

ALEXB PROGRAMS MANUAL

VERSION 191223



Alessandro Boschi
Verbania - Italy
www.alex.eu

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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>

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Thank you

CONTENTS

1. Documentation, Installation and Support

1.1 Introduction	18
1.2 Overview	18
1.3 Sampling Process	18
1.4 System Requirements	20
1.5 Installation	20
1.6 Authorization (MFC MFeQ MFD only)	20

2. General Use

2.1 Parameter Settings	21
2.2 Off Line Process	21
2.3 TIMED, FREQD and “Web Tricks”	21
2.4 The Skin	21
2.5 Gain Staging	22
2.6 Common Controls	22

3. Modern Flagship Console – OUT OF STOCK

3.1 About the original hardware	24
3.2 Session Setup	25
3.3 Preset List	26
3.4 Controls	28

4. Modern Flagship eQualizer – OUT OF STOCK

4.1 About the original hardware	29
4.2 Session Setup	30
4.3 Preset List	31
4.4 Controls	31

5. Modern Flagship Dynamics – OUT OF STOCK

5.1 About the original hardware	32
5.2 Session Setup	33
5.3 Preset List	34

5.4 Controls	34
6. Modern Tube Console	
6.1 About the original hardware	36
6.2 Session Setup	37
6.3 Preset List	38
6.4 Controls	40
7. Modern Tube eQualizer	
7.1 About the original hardware	41
7.2 Session Setup	42
7.3 Preset List	43
7.4 Controls	43
8. Modern Tube Dynamics	
8.1 About the original hardware	44
8.2 Session Setup	45
8.3 Preset List	46
8.4 Controls	46
9. Vintage Master eQualizer - OUT OF STOCK	
9.1 About the original hardware	48
9.2 Session Setup	49
9.3 Preset List	50
9.4 Controls	50
10. E-mi Broadcast eQualizer	
10.1 About the original hardware	51
10.2 Session Setup	52
10.3 Preset List	53
10.4 Controls	53
11. Orbital eQualizer	
11.1 About the original hardware	54

11.2 Session Setup	55
11.3 Preset List	56
11.4 Controls	56
12. Orbital Dynamics	
12.1 About the original hardware	57
12.2 Session Setup	58
12.3 Preset List	59
12.4 Controls	59
13. Magic Parametric eQualizer	
13.1 About the original hardware	61
13.2 Session Setup	62
13.3 Preset List	63
13.4 Controls	63
14. Vintage American X-citer	
14.1 About the original hardware	65
14.2 Session Setup	66
14.3 Preset List	67
14.4 Controls	67
15. American 16 Console	
15.1 About the original hardware	69
15.2 Session Setup	70
15.3 Preset List	71
15.4 Controls	73
16. American 5A eQualizer	
16.1 About the original hardware	74
16.2 Session Setup	75
16.3 Preset List	76
16.4 Controls	76

17. American 5B eQualizer	
17.1 About the original hardware	77
17.2 Session Setup	78
17.3 Preset List	79
17.4 Controls	79
18. American 5 Dynamics	
18.1 About the original hardware	80
18.2 Session Setup	81
18.3 Preset List	82
18.4 Controls	82
19. American 5 Mastering eQualizer	
19.1 About the original hardware	84
19.2 Session Setup	85
19.3 Preset List	86
19.4 Controls	86
20. Neev 14 Console	
20.1 About the original hardware	87
20.2 Session Setup	88
20.3 Preset List	89
20.4 Controls	91
21. Neev 73 eQualizer	
21.1 About the original hardware	92
21.2 Session Setup	93
21.3 Preset List	94
21.4 Controls	94
22. Neev 64 Dynamics	
22.1 About the original hardware	95
22.2 Session Setup	96
22.3 Preset List	97

22.4 Controls	97
23. Neev 54 Dynamics	
23.1 About the original hardware	99
23.2 Session Setup	100
23.3 Preset List	101
23.4 Controls	101
24. Valve Tech Dynamics	
24.1 About the original hardware	103
24.2 Session Setup	104
24.3 Preset List	105
24.4 Controls	105
25. T95 Program eQualizer	
25.1 About the original hardware	107
25.2 Session Setup	108
25.3 Preset List	109
25.4 Controls	109
26. T361A Dolbee Sys	
26.1 About the original hardware	110
26.2 Session Setup	111
26.3 Preset List	112
26.4 Controls	112
27. Neev 81 Sidecar Console	
27.1 About the original hardware	114
27.2 Session Setup	115
27.3 Preset List	116
27.4 Controls	116
28. Chandly Ltd Germanium	
28.1 About the original hardware	118

