Master Bus Transformer

User Guide

Rupert Neve Designs

Table of Contents

Introduction

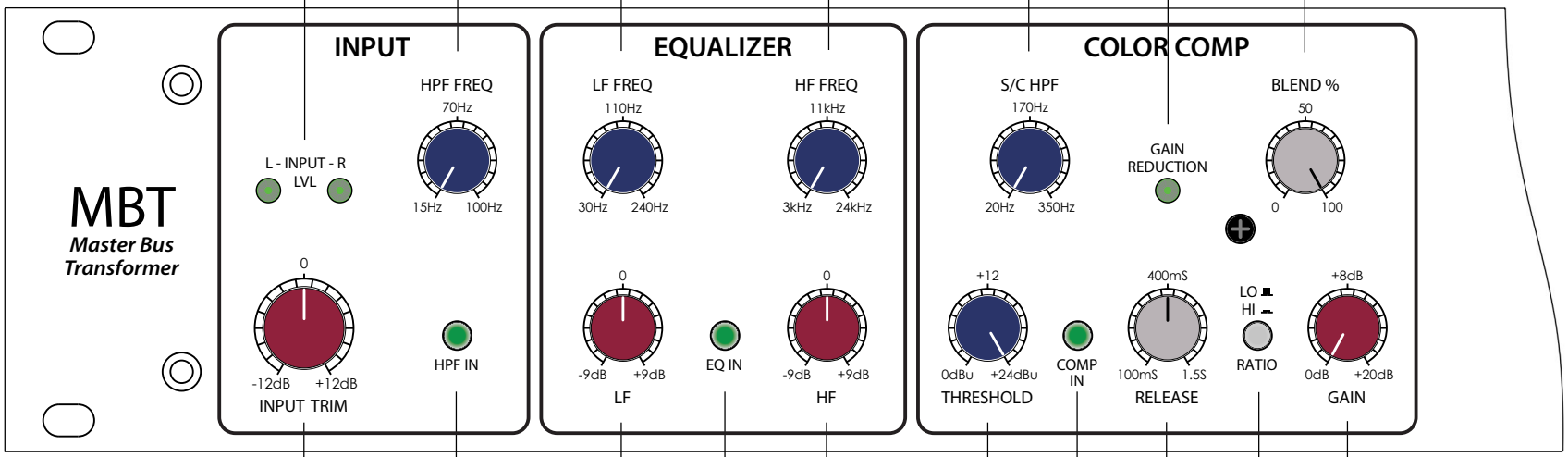
For over six decades, audio transformers have been the cornerstone of Mr. Rupert Neve's audio circuit design philosophy.

Today, Rupert Neve Designs' bespoke transformers are an integral part of virtually every RND product. The Master Bus Transformer (MBT) is loaded with these transformers, providing an incredible array of flavorful options designed to sweeten, enhance, drive, widen, and utterly transform source material, making it the ultimate tool for musical coloration.

Equally at home on a full mix, groups, stems or individual sources, the MBT pairs undeniably legendary tonal quality with an immensely flexible set of controls to shape your sound.

We've provided some useful 'starting points' for many different applications to help transform your sound a little faster.

Front Panel Controls



LF FREQ
31-detent potentiometer that controls the low frequency shelf within a range of 30Hz to 240Hz

HF FREQ
31-detent potentiometer that controls the high frequency shelf within a range of 3kHz to 24kHz

HPF FREQ
31-detent potentiometer that adjusts the cutoff frequency for the high pass filter within a range of 15Hz to 100Hz

S/C HPF
31-detent potentiometer that controls the side-chain high pass filter within a range of 20Hz to 350Hz

GAIN REDUCTION
LED meter that illuminates GREEN to indicate compressor gain reduction

INPUT LVL
LED meter that illuminates GREEN when input signal reaches -20dBu and illuminates RED when signal reaches +23dBu
Indication is post input trim

BLEND
31-detent potentiometer that controls the wet/dry mix of the compressed signal (100%) and the input signal (0%)

INPUT TRIM
31-detent potentiometer that controls the input level within a range of +/- 12dB

HPF IN
Push-button switch that engages the variable high pass filter

LF
31-detent potentiometer that controls the low frequency shelf gain with a range of +/- 9dB

EQ IN
Push-button switch that illuminates GREEN when the EQ section is engaged

THRESHOLD
31-detent potentiometer that controls the compressor threshold range from +24dBu to 0dBu

HF
31-detent potentiometer that controls the high frequency shelf gain with a range of +/- 9dB

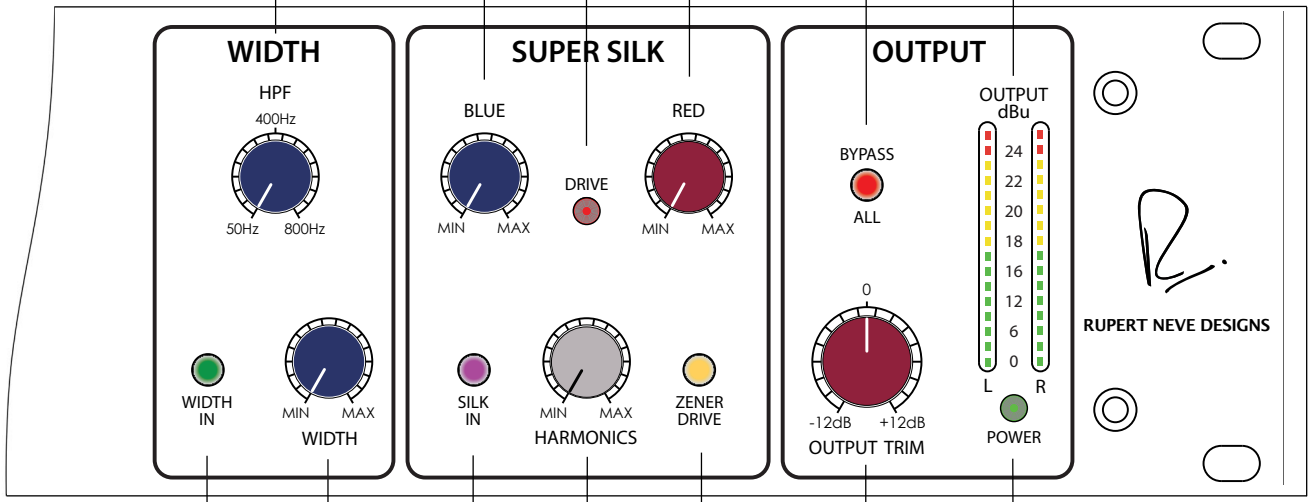
COMP IN
Push-button switch that illuminates GREEN when the compressor is engaged

RELEASE
31-detent potentiometer that controls the RELEASE range from 100mS to 1.5S

RATIO
Push-button switch that selects between a 2:1 (LO) and 5:1 (HI) ratio

GAIN
31-detent potentiometer that controls the compressor make-up gain within a range of 0dB to +20dB

Front Panel Controls (continued)



DRIVE
LED that illuminates RED when the signal level reaches the optimal range for SILK transformer harmonics

RED
31-detent potentiometer that controls the amount of high frequency SILK pre-emphasis

BLUE
31-detent potentiometer that controls the amount of low frequency SILK pre-emphasis

BYPASS ALL
Push-button switch that illuminates RED when the MBT is hard-wire bypassed.

WIDTH HPF
31-detent potentiometer that controls the WIDTH high pass filter within a range of 50Hz to 800Hz

OUTPUT METER
16-segment LED meters that indicate OUTPUT level in dBu

WIDTH IN
Push-button switch that illuminates GREEN when WIDTH is engaged

WIDTH
31-detent potentiometer that controls the amount of stereo field width processing

SILK IN
Push-button switch that illuminates PURPLE when SILK is engaged

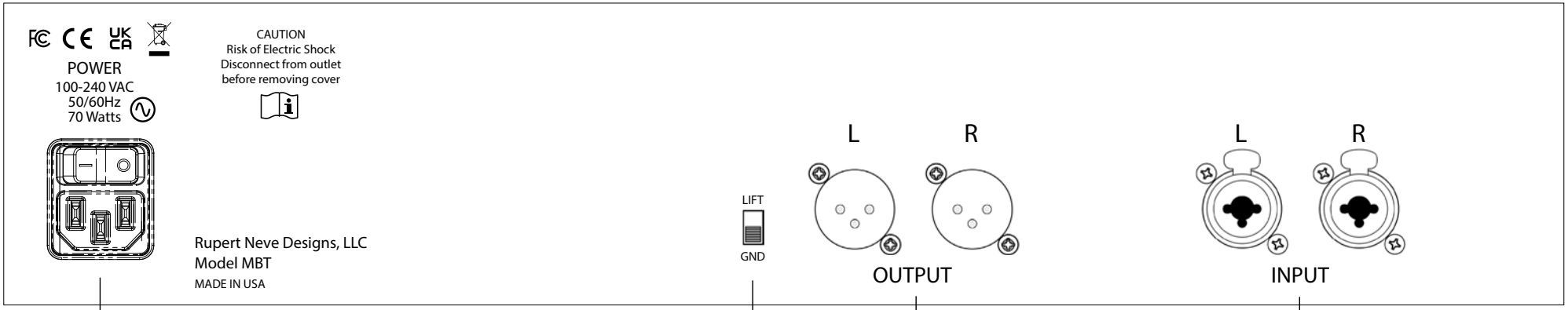
HARMONICS
31-detent potentiometer that controls the amount of SILK transformer harmonics added to the signal

ZENER DRIVE
Push-button switch that illuminates AMBER when the soft clip circuitry is engaged

OUTPUT TRIM
31-detent potentiometer that controls the OUTPUT TRIM level within a range of +/-12dB

POWER
LED that illuminates GREEN when POWER is ON

Rear Panel



POWER
IEC AC Power Inlet with power switch
100-240VAC, 50/60Hz
35 Watts MAX AC Power Consumption

GROUND LIFT
Slide switch that lifts XLR Pin 1 from chassis ground to isolate ground interference

OUTPUT
Balanced XLR outputs using custom Rupert Neve Designs transformers

INPUT
Balanced XLR combo jack line inputs
Z_{IN} = 10kΩ

Best Practice Tips

On Gain Staging

To achieve maximum ‘color’ from the Master Bus Transformer, each section can be driven to find harmonic ‘sweet spots’. However, it is possible to push the unit too far and into undesirable clipping distortion.

Please consider the following when exploring the MBT saturation possibilities:

1. The Input stage is designed around our fully Class-A line amplifier. This section does not include custom RND transformers because it is designed to offer ample control of input gain without imparting too much color. Rather, it is meant to cleanly drive the other, more colorful sections of the MBT.

2. Boosting any or all of the EQ bands increases the overall gain of the input source. Try adjusting the input trim if your source is approaching undesirable clip points in the EQ section. Finding the right combination of Input TRIM and EQ boost/s to saturate the Color Comp, Super Silk and Zener Drive sections can uncover some unique and flavorful results.

3. When applying gain reduction on the Color Comp, the GAIN control can be adjusted to to make up for the loss in average signal level. Since the GAIN control is applied after the compressor circuitry, it can also be useful when experimenting with the Super Silk saturation circuit to dial in just the right amount of saturation, with or without compression.

4. Using the high pass filter to roll off only the lowest frequencies (ex. below 15-30Hz) of an input source can greatly increase the overall headroom of the unit. Low frequency information usually takes up a considerable amount of potential headroom. Rolling off the lowest frequencies often provides more flexibility when experimenting with harmonic saturation.

