kHz but the correct working frequency is 0.125kHz i.e. 125Hz.

### 9.4 – Controls

The Vintage Master eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut. The available range is $\pm 10$ dB.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero

## 10. Em-i Broadcast eQualizer

### 10.1 - About the original hardware

A Very Rare piece of British Broadcasting history, EBeQ is the rare vintage germanium program equalizer built for BBC broadcast console in the '70 years. The unit has been totally refurbished and re calibrated since it was improperly racked into fake Abbey Road case using telephone cables and low quality components.

Now, with audio grade electronics and Mogami premium cables, this fantastic EQ is returned to shine with his stunning lows, wide midrange and an incredibly airy top end, with the full germanium character and coils sweetness. This unit share the same circuitry of the Abbey Road mastering console TG12410.

With its broad bandwidth the Em-i Broadcast eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 10.2 - Session Setup

Em-i Broadcast eQualizer reproduces the characteristic sound of Vintage Program eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the EBeQ in all tracks where you need to shape the sound.

Mastering : Em-i Broadcast eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : Em-i Broadcast eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : Em-i Broadcast eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 10.3 - Preset list:

The Em-i Broadcast eQualizer library includes 4 different programs:

HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "EBQ"

EBeQ Presence : Mid bell fixed 1.4K, 2.8k, 4k, 5.6kHz + 6dB

EBeQ Shelf: Low and High Shelf combo at 60Hz (Bass) +/- 6dB and 10kHz (Treb) +/- 12dB

### 10.4 – Controls

The Em-i Broadcast eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted. The available range is $\pm 6$ dB for Bass and $\pm 12$ dB for Treble.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero

## 11. Orbital eQualizer

### 11.1 - About the original hardware

This is an American classic from the 1980's: a quasi-parametric equalizer of high professional quality. The flexibility offered by the OReQ makes it a particularly powerful tool in nearly all areas of audio: sound reinforcement, public address, recording studio, broadcasting, motion picture sound, disco, theatre. Equipped with the optional output transformer and totally refurbished as new, the unit sounds clean, slightly dense with a nice mojo. The OReQ easily meets the quality, performance, and reliability requirements of the demanding professionals, and is also well suited for use in semi pro applications.

With its broad bandwidth the Orbital eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 11.2 - Session Setup

Orbital eQualizer reproduces the characteristic sound of the classic American eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the OReQ in all tracks where you need to shape the sound.

On single track : Orbital eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Orbital eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 11.3 - Preset list:

The Orbital eQualizer library includes 10 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "ORQ"

OReQ 20-63Hz : Bell variable from 20 to 63Hz +/- 16dB variable Q from 0 to 10

OReQ 63-180Hz : Bell variable from 63 to 180Hz +/- 16dB variable Q from 0 to 10

OReQ 180-440Hz : Bell variable from 180 to 440Hz +/- 16dB variable Q from 0 to 10

OReQ 440-1400Hz : Bell variable from 440 to 1400Hz +/- 16dB variable Q from 0 to 10

OReQ 1.4-4.2kHz : Bell variable from 1.4k to 4.2kHz +/- 16dB variable Q from 0 to 10

OReQ 4.2-8kHz : Bell variable from 4.2k to 8kHz +/- 16dB variable Q from 0 to 10

OReQ 8-20kHz : Bell variable from 8k to 20kHz +/- 16dB variable Q from 0 to 10

OReQ BAX : Low and High Baxandall combo +/- 16dB

OReQ HPF : High Pass Filter -12dB/oct from 20Hz to 2kHz

OReQ LPF : Low Pass Filter -12dB/oct from 2kHz to 20kHz

**NOTE:**  $Q$  is numerical as in the original sampled hardware.

### 11.4 – Controls

The Orbital eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>CUTOF</b>	<b>Cut Off Control</b> The "CUTOF" control affects the filter's frequency cut.
<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 16$ dB.
<b>Q</b>	<b>Q Control</b> The "Q" control sets the amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.



## 12. Orbital Dynamics

### 12.1 - About the original hardware

Orbital Dynamics are composed by a compressor and a limiter. Both units are a classic American Broadcast dynamics and they come from an FM Broadcast station located in Texas, they have been refurbished but the original broadcast setup has been kept (upon customer demand). So the sound sampled is unusual and more on the FX side with really BIG bottom.

The Compressor (G-Ravity) has program dependent attack and release, the basic preset emulates the original unit. The Limiter (Co-Smonaut) is a pretty fast limiter at 1kernel with HF control which emphasizes the high frequency over 3kHz, as G-Ravity the basic Co-Smonaut's preset emulates the original unit.

## 12.2 - Session Setup

Orbital Dynamics reproduces the characteristic sound of classic American Broadcast Compressor and Limiter, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the ORD in all tracks where you need to control dynamically the sound.

On single track : Orbital Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Orbital Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the **AHEAD** control to 5.4ms.*

### 12.3 - Preset list:

The Orbital Dynamics library includes 4 different programs:

HQ presets with 5 kernels and LE presets with 1 kernels displayed into sub-menu "ORD"

ORD G-Ravity : Compressor with variable controls and HPF on internal sidechain

ORD G-Ravity esc : Compressor with variable controls and external sidechain

ORD Co-Smonaut : Limiter with variable controls and HPF on internal sidechain

ORD Co-Smonaut esc : Limiter with variable controls and HPF on internal sidechain

### 12.4 – Controls

The Orbital Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 0,5ms to 50ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 40ms to 4s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. The range is variable from 1,5:1 to 30:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz
- HF**      **HF Control**  
The “HF” control emphasizes the high frequency over 3kHz.  
The range is variable from 0 to 10 numerical.

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 13. Magic Parametric eQualizer

### 13.1 - About the original hardware

Designed in the '70 era, this rare 2 unit rack is a clean parametric equalizer and is greatly revered even today for its performance and quality, especially on electric bass, synth bass, electric guitars, synthesizers and voice. The line amp has a drive knob which gives harmonic saturation up to 10dB, the bell filters allow to cut and boost to over 20dB. The MPeQ easily meets the quality, performance, and reliability requirements of the demanding professionals.

With its broad bandwidth the Magic Parametric eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 13.2 - Session Setup

Magic Parametric eQualizer reproduces the characteristic sound of this classic eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MPeQ in all tracks where you need to shape the sound.

On single track : Magic Parametric eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Magic Parametric eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 13.3 - Preset list:

The Magic Parametric eEqualizer library includes 5 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "MPQ"

MPeQ 31-440Hz : Bell variable from 31 to 440Hz +/- 20dB variable Q from 0,25 to 4

MPeQ 440-3200Hz : Bell variable from 440 to 3.2kHz +/- 20dB variable Q from 0,25 to 4

MPeQ 3,2-16kHz : Bell variable from 3.2k to 16kHz +/- 20dB variable Q from 0,25 to 4

MpeQ Line Clean: line amp clean

MPeQ Line Driven: line amp driven

### 13.4 – Controls

The Magic Parametric eEqualizer has only a few but intuitive and effective controls which are detailed below.

<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>HEIGH</b>	<b>Height Control</b> The "HEIGH" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 20$ dB.
<b>WIDTH</b>	<b>Width Control</b> The "WIDTH" control sets the Q amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.
<b>GDRV</b>	<b>GDrive Control</b> The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** *clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*



## 14. Vintage American X-citer

### 14.1 - About the original hardware

The Vintage American X-citer brought its distinctive sound by leading recording artists in the middle of 1970. A true ground-breaker, this unit was highly regarded for its ability to increase and enhance presence, brightness, and detail on vocal tracks and masters alike. The VAX easily meets the quality, performance, and reliability requirements of the demanding professionals.

With its broad bandwidth the Vintage American X-citer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 14.2 - Session Setup

Vintage American X-citer reproduces the characteristic sound of a vintage American Exciter, this kind of Aural Exciter are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the VAX in all tracks where you need to control dynamically the sound.

On single track : Vintage American X-citer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Vintage American X-citer is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

### 14.3 - Preset list:

The Vintage American X-citer library includes 9 different programs:  
HQ presets with 10 kernels displayed into sub-menu "VAX"

Vintage American X-Citer: complete emulation with input stage drive and tone controls  
VAX Acoustic : Hi-Quality Preset useful for acoustic material  
VAX Drum Bus: Hi-Quality Preset to use on Drum Bus  
VAX Guitars : Hi-Quality Preset to use with Guitars tracks  
VAX Synth : Hi-Quality Preset to use with Synth tracks  
VAXVocals : Hi-Quality Preset to use with Vocals tracks  
VAX Mastering : Hi-Quality Preset for mastering use  
VAX Crisp Mastering : Hi-Quality Preset for mastering use  
VAX Dark Mastering : Hi-Quality Preset for mastering use

### 14.4 – Controls

The Vintage American X-citer has only a few but intuitive and effective controls which are detailed below.

- |              |  |
|--------------|--|
| <b>I-DRV</b> | <b>i-Drive Control</b><br>The "I-DRV" control affects the drive input level at the 1 <sup>st</sup> amplifier stage.<br>The available range is 0-10 numerical.  |
| <b>TONE</b>  | <b>Tone Control</b><br>The "Tone" control sets the point where the exciter begins to engage.<br>The available range is 0-10 numerical.   |
| <b>DRIVE</b> | <b>Drive Control</b><br>The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.<br>The available range is $\pm 30$ dB.  |
| <b>GDRV</b>  | <b>GDrive Control</b><br>The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.<br>It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation. |

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** *clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 15. American 16 Console

### 15.1 - About the original hardware

This American Company has rightfully earned its place in the music history books, not to mention the hearts of all kinds of engineers. And this stalwart American console, the A16, deserves its spot in 2520 Op-Amp's legendary lineage. Here, you get the premium analog circuitry and unmistakable mojo of a straight-from-the-'60s American console.

Professionals throughout the world have chosen the rich and punching sound of the American 16 Console. Its high bandwidth pure audio path, superior dynamics and greater control make the American 16 Console the first choice for recording and mixing Rock, Pop, Jazz and more.

With its 100kHz bandwidth the American 16 Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 15.2 - Session Setup

American 16 Console reproduces the sound of Modern American Recording Console using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the American 16 Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the A16 Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 15.3 - Preset list:

The American 16 Console library includes 29 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "A16"

A16 Line in : line input channel

A16 MIC Pre : microphone preamplifier

A16 DI in : Input Amplifier for keyboard and guitars

A16 G.Bus Clean : Group Bus clean signal

A16 G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

A16 G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

A16 G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

A16 G.Bus Drum : Group Bus with equalizer patched useful for drums

A16 G.Bus GTR : Group Bus with equalizer patched useful for guitars

A16 G.Bus Percussions : Group Bus with equalizer patched useful for percussions

A16 G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

A16 M.Bus Clean : MixBus clean

A16 M.Bus Modern : MixBus with equalizer patched useful for modern and polished sound

A16 M.Bus Vintage : MixBus by vintage console for a "vision-ary" sound

A16 Panner : Panner -3dB pan law

#### **A16 Line in**

The American 16 Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### **A16 MIC in**

The American 16 Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### **A16 DI in**

The American 16 Console D.I. preamplifier has different coloration than Line in and Mic Pre and you can use it for some instruments which need more shine.

#### **A16 G.Bus Clean**

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### **A16 G.Bus Acoustic**

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### **A16 G.Bus Amb&FX**

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

### **A16 G.Bus BG Vox**

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

### **A16 G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### **A16 G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### **A16 G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### **A16 G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### **A16 M.Bus Clean**

American 16 Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives the original clean glue.

### **A16 M.Bus Modern**

When a polished glued mix is needed, with a lot of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

### **A16 M.Bus Vintage**

When a vintage "Vision-ary" sound is needed, use the M.BUS Vintage preset as last insert into DAW's mixbus.



## 15.4 - Controls

The American 16 Console has only a few but intuitive and effective controls which are detailed below.

- GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB. Note that increasing the input signal the internal headroom will be reduced.
- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the *ATTCK* and *RELS* controls, leave them at stock value (center 12 o'clock).

## 16. American 5A eQualizer

### 16.1 - About the original hardware

Designed by the now legendary Saul Walker in the late 60's, this discrete EQ was first used as a modular OEM equalizer. As the industry rapidly embraced the sonic quality of this unit, it quickly found it's way into many custom console designs becoming the standard channel module EQ when the company began manufacturing consoles in 1971.

The combination of Walker's incomparable 2520 op amp and his "Proportional Q" circuitry give the user an uncomplicated way to generate acoustically superior equalization.

With its 100kHz bandwidth the American 5A eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 16.2 - Session Setup

American 5A eQualizer reproduces the characteristic sound of vintage American eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the A5A eQ in all tracks where you need to shape the sound.

On single track : American 5A eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : American 5A eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 16.3 - Preset list:

The American 5A eQualizer library includes 12 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "A5A"

A5A Filter : Band Pass Filter at 50Hz / 15k 12dB/octave

A5A Low Shelf : Low Shelf 50, 100, 200, 300, 400Hz +/- 12dB

A5A Low Peak : Low Peak 50, 100, 200, 300, 400Hz +/- 12dB proportional Q

A5A Mid : Mid Bell 400, 800, 1.5k, 3k, 5kHz +/- 12dB proportional Q

A5A High Peak : High Peak 5k, 7k, 10k, 12.5k, 15kHz +/- 12dB proportional Q

A5A High Shelf : High Shelf 5k, 7k, 10k, 12.5k, 15kHz +/- 12dB

### 16.4 – Controls

The American 5A eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated. Stepped
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 12$ dB stepped.

*NOTE: clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 17. American 5B eQualizer

### 17.1 - About the original hardware

Originally conceived for use in American's consoles, this latest version is a continuation of the original 1967 equalizer with one additional filter band and several new frequencies. Incorporating American's exclusive circuitry and proprietary components (such as the legendary 2520 op-amp), the A5B artfully blends the past with the present.

Many eQs today offer a huge assortment of complex features, but the A5B provides exactly the right number of controls to the professional engineer.

With its 100kHz bandwidth the American 5B eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 17.2 - Session Setup

American 5B eQualizer reproduces the characteristic sound of Classic American eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the A5B eQ in all tracks where you need to shape the sound.

On single track : American 5B eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : American 5B eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 17.3 - Preset list:

The American 5B eQualizer library includes 12 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "A5B"

A5B Low Shelf : Low Shelf 30, 40, 50, 100, 200, 300, 400Hz +/- 12dB

A5B Low Peak : Low Peak 30, 40, 50, 100, 200, 300, 400Hz +/- 12dB proportional Q

A5B Low Mid : Low Mid Bell 75, 150, 180, 240, 500, 700, 1kHz +/- 12dB proportional Q

A5B High Mid : High Mid Bell 800, 1.5k, 3k, 5k, 8k, 10k, 12.5kHz +/- 12dB proportional Q

A5B High Peak : High Peak 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20kHz +/- 12dB proportional Q

A5B High Shelf : High Shelf 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20kHz +/- 12dB

### 17.4 – Controls

The American 5B eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated. Stepped
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 12$ dB stepped.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 18. American 5 Dynamics

### 18.1 - About the original hardware

The American 5 Dynamics, originally released in the 70s, is a feedback type compressor with an additional "Ceiling" fine-tune function which can increase gain reduction and varying the frequency and THD response.

Equally useful as a tracking, mixdown or program compressor/limiter, the A5D utilizes "vintage" dynamics control and an easy to use multi-function control set. It delivers dynamics control behavior unlike VCA feed forward compressors so common today. American 5 Dynamics makes use of the 2510 and 2520 op-amps and manages to sound clean but with character without being weak and harsh.