28.2 Session Setup	119
28.3 Preset List	120
28.4 Controls	121
29. Vinylizer	
29.1 About the original hardware	123
29.2 Session Setup	124
29.3 Preset List	125
29.4 Controls	125
30. Massive Mix eQ	
30.1 About the original hardware	127
30.2 Session Setup	128
30.3 Preset List	129
30.4 Controls	129
31. 4K Console	
31.1 About the original hardware	131
31.2 Session Setup	132
31.3 Preset List	133
31.4 Controls	134
32. 4K eQ Brown	
32.1 About the original hardware	136
32.2 Session Setup	137
32.3 Preset List	138
32.4 Controls	138
33. 4K eQ Black	
33.1 About the original hardware	139
33.2 Session Setup	140
33.3 Preset List	141
33.4 Controls	141

34. 4K CH Dynamics	
34.1 About the original hardware	142
34.2 Session Setup	143
34.3 Preset List	144
34.4 Controls	144
35. 4K G.Comp	
35.1 About the original hardware	146
35.2 Session Setup	147
35.3 Preset List	148
35.4 Controls	148
36. Fenix Compressors	
36.1 About the original hardware	150
36.2 Session Setup	151
36.3 Preset List	152
36.4 Controls	152
37. Ely X Qualizer	
37.1 About the original hardware	154
37.2 Session Setup	155
37.3 Preset List	156
37.4 Controls	156
38. Fa-Tzu	
38.1 About the original hardware	157
38.2 Session Setup	158
38.3 Preset List	159
38.4 Controls	159
39. Feel-Tek MK3	
39.1 About the original hardware	161
39.2 Session Setup	162
39.3 Preset List	163

39.4 Controls	163
40. SP79 German Mastering Console - Golden Edition	
40.1 About the original hardware	164
40.2 Session Setup	165
40.3 Preset List	166
40.4 Controls	167
41. W95S German Mastering eQ	
41.1 About the original hardware	168
41.2 Session Setup	169
41.3 Preset List	170
41.4 Controls	170
42. W95B German Mixing eQ	
42.1 About the original hardware	171
42.2 Session Setup	172
42.3 Preset List	173
42.4 Controls	173
43. U73 German Mastering Compressor	
43.1 About the original hardware	174
43.2 Session Setup	175
43.3 Preset List	176
43.4 Controls	176
44. Vintage PoolTeQ	
44.1 About the original hardware	178
44.2 Session Setup	179
44.3 Preset List	180
44.4 Controls	180
45. Ely X Comp	
45.1 About the original hardware	182

45.2 Session Setup	183
45.3 Preset List	184
45.4 Controls	184
46. Neo Console	
46.1 About the original hardware	186
46.2 Session Setup	187
46.3 Preset List	188
46.4 Controls	189
47. Trinit-eQ	
47.1 About the original hardware	191
47.2 Session Setup	192
47.3 Preset List	193
47.4 Controls	193
48. Morpheus	
48.1 About the original hardware	194
48.2 Session Setup	195
48.3 Preset List	196
48.4 Controls	196
49. Rupert 88 Console	
49.1 About the original hardware	198
49.2 Session Setup	199
49.3 Preset List	200
49.4 Controls	201
50. Rupert 33 eQualizer	
50.1 About the original hardware	203
50.2 Session Setup	204
50.3 Preset List	205
50.4 Controls	205

51. Rupert 43 Compressor	
51.1 About the original hardware	206
51.2 Session Setup	207
51.3 Preset List	208
51.4 Controls	208
52. Rupert 42 Tape FX	
52.1 About the original hardware	210
52.2 Session Setup	211
52.3 Preset List	212
52.4 Controls	212
53. 9K Console	
53.1 About the original hardware	213
53.2 Session Setup	214
53.3 Preset List	215
53.4 Controls	216
54. 9K eQ	
54.1 About the original hardware	218
54.2 Session Setup	219
54.3 Preset List	220
54.4 Controls	220
55. 9K CH Dynamics	
55.1 About the original hardware	221
55.2 Session Setup	222
55.3 Preset List	223
55.4 Controls	223
56. 9K G.Comp	
56.1 About the original hardware	225
56.2 Session Setup	226
56.3 Preset List	227

56.4 Controls	227
57. Harry 32	
57.1 About the original hardware	229
57.2 Session Setup	230
57.3 Preset List	231
57.4 Controls	231
58. Tube Magnetic Saturator	
58.1 About the original hardware	233
58.2 Session Setup	234
58.3 Preset List	235
58.4 Controls	235
59. Analog Tape Emulator – Golden Edition	
59.1 About the original hardware	236
59.2 Session Setup	237
59.3 Preset List	238
59.4 Controls	238
60. T65 Program eQ	
60.1 About the original hardware	240
60.2 Session Setup	241
60.3 Preset List	242
60.4 Controls	242
61. S9 Console - OUT OF STOCK	
61.1 About the original hardware	243
61.2 Session Setup	244
61.3 Preset List	245
61.4 Controls	246
62. S9 eQ - OUT OF STOCK	
62.1 About the original hardware	248