5. The Zener Drive is an in/out switch located after Super Silk and before the output stage. This effect may seem subtle at first but it can quickly become more pronounced as more gain is driven into it. We encourage you to spend some time critically listening to the Zener Drive in & out to better understand the specific character it is imparting to the input source.

6. The Output TRIM is a critical control at the end of 5 potential gain stages. Utilizing the cut capabilities of the Output TRIM will allow you to experiment heavily with driving the other sections into each other to discover the ideal combination of tone shaping and harmonic saturation.

Best Practice Tips

On Compression

The ‘Color Comp’ stereo compressor was designed around our latest optical circuit and provides loads of flavor coupled with a flexible control set for dialing in either subtle or heavy compression.

Please consider the following when experimenting with the Color Comp:

1. The single LED gain reduction meter is useful when double-checking the amount of compression being applied. Our hope by including this type of GR meter was to encourage you to trust your ears first when applying compression. We believe this is the best way to make final audio processing decisions!

2. The variable high pass filter for the side-chain of the compressor can be helpful in many different situations where the low frequency and low-mid frequencies need to be filtered out and left uncompressed. Low frequencies contain a large amount of energy and can often cause a compressor to ‘work too hard.’ This can actually *decrease* the perceived depth or ‘beef’ of a signal. By filtering out the low frequencies the compressor will then be focused only on the mid and high frequencies which should increase the perceived loudness of the source being compressed.

On Stereo Widening

Please consider the following when experimenting with the WIDTH section.

1. In addition to enhancing the perceived width of any stereo input source, this section also subtly adjusts the frequency response of the signal by tapering off the highest frequencies. We encourage you to spend some time critically listening to this section in & out before increasing the WIDTH knob beyond the MIN setting.

2. The variable high pass filter is an excellent tool for ensuring the low frequency information of the input source stays in the center of the image. The maximum setting of this HPF is 800Hz, which we felt was important to ensure flexible control over exactly which range of frequencies in the input source are being widened.

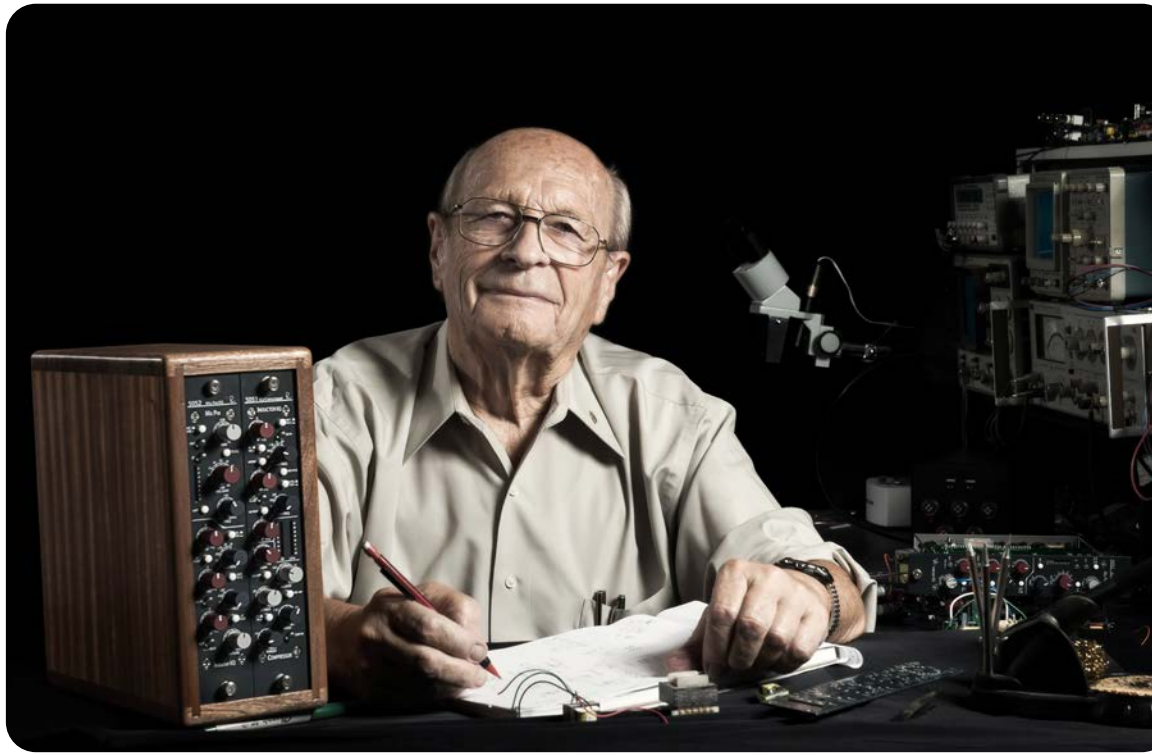
Starting Points

DISCLAIMER:

The following pages contain many ‘Starting Points’ for Master Bus Transformer settings we suggest you try with common input sources. While ‘starting points’ or ‘presets’ can certainly be useful when exploring a new piece of gear, we also encourage you to think of them merely as inspiration, not blueprints. There’s nothing wrong with processing to the extreme or not processing at all, as long as the sound you achieve serves the music well.

Please keep in mind the following variables that can all play an enormous role in the quality and characteristics of the recorded sounds being sent to/from the MBT:

- Microphone selection & placement
- Type of musical instrument(s)
- Type of recording medium(s)
- Different AD/DA converters
- Different types of monitoring systems
- Varying Input & Output level settings
- Different studio environments



“Technology must always be in service of the song & performance. Our job as engineers is to use our creative gifts to help reproduce the full breadth of emotion and meaning as intended by the musicians such that the listener can have a more powerful experience.”

-Rupert Neve

PLEASE NOTE:

• The input sources used to create these Starting Points were all at a relatively modest DAW output level. Setting the input sources to be at a moderate output level from the DAW should allow you to use some/all of the sections of the MBT to incrementally increase the gain of the source being processed. Each section has both a unique sonic character and control set that can be more fully utilized when the input source isn't too loud or processed to begin with.

• All of these Starting Points were created by *only* using the MBT. No other hardware processors were engaged in the signal path.

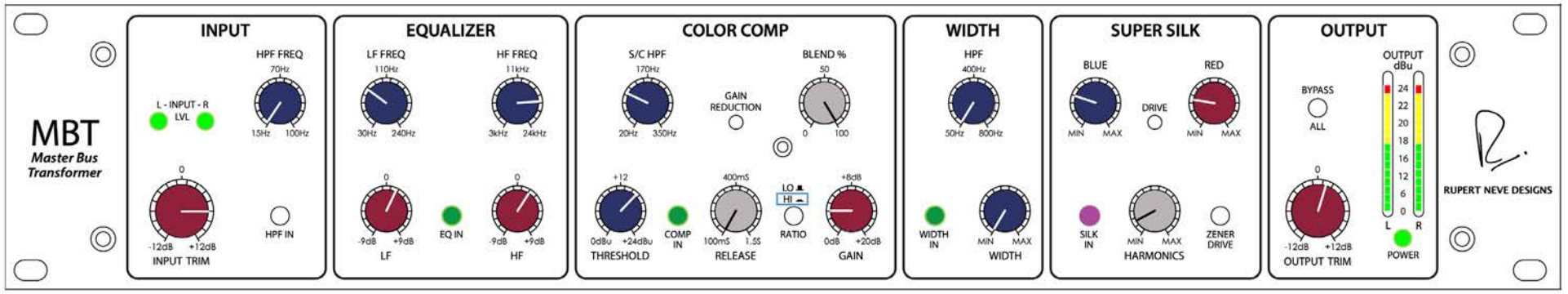
• No broadband or multiband limiters were used before the MBT to create any of the 'Mastering' Starting Points.

• The references to input & output meter settings relate to the loudest parts of the input source.

FINAL MIXES

POP MIX

MASTERING



Input Level Metering: 2-3 clicks below red flickering

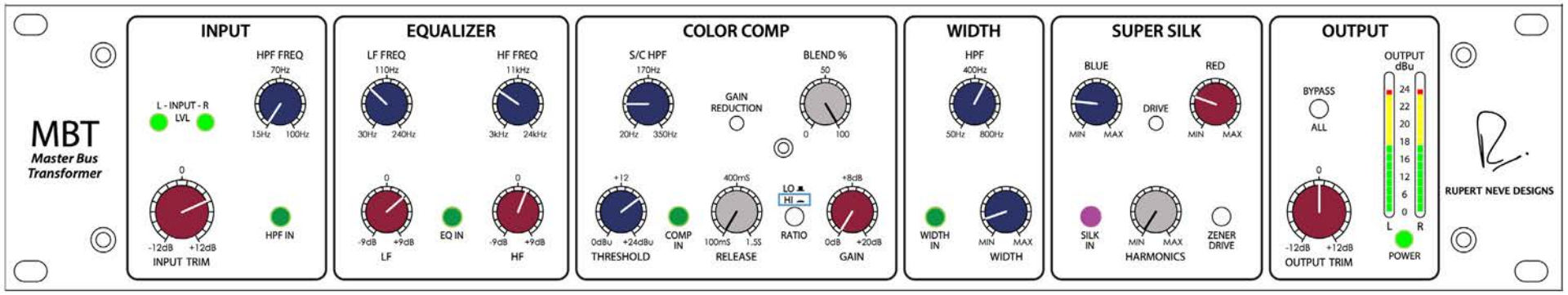
Output Level Metering: 24dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ set to 15Hz
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +1 to 2dB
HF FREQ at 14 to 16kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 60 to 80Hz, THRESHOLD at +14 to 16dB,
RELEASE at 100mS, RATIO at HI, GAIN at +2 to 4dB, BLEND at 100%
WIDTH IN: HPF at 50Hz, WIDTH at MIN
SUPER SILK IN: BLUE at 20 to 25%, RED at 15 to 20%, HARMONICS at 5 to 10%
OUTPUT TRIM: +1 to 2dB

MODERN R&B MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

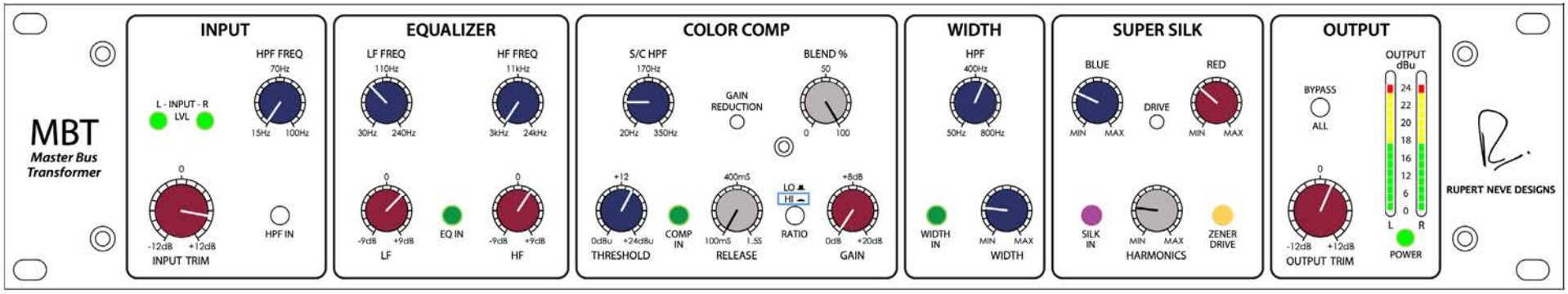
Output Level Metering: 23-24dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 15Hz
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +2 to 3dB
HF FREQ at 8 to 9kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 40 to 60Hz, THRESHOLD at +18 to 20dB,
RELEASE at 100mS, RATIO at HI, GAIN at 0dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 15 to 20%
SUPER SILK IN: BLUE at 15 to 20%, RED at 15 to 20%, HARMONICS at MIN
OUTPUT TRIM: 0dB