With its 100kHz bandwidth the American 5 Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.



## 18.2 - Session Setup

American 5 Dynamics reproduces the characteristic sound of American Vintage Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the A5D in all tracks where you need to control dynamically the sound.

On single track : American 5 Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : American 5 Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the *AHEAD* to 5.4ms.*

### 18.3 - Preset list:

The American 5 Dynamics library includes 16 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "A5D"

A5D VT Comp : 2:1 compressor with variable controls and HPF on internal sidechain

A5D VT Comp esc : 2:1 compressor with variable controls and external sidechain

A5D FT Comp : 2:1 compressor with fixed attack time and HPF on internal sidechain

A5D FT Comp esc : 2:1 compressor with fixed attack time and external sidechain

A5D VT Lim : 20:1 limiter with variable controls and HPF on internal sidechain

A5D VT Lim esc : 20:1 limiter with variable controls and external sidechain

A5D FT Lim : 20:1 limiter with fixed attack time and HPF on internal sidechain

A5D FT Lim esc : 20:1 limiter with fixed attack time and external sidechain

### 18.4 – Controls

The American 5 Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 3ms to 10ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 2.5s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ceiling Control</b>
<b>CLING</b>	The "CLING" can increase gain reduction while simultaneously varying the frequency and THD response. The range is variable from 0 to 20:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

### Gain Control

**GAIN** The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

### HPF Control

**HPF** The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 19. American 5 Mastering eQualizer

### 19.1 - About the original hardware

This musical sounding dual eQualizer embodies more than 40 years of tradition where the original proportional Q filter design with reciprocal boost and cut is used. It's through this design and sound that all-discrete Class AB 2520 amplifier products have achieved a nearly sacrosanct, if not mythical, status amongst audio engineers.

The new range control broadens the unit's utility to include mastering applications by changing the four bands' boost/cut steps from the original 2 dB into continuous variable step. This made the unit useful for mixing and mastering use making audio program sounds better and more punchy and 3D just by passing through it, even while set "flat."

With its 100kHz bandwidth the American 5 Mastering eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 19.2 - Session Setup

American 5 Mastering eQualizer reproduces the characteristic sound of Modern American eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the A5M eQ in all tracks where you need to shape the sound.

Mastering : American 5 Mastering eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : American 5 Mastering eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : American 5 Mastering eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**NOTE:** *on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 19.3 - Preset list:

The American 5 Mastering eQualizer library includes 12 different programs:  
HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "A5M"

A5M Low Shelf : Low Shelf 30, 40, 50, 100, 200, 300, 400Hz +/- 12dB

A5M Low Peak : Low Peak 30, 40, 50, 100, 200, 300, 400Hz +/- 12dB proportional Q

A5M Low Mid : Low Mid Bell 75, 150, 180, 240, 500, 700, 1kHz +/- 12dB proportional Q

A5M High Mid : High Mid Bell 800, 1.5k, 3k, 5k, 8k, 10k, 12.5kHz +/- 12dB proportional Q

A5M High Peak : High Peak 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20kHz +/- 12dB proportional Q

A5M High Shelf : High Shelf 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20kHz +/- 12dB

### 19.4 – Controls

The American 5 Mastering eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated. Stepped.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 12$ dB continuous.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 20. Neev 14 Console

### 20.1 - About the original hardware

One of the classic Neev consoles of the early 70s is the N14. This high quality, Class A desk, was the first of the "80 series" of legendary top class consoles and it bears "His" name. His preamp modules have established themselves as the most sought after mic-pres in the history of recording. This is especially true for vocals. The amazing summing amp gives a rich, warm and fat sound...that "magic Neev sound"!

Professionals throughout the world have chosen the rich and fat sound of the Neev 14 Console. Its high bandwidth pure audio path, superior dynamics and greater control make the Neev 14 Console the first choice for recording and mixing Rock, Pop, Jazz and more.

With its 100kHz bandwidth the Neev 14 Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 20.2 - Session Setup

Neev 14 Console reproduces the sound of Vintage British Recording Console using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Neev 14 Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the N14 Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*



## 20.3 - Preset list:

The Neev 14 Console library includes 27 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "N14"

N14 Line in : line input channel

N14 MIC Pre : microphone preamplifier

N14 G.Bus Clean : Group Bus clean signal

N14 G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

N14 G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

N14 G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

N14 G.Bus Drum : Group Bus with equalizer patched useful for drums

N14 G.Bus GTR : Group Bus with equalizer patched useful for guitars

N14 G.Bus Percussions : Group Bus with equalizer patched useful for percussions

N14 G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

N14 M.Bus Clean : vintage original MixBus

N14 M.Bus Modern : MixBus with modern transformer

N14 M.Bus Fat : MixBus with additional transformer for a more fat sound

N14 Panner : Panner -3dB pan law

### **N14 Line in**

The Neev 14 Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

### **N14 MIC in**

The Neev 14 Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

### **N14 G.Bus Clean**

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

### **N14 G.Bus Acoustic**

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

### **N14 G.Bus Amb&FX**

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

### **N14 G.Bus BG Vox**

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

#### **N14 G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

#### **N14 G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

#### **N14 G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

#### **N14 G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

#### **N14 M.Bus Clean**

Neev 14 Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives the original clean glue.

#### **N14 M.Bus Modern**

When a polished glued mix is needed, try the M.BUS Modern preset as last insert into DAW's mixbus.

#### **N14 M.Bus Fat**

When a more fat sound is needed, use the M.BUS Fat preset as last insert into DAW's mixbus.

## 20.4 - Controls

The Neev 14 Console has only a few but intuitive and effective controls which are detailed below.

- GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.
- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the *ATTCK* and *RELS* controls, leave them at stock value (center 12 o'clock).

## 21. Neev 73 eQualizer

### 21.1 - About the original hardware

First launched in 1970, the N73 modules have established themselves as one of the most sought after mic pres in the history of recording. This Class-A discrete transistor mic/line amp with 3-band EQ and high-pass filter epitomizes the Neev "essence", it can add texture and vibe to the music that is unique to the unit. Get the sound of a real vintage unit, with St.Ives/Marinair transformers and Motorola power transistor. Not a modern reissue or a clone with cheap electronic components. The N73 easily meets the quality, performance, and reliability requirements of the demanding professionals.

With its broad bandwidth the Neev 73 eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 21.2 - Session Setup

Neev 73 eQualizer reproduces the characteristic sound of the Vintage British eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the N73 in all tracks where you need to shape the sound.

On single track : Neev 73 eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Neev 73 eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***NOTE:** on some frequencies when boosting or cutting, the whole volume can rise up or fall down a little, you can compensate this with the Output Gain Control.*

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 21.3 - Preset list:

The Neev 73 eQualizer library includes 8 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "N73"

N73 Low Cut Filter : High Pass Filter -18dB/oct at 50, 80, 160, 300Hz

N73 Low Shelf : Low Shelf 35, 60, 110, 220Hz +/- 15dB

N73 Mid Freq: Bell Filter 0.36, 0.7, 1.6, 3.2, 4.8, 7.2kHz +/- 18dB

N73 High Shelf: High Shelf +/- 18dB

### 21.4 – Controls

The Neev 73 eQualizer has only a few but intuitive and effective controls which are detailed below.

<b>CUTOF</b>	<b>Cut Off Control</b> The "CUTOF" control affects the filter's frequency cut.
<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 22. Neev 64 Dynamics

### 22.1 - About the original hardware

Designed in 1974, the Vintage N64 mono Limiter/Compressor unit quickly became a legend by achieving secret-weapon status among studio professionals, thanks to its unique sound and functionality. Discrete, Class A/B design and transformer-coupled circuits used in the input ensured a totally unique sound. This unit is still sought after, decades after production stopped, and they remain one of the milestone pieces of studio equipment.

Neev 64 Dynamics manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its 100kHz bandwidth the Neev 64 Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 22.2 - Session Setup

Neev 64 Dynamics reproduces the characteristic sound of Vintage British Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the N64 in all tracks where you need to control dynamically the sound.

On single track : Neev 64 Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Neev 64 Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*



### 22.3 - Preset list:

The Neev 64 Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu “N64”

N64 Compressor : Compressor with variable controls and HPF on internal sidechain. Fixed attack 3ms.

N64 Compressor esc : Compressor with variable controls and external sidechain. Fixed attack 3ms.

N64 Limiter : Limiter with variable controls and HPF on internal sidechain. Fixed attack 4ms.

N64 Limiter esc : Limiter with variable controls and external sidechain. Fixed attack 4ms.

### 22.4 – Controls

The Neev 64 Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1,5s for the compressor and 50ms to 800ms for the limiter.
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The “RAT” defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,5:1 to 6:1 for the compressor.
	<b>Ahead Control</b>
<b>AHEAD</b>	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
<b>DRIVE</b>	The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

### Gain Control

**GAIN** The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

### HPF Control

**HPF** The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 23. Neev 54 Dynamics

### 23.1 - About the original hardware

Neev's Holy Grail of compressors, the vintage N54 began life as a module in Neev's legendary 1970s mixing consoles, applying its trademark colored sound to signals fed into it. As you'd expect from a classic Neev product, it isn't exactly transparent – instead, think rich, think 'thick', and think 'round'. It can do great things on single track but it excels on stereo bus operation, where the N54's abilities to glue stereo sub-mixes together are in a class of their own with buss compression.

Neev 54 Dynamics manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its 100kHz bandwidth the Neev 54 Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 23.2 - Session Setup

Neev 54 Dynamics reproduces the characteristic sound of Vintage British Console Bus Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the N54 in all tracks where you need to control dynamically the sound.

On single track : Neev 54 Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Neev 54 Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 23.3 - Preset list:

The Neev 54 Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu “N54”

N54 Compressor : Compressor with variable controls and HPF on internal sidechain. Fixed attack 5ms.

N54 Compressor esc : Compressor with variable controls and external sidechain. Fixed attack 5ms.

N54 Limiter : Limiter with variable controls and HPF on internal sidechain. Fixed attack 5ms.

N54 Limiter esc : Limiter with variable controls and external sidechain. Fixed attack 5ms.

### 23.4 – Controls

The Neev 54 Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 400ms to 1,5s for the compressor and 100ms to 800ms for the limiter.
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The “RAT” defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,5:1 to 6:1 for the compressor.
	<b>Ahead Control</b>
<b>AHEAD</b>	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
<b>DRIVE</b>	The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

### Gain Control

**GAIN** The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

### HPF Control

**HPF** The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 24. Valve Tech Dynamics

### 24.1 - About the original hardware

All tube-based Opto compressors from 1985. The number of hit records featuring these compressors is countless and the number of stars demanding them for their recording and mixing is extreme! Use them for keys, guitars, vocals, mixbus, mastering, the result is always musical and transparent. Some differences exist between the two units, the C2A dual compressor has a little more "round" character to the compression and a little different frequency response compared to C1B mono compressor. Valve Tech Dynamics manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone. The units has been refurbished with BC audio capacitors and NOS Telefunken / Siemens tubes.

The Valve Tech Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 24.2 - Session Setup

Valve Tech Dynamics reproduces the characteristic sound of Vintage Denmark Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the VTD in all tracks where you need to control dynamically the sound.

On single track : C1B or C2A is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : C2A is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the *AHEAD* to 5.4ms.*



### 24.3 - Preset list:

The Valve Tech Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "VTD"

C1B Compressor : Compressor with variable controls and HPF on internal sidechain.

C1B Compressor esc : Compressor with variable controls and external sidechain.

C2A Compressor : Compressor with variable controls and HPF on internal sidechain.

C2A Compressor esc : Compressor with variable controls and external sidechain.

### 24.4 – Controls

The Valve Tech Dynamics has only a few but intuitive and effective controls which are detailed below.

- |              |  |
|--------------|--|
|              | <b>Attack Control</b>  |
| <b>ATT</b>   | The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied.<br>The range is variable from 0.5ms to 300ms (C1B) and from 3ms to 60ms (C2A) |
|              | <b>Release Control</b>   |
| <b>REL</b>   | The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level.<br>The available range is from 50ms to 10s (C1B) and 60ms to 2s (C2A)  |
|              | <b>Threshold Control</b>   |
| <b>THR</b>   | The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected.<br>The range is variable from 0dB to -48,1dB                            |
|              | <b>Ratio Control</b>   |
| <b>RAT</b>   | The "RAT" defines the amount of gain reduction to be processed by the module.<br>The range is variable from 2:1 to 10:1 (C1B) and 1.5:1 to 10:1 (C2A)  |
|              | <b>Ahead Control</b>   |
| <b>AHEAD</b> | The "AHEAD" control sets the look-ahead to control the fast transients.<br>The range is variable from 0ms to 6ms   |

- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 25. T95 Program eQualizer

### 25.1 - About the original hardware

Elegant and Natural sounding, this is the first version of super rare pure class-A germanium equalizer by Telefunken (not to be confused with the next silicon transistor release, the W395, which has different transformers). T95 delivers a pure heavenly sound for drums, voice, acoustic instruments, guitars, as well as entire mixes during mixdown and mastering. Two units have been completely refurbished and match-calibrated. The T95 easily meets the quality, performance, and reliability requirements of any demanding professional.

With its broad bandwidth the T95 Program eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

With its broad bandwidth the T95 Program eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 25.2 - Session Setup

T95 Program eQualizer reproduces the characteristic sound of Vintage Germanium Program eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the T95 in all tracks where you need to shape the sound.

Mastering : T95 Program eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : T95 Program eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : T95 Program eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**NOTE:** *on some frequencies when boosting or cutting, the overall volume can increase or decrease a little, you can compensate this with the Output Gain Control.*

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 25.3 - Preset list:

The T95 Program eQualizer library includes 6 different programs:  
HQ presets with 7 kernels and LE presets with 3 kernel displayed into sub-menu "T95"

T95 Shelf unit A: Low and High Shelf at 60Hz and 10kHz +/- 12dB

T95 Shelf unit B: Low and High Shelf at 60Hz and 10kHz +/- 12dB

T95 Shelf Combo: A+B units configured in stereo mode, Low and High Shelf at 60Hz and 10kHz +/- 12dB

T95 Mid unit A : Mid bell fixed 700, 1k, 1.4K, 2k, 3kHz + 8dB

T95 Mid unit B : Mid bell fixed 700, 1k, 1.4K, 2k, 3kHz + 8dB

T95 Mid Combo : A+B units configured in stereo mode, Mid bell fixed 700, 1k, 1.4K, 2k, 3kHz + 8dB

### 25.4 – Controls

The T95 Program eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero

## 26. T361A Dolbee Sys

### 26.1 - About the original hardware

The T361A is one of a series of noise reduction systems for use in analog magnetic tape recording. T361A is the first professionally built broadband noise reduction for recording studios in 1965 by Telefunken. Today this unit is often used as FX on many audio materials as voice, guitars, and synth. By increasing and enhancing presence, brightness, and details. The T361A easily meets and exceeds the quality, performance, and reliability requirements of the demanding professionals.

With its broad bandwidth the T361A has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 26.2 - Session Setup

T361A reproduces the characteristic sound of a vintage Dolbee Sys, this kind of gears are used in all records in the world in the tape era. To faithfully reproduce this analog sound in the DAW, we recommend using the T361A in all tracks where you need to control dynamically the sound.

On single track : T361A is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : T361A is inserted on the group bus, as last insert giving at the whole submix his classic sound.