62.2 Session Setup	249
62.3 Preset List	250
62.4 Controls	250
63. WSW eQ	
63.1 About the original hardware	251
63.2 Session Setup	252
63.3 Preset List	253
63.4 Controls	253
64. BP1	
64.1 About the original hardware	254
64.2 Session Setup	255
64.3 Preset List	256
64.4 Controls	256
65. W295A	
65.1 About the original hardware	257
65.2 Session Setup	258
65.3 Preset List	259
65.4 Controls	259
66. W295B	
66.1 About the original hardware	260
66.2 Session Setup	261
66.3 Preset List	262
66.4 Controls	262
67. SoundTec 432 Vintage Parametric Disk Master eQualizer - Golden Edition	
67.1 About the original hardware	263
67.2 Session Setup	264
67.3 Preset List	265
67.4 Controls	265

68, W91A German eQ	
68.1 About the original hardware	266
68.2 Session Setup	267
68.3 Preset List	268
68.4 Controls	268
69, W92 German eQ	
69.1 About the original hardware	269
69.2 Session Setup	270
69.3 Preset List	271
69.4 Controls	271
70, Flexmix Console	
70.1 About the original hardware	272
70.2 Session Setup	273
70.3 Preset List	274
70.4 Controls	275
71, GM9 Mastering eQualizer – Golden Edition	
71.1 About the original hardware	276
71.2 Session Setup	277
71.3 Preset List	278
71.4 Controls	278
72, VC1 Vintage Voice Channel	
72.1 About the original hardware	279
72.2 Session Setup	280
72.3 Preset List	281
72.4 Controls	281

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

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.

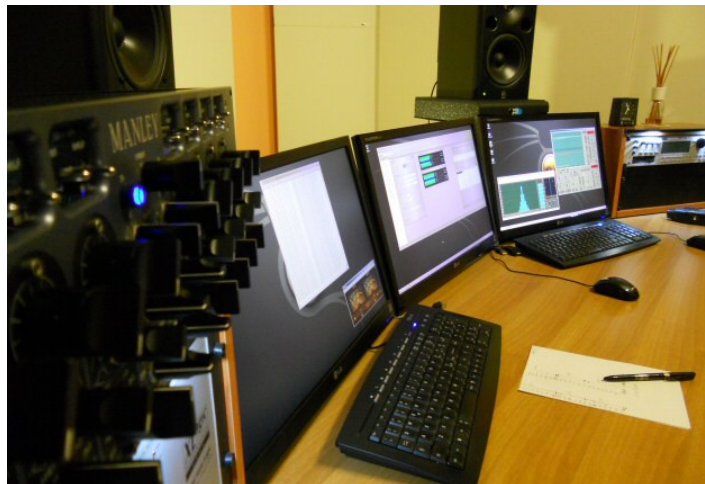
The hardware is sampled at 44.1kHz and 96kHz without introduction of noise or aliasing. The thinking behind this process is to provide the full quality of the analog behavior, which means placing all emphasis on quality over cpu resources. The process is extremely efficient and optimized to be used on 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 to work corretly with the AlexB Programs as for better performance and Nebula experience.

Nebula3

The best way is to make copy-and-paste of Nebula3.dll and Nebula3.xml then rename both copies as AlexB-N3.dll and AlexB-N3.xml.

Now set the following parameters:

- 1 – click on Mast Page
- 2 – set the Mode from SIMPLE to GURU
- 3 – set the AHEAD to 5ms
- 4 – set the RATE CNV to 4500ms
- 5 – set the FREQD OPT to 11 IPPS ch 2Mono
- 6 - set the QUALITY to 1
- 7 – click on save and reload Nebula3

Nebula4

The best way is to make copy-and-paste of N4.dll and N4.xml then rename both copies as AlexB-N4.dll and AlexB-N4.xml.

Now set the following parameters:

- 1 – cclick on Settings
- 2 – expand Engine Mast Page (expert)
- 3 – set the AHEAD to 5ms
- 4 – set the FREQD OPT to 11 IPPS ch 2Mono
- 5 - set the QUALITY to 1
- 6 – click on save and reload Nebula4

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 Free NEBULASETUP2 by Zabukowski: <http://zabukowski.com/software/>

2.3 – 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 as close as possible 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 and Regular skins has included in some libraries as gift.

To install the skin into Nebula3:

- 1 - copy the *.N2S file into the root skin folder
- 2 - run your DAW and open Nebula
- 3 - go into MAST Page
- 4 - set the Skin to AlexB_SKINPRO or ALEXB_N3
- 5 - click on save and reload Nebula

To install the skin into Nebula4:

- 1 - copy the *.N2S file into the root skin folder
- 2 - copy the Properties files into Properties root folder (Nebula4 only)
- 3 - run your DAW and open Nebula
- 4 - load a preset

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 good and precise VU Meter like this by Waves (<https://www.waves.com/plugins/vu-meter#introducing-vu-meter-plugin>).