HIP HOP MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

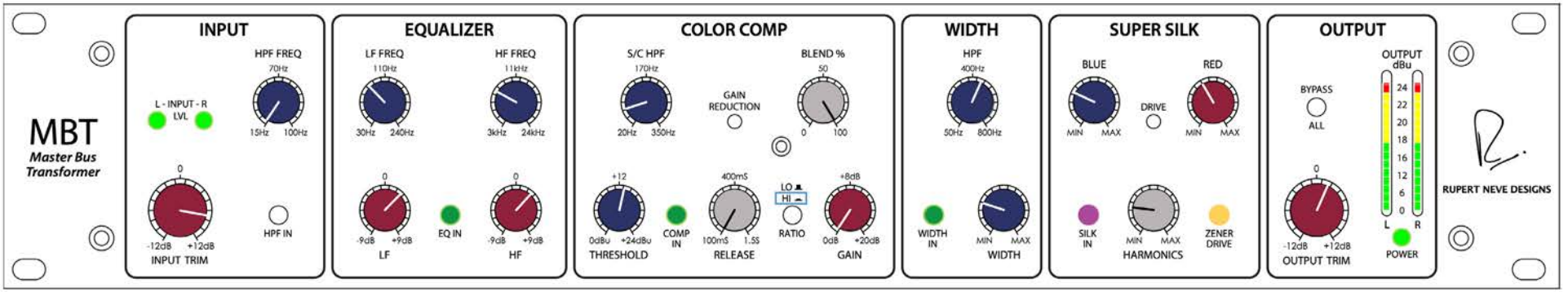
Output Level Metering: 24dBu

INPUT TRIM: +8 to 10dB
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +3 to 4dB
HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 50 to 60Hz, THRESHOLD at +14 to 16dB,
RELEASE at 100mS, RATIO at HI, GAIN at 0dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 20 to 25%
SUPER SILK IN: BLUE at 25 to 30%, RED at 30 to 40%, HARMONICS at 20 to 25%,
ZENER DRIVE IN
OUTPUT TRIM: +1 to 2dB

REGGAETON MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

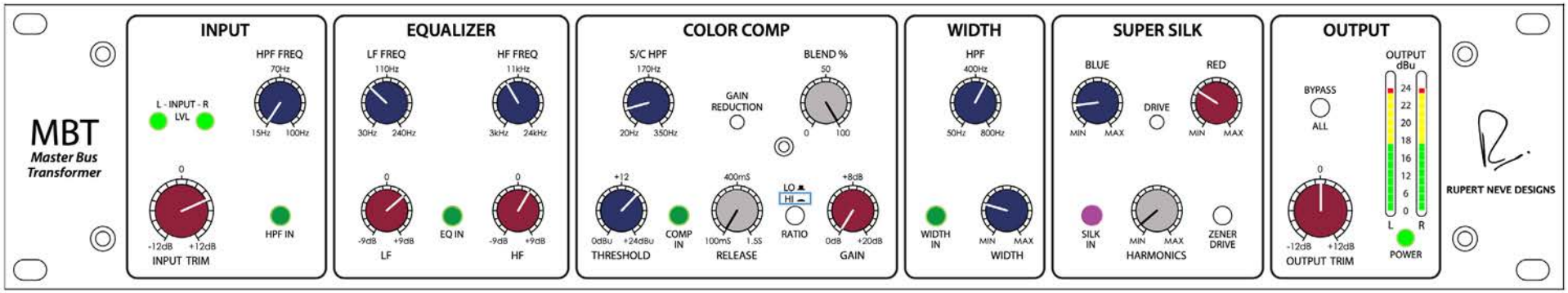
Output Level Metering: 24dBu

INPUT TRIM: +8 to 10dB
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +3 to 4dB
HF FREQ at 8 to 9kHz & HF Boost +3 to 4dB

COMP IN: S/C HPF at 40 to 50Hz, THRESHOLD at +12 to 14dB,
RELEASE at 100mS, RATIO at HI, GAIN at 0dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 25 to 30%, RED at 35 to 40%, HARMONICS at 20 to 25%
ZENER DRIVE IN
OUTPUT TRIM: +1 to 2dB

DANCE MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

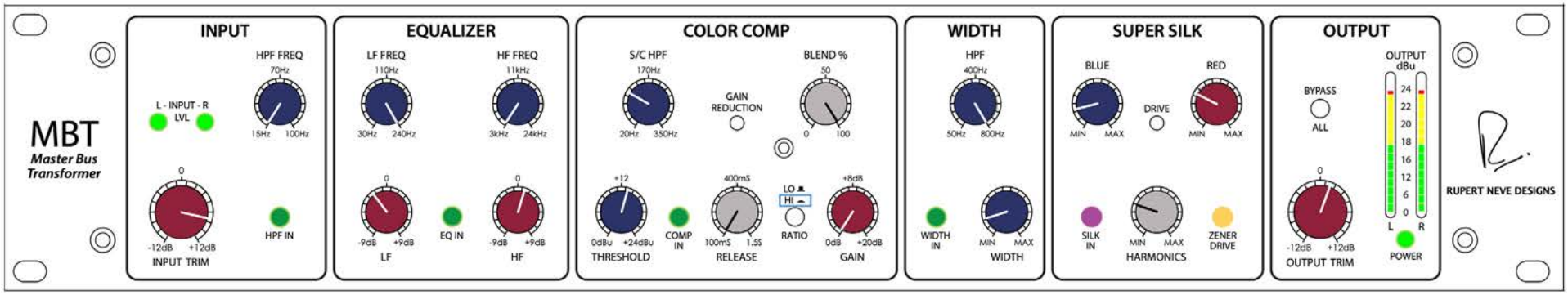
Output Level Metering: 23-24dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 15Hz
EQ IN: LF FREQ at 70 to 90Hz & LF Boost +3 to 4dB
HF FREQ at 8 to 10kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 40 to 60Hz, THRESHOLD at +14 to 16dB,
RELEASE at 100mS, RATIO at HI, GAIN at 0dB, BLEND set to 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 20 to 25%
SUPER SILK IN: BLUE at 10 to 15%, RED at 25 to 30%, HARMONICS at 5 to 10%
OUTPUT TRIM: 0dB

ROCK MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

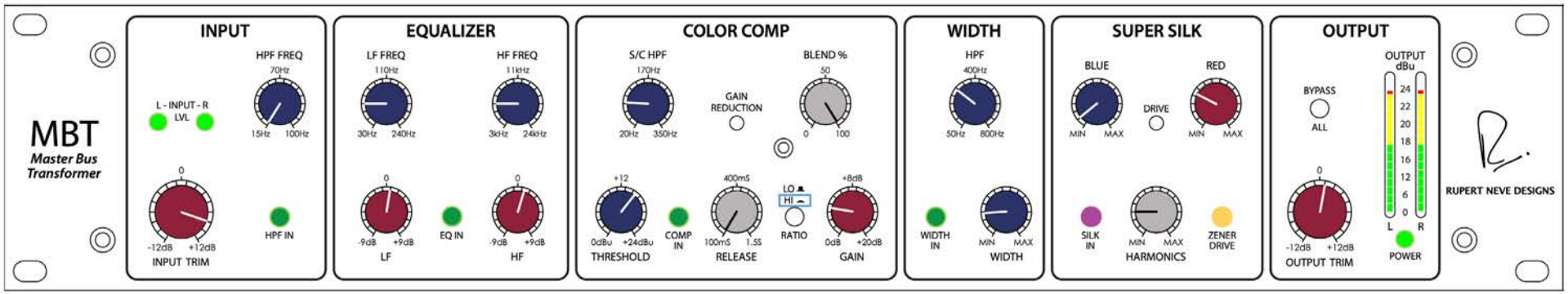
Output Level Metering: 23-24dBu

INPUT TRIM: +8 to 10dB
HPF IN: HPF FREQ at 15Hz
EQ IN: LF FREQ at 240Hz & LF Cut -1 to 2dB
HF FREQ at 3kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 80 to 100Hz, THRESHOLD at +12 to 14dB,
RELEASE at 100mS, RATIO at HI, GAIN at 0dB, BLEND at 100%
WIDTH IN: HPF at 800Hz, WIDTH at 10 to 15%
SUPER SILK IN: BLUE at 10 to 15%, RED at 30 to 35%, HARMONICS at 25 to 30%,
ZENER DRIVE IN
OUTPUT TRIM: +1 to 2dB

METAL MIX

MASTERING



Input Level Metering: 1-2 clicks below red flickering

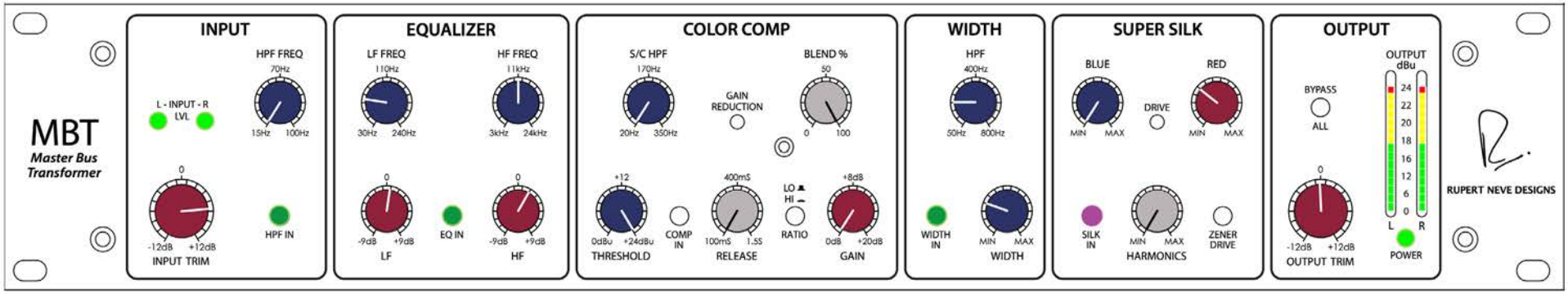
Output Level Metering: 23-24dBu

INPUT TRIM: +8 to 10dB
HPF IN: HPF FREQ at 15Hz
EQ IN: LF FREQ at 50 to 60Hz & LF Boost +1dB
HF FREQ at 4 to 6kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 50 to 70Hz, THRESHOLD at +14 to 16dB,
RELEASE at 100mS, RATIO at HI, GAIN at +2 to 4dB, BLEND at 100%
WIDTH IN: HPF at 200 to 300Hz, WIDTH at 10 to 15%
SUPER SILK IN: BLUE at 5 to 10%, RED at 25 to 30%, HARMONICS at 10 to 15%,
ZENER DRIVE IN
OUTPUT TRIM: +1dB