Mastering : T361A is inserted on the audio track as last insert, before the brickwall limiter.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

***NOTE:** in the "Test Tone" folder there are the audio sample of the original D-Tone*

### 26.3 - Preset list:

The T361A library includes 9 different programs:  
HQ presets with 10 kernels displayed into sub-menu “361”

T361A Line Standard: line input (normally the signal comes from the console)  
T361A Line Mod1: line input with CAT22 board modified  
T361A Line Mod2: line input with CAT22 board modified  
T361A Line Mod3: line input with CAT22 board modified  
T361A Tape Standard: tape input (normally the signal comes from the tape)  
T361A Tape Mod1: tape input with CAT22 board modified  
T361A Tape Mod2: tape input with CAT22 board modified  
T361A Tape Mod3: tape input with CAT22 board modified  
T361A Mastering: your secret-weapon for mastering use!

**NOTE:** *be careful when the Tape Mod\* presets are used, these presets can give freak FX ! Please use them with a low audio level.*

### 26.4 – Controls

T361A has only a few but intuitive and effective controls which are detailed below.

**DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is  $\pm 30$  dB.

**GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.  
It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.  
This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*



**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 27. Neev 81 Sidecar Console

### 27.1 - About the original hardware

Custom designed and hand-made by AlexB, the sidecar console is based on eight legendary vintage Class AB mic-preamps and equalizers which come from the '70's era "with a lot of character". The summing amp has a vintage design of pure Class A with Carnhill transformers which gives that "in your face" Neev sound.

A professional studio requested me to build this sidecar console for their dance-techno production, choosing the rich, dynamics and fat sound it has. Its high bandwidth pure audio path, superior dynamics and greater control make the Neev 81 Sidecar Console the first choice for recording and mixing Rock, Pop, Dance and more.

With its 100kHz bandwidth the Neev 81 Sidecar Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 27.2 - Session Setup

Neev 81 Sidecar Console reproduces the sound of Vintage British Recording Console using a library programs consisting of channels input, equalizer and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Neev 81 Sidecar Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the N81 Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 27.3 - Preset list:

The Neev 81 Sidecar Console library includes 23 different programs:

HQ presets with 10 and 3 kernels and LE presets with 5, 3 and 1 kernels displayed into sub-menu "N81"

N81 Input Line : line input channel

N81 Mic Pre : microphone preamplifier

N81 MixBus : MixBus

N81 Panner : Panner -3dB pan law

N81 Low Cut Filter: 18dB/octave slope 27, 47, 82, 150, 270Hz

N81 Hi-Cut Filter: 18dB/octave slope 3.9, 5.6, 8.2, 12, 18kHz

N81 Low Freq Peak : bell filter 33, 56, 100, 180, 330Hz +/-18dB

N81 Low Freq Shelf : shelf filter 33, 56, 100, 180, 330Hz +/-18dB

N81 Low Mid Freq : bell filter 220Hz, 270, 330, 390, 470, 560, 680, 820, 1000, 1200Hz +/-18dB, Low/Hi Q

N81 Hi-Mid Freq: bell filter 1.5, 1.8, 2.2, 2.7, 3.3, 3.9, 4.7, 5.6, 6.8, 8.2kHz +/-18dB, Low/Hi Q

N81 Hi-Freq Shelf : shelf filter 3.3, 4.7, 6.8, 10, 15kHz +/-18dB

N81 Hi-Freq Peak : peak filter 3.3, 4.7, 6.8, 10, 15kHz +/-18dB

#### N81 Input Line

The Neev 81 Sidecar Console Input Line is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### N81 Mic Pre

The Neev 81 Sidecar Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### N81 MixBus

Neev 81 Sidecar Console MixBus is the final stage of the console, it must be inserted in the mixbus of the DAW to give the original clean glue.

### 27.4 - Controls

The Neev 81 Sidecar Console has only a few but intuitive and effective controls which are detailed below.

	<b>GDrive Control</b>
<b>GDRV</b>	The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics.

Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**DRIVE**      **Drive Control**

The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.

The available range is  $\pm 30$  dB.

**CUTOF**      **Cut Off Control**

The switchable "CUTOF" control affects the filter's frequency cut.

**FREQ**      **Frequency Control**

The switchable "FREQ" control sets the frequency to be boosted or attenuated.

**GAIN**      **Gain Control**

The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.

The available range is  $\pm 18$  dB.

**Q**      **Q Control**

The switchable "Q" control sets the amplitude of the filter selected by FREQ control.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the *ATTCK* and *RELS* controls, leave them at stock value (center 12 o'clock).

## 28. Chandly Ltd Germanium

### 28.1 - About the original hardware

Chandly Ltd Germanium is a class A compressor with transformers, the compression circuit uses FET gain reduction element. The compression curve, the knee, can be selected by various diode combination and the tone can be selected from flat, smooth and driven.

Chandly Ltd Germanium manages to sound with character without being weak and harsh. There is little apparent colouration, just a maturity of tone. This library programs is the result of more than 300GB of sampled data from the original hardware.

With its 100kHz bandwidth the Chandly Ltd Germanium has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 28.2 - Session Setup

Chandly Ltd Germanium reproduces the characteristic sound of Germanium Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the CLG in all tracks where you need to control dynamically the sound.

On single track : Chandly Ltd Germanium is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Chandly Ltd Germanium is inserted on the group bus, as last insert giving at the whole submix his classic sound.

### *Some notes on useage:*

It is helpful to understand a little about what the different curves are (based on the diode selected, going from softest to hardest knee)

**Resistance** - This is the gentlest and most neutral of the knee curves.

**Germanium Soft** - Uses a single germanium diode. Has a very slightly sharper knee and starts to introduce some "vibe".

**Germanium Medium** - This uses 5 germanium diodes (different type than the other) as well as the diode from the soft setting. This is even slightly more sharper kneed and more colorful.

**Silicon Medium** - This uses a single silicon diode and ihas a sharper knee than the other modes. It also has a different tonal character than the other modes.

**Silicon Hard** - This uses 2 silicon diodes in combination, sharpening the knee even more, and of course adding yet more "vibe".

**Zener Hard** - This uses a single zener diode, and contributes the sharpest knee character. It also introduces another different tonal and compression character.

It is important to note here that in the original hardware, the attack and release were tuned by ear to be musical, and NOT configured using math and ratios. So the numerical settings on the Nebula version are approximates based on the hardware, they are NOT faithful numerical representations of milliseconds!

Again, I strongly urge you to look up and download the manual and even the "brochure" they offer. In those you will find much very interesting and useful information that will help you enjoy this library more and understand the depth of it's usage.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the AHEAD to 5.4ms.*

### 28.3 - Preset list:

Chandy Ltd Germanium library includes 72 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "CLG"

CLG R Flat: Compressor with Resistance (soft) knee and HPF on internal sidechain. Flat tone.

CLG R Flat esc : Compressor with Resistance (soft) knee and external sidechain. Flat tone.

CLG R Smooth : Compressor with Resistance (soft) knee and HPF on internal sidechain. Smooth tone.

CLG R Smooth esc : Compressor with Resistance (soft) knee and external sidechain. Smooth tone.

CLG R Driven : Compressor with Resistance (soft) knee and HPF on internal sidechain. Driven tone.

CLG R Driven esc : Compressor with Resistance (soft) knee and external sidechain. Driven tone.

CLG GS Flat: Compressor with Germanium Soft knee and HPF on internal sidechain. Flat tone.

CLG GS Flat esc : Compressor with Germanium Soft knee and external sidechain. Flat tone.

CLG GS Smooth : Compressor with Germanium Soft knee and HPF on internal sidechain. Smooth tone.

CLG GS Smooth esc : Compressor with Germanium Soft knee and external sidechain. Smooth tone.

CLG GS Driven : Compressor with Germanium Soft knee and HPF on internal sidechain. Driven tone.

tone.

CLG GS Driven esc : Compressor with Germanium Soft knee and external sidechain. Driven tone.

CLG GM Flat: Compressor with Germanium Medium knee and HPF on internal sidechain. Flat tone.

CLG GM Flat esc : Compressor with Germanium Medium knee and external sidechain. Flat tone.

CLG GM Smooth : Compressor with Germanium Medium knee and HPF on internal sidechain.

Smooth tone.

CLG GM Smooth esc : Compressor with Germanium Medium knee and external sidechain. Smooth tone.

CLG GM Driven : Compressor with Germanium Medium knee and HPF on internal sidechain. Driven tone.

CLG GM Driven esc : Compressor with Germanium Medium knee and external sidechain. Driven tone.

CLG SM Driven esc : Compressor with Silicon Medium knee and external sidechain. Driven tone.

CLG SM Flat esc : Compressor with Silicon Medium knee and external sidechain. Flat tone.

CLG SM Smooth : Compressor with Silicon Medium knee and HPF on internal sidechain. Smooth tone.

CLG SM Smooth esc : Compressor with Silicon Medium knee and external sidechain. Smooth tone.

CLG SM Driven : Compressor with Silicon Medium knee and HPF on internal sidechain. Driven tone.

CLG SM Driven esc : Compressor with Silicon Medium knee and external sidechain. Driven tone.

CLG SH Driven esc : Compressor with Silicon Hard knee and external sidechain. Driven tone.

CLG SH Flat esc : Compressor with Silicon Hard knee and external sidechain. Flat tone.

CLG SH Smooth : Compressor with Silicon Hard knee and HPF on internal sidechain. Smooth tone.

CLG SH Smooth esc : Compressor with Silicon Hard knee and external sidechain. Smooth tone.

CLG SH Driven : Compressor with Silicon Hard knee and HPF on internal sidechain. Driven tone.

CLG SH Driven esc : Compressor with Silicon Hard knee and external sidechain. Driven tone.

CLG ZH Driven esc : Compressor with Zener Hard knee and external sidechain. Driven tone.

CLG ZH Flat esc : Compressor with Zener Hard knee and external sidechain. Flat tone.

CLG ZH Smooth : Compressor with Zener Hard knee and HPF on internal sidechain. Smooth tone.

CLG ZH Smooth esc : Compressor with Zener Hard knee and external sidechain. Smooth tone.

CLG ZH Driven : Compressor with Zener Hard knee and HPF on internal sidechain. Driven tone.



CLG ZH Driven esc : Compressor with Zener Hard knee and external sidechain. Driven tone.

*TRICK: using the presets in conjunction with the DRIVE control you can create hundreds of different tones. It's highly recommended to download and read the manual of the original sampled hardware.*

## 28.4 – Controls

Chandy Ltd Germanium has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The “ATT” control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 3ms to 120ms
	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1,2s
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The “RAT” defines the amount of gain reduction to be processed by the module. The range is variable from 1,5:1 to 10:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
<b>DRIVE</b>	The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

### Gain Control

**GAIN** The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

### HPF Control

**HPF** The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 29. Vinylizer

### 29.1 - About the original hardware

This is a little collection of the best vinyl players: from a '40 gramophone, an old '50 player, two vintage '70 players with tube and solid state, two modern players with tube and solid state, and a vintage '60 Jukebox. The entire signal path was sampled, from the pickup to final amp stage. We even included samples with some with dust, scratch, hum, motor and noise. The Vinylizer easily meets and exceeds the quality, performance, and reliability requirements of the demanding professionals.

With its broad bandwidth the Vinylizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 29.2 - Session Setup

Vinylizer reproduces the characteristic sound of vinyl players. To faithfully reproduce this analog sound in the DAW, we recommend using the Vinylizer in all tracks where you need to add this kind of sound.

On single track : Vinylizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Vinylizer is inserted on the group bus, as last insert giving at the whole submix his classic sound.

Mastering : Vinylizer is inserted on the audio track as last insert, before the brickwall limiter.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

### 29.3 - Preset list:

The Vinylizer library includes 14 different programs:

HQ presets with 7 kernels and LE presets with 3 kernel displayed into sub-menu “VNL”

VNL2 Gramophone: 1940's British Gramophone

VNL2 JukeBox: 1960's German JukeBox

VNL2 Modern Solid State: 2010's American solid state player

VNL2 Modern Tube State: 2010's American tube state player

VNL2 Old: 1950's American player

VNL2 Vintage Solid State: 1970's Japanese solid state player

VNL2 Vintage Tube State: 1970's French tube state player

Samples at 44,1kHz/24bit and 96kHz/24bit

Noise\_lift

Noise\_motor

Noise\_motor\_gramophone

Noise\_motor\_old

Noise\_motor\_vintage

Noise1

Noise2

Noise3

Noise4

Noise5

Noise6

***TRICK:** You can use the samples to add a new dimension and effect to your digital music. When properly set up, these noises will interfere with your songs less than you might expect. To make it sounds realistic, set the levels so that sample becomes just audible in the quietest passages of your songs.*

### 29.4 – Controls

Vinylizer has only a few but intuitive and effective controls which are detailed below.

**DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**GDRV**      **GDrive Control**  
The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and

sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.. Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 30. Massive Mix eQualizer

### 30.1 - About the original hardware

The Massive Mix eQualizer makes everything sound better. You can expect the best strengths of Pultec-style equalizers as well as choice console, parametric, and graphic Eqs. All the radical shaping you'll need for the most demanding of sessions as well as the delicate, subtle shadings needed for vocals and mastering.

Massive Mix eQualizer manages to sound clean without being weak and characterless. There is little apparent colouration, just a maturity of tone.

With its 100kHz bandwidth the Massive Mix eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 30.2 - Session Setup

Massive Mix eQualizer reproduces the characteristic sound of Modern Passive Tube eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the MMeQ in all tracks where you need to shape the sound.

On single track : Massive Mix eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Massive Mix eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*



### 30.3 - Preset list:

The Massive Mix eEqualizer library includes 24 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "MMQ"

MMeQ HPF : High Pass Filter -18dB/oct from 0 to 220Hz

MMeQ LPF : Low Pass Filter -18dB/oct from 6k to 18kHz

MMeQ B 22-180Hz: Bell variable from 22 to 180Hz +/- 20dB variable Q from 1,5 to 3

MFeQ LS 22-150Hz: Low Shelf variable from 22 to 150Hz +/- 20dB variable overshoot/undershoot

MMeQ B 180-820Hz: Bell variable from 180 to 820Hz +/- 20dB variable Q from 1,5 to 3

MMeQ LS 150-560Hz: Low Shelf variable from 150 to 560Hz +/- 20dB variable overshoot/undershoot

MMeQ B 820-3900Hz: Bell variable from 820 to 3900Hz +/- 20dB variable Q from 1,5 to 3

MMeQ LS 560-3900Hz: Low Shelf variable from 560 to 3900Hz +/- 20dB variable

overshoot/undershoot

MMeQ B 3.9-27kHz: Bell variable from 3.9k to 27kHz +/- 20dB variable Q from 1,5 to 3

MMeQ HS 220-1200Hz: High Shelf variable from 220 to 1200Hz +/- 20dB variable

overshoot/undershoot

MMeQ HS 1.2-4.7kHz: High Shelf variable from 1.2k to 4.7kHz +/- 20dB variable

overshoot/undershoot

MMeQ HS 4.7-27kHz: High Shelf variable from 4.7k to 27kHz +/- 20dB variable

overshoot/undershoot

### 30.4 – Controls

The Massive Mix eEqualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 20$ dB.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.

### Drive Control

**DRIVE** The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

*NOTE: clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 31. 4K Console

### 31.1 - About the original hardware

It's the world's most successful studio production console. Its reputation is built upon excellence of design, advanced electronic engineering and a sound quality that has produced hundreds of best-selling recordings. A key element in the sound of many of these recordings is the punch and drive of the mixes created by this classic '80 console.

This unit has been serviced and upgraded to give serious punch and animal power with unbelievable cleanness.