It mimicks the way our ears react to sound and giving you a more realistic representation of the way audio level changes are actually perceived.

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 (Headroom).

Useful video about to use the VU Meter:

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 – OUT OF STOCK

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.*

***NOTE:** Modern Flagship Console needs to be authorized to work. Please refer at Page 20 -1.6*

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 ± 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 ± 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 – OUT OF STOCK

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.*

***NOTE:** Modern Flagship eQualizer needs to be authorized to work. Please refer at Page 20 -1.6*

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.

CUTOF	Cut Off Control The "CUTOF" control affects the filter's frequency cut.
FREQ	Frequency Control The "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 ± 20 dB.
Q	Q Control The "Q" control sets the amplitude of the filter selected by FREQ control.
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 ± 30 dB.

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

5. Modern Flagship Dynamics – OUT OF STOCK

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.*

***NOTE:** Modern Flagship Dynamics needs to be authorized to work. Please refer at Page 20 -1.6*

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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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 ± 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 ± 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.

FREQ	Frequency Control The "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 ± 20 dB.
Q	Q Control The "Q" control sets the amplitude of the filter selected by FREQ control.
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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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 ± 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 - OUT OF STOCK

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.

FREQ	Frequency Control The “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 MF bell has broad curve when boosted and narrow curve when it is cut. The available range is ± 10 dB.
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 ± 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted. The available range is ± 6 dB for Bass and ± 12 dB for Treble.
	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 ± 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 eEqualizer 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 eEqualizer has only a few but intuitive and effective controls which are detailed below.

CUTOF	Cut Off Control The "CUTOF" control affects the filter's frequency cut.
FREQ	Frequency Control The "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 ± 16 dB.
Q	Q Control The "Q" control sets the amplitude of the filter selected by FREQ control.
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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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.

FREQ	Frequency Control The "FREQ" control sets the frequency to be boosted or attenuated.
HEIGH	Height Control The "HEIGH" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 20 dB.
WIDTH	Width Control The "WIDTH" control sets the Q amplitude of the filter selected by FREQ control.
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 ± 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 ± 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.

- | | |
|--------------|--|
| I-DRV | i-Drive Control
The "I-DRV" control affects the drive input level at the 1 st amplifier stage.
The available range is 0-10 numerical. |
| TONE | Tone Control
The "Tone" control sets the point where the exciter begins to engage.
The available range is 0-10 numerical. |
| 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 ± 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 ± 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 ± 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 ± 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated. Stepped
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated. Stepped
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ceiling Control
CLING	The "CLING" can increase gain reduction while simultaneously varying the frequency and THD response. The range is variable from 0 to 20:1
	Ahead Control
AHEAD	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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated. Stepped.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 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 ± 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 ± 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.

CUTOF	Cut Off Control The "CUTOF" control affects the filter's frequency cut.
FREQ	Frequency Control The "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.
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 ± 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.

	Release Control
REL	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.
	Threshold Control
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
	Ratio Control
RAT	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.
	Ahead Control
AHEAD	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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.

	Release Control
REL	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.
	Threshold Control
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
	Ratio Control
RAT	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.
	Ahead Control
AHEAD	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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.

- | | |
|--------------|--|
| | Attack Control |
| ATT | 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 300ms (C1B) and from 3ms to 60ms (C2A) |
| | Release Control |
| REL | 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 50ms to 10s (C1B) and 60ms to 2s (C2A) |
| | Threshold Control |
| 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 |
| | Ratio Control |
| RAT | The “RAT” defines the amount of gain reduction to be processed by the module.
The range is variable from 2:1 to 10:1 (C1B) and 1.5:1 to 10:1 (C2A) |
| | Ahead Control |
| AHEAD | 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 ± 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	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.
	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 ± 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 ± 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 ± 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 Sidercar 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 Sidercar 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.

	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 ± 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 ± 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 ± 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.

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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	The “AHEAD” control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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 ± 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 ± 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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 20 dB.
	Q Control
Q	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 ± 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 ± 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 ± 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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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.

	Cut Off Control
CUTOFF	The "CUTOFF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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 Control
AHEAD	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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

- 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 ± 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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Resonance Control
RESON	The resonance filter puts an accent on a selected frequency without boosting the complete spectrum.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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.

	Warmth Control
W	Warmth simulates the softening of the high frequencies that occurs with analog tape saturation The available range is 0.0-7.0 numerical.
	Tranny Control
T	The Tranny circuit adds frequency rounding by emulating a transformer. The available range is 0.0-1.0 numerical.
	Threshold Control
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
	Ahead Control
AHEAD	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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.