FOLK MIX

MASTERING



Input Level Metering: 3-4 clicks below red flickering

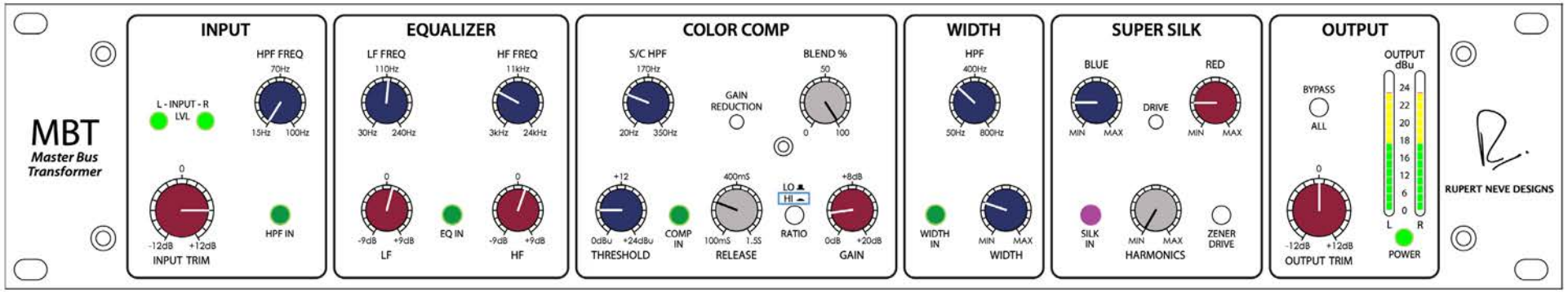
Output Level Metering: 23-24dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 15Hz
EQ IN: LF FREQ at 50 to 60Hz & LF Boost +1dB
HF FREQ at 10 to 11kHz & HF Boost +2 to 3dB

WIDTH IN: HPF at 80 to 100Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at MIN, RED at 25 to 30%, HARMONICS at MIN
OUTPUT TRIM: 0dB

JAZZ MIX

MASTERING



Input Level Metering: 3-4 clicks below red flickering

Output Level Metering: 22-23dBu

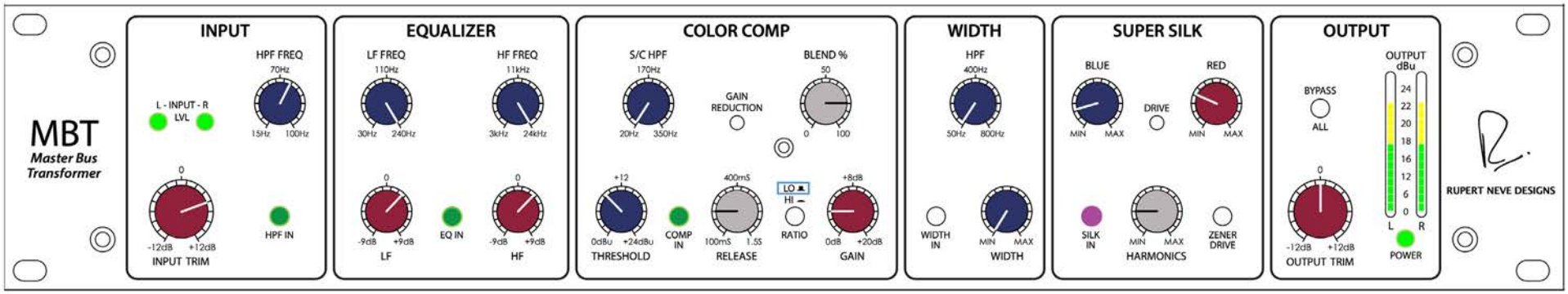
INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ set to 15Hz
EQ IN: LF FREQ at 110 to 120Hz & LF Boost +1dB
HF FREQ at 7 to 8kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 90 to 100Hz, THRESHOLD at +4 to 6dB,
RELEASE at 150 to 200mS, RATIO at HI, GAIN at +2 to 4dB, BLEND set to 100%
WIDTH IN: HPF at 200 to 300Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 20 to 25%, RED at 20 to 25%, HARMONICS at MIN
OUTPUT TRIM: 0dB

STEREO STEMS

FEMALE VOCAL

SMOOTH



Input Level Metering: 3-4 clicks below red flickering

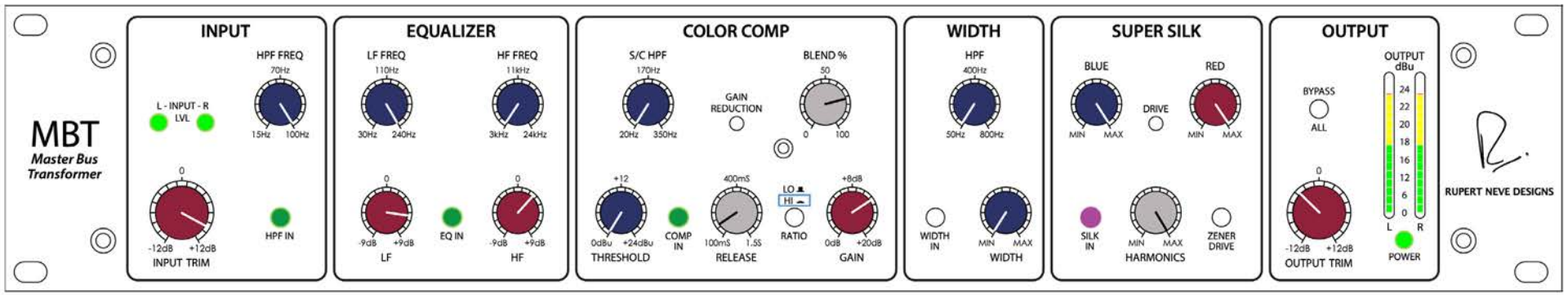
Output Level Metering: 21-22dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ set to 70 to 80Hz
EQ IN: LF FREQ at 240Hz & LF Boost +2 to 3dB
HF FREQ at 24kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +8 to 10dB,
RELEASE at 150 to 200mS, RATIO at LO, GAIN at +2 to 4dB, BLEND set to 70 to 75%
SUPER SILK IN: BLUE at 20 to 25%, RED at 25 to 30%, HARMONICS at 20 to 25%
OUTPUT TRIM: 0dB

FEMALE VOCAL

AGGRESSIVE



Input Level Metering: 1-2 clicks below red flickering

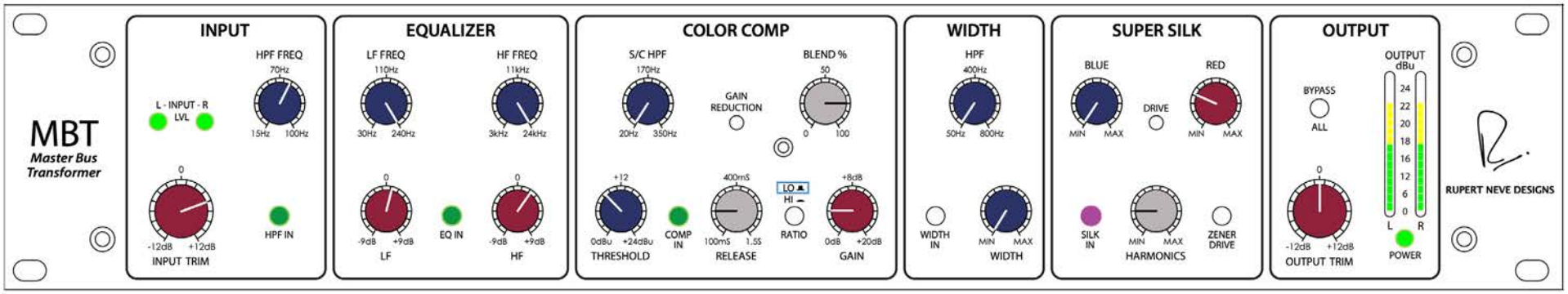
Output Level Metering: 23-24dBu

INPUT TRIM: +8 to 10dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: LF FREQ at 240Hz & LF Boost +5 to 6dB
HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at 0dB,
RELEASE at 120 to 140mS, RATIO at HI, GAIN at +10 to 12dB, BLEND set to 70 to 75%
SUPER SILK IN: BLUE at MAX, RED at MAX, HARMONICS at MAX
OUTPUT TRIM: -2 to 3dB

MALE VOCAL

SMOOTH



Input Level Metering: 3-4 clicks below red flickering

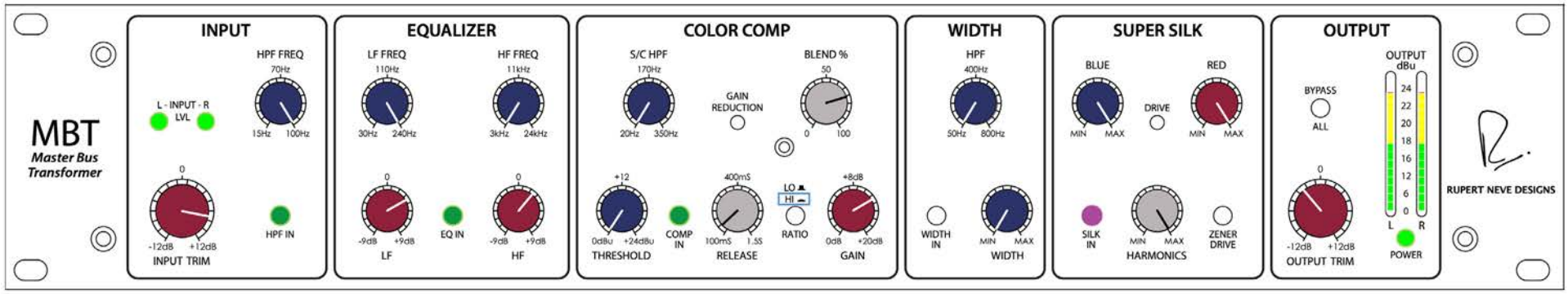
Output Level Metering: 21-22dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ set to 70 to 80Hz
EQ IN: LF FREQ at 240Hz & LF Boost +1 to 2dB
HF FREQ at 24kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +8 to 10dB,
RELEASE at 150 to 200mS, RATIO at LO, GAIN at +4 to 6dB, BLEND set to 70 to 75%
SUPER SILK IN: BLUE at MIN, RED at 25 to 30%, HARMONICS at 20 to 25%
OUTPUT TRIM: 0dB

MALE VOCAL

AGGRESSIVE



Input Level Metering: 1-2 clicks below red flickering

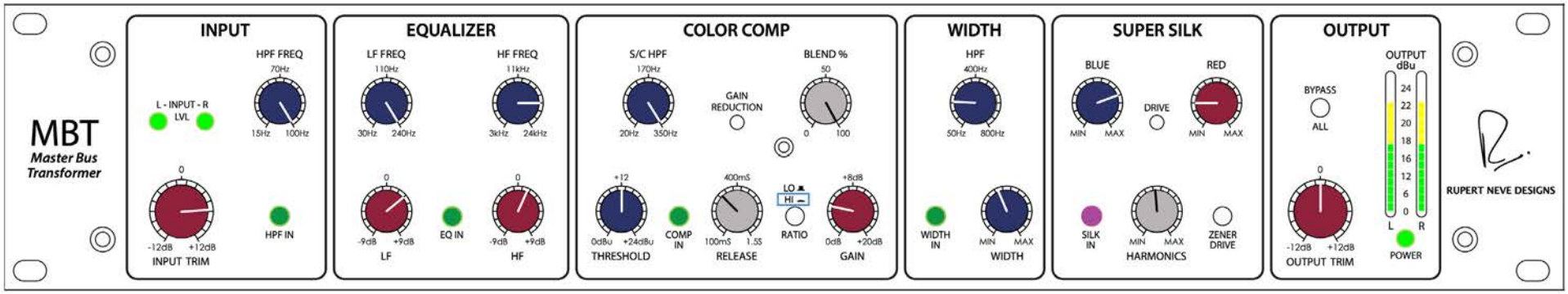
Output Level Metering: 23-24dBu

INPUT TRIM: +8 to 10dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: LF FREQ at 240Hz & LF Boost +3 to 4dB
HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at 0dB,
RELEASE at 120 to 140mS, RATIO at HI, GAIN at +10 to 12dB, BLEND set to 70 to 75%
SUPER SILK IN: BLUE at MAX, RED at MAX, HARMONICS at MAX%
OUTPUT TRIM: -2 to 3dB