With its analog punchy sound the 4K Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 31.2 - Session Setup

4K Console reproduces the sound of Classic Logic Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the 4K Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -4,5dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the 4KC Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 31.3 - Preset list:

The 4K Console library includes 27 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "4KC"

4KC Line in : line input channel

4KC MIC Pre : microphone preamplifier

4KC G.Bus Clean : Group Bus clean signal

4KC G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

4KC G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

4KC G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

4KC G.Bus Drum : Group Bus with equalizer patched useful for drums

4KC G.Bus GTR : Group Bus with equalizer patched useful for guitars

4KC G.Bus Percussions : Group Bus with equalizer patched useful for percussions

4KC G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

4KC M.Bus Clean : MixBus clean tone

4KC M.Bus Vintage : MixBus original vintage tone

4KC M.Bus Modern : MixBus with equalizer patched useful for modern and polished sound

4KC Panner : Panner -4,5dB pan law

#### 4KC Line in

The 4K Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### 4KC MIC in

The 4K Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### 4KC G.Bus Clean

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### 4KC G.Bus Acoustic

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### 4KC G.Bus Amb&FX

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

#### 4KC G.Bus BG Vox

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

#### **4KC G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

#### **4KC G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

#### **4KC G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

#### **4KC G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

#### **4KC M.Bus Clean**

4K Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW. The M.BUS Clean gives a clean glue.

#### **4KC M.Bus Vintage**

When the original vintage tone is needed, use the M.BUS Vintage preset as last insert into DAW's mixbus.

#### **4KC M.Bus Modern**

When a polished glued mix is needed, with a lot of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

### **31.4 - Controls**

The 4K Console has only a few but intuitive and effective controls which are detailed below.

#### **GDrive Control**

##### **GDRV**

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### Drive Control

**DRIVE** The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

***NOTE2:** do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 32. 4KeQ Brown

### 32.1 - About the original hardware

The legendary sonic signature of an early 80 s classic: the Brown 02 which was featured on countless 1980 s recordings. This punchy EQ has a unique character which sculpts the sound perfectly to fit in the mix.

4KeQ Brown manages to sound clean without being weak and characterless. There is little apparent colouration, just a maturity of tone.

With its gritty punchy sound, the 4KeQ Brown has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.



## 32.2 - Session Setup

4KeQ Brown reproduces the characteristic sound of Clasic Logic eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 4KeQ Brown in all tracks where you need to shape the sound.

On single track : 4KeQ Brown is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : 4KeQ Brown is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 32.3 - Preset list:

The 4KeQ Brown library includes 18 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "4KQ"

BRN HPF : High Pass Filter -18dB/oct from 20 to 350Hz

BRN LPF : Low Pass Filter -12dB/oct from 3k to 20kHz

BRN Low Shelf: Shelf variable from 30 to 450Hz +/- 15dB variable

BRN Low Bell: Bell variable variable from 30 to 450Hz +/- 15dB variable, fixed Q 0,8

BRN 200-600Hz: Bell variable from 200Hz to 600Hz +/-15dB variable, variable Q from 0.5 to 2,5

BRN 600-3200Hz: Bell variable from 600Hz to 3200Hz +/-15dB variable, variable Q from 0.5 to 2,5

BRN 3200-7000Hz: Bell variable from 3200Hz to 7000Hz +/-15dB variable, variable Q from 0.5 to 2,5

BRN High Bell: Bell variable variable from 1.5k to 16kHz +/- 15dB variable, fixed Q 0,8

BRN High Shelf: Shelf variable variable from 1.5k to 16kHz +/- 15dB variable

### 32.4 – Controls

The 4KeQ Brown has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 33. 4KeQ Black

### 33.1 - About the original hardware

Famous and rare equalizer from the early eighteen classic console. Cleaner and punchier than the Brown and also with taller bell curves, it was featured on countless recordings.

4KeQ Black manages to sound clean without being weak and characterless. There is little apparent colouration, just a maturity of tone.

With its clean punchy sound the 4KeQ Black has been engineered to deliver recordings at the best conceivable quality onto any format and at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

### 33.2 - Session Setup

4KeQ Black reproduces the characteristic sound of Clasic Logic eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 4KeQ Black in all tracks where you need to shape the sound.

On single track : 4KeQ Black is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : 4KeQ Black is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

### 33.3 - Preset list:

The 4KeQ Black library includes 18 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "4KQ"

BLK HPF : High Pass Filter -18dB/oct from 20 to 350Hz

BLK LPF : Low Pass Filter -12dB/oct from 3k to 20kHz

BLK Low Shelf: Shelf variable from 30 to 450Hz +/- 18dB variable

BLK Low Bell: Bell variable variable from 30 to 450Hz +/- 18dB variable, fixed Q 1.3

BLK 220-680Hz: Bell variable from 220Hz to 680Hz +/-18dB variable, variable Q from 0.5 to 4

BLK 680-2200Hz: Bell variable from 680Hz to 2200Hz +/-18dB variable, variable Q from 0.5 to 4

BLK 2200-7000Hz: Bell variable from 2200Hz to 7000Hz +/-18dB variable, variable Q from 0.5 to 4

BLK High Bell: Bell variable variable from 1.5k to 16kHz +/- 18dB variable, fixed Q 1.3

BLK High Shelf: Shelf variable variable from 1.5k to 16kHz +/- 18dB variable

### 33.4 – Controls

The 4KeQ Black has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 34. 4K Channel Dynamics

### 34.1 - About the original hardware

Channel Dynamics from the world's most successful studio production console which was the first one to incorporate dynamics processing with channel, and a master compressor in the console centre section. It's the first choice of world's best audio engineers to give punch, drive and to glue the mix together, maintaining control of the dynamics of single tracks.

4K Channel Dynamics manages to sound clean but with character, never weak and harsh. There is little apparent colouration, just a maturity of tone.

With its punching vintage tone, the 4K Channel Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 34.2 - Session Setup

4K Channel Dynamics reproduces the characteristic sound of Classic Logic Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 4K CH in all tracks where you need to control dynamically the sound.

On single track : 4K Channel Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : 4K Channel Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 34.3 - Preset list:

The 4K Channel Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "4KD"

4KD CH Comp : Compressor with variable controls and HPF on internal sidechain

4KD CH Comp esc : Compressor with variable controls and external sidechain

4KD LMC : Listen Mic Compressor with fixed attack and release, HPF on internal sidechain

4KD LMC esc : Listen Mic Compressor with fixed attack and release, external sidechain

### 34.4 – Controls

The 4K Channel Dynamics has only a few but intuitive and effective controls which are detailed below.

**ATT**            **Attack Control**  
The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied.  
The range is variable from 3ms to 30ms

**REL**            **Release Control**  
The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level.  
The available range is 100ms to 4s

**THR**            **Threshold Control**  
The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected.  
The range is variable from 0dB to -48,1dB

**RAT**            **Ratio Control**  
The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect.  
The range is variable from 1,5:1 to 40:1

**AHEAD**        **Ahead Control**  
The "AHEAD" control sets the look-ahead to control the fast transients.  
The range is variable from 0ms to 6ms



- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 35. 4K G.Comp

### 35.1 - About the original hardware

Stereo Bus Compressor from the world's most successful studio production console which was the first to incorporate dynamics processing with every channel, and a master compressor in the console centre section. It's the first choice of world's best audio engineers to give punch, drive and to glue the mix together, maintaining control of the dynamics of single tracks.

4K G.Comp manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its characteristic punching glue, the 4K G.Comp has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 35.2 - Session Setup

4K G.Comp reproduces the characteristic sound of Classic Logic Console Stereo Bus Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 4K G.Comp in all tracks where you need to control dynamically the sound.

On single track : 4K G.Comp is inserted on the audio tracks as insert in the position at your taste. It works great on some instruments like piano and pads.

On master track : 4K G.Comp is inserted on the group bus and/or stereo mixbus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 35.3 - Preset list:

The 4K G.Comp library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "4KD"

4K G.Comp : Compressor with variable controls and HPF on internal sidechain

4K G.Comp esc : Compressor with variable controls and external sidechain

4K G.Comp A : Compressor with variable controls, auto release and HPF on internal sidechain

4K G.Comp A esc : Compressor with variable controls, auto release and external sidechain

### 35.4 – Controls

The 4K G.Comp has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 0.1ms to 30ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1.2s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 2:1 to 10:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 36. Fenix Compressors

### 36.1 - About the original hardware

Anyone who has ever wanted the ultimate tube compressor that can bring a vocal forward, add a little air, hold the dynamics in place and add a size and dimension to the audio without that audio getting cloudy can now realize their wildest dreams!!! This Vari-Mu compressor embodies all that is good and right with tube compressors that actually use the tube in the gain reduction circuit.

Two units sampled: the Balck Mix Compressor with stock Siemens and NOS Amperex Bugle Boy tubes, and the Red Mastering Limited Edition compressor with NOS Mullard and NOS Telefunken tubes.

With its analog warm sound, the Fenix has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 36.2 - Session Setup

Fenix reproduces the characteristic sound of Vari-Mu Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the FNX in all tracks where you need to control dynamically the sound.

On single track : the FNX is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : FNX is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the **AHEAD** to 5.4ms.*

### 36.3 - Preset list:

The Fenix library includes 16 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu “FNX”

Fenix Black AMP : Mix Compressor with variable controls and HPF on internal sidechain. Amperex Tubes.

Fenix Black AMP esc : Mix Compressor with variable controls and external sidechain. Amperex Tubes.

Fenix Black SMN : Mix Compressor with variable controls and HPF on internal sidechain. Siemens Tubes.

Fenix Black SMN esc : Mix Compressor with variable controls and external sidechain. Siemens Tubes.

Fenix Red MRD : Mastering Compressor with variable controls and HPF on internal sidechain. Mullard Tubes.

Fenix Red MRD esc : Mastering Compressor with variable controls and external sidechain. Mullard Tubes.

Fenix Red TFK : Mastering Compressor with variable controls and HPF on internal sidechain. Telefunken Tubes.

Fenix Red TFK esc : Mastering Compressor with variable controls and external sidechain. Telefunken Tubes.

### 36.4 – Controls

The Fenix Compressor has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The “ATT” control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 4ms to 120ms
	<b>Release Control</b>
<b>REL</b>	The “REL” control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is from 40ms to 2,4s
	<b>Threshold Control</b>
<b>THR</b>	The “THR” control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB



- AHEAD**      **Ahead Control**  
The “AHEAD” control sets the look-ahead to control the fast transients.  
The range is variable from 0ms to 6ms
- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 37. Ely X Qualizer

### 37.1 - About the original hardware

Class A, solid state stereo equalizer which can be considered a “secret weapon” due to the similarity with the legendary Pultec in the lower band controls. EXeQ sounds very transparent and clean, with crisp transients and a solid bottom end. The passive coil filter is subtle but surprisingly effective, and it will definitely appeal to digital phobics, the top end sheen it bestows can be quite addictive. The unit has been modified to improve the audio quality without changing the original character.

With its musical sound, the EXeQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 37.2 - Session Setup

Ely X Qualizer reproduces the characteristic sound of Modern Program eQualizer, this kind of equalizer are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the EXeQ in all tracks where you need to shape the sound.

On single track : Ely X Qualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Ely X Qualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 37.3 - Preset list:

The Ely X Qualizer library includes 14 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "EXQ"

EXeQ HPF : High Pass Filter -12dB/oct from 30 to 900Hz with resonance control

EXeQ LPF : Low Pass Filter -12dB/oct from 700Hz to 28kHz with resonance control

EXeQ Low Shelf : Low Shelf variable from 20 to 900Hz +/- 16dB

EXeQ 45-1000Hz : Bell Filter variable from 45 to 1000Hz +/- 13dB variable Q from 0.5 to 1.0

EXeQ 1-16kHz : Bell Filter variable from 1 to 16kHz +/- 13dB variable Q from 0.5 to 1.0

EXeQ High Shelf : High Shelf variable from 700Hz to 28kHz +/- 16dB

EXeQ Passive Filter: Passive Coil Filter with slight resonance peak at 12kHz and starts to fall off at 17kHz.

### 37.4 – Controls

The Ely X Qualizer has only a few but intuitive and effective controls which are detailed below.

<b>CUTOF</b>	<b>Cut Off Control</b> The "CUTOF" control affects the filter's frequency cut.
<b>RESON</b>	<b>Resonance Control</b> The resonance filter puts an accent on a selected frequency without boosting the complete spectrum.
<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
<b>Q</b>	<b>Q Control</b> The "Q" control sets the amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 38. Fa-Tzu

### 38.1 - About the original hardware

Fa-Tzu is one of the most popular "sweetening" processors today for adding analog tape vibe to warm up digital tracks. The Harmonic Generation and Soft Clipper modes use a Class A circuit to gently round-off the peaks of your audio, just like saturated tubes or tape would. The Transformer and Tape Head Emulation simulates the effect of input and output transformers of vintage gear and sounds fantastic on just about anything you run through it. The Fa-Tzu compressor modes give you smooth dynamics and undeniable character that you'll want to use on every track. Also, a new ratio "Eleven", which emulates a favorite classic compressor setting,

Whether you're tracking drums, creating electronic music, or finalizing a full mix, you'll soon be addicted to adding smooth analog saturation and compression to your tracks with the Fa-Tzu.

With its analog warm sound, the Fa-Tzu has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 38.2 - Session Setup

Fa-Tzu reproduces the characteristic sound of the Full Analog Tape simulator-Optimizer, this kind of gear is used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the FTZ in all tracks where you need to control dynamically the sound.

On single track : Fa-Tzu is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Fa-Tzu is inserted on the group bus, as last insert giving at the whole submix his classic sound.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

### 38.3 - Preset list:

The Fa-Tzu library includes 18 different programs:

HQ presets with 5 and 6 kernels, LE presets with 3 and 1 kernel displayed into sub-menu "FTZ"

FA-Tzu: complete tape head emulation with Warmth and Tranny continuous controls

Fa-Tzu Eleven : 20:1 slow attack and fast release compressor with Warmth control

Fa-Tzu Eleven Tr : 20:1 slow attack and fast release compressor with Tranny and Warmth control

Fa-Tzu Buss : 2:1 slow attack and fast release gentle compressor with Warmth control

Fa-Tzu Buss Tr : 2:1 slow attack and fast release gentle compressor with Tranny and Warmth control

Fa-Tzu Spank : famous talkback limiter compressor with Warmth control

Fa-Tzu Spank Tr : famous talkback limiter compressor with Tranny and Warmth control

Fa-Tzu Tracking : Distress type compressor with Warmth control

Fa-Tzu Tracking Tr : Distress type compressor with Tranny and Warmth control

### 38.4 – Controls

The Fa-Tzu has only a few but intuitive and effective controls which are detailed below.

	<b>Warmth Control</b>
W	Warmth simulates the softening of the high frequencies that occurs with analog tape saturation The available range is 0.0-7.0 numerical.
	<b>Tranny Control</b>
T	The Tranny circuit adds frequency rounding by emulating a transformer. The available range is 0.0-1.0 numerical.
	<b>Threshold Control</b>
THR	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ahead Control</b>
AHEAD	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
DRIVE	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

**GAIN**

**Gain Control**

The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

**HPF**

**HPF Control**

The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*



## 39. Feel-Tek MK3

### 39.1 - About the original hardware

Originally designed in the 1970´s the MK3 was first built and distributed only by the Swiss based company. Later the design was copied and licensed as an eq design for Danner Cassettes.

All circuitry for the MK3 is high quality and built according to the standards of the IRT (Institute für Rundfunktechnik). MK3 follows a long tradition of fine vintage broadcast modules. In the beginning these modules were built for radio stations exclusively due to their high factory price. Years later they found their way into recording studios around the world as used and now affordable gear. The MK3 equalizers are fully transformer-balanced.