FREQ	Frequency Control The "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.
Q	Q Control The "Q" control sets the amplitude of the filter selected by FREQ control.
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 ± 30 dB.

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

40. SP79 German Mastering Console – Golden Edition

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 SP79GE 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

SP79GE 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 SP79GE 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 SP79GE Console library includes 18 different programs:

HQ presets with 10 kernels and LE presets with 3 and 5 kernels displayed into sub-menu "P79"

SP79GE Filters: High and Low Pass stepped combo Filters – 20, 30, 40Hz / 16, 18, 20kHz 18dB/Oct.

SP79GE Input Clean : input channel modern clean tone

SP79GE Input Vintage : input channel aged tone

SP79GE M.Bus Clean : MixBus modern clean tone

SP79GE M.Bus Chocolate : MixBus warmth tone

SP79GE M.Bus Creamy : MixBus glue tone

SP79GE M.Bus Vintage : MixBus aged tone

SP79GE M.Bus Vanilla : MixBus natural clean tone

SP79GE M.Bus Air : MixBus with patched the famous "Swiss" Linear Phase eQ

SP79GE Filters

Stepped Combo Filters, HPF and LPF

SP79GE 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.

SP79GE 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.*

SP79GE 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.

SP79GE M.Bus Chocolate

When the warm tone is needed, use the M.BUS Chocolate preset as last insert into DAW's mixbus.

SP79GE M.Bus Creamy

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

SP79GE M.Bus Vintage

When the classic "aged" tone is needed, use the M.BUS Vintage preset as last insert into DAW's mixbus.

SP79GE M.Bus Vanilla

When the natural and clean tone is needed, use the M.BUS Vanilla preset as last insert into DAW's mixbus.

SP79GE M.Bus Air

When the clean and airy tone is needed, use the M.BUS Air preset as last insert into DAW's mixbus.

40.4 - Controls

The SP79GE 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 ± 12 dB.

Note that increasing the input signal the internal headroom will be reduced.

THD Control

THD

The "THD" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. Increasing the value for a fat and saturated sound, lowering the value for a thin and detailed sound.

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.

41.2 - 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 HFs: 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	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 ± 10 dB or ± 15 dB continuous.
	Q Control
Q	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 ± 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 HFs: 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	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 ± 10 dB or ± 15 dB continuous.
	Q Control
Q	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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 ± 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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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 Control
AHEAD	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 ± 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 ± 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 ± 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.

Frequ	Frequency Control The "Frequ" 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 ± 15 dB.
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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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.
	Threshold Control
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
	Morph Control
MORPH	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.
	Ahead Control
AHEAD	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	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 ± 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 ± 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 ± 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 eEqualizer 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 eEqualizer has only a few but intuitive and effective controls which are detailed below.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated. The available range is ± 12 dB.
	Q Control
Q	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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 Control
AHEAD	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 ± 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 ± 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 ± 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 ± 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 ± 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 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 from 1.5k to 22kHz +/- 20dB variable, fixed Q 2,5

9KeQ High Shelf: Shelf 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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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.

	Attack Control
ATT	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
	Release Control
REL	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
	Threshold Control
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
	Ratio Control
RAT	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
	Ahead Control
AHEAD	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 ± 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.

CUTOF	Cut Off Control The "CUTOF" control affects the filter's frequency cut.
FREQ	Frequency Control The "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.
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 ± 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 ± 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.

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 ± 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 ± 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 – Golden Edition

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, one solid state with transformer and one with custom vintage JFet.

With its analog warm sound, the ATE GE 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 GE 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 GE 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 GE 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 30ips. This allows you to express all your creativity.*

59.3 - Preset list:

The Analog Tape Emulator library includes 16 different programs: presets with 5 and 3 kernels displayed into sub-menu "ATE"

ATEGE 102 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls
ATEGE M79 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls
ATEGE 351 Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls
ATEGE A8C Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls
ATEGE TapeX Magnetic Head : Magnetic Tape Head stage only with Speed, Gain and Tape controls
ATEGE Line Amp Clean: original circuit of line amplifier with Gdrive and Drive control
ATEGE Line Amp Transformer: vintage transformer discrete line amplifier circuit
ATEGE Line Amp Tube: vintage tube and transformer line amplifier circuit
ATEGE Line Amp JFET: vintage JFet line amplifier circuit

59.4 – Controls

The Analog Tape Emulator has only a few but intuitive and effective controls which are detailed below.

SPEED	Speed Control It sets the speed of the tape. The available range is 7,5 - 15 - 30 ips.
GAIN	Gain Control The Gain Control sets the input gain of the Magnetic Head. The available range is -15/+15 dB.
TAPE	Tape Control The Tape Control sets one of three available tape simulations 1: A456 2: GP9 3: S111
DRIVE	Drive Control The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. Increasing the value for a fat and saturated sound, lowering the value for a thin and detailed sound.
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 ± 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.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	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.
	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 ± 30 dB.