BACKGROUND VOCALS

WARM & LUSH



Input Level Metering: 5-6 clicks below red flickering

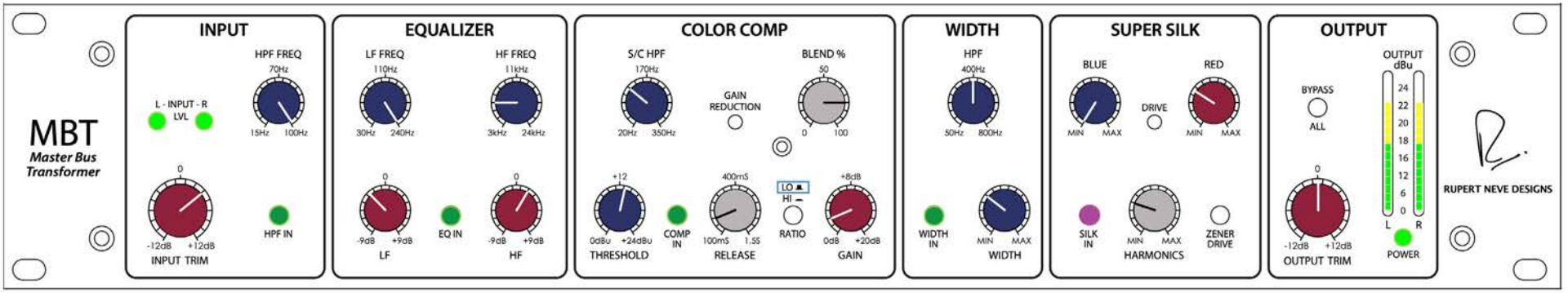
Output Level Metering: 21-22dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: LF FREQ at 240Hz & LF Boost +2 to 3dB
HF FREQ at 14 to 16kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 350Hz, THRESHOLD at +10 to 12dB,
RELEASE at 300 to 350mS, RATIO at HI, GAIN at +4 to 6dB, BLEND set to 100%
WIDTH IN: HPF at 150 to 200Hz, WIDTH at 30 to 40%
SUPER SILK IN: BLUE at 70 to 75%, RED at 25 to 30%, HARMONICS at 40 to 50%
OUTPUT TRIM: 0dB

BACKGROUND VOCALS

TOP END



Input Level Metering: 3-4 clicks below red flickering

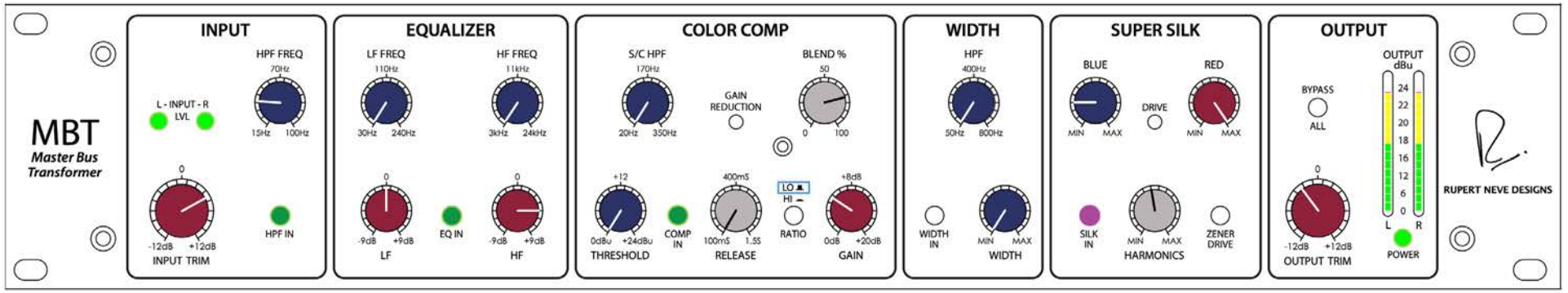
Output Level Metering: 21-22dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: LF FREQ at 240Hz & LF Cut -2 to 3dB
HF FREQ at 5 to 6kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 100 to 120Hz, THRESHOLD at +12 to 14dB,
RELEASE at 120 to 140mS, RATIO at LO, GAIN at +2 to 4dB, BLEND set to 75%
WIDTH IN: HPF at 400Hz, WIDTH at 30 to 40%
SUPER SILK IN: BLUE at MIN, RED at 25 to 30%, HARMONICS at 25 to 30%
OUTPUT TRIM: 0dB

KICK DRUM

ATTACK



Input Level Metering: 4-5 clicks below red flickering

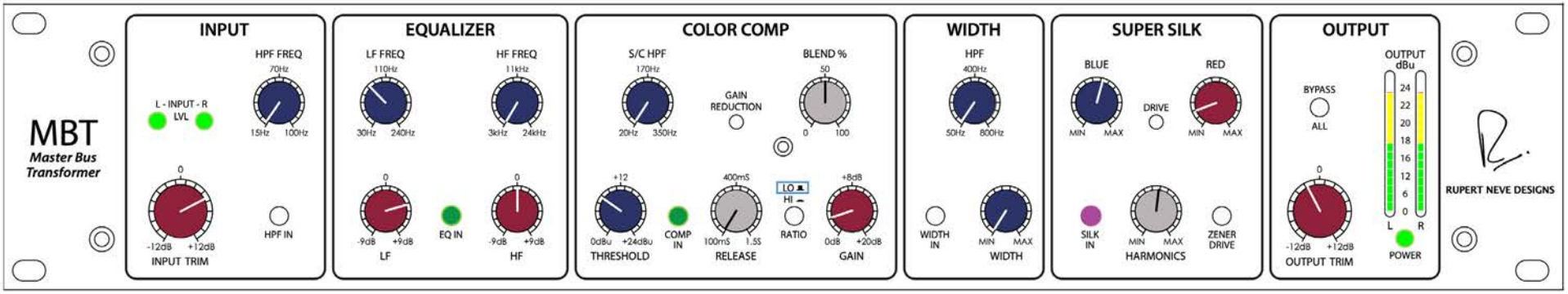
Output Level Metering: 22-23dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 40 to 50Hz
EQ IN: HF FREQ at 3kHz & HF Boost +4 to 5dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at 0dB,
RELEASE at 100mS, RATIO at LO, GAIN at +4 to 6dB, BLEND at 70 to 75%
SUPER SILK IN: BLUE at 20 to 25%, RED at MAX, HARMONICS at 40 to 50%
OUTPUT TRIM: -1 to 2dB

KICK DRUM

THUMP



Input Level Metering: 5-6 clicks below red flickering

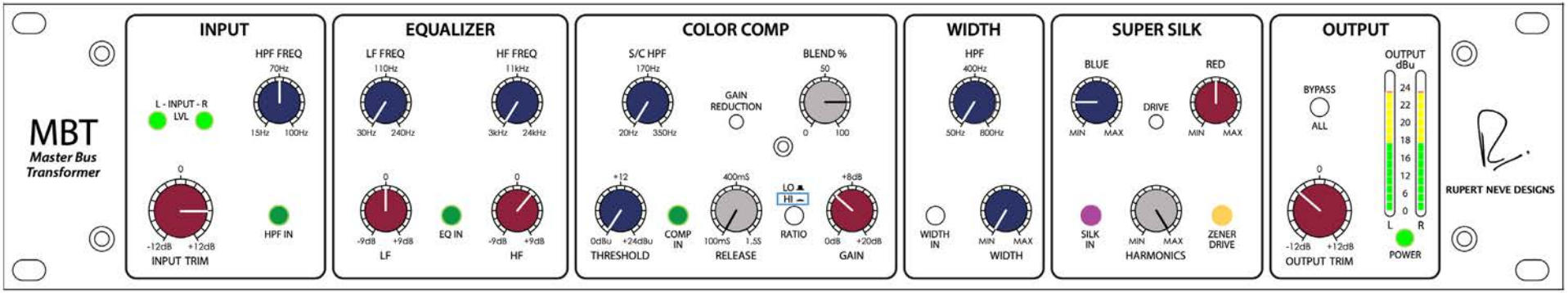
Output Level Metering: 22-23dBu

INPUT TRIM: +4 to 6dB
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +4 to 5dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +4 to 6dB,
RELEASE at 100mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 50%
SUPER SILK IN: BLUE at 50 to 60%, RED at 10 to 15%, HARMONICS at 50 to 60%
OUTPUT TRIM: -1 to 2dB

SNARE DRUM

SNAP



Input Level Metering: 2-3 clicks below red flickering

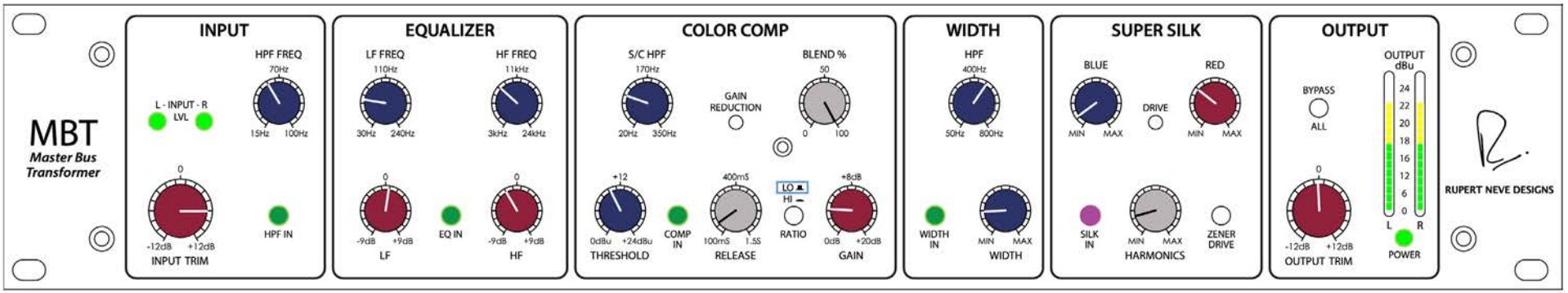
Output Level Metering: 22-23dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 70 to 80Hz
EQ IN: HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at 0dB,
RELEASE at 100mS, RATIO at HI, GAIN at +4 to 6dB, BLEND at 70 to 75%
SUPER SILK IN: BLUE at 20 to 25%, RED at 40 to 50%, HARMONICS at MAX,
ZENER DRIVE IN
OUTPUT TRIM: -2 to 3dB