With its musical sound, the EXeQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

#### **Note:**

Two units has been sampled in pair for real stereo use, every unit has been sampled two times.

The first sampling is of the unit is in it's original aged conditions. This status gives a degraded sound (aged) with less frequency response, less dynamics response, less harmonic contents, less stereo depth and stereo image. This sound is erroneously considered "vintage", when in reality it's "aged" due to the degradation of the electronic components. This degradation happens after 15-20 years of life.

The second sampling is of the unit completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.

The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.

The aged sound can be a very useful fix to some badly recorded, harsh and digital tracks, but a nice recording will shine with the vintage sound. It is, however, possible to effectively and creatively use the aged version on nicely recorded tracks to impart some specific color if desired (art is subjective, after all).

## 39.2 - Session Setup

Feel-Tek MK3 reproduces the characteristic sound of Vintage Parametric eQualizer, this kind of equalizer are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the Feel-Tek MK3 in all tracks where you need to shape the sound.

On single track : Feel-Tek MK3 is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Feel-Tek MK3 is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 39.3 - Preset list:

The Feel-Tek MK3 library includes 16 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "FTK"

MK3S Filters: High and Low Pass Combo Filters -18dB/oct from 80 to 500Hz and 5 to 15kHz stock unit

MK3S 50-400Hz : Bell Filter stepped from 50 to 400Hz +/-16dB variable Q from 1 to 3 stock unit

MK3S 400-2200Hz : Bell Filter stepped from 400 to 2200Hz +/-16dB variable Q from 1 to 3 stock unit

MK3S 2,2-18kHz : Bell Filter stepped from 2,2 to 18kHz +/-16dB variable Q from 1 to 3 stock unit

MK3R Filters: High and Low Pass Combo Filters -18dB/oct from 80 to 500Hz and 5 to 15kHz refurbished unit

MK3R 50-400Hz : Bell Filter stepped from 50 to 400Hz +/-16dB variable Q from 1 to 3 refurbished unit

MK3R 400-2200Hz : Bell Filter stepped from 400 to 2200Hz +/-16dB variable Q from 1 to 3 refurbished unit

MK3R 2,2-18kHz : Bell Filter stepped from 2,2 to 18kHz +/-16dB variable Q from 1 to 3 refurbished unit

### 39.4 – Controls

The Feel-Tek MK3 has only a few but intuitive and effective controls which are detailed below.

<b>FREQ</b>	<b>Frequency Control</b> The "FREQ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
<b>Q</b>	<b>Q Control</b> The "Q" control sets the amplitude of the filter selected by FREQ control.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 40. SP79 German Mastering Console

### 40.1 - About the original hardware

The legendary sound of the 1980's era was mastered with this German console which makes program audio sound better just by passing through it's circuits. When you shape your sound with this console the results will be fantastic, regardless of musical style.

The unit has been completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.

The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.

With its amazing sound the SP79 German Mastering Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 40.2 - Session Setup

SP79 Console reproduces the sound of Vintage German Mastering Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the SP79 Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 40.3 - Preset list:

The SP79 Console library includes 16 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "P79"

SP79 Filters: High Pass and Low Pass stepped combo Filters – 20, 30, 40Hz / 16, 18, 20kHz 18dB/Oct.

SP79 Input Clean : input channel modern clean tone

SP79 Input Vintage : input channel aged tone

SP79 M.Bus Clean : MixBus modern clean tone

SP79 M.Bus Chocolate : MixBus warmth tone

SP79 M.Bus Creamy : MixBus glue tone

SP79 M.Bus Vintage : MixBus aged tone

SP79 M.Bus Vanilla : MixBus natural clean tone

#### SP79 Filters

Stepped Combo Filters, HPF and LPF

#### SP79 Input Clean

The Input Clean is the first stage of the console, normally it works as line amplifier and you should insert it in every track. Input and output transformers are present in the audio path.

#### SP79 Input Vintage

The Input Vintage it's the "aged" line input and has more coloration than Input Clean, you can use it when more character is needed. Input and output transformers are present in the audio path.

*NOTE: don't use any Input preset if you need a clean and neutral sound.*

#### SP79 M.Bus Clean

SP79 Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW. The M.BUS Clean gives a modern clean finished sound.

#### SP79 M.Bus Chocolate

When the warm tone is needed, use the M.BUS Chocolate preset as last insert into DAW's mixbus.

#### SP79 M.Bus Creamy

When a polished glued mix is needed try the M.BUS Creamy preset as last insert into DAW's mixbus.

#### SP79 M.Bus Vintage

When the classic "aged" tone is needed, use the M.BUS Vintage preset as last insert into DAW's mixbus.

#### SP79 M.Bus Vanilla

When the natural and clean tone is needed, use the M.BUS Vanilla preset as last insert into DAW's mixbus.

*NOTE: every M.Bus has different circuit and no equalization or outboard has been used.*

*The “Vintage” presets are of the unit is in it’s original aged conditions. This status gives a degraded sound (aged) with less frequency response, less dynamics response, less harmonic contents, less stereo depth and stereo image. This sound is erroneously considered “vintage”, when in reality it’s “aged” due to the degradation of the electronic components. This degradation happens after 15-20 years of life.*

*The other presets are of the unit completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called “vintage”. It’s the same sound you can listen on thousands old hit records. The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.*

*The aged sound can be a very useful fix to some badly recorded, harsh and digital tracks, but a nice recording will shine with the refurbished sound. It is, however, possible to effectively and creatively use the aged version on nicely recorded tracks to impart some specific color if desired (art is subjective, after all).*

#### 40.4 - Controls

The SP79 Console has only a few but intuitive and effective controls which are detailed below.

##### **GDrive Control**

##### **GDRV**

The “GDRV” control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation. This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

##### **Drive Control**

##### **DRIVE**

The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is  $\pm 30$  dB.

**NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the *ATTCK* and *RELS* controls, leave them at stock value (center 12 o'clock).

## 41. W95S German Mastering eQualizer

### 41.1 - About the original hardware

The iconic sound of "The Dark Side of the Moon" by Pink Floyd was mastered with this German eQ, as was 90% of all vinyl discs made between the 1970's and 1990. The unit has been completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.

The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.

With its broad bandwidth the German Mastering eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.



## 4.1.2 - Session Setup

W95S reproduces the characteristic sound of German Mastering eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the W95S in all tracks where you need to shape the sound.

Mastering : W95S is inserted on the audio track as insert in the position at your taste.

On master track : W95S is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : W95S is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 41.3 - Preset list:

The German Mastering eEqualizer library includes 8 different programs:

HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "W95"

W95S LFs: Low Shelf fixed 40, 60 100Hz +/- 15dB

W95S Low Mid: Bell Filter stepped from 175 to 1000Hz +/-10dB variable Q from 0,25 to 1

W95S High Mid: Bell Filter stepped from 1 to 5,6kHz +/-10dB variable Q from 0,25 to 1

W95S HF: High Shelf fixed 7, 10 14kHz +/- 15dB

### 41.4 – Controls

The W95S has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut. The available range is $\pm 10$ dB or $\pm 15$ dB continuous.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 42. W95B German Mixing eQualizer

### 42.1 - About the original hardware

This is the mono version of the W95S equalizer, sampled in dual-mono. With different circuits and input/output transformers, the sound is more colored and thick making this eQ useful in mixing.

The unit has been completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.

The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.

With its broad bandwidth the German Mixing eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 42.2 - Session Setup

W95B reproduces the characteristic sound of German Mixing eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the W95B in all tracks where you need to shape the sound.

On single track : W95B is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : W95B is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 42.3 - Preset list:

The German Mixing eEqualizer library includes 8 different programs:  
HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "W95"

W95B LFs: Low Shelf fixed 40, 60 100Hz +/- 15dB

W95B Mid: Bell Filter stepped from 175Hz to 5,6kHz +/-10dB variable Q from 0,25 to 1

W95B HF: High Shelf fixed 7, 10 14kHz +/- 15dB

### 42.4 – Controls

The W95S has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut. The available range is $\pm 10$ dB or $\pm 15$ dB continuous.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

*NOTE: clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 43. U73 German Mastering Compressor

### 43.1 - About the original hardware

This was the main VCA compressor/limiter for disc cutting in the vinyl era and from the late 1970's to 1990 it was used on 90% of all record in that time.

The unit has been completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.

The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.

U73 manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its characteristic glue, the U73 has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 43.2 - Session Setup

U73 reproduces the characteristic sound of German Mastering Console Stereo Bus Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the U73 in all tracks where you need to control dynamically the sound.

On single track : U73 is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : U73 is inserted on the group bus and/or stereo mixbus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 43.3 - Preset list:

The U73 library includes 6 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "U73"

U73 Comp : Compressor with variable controls and HPF on internal sidechain

U73.Comp esc : Compressor with variable controls and external sidechain

U73 Comp AR : Compressor with variable controls, auto release and HPF on internal sidechain

U73 Comp AR esc : Compressor with variable controls, auto release and external sidechain

### 43.4 – Controls

The U73 has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 0.25ms to 25ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1.2s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,1:1 to 10:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms



- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 44. Vintage PoolTeQ

### 44.1 - About the original hardware

Designed in 1951 by Eugene Shenk, this program equalizer is still revered today for its performance and quality. Totally passive with push-pull tube stage amplifiers. Two units, previously refurbished, have been sampled. This equalizer is renowned for its unique ability to boost and cut the same frequencies simultaneously, thereby creating a resonant shelf. The wide range of equalization curves provided makes it possible to boost the very low or very high frequency notes without "muddying up" the middle register instruments, this made the unit useful for mixing and mastering use. It has also always been famous for making audio program sound better just by passing through it even in "bypass" mode.

With its broad bandwidth the Vintage PoolTeQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 44.2 - Session Setup

Vintage PoolTeQ reproduces the characteristic sound of Vintage Tube Program eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the PTeQ in all tracks where you need to shape the sound.

Mastering : Vintage PoolTeQ is inserted on the audio track as insert in the position at your taste.

On master track : Vintage PoolTeQ is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : Vintage PoolTeQ is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 44.3 - Preset list:

The Vintage PoolTeQ library includes 18 different programs:

HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "PTQ"

PoolTeQ 20Hz Combo: Low Shelf combo at 20Hz with two controls: +10dB and -10dB

PoolTeQ 30Hz Combo: Low Shelf combo at 30Hz with two controls: +10dB and -10dB

PoolTeQ60Hz Combo: Low Shelf combo at 60Hz with two controls: +10dB and -10dB

PoolTeQ 100Hz Combo: Low Shelf combo at 100Hz with two controls: +10dB and -10dB

PoolTeQ LF : Low Shelf from 20 to 100Hz +/- 10dB

PoolTeQ MF : Mid Bell from 3 to 16kHz +10dB with variable bandwidth

PoolTeQ HF : High Shelf fixed 5k, 10k, 20kHz -10dB

PoolTeQ BP TFK : Line Driver in Bypass mode with Vintage Telefunken tubes

PoolTeQ BP TSL : Line Driver in Bypass mode with Vintage Tesla tubes

### 44.4 – Controls

The Vintage PoolTeQ has only a few but intuitive and effective controls which are detailed below.

#### **KPS      Frequency Control**

**CPS**      The "KPS" and "CPS" controls set the frequency to be boosted or attenuated.

#### **ATTEN      Attenuation Control**

**ATTEN**      The "Atten" control sets the amount by which the frequency setting is attenuated.  
The available range is -10 dB.

#### **GAIN      Gain Control**

**GAIN**      The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.  
The available range is ±10 dB.

#### **BANDW      Bandwidth Control**

The "BANDW" control sets the amplitude of the filter selected by CPS control.

#### **GDRV      GDrive Control**

**GDRV**      The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics.

Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### **Drive Control**

#### **DRIVE**

The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.

The available range is  $\pm 30$  dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 45. Ely X Comp

### 45.1 - About the original hardware

Pristine sound without compromise in signal quality, this flexible machine covers all the standards with his discrete class-A audio path design which combines a clear and open sound with a good amount of punch. It shines in many different applications, thanks to Warm mode which puts the compressor into transparency or saturation mode.

This stereo rack unit has been hardly modified to improve the DC and Audio path by improving dynamics, details and multi-dimensional sound.

EXComp manages to sound clean but with character without being weak and harsh. There is little apparent colouration, just a maturity of tone.

With its characteristic glue, the EXComp has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 45.2 - Session Setup

EXComp reproduces the characteristic sound of German Stereo Bus Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the EXComp in all tracks where you need to control dynamically the sound.

On single track : EXComp is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : EXComp is inserted on the group bus and/or stereo mixbus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the AHEAD control to 5.4ms.*

### 45.3 - Preset list:

The EXComp library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "EXC"

EXComp Norm : Compressor with variable controls and HPF on internal sidechain

EXComp Norm esc : Compressor with variable controls and external sidechain

EXComp Warm : Compressor with Warm mode ON, variable controls and HPF on internal sidechain

EXComp Warm esc : Compressor with Warm mode ON, variable controls and external sidechain

### 45.4 - Controls

The XComp has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 3ms to 120ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 50ms to 1.3s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,1:1 to 40:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms



- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 46. Neo Console

### 46.1 - About the original hardware

The Series One was the first major console endeavour from Neo-Technology, and we saw their design come into being in Chicago in the late '70's. The Series One preamps and line input are quiet and life-like and excel on anything needing a warm and natural feel. You can run your tracks and samples through these to give them an added boost or do a bit of filtering also. The simple, very clean signal path contributes to the overall elegance of how the sound is handled.

This console has been only slightly modified to improve the DC and Audio path by improving dynamics, details and multi-dimensional sound.

With its analog punchy sound the 4K Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 46.2 - Session Setup

Neo Console reproduces the sound of Vintage Neo-Technology Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Neo Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 46.3 - Preset list:

The Neo Console library includes 24 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "NEO"

NEO Line in : line input channel

NEO MIC Pre : microphone preamplifier

NEO G.Bus Clean : Group Bus clean signal

NEO G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

NEO G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

NEO G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

NEO G.Bus Drum : Group Bus with equalizer patched useful for drums

NEO G.Bus GTR : Group Bus with equalizer patched useful for guitars

NEO G.Bus Percussions : Group Bus with equalizer patched useful for percussions

NEO G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

NEO M.Bus Clean : MixBus clean original tone

NEO M.Bus Modern : MixBus with equalizer patched useful for modern and polished sound

#### NEO Line in

The NEO Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### NEO MIC in

The NEO Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### NEO G.Bus Clean

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### NEO G.Bus Acoustic

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### NEO G.Bus Amb&FX

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

#### NEO G.Bus BG Vox

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

#### NEO G.Bus Drum

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### NEO G.Bus GTR

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### NEO G.Bus Percussions

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### NEO G.Bus SynthPad

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### NEO M.Bus Clean

NEO Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives a clean glue.

### NEO M.Bus Modern

When a polished glued mix is needed, with a lot of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

## 46.4 - Controls

The NEO Console has only a few but intuitive and effective controls which are detailed below.

### GDrive Control

#### GDRV

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### Drive Control

#### DRIVE

The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is  $\pm 30$  dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).

## 47. Trinit-eQ

### 47.1 - About the original hardware

The sweet musicality of the Trinit-eQ gives plenty of control and is pleasing to the ears. This equalizer section comes from the solid state Interface Console built in the early 1990 and gives at the sound a nice punch and tridimensional sound-stage yielding tight bass and crispy highs.

The sampled unit has been only slightly modified to improve the DC and Audio path by improving dynamics, details and multi-dimensional sound.

With its broad bandwidth the Trinit-eQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 47.2 - Session Setup

Trinit-eQ reproduces the characteristic sound of Interface Console eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the Trinit-eQ in all tracks where you need to shape the sound.