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

61. S9 Console - OUT OF STOCK

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 ± 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 ± 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 - OUT OF STOCK

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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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.

	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 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 ± 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.

	Gain Control
GAIN	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.
	TiIT Control
TILT	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.
	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 ± 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 eEqualizer 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 eEqualizer has only a few but intuitive and effective controls which are detailed below.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	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.
	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 ± 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 – Golden Edition

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 its 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 S432GE 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

S432GE 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 S432GE in all tracks where you need to shape the sound.

Mastering : S432GE eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : S432GE eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : S432GE 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 1K and 5K by mixing them in this way:

on a single track when a single equalization band only is required you should use the 5K preset, when you need more than one band of equalization you should use the 1K presets and as last band the 5K. This interaction gives the right color and harmonic contents. However if you want more or less color and saturation you can use the THD control as described in the 67.4 section.

67.3 - Preset list:

The S432GE Vintage Parametric Disk Master eQualizer library includes 12 different programs: 5K presets and 1K presets into sub-menu "432"

S432GE Shelf Low-High : Low and High Shelf combo at 50Hz/100Hz and 10kHz +/- 6dB
S432GE Shelf Low-Air : Low and High Shelf combo at 50Hz/100Hz and 16kHz +/- 6dB
S432GE B 11-150Hz : Bell Filter from 11Hz to 150Hz +/- 6dB, slope from 5 to 15 dB/oct
S432GE B 150-1000Hz : Bell Filter from 150Hz to 1000Hz +/- 6dB, slope from 5 to 15 dB/oct
S432GE B 1-5.7kHz : Bell Filter from 1kHz to 5.7kHz +/- 6dB, slope from 5 to 15 dB/oct
S432GE B 5.7-25kHz : Bell Filter from 5.7kHz to 25kHz +/- 6dB, slope from 5 to 15 dB/oct

67.4 – Controls

The S432GE eQualizer 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.
GAIN	Gain Control 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.
Slope	Slope Control The "Slope" control sets the steepness of the filter selected by FREQ control. The available range is from 5 to 15 dB/oct. (Note2)
THD	THD Control The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. Increasing the value for a fat and saturated sound, lowering the value for a thin and detailed sound.

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

68. W91A German eQualizer

68.1 - About the original hardware

The W91A equalizer is one of the later developed. It was designed in the early 1990's when customers requested for more channels with full features. All circuitry for the W91A's is high quality and build after the standards of the IRT (Institut für Rundfunk Technik).

The idea behind the W91A equalizer was to build a balanced eq module in a small, half fader (B1) cassette. The W91A is quite flexible and a good allrounder featuring with selectable frequencies and a q-factor. You can use the the W91A for mixing and mastering.

The W91A is a flexible eq with a relatively clean yet slightly aggressive character. It's ability to go from subtle filtering to extreme EQ-ing effects, makes the W91A a very powerful tool. The sound is much more "in the face" and you can still add loads of high frequencies without getting any harshness. Punchy!

With its musical sound, the W91A 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.

68.2 - Session Setup

W91A 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 W91A in all tracks where you need to shape the sound.

Mastering : W91A eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : W91A eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : W91A 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.*

68.3 - Preset list:

The W91A eQualizer library includes 6 different programs:
HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "W91"

W91A 45-300Hz: Low Bell 45Hz to 300Hz +/- 15dB 1 to 3 Q

W91A 300-1500Hz: Mid Bell 300Hz to 1500Hz +/- 15dB 1 to 3 Q

W91A 1.5-15kHz: High Bell 1.5kHz to 15kHz +/- 15dB 1 to 3 Q

68.4 – Controls

The W91A eQualizer has only a few but intuitive and effective controls which are detailed below.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Q Control
Q	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 ± 30 dB.

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

69. W92 German eQualizer

69.1 - About the original hardware

The W92 equalizer is one of the classic '80 era. All circuitry for the W92's is high quality and built after the standards of the IRT (Institut für Rundfunk Technik).

The W92 is a flexible and a good allrounder featuring with HPF, selectable frequencies and each band can be switched in/out. You can use the the W92 for mixing and mastering.

The W92 is a flexible eq with a relatively clean character. It's ability to go from subtle filtering to extreme EQ-ing effects, makes the W92 a very powerful tool in mastering. The sound is much open and deep and you can still add loads of high frequencies without getting any harshness. Sweet!

With its musical sound, the W92 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.

69.2 - Session Setup

W92 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 W92 in all tracks where you need to shape the sound.