DRUM OVERHEADS

EXCITED



Input Level Metering: 4-5 clicks below red flickering

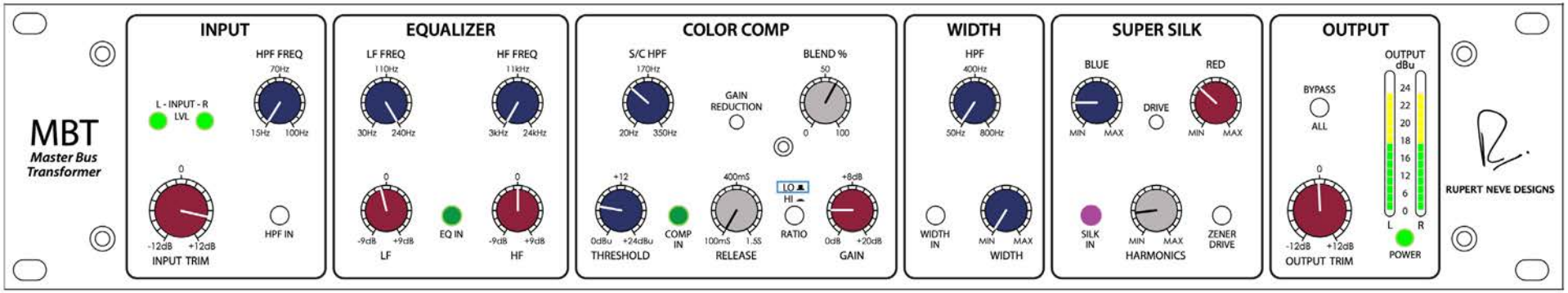
Output Level Metering: 21-22dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 50 to 60Hz
EQ IN: LF FREQ at 50 to 60Hz & LF Boost +1dB,
HF FREQ at 8 to 9kHz & HF Cut -2 to 3dB

COMP IN: S/C HPF at 60 to 70Hz, THRESHOLD at +8 to 10dB,
RELEASE at 120 to 140mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 5 to 10%, RED at 30 to 40%, HARMONICS at 10 to 15%,
OUTPUT TRIM: 0dB

DRUM KIT

PUNCHY



Input Level Metering: 2-3 clicks below red flickering

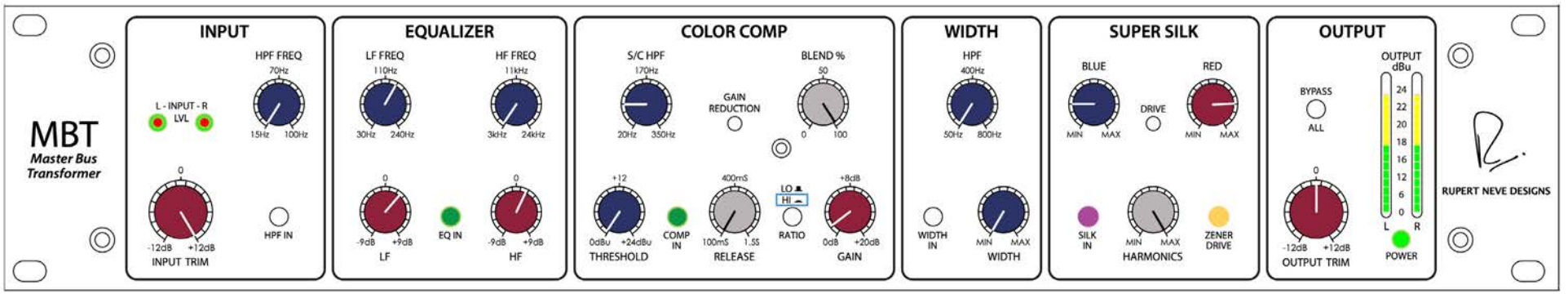
Output Level Metering: 22-23dBu

INPUT TRIM: +8 to 10dB
EQ IN: LF FREQ at 240Hz & LF Cut -1 to 2dB

COMP IN: S/C HPF at 80 to 100Hz, THRESHOLD at +4 to 6dB,
RELEASE at 100mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 50 to 60%
SUPER SILK IN: BLUE at 20 to 25%, RED at 30 to 40%, HARMONICS at 20 to 25%,
OUTPUT TRIM: 0dB

DRUM KIT

SQUASHED



Input Level Metering: 1 click below red flickering

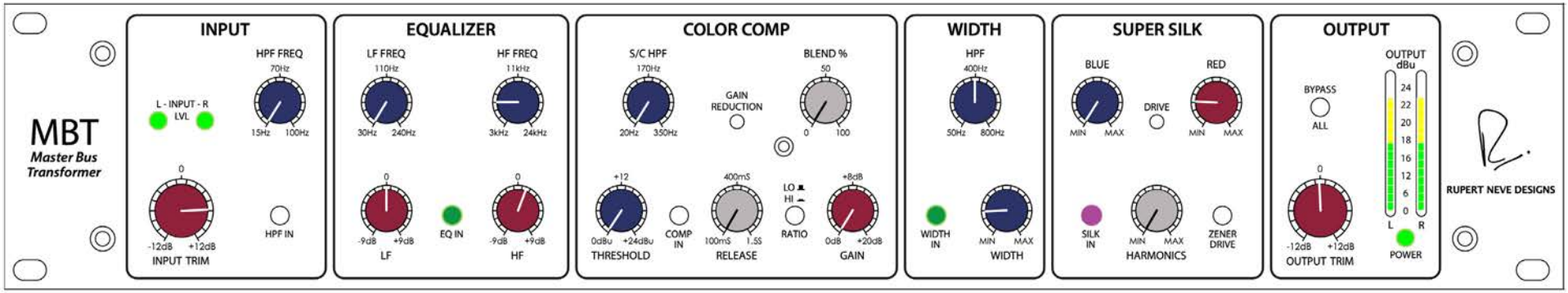
Output Level Metering: 22-23dBu

INPUT TRIM: +12dB
EQ IN: LF FREQ at 110 to 120Hz & LF Boost +2 to 3dB,
HF FREQ at 3kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 60 to 70Hz, THRESHOLD at 0dB,
RELEASE at 100mS, RATIO at HI, GAIN at +1 to 2dB, BLEND at 100%
SUPER SILK IN: BLUE at 20 to 25%, RED at 70 to 75%, HARMONICS at MAX,
ZENER DRIVE IN
OUTPUT TRIM: 0dB

DRUM KIT

SHINY



Input Level Metering: 4-5 clicks below red flickering

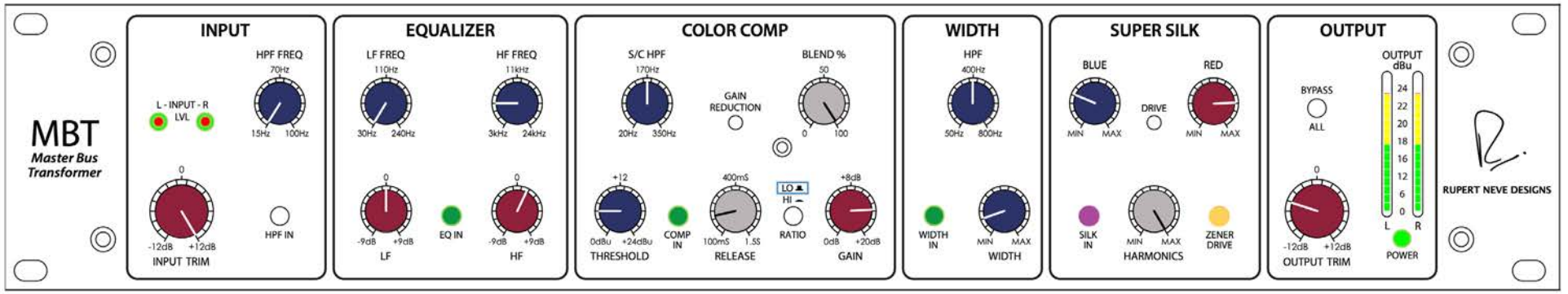
Output Level Metering: 22-23dBu

INPUT TRIM: +6 to 8dB
EQ IN: HF FREQ at 5 to 6kHz & HF Boost +1 to 2dB

WIDTH IN: HPF at 400 to 500Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at MIN, RED at 25 to 30%, HARMONICS at MIN
OUTPUT TRIM: 0dB

DRUM KIT

CRUNCHY



Input Level Metering: red flickering

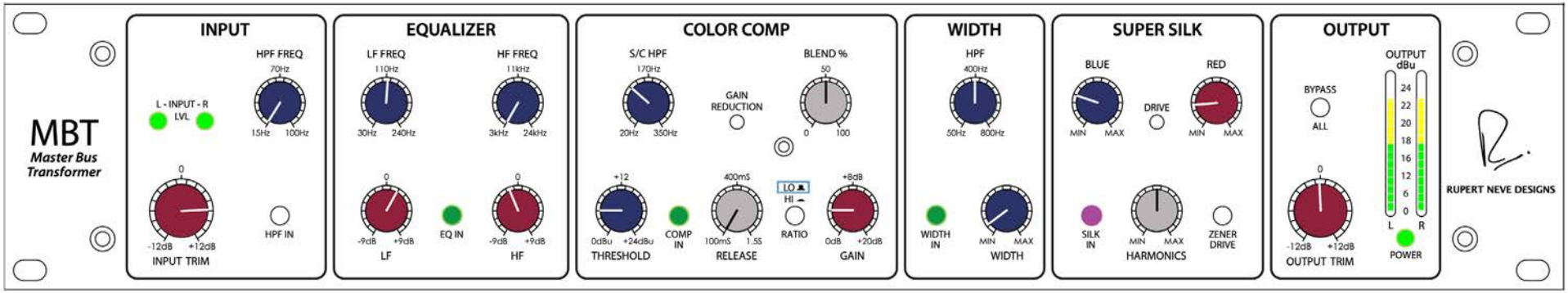
Output Level Metering: 22-23dBu

INPUT TRIM: +12dB
EQ IN: HF FREQ at 5 to 6kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 170 to 180Hz, THRESHOLD at +2 to 4dB,
RELEASE at 150 to 180mS, RATIO at LO, GAIN at +14 to 16dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 15 to 20%
SUPER SILK IN: BLUE at 30 to 40%, RED at 70 to 75%, HARMONICS at MAX,
ZENER DRIVE IN
OUTPUT TRIM: -6 to 8dB

DRUM KIT

BEEFY



Input Level Metering: 4-5 clicks below red flickering

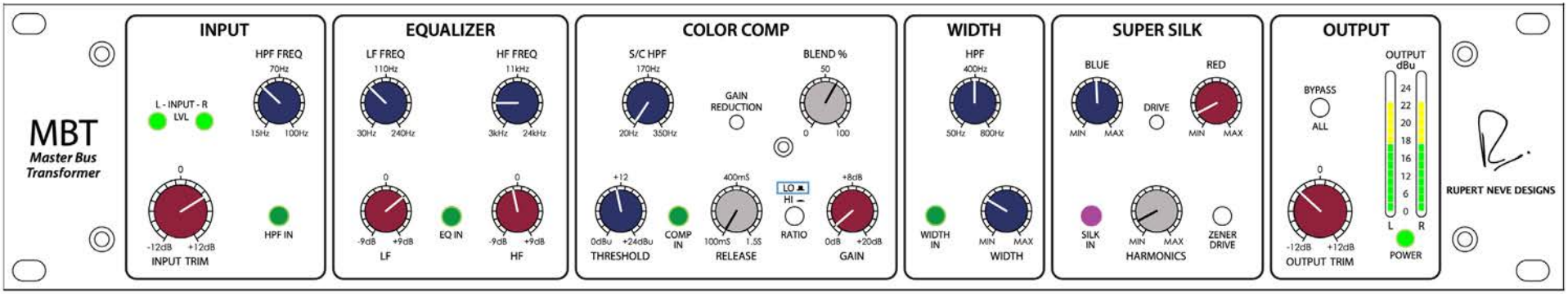
Output Level Metering: 22-23dBu

INPUT TRIM: +6 to 8dB
EQ IN: LF FREQ at 110 to 120Hz & LF Boost +2 to 3dB,
HF FREQ at 3kHz & HF Cut -1 to 2dB

COMP IN: S/C HPF at 120 to 140Hz, THRESHOLD at +2 to 4dB,
RELEASE at 100mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 50%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 5 to 10%
SUPER SILK IN: BLUE at 25 to 30%, RED at 20 to 25%, HARMONICS at 50%,
OUTPUT TRIM: 0dB