On master track : Trinit-eQ is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : Trinit-eQ is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*



### 47.3 - Preset list:

The Trinit-eQ library includes 10 different programs:  
HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "TRQ"

Trinit-eQ HPF: High Pass Filter 70Hz fixed  
Trinit-eQ Low Shelf : Low Shelf fixed at 80Hz +/- 15dB  
Trinit-eQ Low Mid : Low Mid Bell from 10 to 2000Hz +/-15dB  
Trinit-eQ high Mid : High Mid Bell from 2000 to 8000Hz +/-15dB  
Trinit-eQ High Shelf : High Shelf fixed at 12kHz +/-15dB

### 47.4 – Controls

The Trinit-eQ has only a few but intuitive and effective controls which are detailed below.

<b>Frequ</b>	<b>Frequency Control</b> The "Frequ" control sets the frequency to be boosted or attenuated.
<b>GAIN</b>	<b>Gain Control</b> The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 15$ dB.
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 48. Morpheus

### 48.1 - About the original hardware

Morpheus is an AlexB Custom Shop hand made compressor for tracking, mixing and mastering use. The pure class A design, fixed ratio (3:1) and the hybrid gain-makeup circuit allow to control and shape the sound in a creative way with a touch of elegance and exclusivity.

The gain-makeup hybrid circuit gives you tube and solid-state sonics and everything in-between, by the “Morph” continuous control, offering a practically infinite range of unique tones.

With its 100kHz bandwidth the Morpheus has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 48.2 - Session Setup

Morpheus reproduces the characteristic sound of AlexB Custom Shop Compressor. To faithfully reproduce this analog sound in the DAW, we recommend using the Morpheus in all tracks where you need to control dynamically the sound.

On single track : Morpheus is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Morpheus is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 48.3 - Preset list:

Morpheus library includes 4 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "MRF"

Morpheus : Compressor with variable controls and HPF on internal sidechain. Fixed ratio 3:1.

Morpheus esc : Compressor with variable controls and external sidechain. Fixed ratio 3:1.

### 48.4 – Controls

The Morpheus has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 3ms to 80ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1,2s.
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Morph Control</b>
<b>MORPH</b>	The "MORPH" control sets the output gain-makeup circuit from solid-state (10) to tube (100) and everything in-between by the continuous control, offering a practically infinite range of unique tones.
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 24$ dB

### Gain Control

**GAIN** The "GAIN" control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB

### HPF Control

**HPF** The "HPF" control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 49. Rupert 88 Console

### 49.1 - About the original hardware

This excellent console has the most sweet, modern and musical sound. The circuit topology is unprecedented: custom transformers, high voltage, discrete op-amp cards that have been developed to offer extended headroom, dynamic range, and frequency response. Some circuits of the sampled unit have been slightly modified by enhancing in the DC and audio path with top grade audio components by improving dynamics, details and multi-dimensional sound. The resulting sound is breathtaking!

With its 100kHz bandwidth the Rupert 88 Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 49.2 - Session Setup

Rupert 88 Console reproduces the sound of Modern British Recording Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the Rupert 88 Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the R88 Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 49.3 - Preset list:

The Rupert 88 Console library includes 27 different programs:  
HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "R88"

R88 Line in : line input channel  
R88 MIC Pre : microphone preamplifier  
R88 MIC Pre Silk : microphone preamplifier with silky sound  
R88 G.Bus Clean : Group Bus clean signal  
R88 G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments  
R88 G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX  
R88 G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals  
R88 G.Bus Drum : Group Bus with equalizer patched useful for drums  
R88 G.Bus GTR : Group Bus with equalizer patched useful for guitars  
R88 G.Bus Percussions : Group Bus with equalizer patched useful for percussions  
R88 G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads  
R88 M.Bus Clean : MixBus clean  
R88 M.Bus Modern : MixBus with R33 equalizer patched, useful for modern and polished sound  
R88 Panner : Panner -3dB pan law

#### **R88 Line in**

The Rupert 88 Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### **R88 MIC Pre**

The Rupert 88 Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### **R88 MIC Silk**

The Rupert 88 Console microphone preamplifier has more coloration and harmonics than Mic Pre and you can use it when more character by silky sound is needed.

#### **R88 G.Bus Clean**

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### **R88 G.Bus Acoustic**

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### **R88 G.Bus Amb&FX**

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.



### **R88 G.Bus BG Vox**

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

### **R88 G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### **R88 G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### **R88 G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### **R88 G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### **R88 M.Bus Clean**

Modern Flagship Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW.

The M.BUS Clean gives the original clean glue.

### **R88 M.Bus Modern**

When a polished glued mix is needed, with some of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

## **49.4 - Controls**

The Rupert 88 Console has only a few but intuitive and effective controls which are detailed below.

### **GDrive Control**

#### **GDRV**

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful

when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### Drive Control

**DRIVE** The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

**NOTE:** *clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 50. Rupert 33 eQualizer

### 50.1 - About the original hardware

Uses input and output custom designed R.N. transformers, which are so much of the heart of the sound of Mr N's classics. We're not sure what magic is inside of this eQ, but everything we send through it immediately sounds good... The sampled unit has been modified by enhancing in the DC and audio path with top grade audio components. This is a fantastic eQ !!!

With its 100kHz bandwidth the Rupert 33 eQualizer has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 50.2 - Session Setup

Rupert 33 eQualizer reproduces the characteristic sound of Modern British Console eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the R33eQ in all tracks where you need to shape the sound.

On single track : Rupert 33 eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Rupert 33 eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 50.3 - Preset list:

The Rupert 33 eQualizer library includes 14 different programs:  
HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "R33"

R33 HPF : High Pass Filter variable from 0 to 250Hz 12dB/Oct  
R33 Low Shelf : Low Shelf variable from 30 to 3000Hz +/- 12dB  
R33 50-290Hz : Bell Filter variable from 50 to 290Hz +/- 12dB variable Q from 0.7 to 5.0  
R33 290-850Hz : Bell Filter variable from 290 to 850Hz +/- 12dB variable Q from 0.7 to 5.0  
R33 850-6000Hz : Bell Filter variable from 850 to 6000Hz +/- 12dB variable Q from 0.7 to 5.0  
R33 6000-16000Hz : Bell Filter variable from 6000 to 16000Hz +/- 12dB variable Q from 0.7 to 5.0  
R33 High Shelf : High Shelf variable from 2.5k to 25kHz +/- 12dB

### 50.4 – Controls

The Rupert 33 eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is $\pm 12$ dB.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 51. Rupert 43 Compressor

### 51.1 - About the original hardware

New and powerful approach to dynamic processing! This widely-acclaimed dual compressor/limiter embodies feed-forward (modern) and feed-back (vintage) mode, both with that legendary, classic and elegantly silky sound. The sampled unit has been improved with NOS Signetics ICs, Rubycon audio caps, and DC path revised. Compared to the original unit, the sound is more detailed, deeper, warmer, and with a better stereo image.

With its 100kHz bandwidth the Rupert 43 Compressor has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 51.2 - Session Setup

Rupert 43 Compressor reproduces the characteristic sound of Modern British Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the R43 in all tracks where you need to control dynamically the sound.

On single track : Rupert 43 Compressor is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : Rupert 43 Compressor is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 51.3 - Preset list:

The Rupert 43 Compressor library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "R43"

R43 FB : Feed-Back compressor with variable controls and HPF on internal sidechain

R43 FB esc : Feed-Back compressor with variable controls and external sidechain

R43 FF : Feed-Forward compressor with variable controls and HPF on internal sidechain

R43 FF esc : Feed-Forward compressor with variable controls and external sidechain

### 51.4 – Controls

The Modern Flagship Dynamics has only a few but intuitive and effective controls which are detailed below.

**ATT**            **Attack Control**  
The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied.  
The range is variable from 20ms to 75ms

**REL**            **Release Control**  
The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level.  
The available range is 100ms to 2,5s

**THR**            **Threshold Control**  
The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected.  
The range is variable from 0dB to -48,1dB

**RAT**            **Ratio Control**  
The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect.  
The range is variable from 1,1:1 to 40:1

**AHEAD**        **Ahead Control**  
The "AHEAD" control sets the look-ahead to control the fast transients.  
The range is variable from 0ms to 6ms



- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 52. Rupert 42 Tape FX

### 52.1 - About the original hardware

The R42 provides an extraordinary simulation of true tape sound through the inclusion of genuine tape drive circuitry. This emulation circuit provides the nostalgic tone rounding and compression usually only achieved by the use of actual tape. This typically offsets the harshness often found in digital recordings. The unit has been modified by enhancing in the DC and audio path with top grade audio components.

With its analog warm sound, the Rupert 42 Tape FX has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 52.2 - Session Setup

Rupert 42 reproduces the characteristic sound of the Full Analog Tape simulator-saturator, this kind of gear is used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the R42 in all tracks where you need to saturate the sound.

Use the "Tape FX" preset if you need a light CPU load, this combo instance gives the full sound of the hardware but without the dynamics behavior.

To emulate the full characteristics of the hardware you must use two instance: "Magnetic Head" + "Line Amp".

On single track : R42 is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : R42 is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

**NOTE:** *Tape control is continuous from 7,5 to 15ips. This allows you to express all your creativity.*

### 52.3 - Preset list:

The Rupert 42 library includes 5 different programs:

HQ presets with 5 and 6 kernels, LE presets with 3 and 1 kernel displayed into sub-menu "R42"

R42 Tape FX: complete tape+head emulation with Saturation and Tape speed continuous controls

R42 Magnetic Head : Magnetic Head stage only with Saturation and Tape speed control

R42 Line Amp Stock: stock circuit of line amplifier with Gdrive and Drive control

R42 Line Amp Classic: modified circuit of line amplifier with Gdrive and Drive control

R42 Line Amp Vintage: modified circuit of line amplifier with Gdrive and Drive control

### 52.4 – Controls

The Rupert 42 only a few but intuitive and effective controls which are detailed below.

#### **SAT**      **Saturation Control**

Saturation controls the harmonics that occurs with analog tape saturation  
The available range is 0.0 - 5.0 numerical.

#### **TAPE**      **Tape Control**

The Tape Control sets the speed of the tape. The available range is 7,5 ~ 15 ips

#### **GDRV**      **GDrive Control**

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation. This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

#### **DRIVE**      **Drive Control**

The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is  $\pm 30$  dB

**NOTE:** *clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*

## 53. 9K Console

### 53.1 - About the original hardware

This new release brings audio performance to an astounding level, Audio purity was a major design goal, and the XL Series incorporates touches such as DC coupling, short signal paths, no electrolytic capacitors in the audio pathways, OFC internal wiring, fully balanced mix buses, angelically pure mic preamp, exceptionally low THD, noise floor & crosstalk levels keep your audio absolutely pristine, while the legendary headroom carries every nuance of your audio and allows engineers to mix 'hotter' without distortion with a devilish punch.

With its analog punchy sound the 9K Console has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 53.2 - Session Setup

9K Console reproduces the sound of Modern Logic XL Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the 9K Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -4,5dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the 9KC Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

**TRICK:** *to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 53.3 - Preset list:

The 9K Console library includes 31 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "9KC"

9KC Line in : line input channel

9KC MIC Pre : microphone preamplifier

9KC G.Bus Clean : Group Bus clean signal

9KC G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

9KC G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

9KC G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

9KC G.Bus Drum : Group Bus with equalizer patched useful for drums

9KC G.Bus GTR : Group Bus with equalizer patched useful for guitars

9KC G.Bus Percussions : Group Bus with equalizer patched useful for percussions

9KC G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

9KC LFE Channel : Channel for low frequency effects as explosions and deep bass

9KC M.Bus Clean : MixBus clean natural tone

9KC M.Bus Punch : MixBus for punching music

9KC M.Bus Modern : MixBus with equalizer patched useful for modern and polished sound

9KC M.Bus Warm : MixBus with warm tone and harmonic contents

9KC Panner : Panner -4,5dB pan law

#### 9KC Line in

The 9K Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### 9KC MIC in

The 9K Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### 9KC G.Bus Clean

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### 9KC G.Bus Acoustic

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### 9KC G.Bus Amb&FX

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

#### 9KC G.Bus BG Vox

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

### **9KC G.Bus Drum**

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

### **9KC G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

### **9KC G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

### **9KC G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

### **9KC LFE Channel**

The Low Frequency Effect Channel is a special channel used for sub frequency effects like explosions, deep bass, etc. It should be used in parallel with a normal channel since LFE has a low pass filter at 120Hz.

### **9KC M.Bus Clean**

9K Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW. The M.BUS Clean gives a clean glue.

### **9KC M.Bus Punch**

When a mix with great impact is needed, use the M.BUS Punch preset as last insert into DAW's mixbus.

### **9KC M.Bus Modern**

When a polished glued mix is needed, with a lot of air and punch, try the M.BUS Modern preset as last insert into DAW's mixbus.

### **9KC M.Bus Warm**

When a warm mix is needed, use the M.BUS Warm preset as last insert into DAW's mixbus to add warm and harmonics.

## **53.4 - Controls**

The 9K Console has only a few but intuitive and effective controls which are detailed below.

### **GDrive Control**

#### **GDRV**

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device,



where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### Drive Control

**DRIVE** The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

***NOTE2:** do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 54. 9KeQ

### 54.1 - About the original hardware

The modern parametric equalizer with High and Low Pass Filters and pure analog audio path for transparent and musical sound from the XL series Console, accuracy for surgical problem solving, smoother broader sound shaping or a little more aggressive character.

With its clean punchy sound, the 9KeQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 54.2 - Session Setup

9KeQ reproduces the characteristic sound of Modern Logic XL eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 9KeQ in all tracks where you need to shape the sound.

On single track : 9KeQ is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : 9KeQ is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 54.3 - Preset list:

The 9KeQ library includes 18 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "9KQ"

9KeQ HPF: High Pass Filter -18dB/oct from 20 to 450Hz

9KeQ LPF: Low Pass Filter -12dB/oct from 3k to 35kHz

9KeQ Low Shelf: Shelf variable from 40 to 600Hz +/- 16dB variable

9KeQ Low Bell: Bell variable variable from 40 to 600Hz +/- 15dB variable, fixed Q 2,5

9KeQ 200-600Hz: Bell variable from 200Hz to 600Hz +/-20dB variable, variable Q from 0.7 to 2,5

9KeQ 600-3200Hz: Bell variable from 600Hz to 3200Hz +/-20dB variable, variable Q from 0.7 to 2,5

9KeQ 3200-7000Hz: Bell variable from 3200Hz to 7000Hz +/-20dB variable, variable Q from 0.7 to 2,5

9KeQ High Bell: Bell variable variable from 1.5k to 22kHz +/- 20dB variable, fixed Q 2,5

9KeQ High Shelf: Shelf variable variable from 1.5k to 22kHz +/- 20dB variable

### 54.4 – Controls

The 9KeQ has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 55. 9K Channel Dynamics

### 55.1 - About the original hardware

Channel dynamics from the XL Series Console, pure analog audio path technology that provides exceptional audio quality and punch, delivering the classic analog warmth and grit normally reserved for older mixing consoles.

9K Channel Dynamics manages to sound clean but with punch and character, never weak and harsh. There isn't apparent colouration, just a maturity of tone.

With its punching clean tone, the 9K Channel Dynamics has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 55.2 - Session Setup

9K Channel Dynamics reproduces the characteristic sound of Modern Logic XL Console Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 9K CH in all tracks where you need to control dynamically the sound.