Mastering : W92 eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : W92 eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : W92 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.*

69.3 - Preset list:

The W92eQualizer library includes 10 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "W92"

W92 HPF: High Pass Filter 20. 80, 140Hz 18dB/oct

W92 Low Shelf: Low Shelf 50Hz to 400Hz +/- 15dB

W92 60-1000Hz: Low Mid Bell 60Hz to 1000Hz +/- 15dB

W92 1-16kHz: High Mid Bell 1kHz to 16kHz +/- 15dB

W92 High Shelf: High Shelf 3kHz to 10kHz +/- 15dB

69.4 – Controls

The W92 eQualizer has only a few but intuitive and effective controls which are detailed below.

	Frequency Control
FREQ	The "FREQ" control sets the frequency to be boosted or attenuated.
	Gain Control
GAIN	The "GAIN" control sets the amount by which the frequency setting is boosted or attenuated.
	Cut Off Control
CUTOF	The "CUTOF" control affects the filter's frequency cut.
	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 ± 30 dB.

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

70. Flexmix Console

70.1 - About the original hardware

This Classic 1979's funky compact desk was originally developed as a live console for Queen. Oodles of character to vibe up your recordings and mixes. The console has been carefully refurbished and modified in the AlexB Laboratory before the sampling process to improve the audio quality without to compromise the original British character.

These console are becoming extremely sought after!

With its 100kHz bandwidth the Flexmix 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.

70.2 - Session Setup

Flexmix Console reproduces the sound of Vintage British Live 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 Flexmix 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 Flexmix 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.*

70.3 - Preset list:

The Flexmix Console library includes 25 different programs:
HQ presets with 10 and 3 kernels and LE presets with 5, 3 and 1 kernels displayed into sub-menu "FLX"

FLEXMIX Line Input : line input channel
FLEXMIX MIC Pre : microphone preamplifier
FLEXMIX CH Brian: channel strip
FLEXMIX CH Freddie: channel strip
FLEXMIX CH John: channel strip
FLEXMIX CH Roger: channel strip
FLEXMIX M.Bus Clean: MixBus clean sound
FLEXMIX M.Bus Vintage: MixBus original vintage sound
FLEXMIX M.Bus Queen: MixBus Queen sound
FLEXI Panner : Panner -3dB pan law
FLEXI Low Shelf : shelf filter 60 to 150Hz +/-15dB*
FLEXI 0,3-10kHz : bell filter 0,3 to 10kHz +/-15dB*, very broad Q
FLEXI High Shelf : shelf filter 8 to 12kHz +/-15dB*

* The values showed on the GUI are numerical with the original imperfection related to the real value in dB.

FLEXMIX Input Line

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

FLEXMIX Mic Pre

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

FLEXMIX CH Brian

The Flexmix CH Brian is a channel strip: line input + eQ tuned for electric guitar tracks.

FLEXMIX CH Freddie

The Flexmix CH Freddie is a channel strip: line input +eQ tuned for male voice tracks.

FLEXMIX CH John

The Flexmix CH John is a channel strip: line input + eQ tuned for Bass track.

FLEXMIX CH Roger

The Flexmix CH Roger is a channel strip: line input +eQ tuned for Drums track.

FLEXMIX M.Bus Clean

The Flexmix Console M.Bus Clean is the final stage of the console, it must be inserted in the mixbus of the DAW to give the clean glue.

FLEXMIX M.Bus Vintage

The Flexmix Console M.Bus Vintage is the final stage of the console, it must be inserted in the mixbus of the DAW to give the original vintage glue.

FLEXMIX M.Bus Queen

The Flexmix Console M.Bus Queen is the final stage of the console, it must be inserted in the mixbus of the DAW to give the Queen Sound glue.

70.4 - Controls

The Flexmix 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 ± 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 ± 30 dB. |
| 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 ± 15 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).

71. GM9 Mastering eQualizer – Golden Edition

71.1 - About the original hardware

The GM9GE Mastering eQ is a powerful and comprehensive workhorse for Mastering Engineers around the world. It is regarded as being one of the highest-quality EQs available and renowned for its incredible detail, precision, resolution and clarity, making it ideal for very precise and surgical-style EQ work for high quality audio.

The unit has been refurbished to retain the original sound and modified by installing an (switchable on/off) output custom made audio transformer to achieve improvement in the audio performance.

With its musical sound, the GM9GE 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.

71.2 - Session Setup

GM9GE Mastering eQualizer reproduces the characteristic sound of the famous Parametric 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 GM9GE in all tracks where you need to shape the sound.

Mastering : GM9GE Mastering eQualizer is inserted on the audio track as insert in the position at your taste.

On master track : GM9GE Mastering eQualizer is inserted on the mixbus, or group bus, as last insert giving at the whole mix his classic sound.

On single track : GM9GE 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 1K and 5K by mixing them in this way:

on a single track when a single equalization band only is required you should use the 5K preset, when you need more than one band of equalization you should use the 1K presets and as last band the 5K. This interaction gives the right color and harmonic contents. However if you want more color and saturation you can use the THD control as described in the 71.4 section.