ELECTRONIC DRUMS

HEAVY 808



Input Level Metering: 1-2 clicks below red flickering

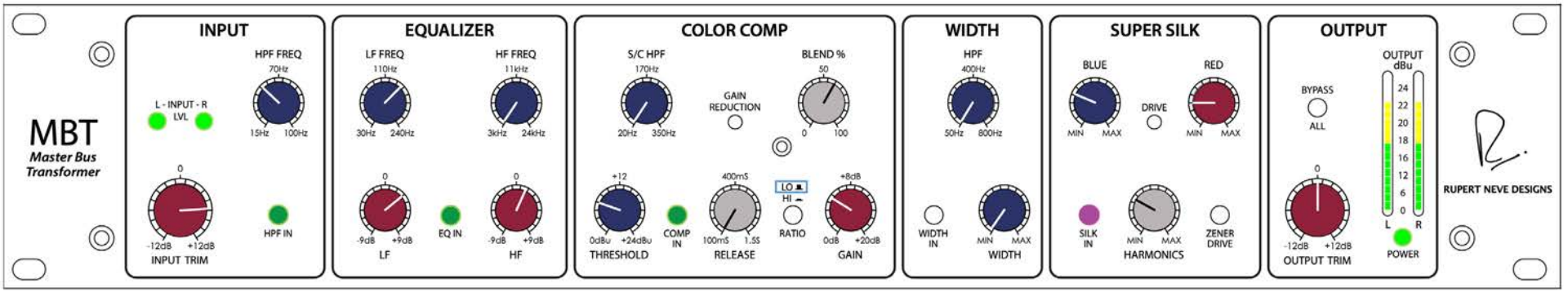
Output Level Metering: 22-23dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 50 to 60Hz
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +3 to 4dB,
HF FREQ at 4-5kHz & HF Cut -1 to 2dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +8 to 10dB,
RELEASE at 100mS, RATIO at LO, GAIN at +1 to 2dB, BLEND at 50 to 60%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 50 to 60%, RED at 10 to 15%, HARMONICS at 15-20%,
OUTPUT TRIM: -2 to 3dB

ELECTRIC BASS

TIGHT



Input Level Metering: 3-4 clicks below red flickering

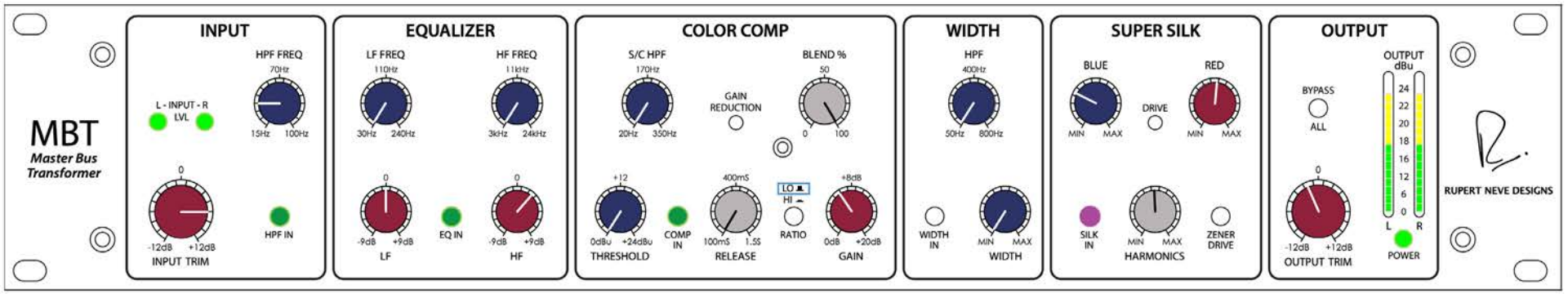
Output Level Metering: 22-23dBu

INPUT TRIM: +5 to 6dB
HPF IN: HPF FREQ at 50 to 60Hz
EQ IN: LF FREQ at 120 to 140Hz & LF Boost +3 to 4dB,
HF FREQ at 3kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +4 to 6dB,
RELEASE at 100mS, RATIO at LO, GAIN at +4 to 6dB, BLEND at 50 to 60%
SUPER SILK IN: BLUE at 25 to 30%, RED at 20 to 25%, HARMONICS at 25-30%,
OUTPUT TRIM: 0dB

ELECTRIC BASS

AGGRESSIVE



Input Level Metering: 4-5 clicks below red flickering

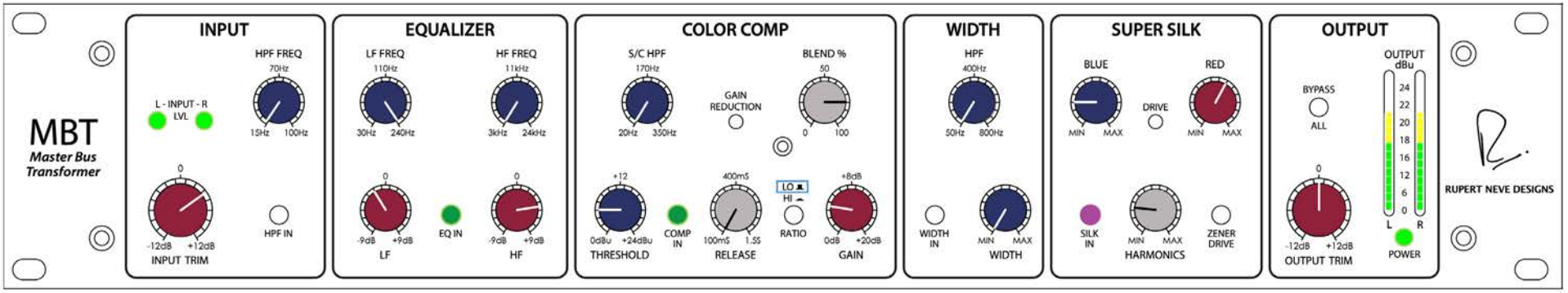
Output Level Metering: 22-23dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 30 to 40Hz
EQ IN: HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at 0dB,
RELEASE at 100mS, RATIO at LO, GAIN at +5 to 6dB, BLEND at 100%
SUPER SILK IN: BLUE at 25 to 30%, RED at 50 to 60%, HARMONICS at 50%
OUTPUT TRIM: -1 to 2dB

ACOUSTIC BASS

WELL ROUNDED



Input Level Metering: 4-5 clicks below red flickering

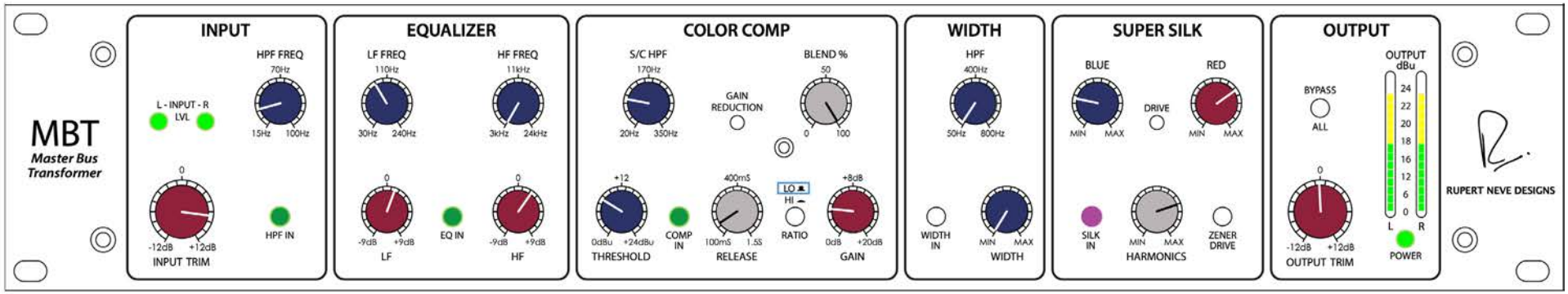
Output Level Metering: 20-22dBu

INPUT TRIM: +2 to 4dB
EQ IN: LF FREQ at 240Hz & LF Cut -2 to 3dB,
HF FREQ at 3kHz & HF Boost +4 to 5dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +4 to 6dB,
RELEASE at 100mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 70 to 75%
SUPER SILK IN: BLUE at 25 to 30%, RED at 50 to 60%, HARMONICS at 25 to 30%
OUTPUT TRIM: 0dB

SYNTH BASS

AGGRESSIVE



Input Level Metering: 1-2 clicks below red flickering

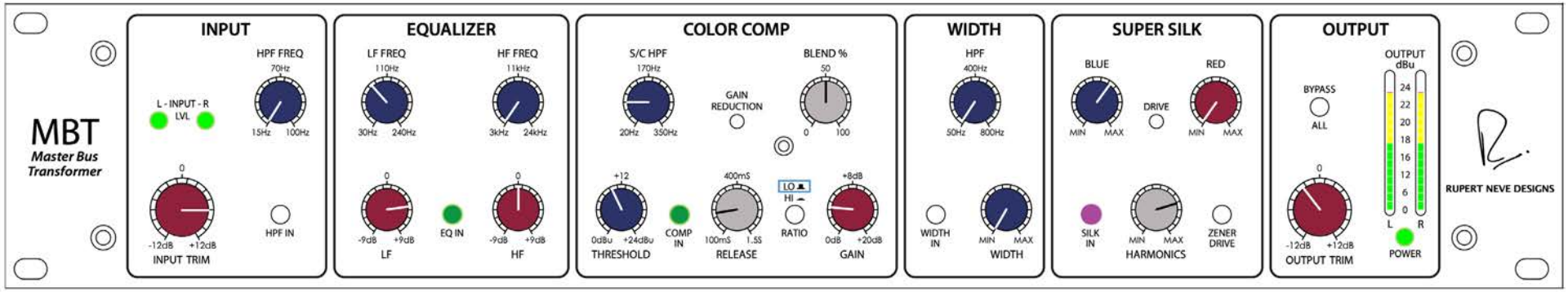
Output Level Metering: 22-23dBu

INPUT TRIM: +8 to 10dB
HPF IN: HPF FREQ at 30 to 40Hz
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +1 to 2dB,
HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 20Hz, THRESHOLD at +6 to 8dB,
RELEASE at 120 to 140mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 100%
SUPER SILK IN: BLUE at 25 to 30%, RED at 60 to 70%, HARMONICS at 70 to 75%
OUTPUT TRIM: 0dB

SYNTH BASS

THICK



Input Level Metering: 1-2 clicks below red flickering

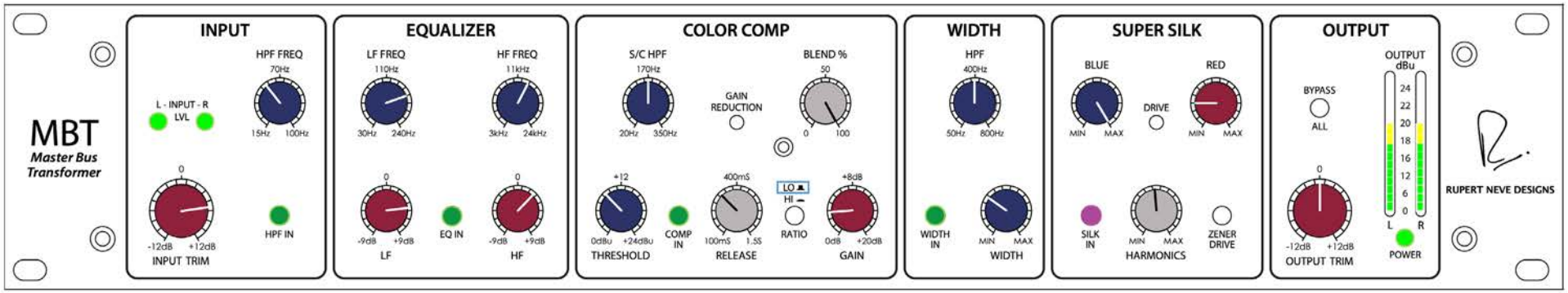
INPUT TRIM: +6 to 8dB
EQ IN: LF FREQ at 80 to 90Hz & LF Boost +4 to 5dB,