On single track : 9K Channel Dynamics is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : 9K Channel Dynamics is inserted on the group bus, as last insert giving at the whole submix his classic sound.

**NOTE:** *please set the parameters as described into cap.2.1*

**TRICK:** *to emulate the original sound closely, you should set the controls DRIVE to +3dB and AHEAD to 5.4ms.*

### 55.3 - Preset list:

The 9K Channel Dynamics library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "9KD"

9KD CH Comp : Compressor with variable controls and HPF on internal sidechain

9KD CH Comp esc : Compressor with variable controls and external sidechain

9KD LMC : Listen Mic Compressor with fixed attack and release, HPF on internal sidechain

9KD LMC esc : Listen Mic Compressor with fixed attack and release, external sidechain

### 55.4 – Controls

The 4K Channel Dynamics has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 3ms to 30ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 4s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 1,5:1 to 100:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*



## 56. 9K G.Comp

### 56.1 - About the original hardware

Stereo Bus Compressor from the XL series Console. It makes complete mixes sound bigger with it's pure analog audio path, with more power, punch and drive. It brings cohesion and strength to your mix without compromising clarity. The 9KG Comp brings this classic 'audio glue' to you with spectacular audio performance.

9K G.Comp manages to sound clean but with character without being weak and harsh. There isn't apparent colouration, just a maturity of tone.

With its characteristic punching glue, the 9K G.Comp has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy, atmosphere and life of the original performance as perfectly as possible.

## 56.2 - Session Setup

9K G.Comp reproduces the characteristic sound of Modern Logic XL Console Stereo Bus Compressor, this kind of compressor are used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the 9K G.Comp in all tracks where you need to control dynamically the sound.

On single track : 9K G.Comp is inserted on the audio tracks as insert in the position at your taste. It works great on some instruments like piano and pads.

On master track : 9K G.Comp is inserted on the group bus and/or stereo mixbus, as last insert giving at the whole submix his classic sound.

***NOTE:** please set the parameters as described into cap.2.1*

***TRICK:** to emulate the original sound closely, you should set the controls **DRIVE** to +3dB and **AHEAD** to 5.4ms.*

### 56.3 - Preset list:

The 9K G.Comp library includes 8 different programs:

HQ presets with 5 kernels and LE presets with 1 kernel displayed into sub-menu "9KD"

9K G.Comp : Compressor with variable controls and HPF on internal sidechain

9K G.Comp esc : Compressor with variable controls and external sidechain

9K G.Comp A : Compressor with variable controls, auto release and HPF on internal sidechain

9K G.Comp A esc : Compressor with variable controls, auto release and external sidechain

### 56.4 – Controls

The 9K G.Comp has only a few but intuitive and effective controls which are detailed below.

	<b>Attack Control</b>
<b>ATT</b>	The "ATT" control defines the attack time of the compressor. Attack time is the duration between the input signal reaching the threshold and processing being applied. The range is variable from 0.1ms to 30ms
	<b>Release Control</b>
<b>REL</b>	The "REL" control sets the amount of time it takes for processing to cease once the input signal drops below the threshold level. The available range is 100ms to 1.2s
	<b>Threshold Control</b>
<b>THR</b>	The "THR" control defines the input level at which limiting or compression begins. Signals that exceed this level are processed. Signals below the threshold are unaffected. The range is variable from 0dB to -48,1dB
	<b>Ratio Control</b>
<b>RAT</b>	The "RAT" defines the amount of gain reduction to be processed by the module. When the control is at maximum (10), the ratio is effectively infinity to one, yielding the limiting effect. The range is variable from 2:1 to 20:1
	<b>Ahead Control</b>
<b>AHEAD</b>	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms

- DRIVE**      **Drive Control**  
The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 24$  dB
- GAIN**      **Gain Control**  
The “GAIN” control sets the output level of gain makeup.  
The range is variable from 0dB to 25dB
- HPF**      **HPF Control**  
The “HPF” control sets the cut-off point of a high-pass filter on the internal sidechain.  
The range is variable from 0Hz to 500Hz

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

## 57. Harry 32

### 57.1 - About the original hardware

A gorgeous sounding channel strip that literally came from the legendary console that has made music history:

It doesn't cost much money money money and you just can't beat it in the digital realm.

You will heal the world with the amazing sounds that go on and on.

Two channels has been repaired and refurbished and then sampled to capture all the nuances of their fantastic sound: the line input, mic preamp, equalizer and the renowned filters.

With its vintage sound, the H32 has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 57.2 - Session Setup

H32 reproduces the characteristic sound of the vintage 32 series channel strip, this kind of sound is used in countless hit records in the world. To faithfully reproduce into the DAW the H32 channel strip and workflow, we recommend using the Harry 32 in the following setup configurations:

Channel Strip : Line input or Mic Preamp is inserted on the first insert of the DAW audio tracks, then the equalizer band can be inserted if the track demand equalization.

Equalizer only : equalizer preset is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original equalizer sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 57.3 - Preset list:

The H32 library includes 16 different programs:

HQ presets with 10 and 3 kernels, LE presets with 3 and 1 kernel displayed into sub-menu "H32"

H32C Line in: line input channel

H32C Mic Pre: microphone preamplifier

H32eQ HPF : High Pass Filter -12dB/oct from 25 to 3150Hz

H32eQ LPF : Low Pass Filter -12dB/oct from 160Hz to 20kHz

H32eQ Low Shelf: Shelf variable from 40 to 600Hz +/- 12dB variable

H32eQ 40-1000Hz: Bell variable from 40 to 1000Hz +/- 12dB variable, fixed Q 2

H32eQ 1-13kHz: Bell variable from 1 to 13kHz +/-12dB variable, fixed Q 2

H32eQ High Shelf: Shelf variable from 900Hz to 13kHz +/- 12dB variable

### 57.4 – Controls

The H32 has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>GDrive Control</b>
<b>GDRV</b>	<p>The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.</p> <p>It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.</p> <p>This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is <math>\pm 12</math> dB.</p> <p>Note that increasing the input signal the internal headroom will be reduced.</p>

### Drive Control

**DRIVE** The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

*NOTE: clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

*NOTE2: do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*



## 58. Tube Magnetic Saturator

### 58.1 - About the original hardware

Tube Magnetic Saturator is a homemade hardware piece that I built some years ago. It includes a vintage magnetic-tape head circuit followed by a modern class A tube preamp with 6 valves working at high voltage: 300V. The magnetic-head is digitally controlled to emulate, in analog domain, different speeds while a discrete solid state preamp drives the signal to saturate it. With its analog warm sound, the TMS has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 58.2 - Session Setup

Tube Magnetic Saturator reproduces the characteristic sound of the Analog Tube Tape simulator-saturator, this kind of gear is used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the TMS in all tracks where you need to saturate the sound.

To emulate the full characteristics of the hardware you must use two instance: "Magnetic Head" + "Line Amp".

On single track : TMS is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On Bus : TMS is inserted on the group bus and/or stereo out bus, as last insert giving at the whole submix/mix his classic sound.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

***NOTE:** Tape control is continuous from 7,5 to 15ips. This allows you to express all your creativity.*

### 58.3 - Preset list:

The Tube Magnetic Saturator library includes 4 different programs:

HQ presets with 11 and 3 kernels, LE presets with 6 and 1 kernel displayed into sub-menu "TMS"

TMS magnetic Head : Magnetic Tape Head stage only with Saturation and Tape speed control

TMS Line Amp: Tube circuit of line amplifier with Gdrive and Drive control

### 58.4 – Controls

The Tube Magnetic Saturator only a few but intuitive and effective controls which are detailed below.

	<b>Saturation Control</b>
<b>SAT</b>	Saturation controls the harmonics that occurs with analog tape saturation The available range is 0.0 - 5.0 numerical.
	<b>Tape Control</b>
<b>TAPE</b>	The Tape Control sets the speed of the tape. The available range is 7,5 ~ 15 ips
	<b>GDrive Control</b>
<b>GDRV</b>	The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation. This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is $\pm 12$ dB. Note that increasing the input signal the internal headroom will be reduced.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

**NOTE2:** do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).

## 59. Analog Tape Emulator

### 59.1 - About the original hardware

The Analog Tape Emulator is the first product that uses the analog process for modelling complex analog circuitry entirely in the analog domain unlike digital plug-ins or processor-based outboard gear. The result is a faithful recreation of the original response, without using the original analog hardware. The circuit has been improved and a custom line-amp stage has been added, one with tubes and one solid state with transformer.

With its analog warm sound, the ATE has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, capturing all the energy and atmosphere of the original performance as perfectly as possible.

## 59.2 - Session Setup

Analog Tape Emulator reproduces the characteristic sound of the Analog Tape simulator-saturator, this kind of gear is used in top records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the ATE in all tracks where you need to saturate the sound.

To emulate the full characteristics of the hardware you must use two instance: "Magnetic Head" + "Line Amp".

On single track : ATE is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On Bus : ATE is inserted on the group bus and/or stereo out bus, as last insert giving at the whole submix/mix his classic sound.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

***NOTE:** Tape control is continuous from 7,5 to 15ips. This allows you to express all your creativity.*

### 59.3 - Preset list:

The Analog Tape Emulator library includes 14 different programs:

HQ presets with 11 and 3 kernels, LE presets with 6 and 1 kernel displayed into sub-menu "ATE"

102 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls

M79 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls

351 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls

A8C Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls

Line Amp Clean: original circuit of line amplifier with Gdrive and Drive control

Line Amp Transformer: vintage transformer discrete line amplifier circuit with Gdrive and Drive control

Line Amp Tube: vintage tube and transformer line amplifier circuit with Gdrive and Drive control

### 59.4 – Controls

The Analog Tape Emulator has only a few but intuitive and effective controls which are detailed below.

<b>SPEED</b>	<b>Speed Control</b> It sets the speed of the tape. The available range is 7,5 - 15 - 30 ips.
<b>GAIN</b>	<b>Gain Control</b> The Gain Control sets the input gain of the Magnetic Head. The available range is -15/+15 dB.
<b>TAPE</b>	<b>Tape Control</b> The Tape Control sets one of three available tape simulations 1: A456 2: GP9 3: S111
<b>DRIVE</b>	<b>Drive Control</b> The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB
<b>GDRV</b>	<b>GDrive Control</b> The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach. It allows you to control the amount of harmonic distortion that is coming from the

analog hardware. The “Input” control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The “GDrive” function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console’s nonlinear “vibe” without altering the channel’s levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

**NOTE:** *clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

**NOTE2:** *do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 60. T65 Program eQualizer

### 60.1 - About the original hardware

This vintage module is a glorious "sound shaping" active resonance equalizer and paints in bold strokes with heaps of character. It's a well known unit for huge low end with amazing 60Hz control, great on almost any kind of bass. Stunning mid range boost which can help lift up an electric guitar, vocals and instruments. The 10kHz band is extremely useful for adding air.

With its musical sound, the T65 has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

#### **Note:**

*Two units has been sampled in pair for real stereo use, every unit has been sampled two times.*

*The first sampling is of the unit is in it's original aged conditions. This status gives a degraded sound (aged) with less frequency response, less dynamics response, less harmonic contents, less stereo depth and stereo image. This sound is erroneously considered "vintage", when in reality it's "aged" due to the degradation of the electronic components. This degradation happens after 15-20 years of life.*

*The second sampling is of the unit completely refurbished and returned to the original as new conditions. This technical intervention restores the unit to the original sound and it can then rightfully be called "vintage". It's the same sound you can listen on thousands old hit records.*

*The most critical, and most difficult task is to refurbish the unit without making changes to the original character and sound. This is achieved by the thoughtful choice of the right electronic components, and expert skills and experience in electronic engineering.*

*The aged sound can be a very useful fix to some badly recorded, harsh and digital tracks, but a nice recording will shine with the vintage sound. It is, however, possible to effectively and creatively use the aged version on nicely recorded tracks to impart some specific color if desired (art is subjective, after all).*



## 60.2 - Session Setup

T65 Program eQualizer reproduces the characteristic sound of Vintage TFK Program eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the T65 in all tracks where you need to shape the sound.

Mastering : T65 Program eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : T65 Program eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : T65 Program eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**NOTE:** *on some frequencies when boosting or cutting, the overall volume can increase or decrease a little, you can compensate this with the Output Gain Control.*

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 60.3 - Preset list:

The T65 Program eQualizer library includes 8 different programs:  
HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "T65"

T65S Low High: Low and High Shelf at 60Hz and 10kHz +/- 15dB stock unit

T65S Mid : Mid bell fixed 700, 1k, 2k, 3k, 4kHz + 8dB stock unit

T65R Low High: Low and High Shelf at 60Hz and 10kHz +/- 15dB refurbished unit

T65R Mid : Mid bell fixed 700, 1k, 2k, 3k, 4kHz + 8dB refurbished unit

### 60.4 – Controls

The T65 Program eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 61. S9 Console

### 61.1 - About the original hardware

This incredibly clean and sweet console was built in 1982 by a renovated Swiss Company that was the largest console manufacturer in the world in that era. The S9C sounds smooth and clean but still has amazing punch and stunning details that make music sound more alive.

This console has been refurbished and then sampled to capture all the nuances of his fantastic sound: the line input, mic preamp, group bus, mix bus, equalizer and the renowned filters.

With its musical sound, the S9C has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 61.2 - Session Setup

S9 Console reproduces the sound of Vintage Stooder Console by using a library programs consisting of channels input, group bus and mixbus. To faithfully reproduce into the DAW the analog console signal chain and workflow, we recommend using the S9 Console in one of two following session setup configurations.

As a virtual summing box : Input Channel is inserted on the last insert of the DAW audio tracks, like a direct out routed to a summing box. The MixBus is placed on the first insert of the master track, just as the stereo return would be routed from the analog console back to the DAW.

To simulate a console : Input Channel is inserted on the first insert of the DAW audio tracks, the MixBus is placed on the last insert of the master track. If you group channels in your DAW, i.e. drums elements, you can insert the GroupBus as last insert in the submix group bus to achieve the classic bus coloration.

You should set the Pan Law in the DAW at -3dB. You might like to use the analog panner (included in the library) on some stereo tracks and group bus instead of the DAW panner, the S9C Panner should be the last insert into DAW's track or group bus leaving the Pan Law in the DAW to 0dB.

***TRICK:** to emulate the non linearity between the channels of the console, you can set the GDRV control slightly different on every track into a range of +/-3dB.*

### 61.3 - Preset list:

The S9 Console library includes 25 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "S9C"

S9C Line in : line input channel

S9C MIC Pre : microphone preamplifier

S9C G.Bus Clean : Group Bus clean signal

S9C G.Bus Acoustic : Group Bus with equalizer patched useful for acoustic instruments

S9C G.Bus AmbFX : Group Bus with equalizer patched useful for ambient & FX

S9C G.Bus BG Vox : Group Bus with equalizer patched useful for backing vocals

S9C G.Bus Drum : Group Bus with equalizer patched useful for drums

S9C G.Bus GTR : Group Bus with equalizer patched useful for guitars

S9C G.Bus Percussions : Group Bus with equalizer patched useful for percussions

S9C G.Bus SynthPad : Group Bus with equalizer patched useful for synthesizers and pads

S9C M.Bus Clean : MixBus clean natural tone

S9C M.Bus Driven : MixBus for harmonically rich sound

S9C Panner : Panner -3dB pan law

#### S9C Line in

The S9 Console Line in is the first stage of the console, normally it works as line amplifier and you should insert it in every track.

#### S9C MIC in

The S9 Console microphone preamplifier has more coloration than Line in and you can use it when more character is needed.