71.3 - Preset list:

The GM9GE Mastering eQualizer library includes 20 different programs:

HQ presets with 3 kernels and LE presets with 1 kernel displayed into sub-menu "GM9"

GM9GE Low Shelf : Low Shelf from 13Hz to 800Hz +/- 6dB

GM9GE B 13-320Hz : Bell Filter from 13Hz to 320Hz +/- 6dB, Q from 0.4 to 4

GM9GE B 320-3000Hz : Bell Filter from 320Hz to 3000Hz +/- 6dB, Q from 0.4 to 4

GM9GE B 3-26kHz : Bell Filter from 3kHz to 26kHz +/- 6dB, Q from 0.4 to 4

GM9GE High Shelf : High Shelf from 420Hz to 26kHz +/- 6dB

GM9TGE Low Shelf : Low Shelf from 13Hz to 800Hz +/- 6dB with transformer

GM9TGE B 13-320Hz : Bell Filter from 13Hz to 320Hz +/- 6dB, Q from 0.4 to 4 with transformer

GM9TGE B 320-3000Hz : Bell Filter from 320Hz to 3000Hz +/- 6dB, Q from 0.4 to 4 with transformer

GM9TGE B 3-26kHz : Bell Filter from 3kHz to 26kHz +/- 6dB, Q from 0.4 to 4 with transformer

GM9TGE High Shelf : High Shelf from 420Hz to 26kHz +/- 6dB with transformer

71.4 – Controls

The GM9GE Mastering eQualizer 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.
GAIN	Gain Control 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.
Q	Q Control The "Q" control sets the steepness of the filter selected by FREQ control. The available range is from 0,4 to 4
THD	THD Control The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. Increasing the value for a fat and saturated sound, lowering the value for a thin and detailed sound.

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

72. VC1 Vintage Voice Channel

72.1 - About the original hardware

A gorgeous sounding vintage british channel strip into a small green box, midrangey preamp, line amp, two opto compressors with different character and one harmonic enhancer. Only 55 units has been built !

Additionally there is another vintage green ½ U rack equalizer with three bands.

You will be amazed by the sound from these units to process your voice and instrumental tracks.

The two green boxes has been repaired and refurbished and then sampled to capture all the nuances of their fantastic sound: the line input, mic preamp, enhancer, compressors and the equalizer.

With its vintage sound, the VC1 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.

72.2 - Session Setup

VC1 reproduces the characteristic sound of the vintage britishchannel strip, this kind of sound is used in countless hit records in the world. To faithfully reproduce into the DAW the VC1 channel strip and workflow, we recommend using the VC1 in the following setup configurations:

Line input or Mic Preamp is inserted on the first insert of the DAW audio tracks, then the equalizer, compressor, enhancer can be inserted if the track demand them.

***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.*

72.3 - Preset list:

The VC1 library includes 9 different programs:

HQ presets with 10 and 3 kernels, LE presets with 3 and 1 kernel displayed into sub-menu "H32"

VC1 Line in: line input channel

VC1 Mic Pre: microphone preamplifier

VC1 Enhancer : Harmonic Enhancer

VC1 Compressor : Opto Compressor with two character and in-between

Joe eQ : combo equalizer with Low, Mid and High bands ± 16 dB

72.4 – Controls

The VC1 has only a few but intuitive and effective controls which are detailed below.

Low/Mid/High Control (eQ)

Low/Mid/High These control set the amount by which the frequency setting is boosted or attenuated.

The available range is ± 16 dB.

GDRV GDrive Control (Line input – Mic Pre)

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 ± 12 dB.

Note that increasing the input signal the internal headroom will be reduced.

DRIVE Drive Control (Line input – Mic Pre)

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

The available range is ± 30 dB.

ATT Attack Control (Compressor)

ATT 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 20ms

	Release Control (Compressor)
REL	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
	Threshold Control (Compressor)
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
	Type Control (Compressor)
Type	The "Type" control sets the output gain-makeup circuit from compressor type1 (1) to compressor type2 (2) and everything in-between by the continuous control, offering a practically infinite range of unique tones.
	Ahead Control (Compressor)
AHEAD	The "AHEAD" control sets the look-ahead to control the fast transients. The range is variable from 0ms to 6ms
	Drive Control (Compressor)
DRIVE	The "DRIVE" control affects the harmonic contents in an unnatural way, but suitable if you look for an effect. The available range is ± 24 dB.
	Drive Control (enhancer)
DRIVE	The "DRIVE" control determines the depth and tone of the enhancement. The range is variable from 0 to 10.
	Reson Control (enhancer)
Reson	The "Reson" control determines the amount of the high-frequency harmonic. The range is variable from 0 to 10.

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 into Line Amp and Mic Pre presets, leave them at stock value (center 12 o'clock).

END