#### S9C G.Bus Clean

If you send some tracks to a submix bus group in your DAW and you like to have the real sound by Bus Group of the console, you can insert the G.Bus Clean preset as last insert into DAW's submix bus group.

#### S9C G.Bus Acoustic

When acoustic instruments are grouped into a submix in your DAW, you might want to have the G.BUS Acoustic preset as last insert into DAW's submix bus group to give a cohesive colored glue.

#### S9C G.Bus Amb&FX

When ambients, reverb, echo and other effects are used into an aux-send/return in your DAW, you may like to have the G.BUS Amb&FX preset as last insert into these DAW's channels to give more spatial dimension.

#### S9C G.Bus BG Vox

When backing vocals tracks are grouped into a submix in your DAW, try inserting the G.BUS BG Vox preset as last insert into DAW's submix bus group to push a little in the backward the sound by achieving air and transparency.

#### S9C G.Bus Drum

When drum instruments are grouped into a submix in your DAW, you may want to have the G.BUS Drum preset as last insert into DAW's submix bus group to give a cohesive punching glue.

#### **S9C G.Bus GTR**

When guitars are grouped into a submix in your DAW, try using the G.BUS GTR preset as last insert into DAW's submix bus group to give a cohesive brilliant glue.

#### **S9C G.Bus Percussions**

When percussions are grouped into a submix in your DAW, you might like to have the G.BUS Percussions preset as last insert into DAW's submix bus group to give a cohesive snapping glue.

#### **S9C G.Bus SynthPad**

When synthesizers and Pads are grouped into a submix in your DAW, maybe try the G.BUS SynthPad preset as last insert into DAW's submix bus group to give a cohesive focused glue.

#### **S9C M.Bus Clean**

S9 Console Mix Bus is the final stage of the console, it must be inserted in the mixbus of the DAW. The M.BUS Clean gives a clean glue.

#### **S9C M.Bus Driven**

When a mix with great harmonics impact is needed, use the M.BUS Driven preset as last insert into DAW's mixbus.

### **61.4 - Controls**

The S9 Console has only a few but intuitive and effective controls which are detailed below.

#### **GDrive Control**

##### **GDRV**

The "GDRV" control is a unique feature not found in similar products from others brands that comes from Acustica Audio VVKT proprietary technology and sampling approach.

It allows you to control the amount of harmonic distortion that is coming from the analog hardware. The "Input" control acts as the analog signal chain of the device, where reducing the volume also reduces the harmonic distortion in accordance. The "GDrive" function allows independent control of this harmonic content, so that the input level can be left alone while making adjustments to the harmonics. Reducing the harmonics leads to a cleaner signal with an already clean device. Increasing the harmonics should be done with moderation.

This type of effect is not truly representative of a real console, but it can be useful when you want more of the console's nonlinear "vibe" without altering the channel's levels. The available range is  $\pm 12$  dB.

Note that increasing the input signal the internal headroom will be reduced.

### Drive Control

**DRIVE** The “DRIVE” control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.  
The available range is  $\pm 30$  dB.

***NOTE:** clicking on the controls while pressing “ctrl” on computer keyboard, the control returns to zero.*

***NOTE2:** do not adjust the ATTCK and RELS controls, leave them at stock value (center 12 o'clock).*

## 62. S9eQ

### 62.1 - About the original hardware

Rock solid low end, slightly aggressive mids and an absolutely gorgeous air band, it is easy use extreme settings with this eQ without sounding 'phasey'. Truly a musical all purpose parametric equalizer which comes from the amazing vintage S9 Console.

With its massive sound, the S9eQ has been engineered to produce recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.



## 62.2 - Session Setup

S9eQ reproduces the characteristic sound of Vintage Stooder eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the S9eQ in all tracks where you need to shape the sound.

On single track : S9eQ is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : S9eQ is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 62.3 - Preset list:

The S9eQ library includes 18 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "S9Q"

S9eQ HPF: High Pass Filter -12dB/oct from 30 to 330Hz Butterworth

S9eQ LPF: Low Pass Filter -12dB/oct from 700Hz to 20kHz Butterworth

S9eQ Low Shelf: Shelf variable from 30 to 600Hz +/- 15dB variable

S9eQ Low Bell: Bell variable variable from 30 to 600Hz +/- 15dB variable, fixed Q 1

S9eQ 120-680Hz: Bell variable from 120Hz to 680Hz +/-15dB variable, variable Q from 1,1 to 3

S9eQ 680-3300Hz: Bell variable from 680Hz to 3300Hz +/-15dB variable, variable Q from 1,1 to 3

S9eQ 3,3-7kHz: Bell variable from 3,3kHz to 7kHz +/-15dB variable, variable Q from 1,1 to 3

S9eQ High Bell: Bell variable variable from 700Hz to 15kHz +/- 15dB variable, fixed 1

S9eQ High Shelf: Shelf variable variable from 700Hz to 15kHz +/- 15dB variable

### 62.4 – Controls

The S9eQ has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 63. WSW eQ

### 63.1 - About the original hardware

As beautiful looking as it sounds, this was exclusively hand-built in small numbers in the early to mid 60's for Austrian broadcast by WSW. Built using components of the highest quality available at the time along with as much iron, transformers and inductors as you can dream of, and still fitted with coveted germanium transistors! This oldest built WSW eQ has a sound character with addictive qualities, it adds a lovely richness and contour/body to anything you put through it with a sweet "airy" top end and powerful, huge low end. The mid frequency band does little miracles, especially to lead vocals or instruments. Additionally, there's a passive (LCR) low-cut filter included to clear out the mud whenever there is just too much going on.

With its musical sound, the WSW eQ has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 63.2 - Session Setup

WSW eQ reproduces the characteristic sound of Vintage Broadcast Germanium eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the WSW eQ in all tracks where you need to shape the sound.

On single track : WSW eQ is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : WSW eQ is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the **DRIVE** control slightly different on every instance into a range of +/-5dB.*

### 63.3 - Preset list:

The WSW eQ library includes 6 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "WSW"

WSW HPF: Resonant High Pass Filter -12dB/oct at 60 and 120Hz

WSW Low High : Combo Low and High Shelf at 60Hz and 12kHz +/- 15dB

WSW Mid : Mid bell fixed 1k, 1.4k, 2k, 2.8k, 4k, 5.6kHz + 9dB

### 63.4 – Controls

The WSW eQ has only a few but intuitive and effective controls which are detailed below.

	<b>Cut Off Control</b>
<b>CUTOF</b>	The "CUTOF" control affects the filter's frequency cut.
	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	<b>Q Control</b>
<b>Q</b>	The "Q" control sets the amplitude of the filter selected by FREQ control.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.

## 64. BP1

### 64.1 - About the original hardware

High Quality Vintage German Broadcast Equipment, the BP1 is a LP and HP filter with either 12dB 18dB or 24db per octave. It is perfect for filtering duties during mixing to cut unwanted frequencies in precisely the low or high ranges. Thanks to the varied filter gradients and overlapping frequency ranges, it is possible to work very surgically in the frequency spectrum. It sounds fantastic on Reverb and Delay giving depth and 3D ambience. It's a perfect addition in mastering for external sidechaining a compressor to allow the compressor to respond only to a specific frequency range. But real Magic happens when you use it in the M/S technique\* by use it flat for the mid - it just cut at 18Hz with natural 6dB slope - and at taste on the side: your mix will sound more finished and tridimensional with more punch and definition.

With its musical sound thanks to Haufe in/out transformers, the BP1 has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

*\* the library is not implemented with M/S features, you can use any plugin to do it as the good free MSED by Voxengo.*

## 64.2 - Session Setup

BP1 reproduces the characteristic sound of Vintage Broadcast Germanium Filter, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the BP1 in all tracks where you need to shape the sound.

On single track : BP1 is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

On master track : BP1 is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

***TRICK:** to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 64.3 - Preset list:

The BP1 library includes 4 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "BP1"

BP1 HPF: High Pass Filter 30 40 58 80 112 160 225 320 450 640 900 1300Hz 12/18/24dB oct

BP1 LPF: Low Pass Filter 0.7 1 1.4 2 2.8 4 5.4 8 10 14 18 kHz 12/18/24dB oct.

### 64.4 – Controls

The BP1 has only a few but intuitive and effective controls which are detailed below.

**FREQ**      **Frequency Control**

The "FREQ" control sets the frequency to be boosted or attenuated.

**SLOPE**      **Slope Control**

The "SLOPE" control sets the steepness of the filter's attenuation.

**DRIVE**      **Drive Control**

The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect.

The available range is  $\pm 30$  dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero.*



## 65. W295A eQualizer

### 65.1 - About the original hardware

The W295A equalizer is a real vintage classic. Developed in the 1960's it is the direct successor of the older passive W95C eQ. This eQ was the first transistorized module in the vintage german broadcast era, transformer-balanced, fully discrete 3-band in class-A quality. The 10kHz Hi-band and the 60Hz Low-band can be cut or boosted by  $\pm 15\text{dB}$ . The Mid band is a special tilt-eq. Today it is rare and very hard to find.

With its musical sound, the W295A has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 65.2 - Session Setup

W295A eQualizer reproduces the characteristic sound of Vintage Broadcast eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the T65 in all tracks where you need to shape the sound.

Mastering : W295A eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : W295A eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : W295A eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 65.3 - Preset list:

The W295A eEqualizer library includes 2 programs:  
HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "295"

W295A: Low and High Shelf at 60Hz and 10kHz +/- 15dB and TiIT Mid eQ

### 65.4 – Controls

The T65 Program eEqualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut.
	<b>TiIT Control</b>
<b>TILT</b>	The "TILT" control increases and cuts proportionately both High and Low bands. Turn up (+4dB) and the low-end gets increased while the high-end gets reduced automatically; turn down (-4dB) and the the high-end gets increased and the low-end is attenuated at the same time.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

***NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero*

## 66. W295B eQualizer

### 66.1 - About the original hardware

The W295B is a transformer-balanced, fully discrete 3-band eQ in class-A quality. It is the first successor of the earlier W95C which were used in conjunction with the tube preamp modules in the 1950´s desks. The W295A was the first transistorized cassettes in the vintage german broadcast era. The 10kHz Hi-band and the 60Hz Low-band can be cut or boosted by  $\pm 15\text{dB}$ . The Mid-band offers six bands to choose from, which can be cut or boosted by a max. of  $\pm 8\text{dB}$ . Today it's hard to find and very rare.

With its musical sound, the W295B has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 66.2 - Session Setup

W295B eQualizer reproduces the characteristic sound of Vintage Broadcast eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the W295B in all tracks where you need to shape the sound.

Mastering : W295B eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : W295B eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : W295B eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*

### 66.3 - Preset list:

The W295B eQualizer library includes 4 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "295"

W295B H-L Shelf: Low and High Shelf at 60Hz and 10kHz +/- 15dB

W295B Mid : Mid bell fixed 700, 1k, 1,5k, 2,3k, 3,5k, 5,6kHz +/- 8dB

### 66.4 – Controls

The W295B eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut.
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero

## 67. SoundTec 432 Vintage Parametric Disk Master eQualizer

### 67.1 - About the original hardware

It has been an honor for me to work on this Vintage Parametric Disk Master eQualizer, a wonderful and classic creation by Mr.Burgess Macneal. I have totally refurbished the unit, restoring it to it's original and beautiful sound, along with two mods done at request by the owner to make it more suitable for Mastering. The original Gain step has been changed from +/-12dB to +/-6dB and an additional High Shelf Filter at the Air Frequency of 16kHz has been added. Now this Holy Grail of equalizers fully expresses sweetness and musicality. It's not colored or necessarily "warm", but it is subtle, focused, detailed, fast, immediate and extremely natural. The more you listen it, you begin to notice a little something "special" imparted across the audio signal... Simply Beautiful.

At the end the owner has allowed me to sample the unit, so with a lot of care to not damage the delicate circuits. It's not only a matter of banal OVU = 0,775v but an accurate matching in signal, i/o impedance, filtered power supply, invisible converters and more. Now I'm glad to offer you the sound of this rare marvel for your music production, thanking you for the support that will allow me to keep on developing these programs.

With its musical sound, the S432 has been engineered to deliver recordings at the best conceivable quality onto any format at any sample rate, maintaining all the energy and atmosphere of the original performance as perfectly as possible.

## 67.2 - Session Setup

S432 eQualizer reproduces the characteristic sound of Vintage Parametric Disk Master eQualizer, this kind of equalizers are used in countless records in the world. To faithfully reproduce this analog sound in the DAW, we recommend using the S432 in all tracks where you need to shape the sound.

Mastering : S432 eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : S432 eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : S432 eQualizer is inserted on the audio tracks as insert in the position at your taste. It works great on all instruments and voices.

To emulate the original unit sound you should use both presets HQ and LE by mixing them in this way:

on a single track when a single equalization band only is required you should use the HQ preset, when you need more than one band of equalization you should use the LE presets and as last band the HQ. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use more HQ bands at your taste.

**TRICK:** *to emulate the non linearity between the tracks, you can set the DRIVE control slightly different on every instance into a range of +/-5dB.*



### 67.3 - Preset list:

The S432 Vintage Parametric Disk Master eQualizer library includes 16 different programs: HQ presets with 7 kernels and LE presets with 1 kernel displayed into sub-menu "432"

S432 Shelf 50Hz-10kHz : Low and High Shelf combo at 50Hz and 10kHz +/- 6dB

S432 Shelf 100Hz-10kHz : Low and High Shelf combo at 100Hz and 10kHz +/- 6dB

S432 Shelf 50Hz-16kHz : Low and High Shelf combo at 50Hz and 16kHz +/- 6dB

S432 Shelf 100Hz-16kHz : Low and High Shelf combo at 100Hz and 16kHz +/- 6dB

S432 B 11-150Hz : Bell Filter from 11Hz to 150Hz +/- 6dB, slope from 5 to 15 dB/oct

S432 B 150-1000Hz : Bell Filter from 150Hz to 1000Hz +/- 6dB, slope from 5 to 15 dB/oct

S432 B 1-5.7kHz : Bell Filter from 1kHz to 5.7kHz +/- 6dB, slope from 5 to 15 dB/oct

S432 B 5.7-25kHz : Bell Filter from 5.7kHz to 25kHz +/- 6dB, slope from 5 to 15 dB/oct

### 67.4 – Controls

The S432 eQualizer has only a few but intuitive and effective controls which are detailed below.

	<b>Frequency Control</b>
<b>FREQ</b>	The "FREQ" control sets the frequency to be boosted or attenuated.
	<b>Gain Control</b>
<b>GAIN</b>	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The MF bell has broad curve when boosted and narrow curve when it is cut.
	<b>Slope Control</b>
<b>Slope</b>	The "Slope" control sets the steepness of the filter selected by FREQ control. The available range is from 5 to 15 dB/oct. ( <i>Note2</i> )
	<b>Drive Control</b>
<b>DRIVE</b>	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is $\pm 30$ dB.

**NOTE:** clicking on the controls while pressing "ctrl" on computer keyboard, the control returns to zero

**NOTE 2:** The  $Q$  factor (quality factor) or the bandwidth is not convertible to the "slope" as dB/oct. There are mastering equalizers with false information regarding the filter by setting a "Slope in dB/oct" and not  $Q$  factor.

*Filter slope or steepness (dB/oct) is not bandwidth, Slope in dB/oct. or steepness of filter slope is not the bandwidth.*

*I have carefully measured the slope of the q factor for this unit with a hardware analyzer and then converted to this respective Q factor:*

<i>Slope in dB/oct</i>	<i>Q factor</i>
5	0,5
6	0,8
9	1,43
11	1,81
15	2,6

END