Output Level Metering: 22-23dBu

COMP IN: S/C HPF at 40 to 60Hz, THRESHOLD at +8 to 10dB,
RELEASE at 130 to 160mS, RATIO at LO, GAIN at +4 to 6dB, BLEND at 50 to 60%
SUPER SILK IN: BLUE at 50 to 60%, RED at MIN, HARMONICS at 70 to 75%
OUTPUT TRIM: -2 to 3dB

ACOUSTIC GUITAR

WARM & SILKY



Input Level Metering: 5-6 clicks below red flickering

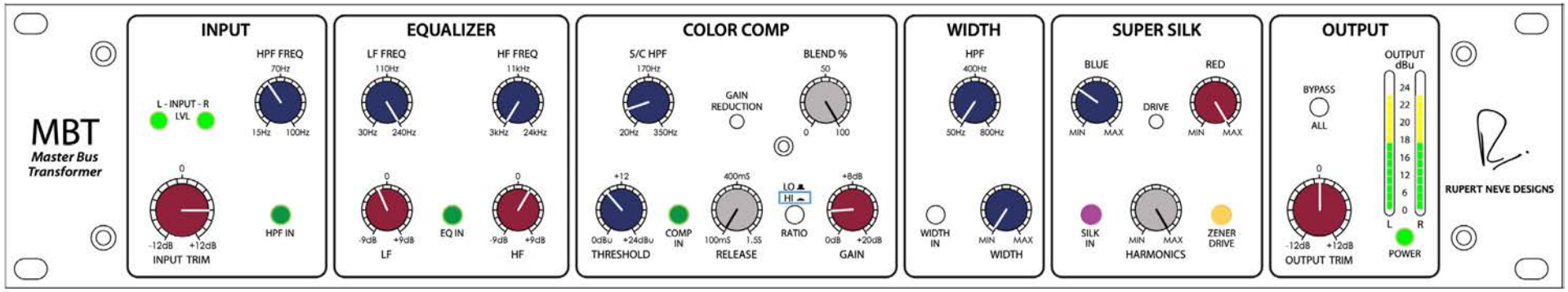
INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 50 to 60Hz
EQ IN: LF FREQ at 160 to 180Hz & LF Boost +4 to 5dB,
HF FREQ at 11 to 12kHz & HF Boost +2 to 3dB

Output Level Metering: 18-20dBu

COMP IN: S/C HPF at 170 to 180Hz, THRESHOLD at +8 to 10dB,
RELEASE at 250 to 300mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 30 to 40%
SUPER SILK IN: BLUE at MAX, RED at 25 to 30%, HARMONICS at 40 to 50%
OUTPUT TRIM: 0dB

ELECTRIC GUITAR (DI)

FRIED



Input Level Metering: 1-2 clicks below red flickering

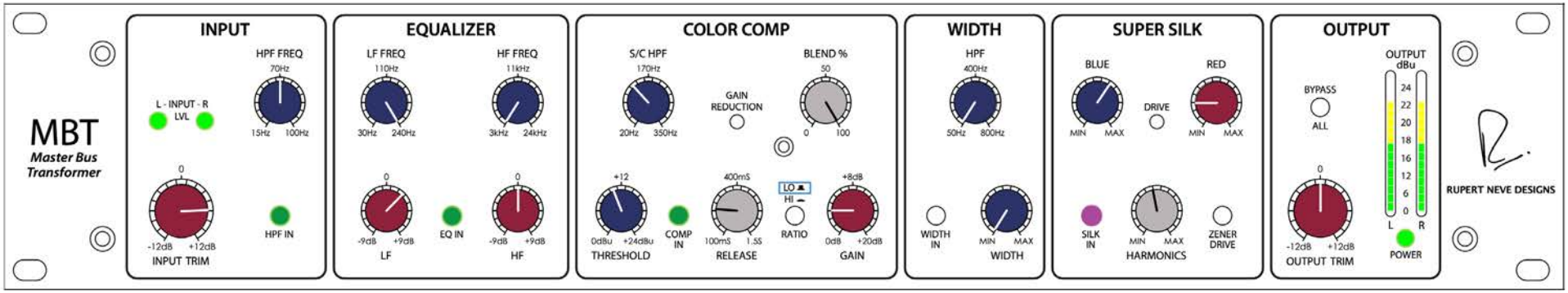
Output Level Metering: 20-22dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 50 to 60Hz
EQ IN: LF FREQ at 240Hz & LF Cut -1 to 2dB,
HF FREQ at 3kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 40 to 50Hz, THRESHOLD at +8 to 10dB,
RELEASE at 100mS, RATIO at HI, GAIN at +2 to 4dB, BLEND at 100%
SUPER SILK IN: BLUE at 30 to 40%, RED at MAX, HARMONICS at MAX,
ZENER DRIVE IN
OUTPUT TRIM: 0dB

PIANO

MORE BODY



Input Level Metering: 5-6 clicks below red flickering

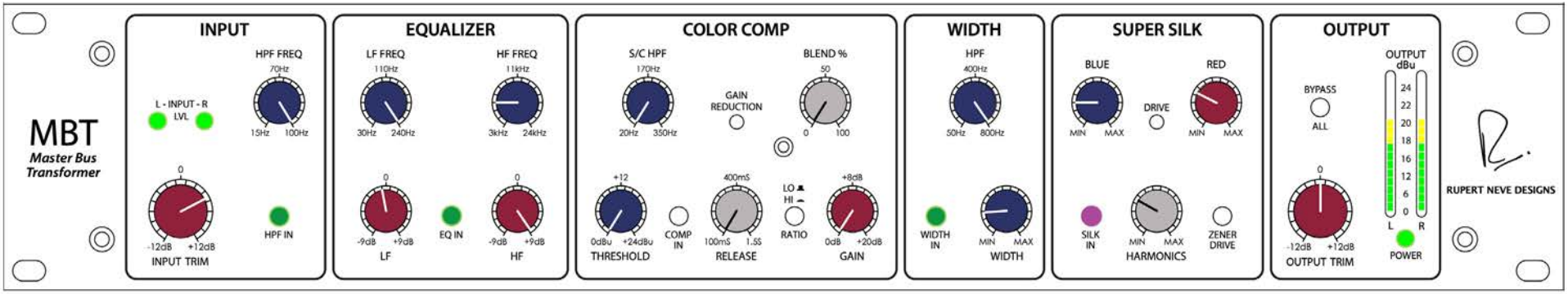
Output Level Metering: 18-20dBu

INPUT TRIM: +6 to 8dB
HPF IN: HPF FREQ at 70 to 80Hz
EQ IN: LF FREQ at 240Hz & LF Boost +2 to 3dB

COMP IN: S/C HPF at 120 to 150Hz, THRESHOLD at +8 to 10dB,
RELEASE at 200 to 250mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 100%
SUPER SILK IN: BLUE at 50 to 60%, RED at 20 to 25%, HARMONICS at 40 to 50%
OUTPUT TRIM: 0dB

PIANO

SPARKLY



Input Level Metering: 5-6 clicks below red flickering

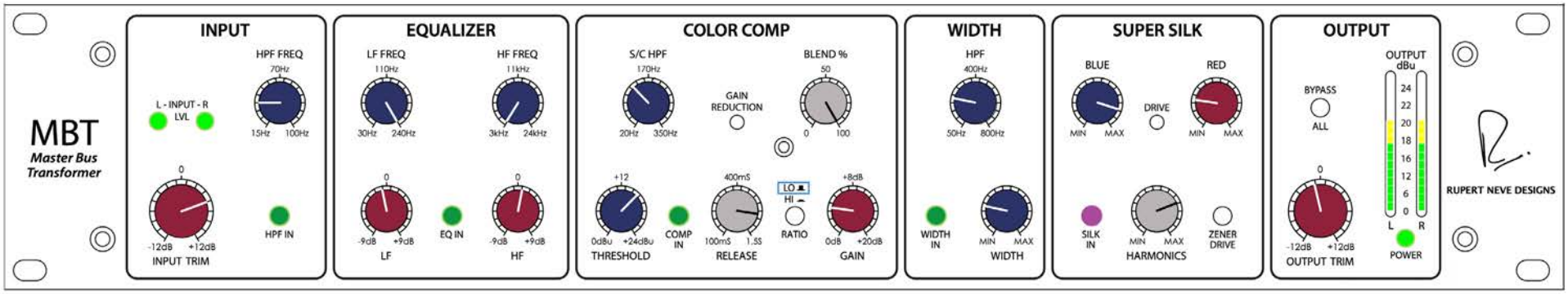
Output Level Metering: 18-20dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 100Hz
EQ IN: LF FREQ at 240Hz & LF Cut -1 to 2dB,
HF FREQ at 5 to 6kHz & HF Boost +9dB

WIDTH IN: HPF at 800Hz, WIDTH at 20 to 25%
SUPER SILK IN: BLUE at 25 to 30%, RED at 30 to 40%, HARMONICS at 30 to 40%
OUTPUT TRIM: 0dB

SYNTH PAD

LUSH



Input Level Metering: 5-6 clicks below red flickering

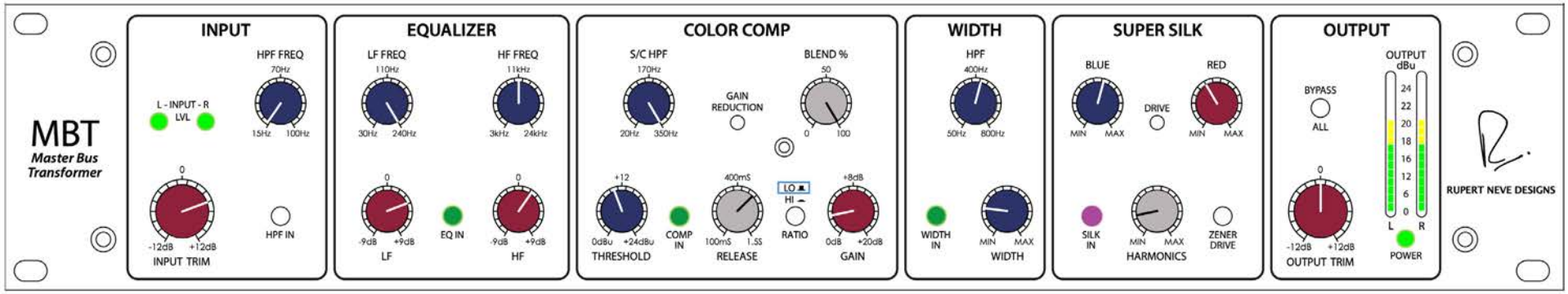
Output Level Metering: 18-20dBu

INPUT TRIM: +4 to 6dB
HPF IN: HPF FREQ at 40 to 50Hz
EQ IN: LF FREQ at 240Hz & LF Cut -1 to 2dB,
HF FREQ at 3kHz & HF Boost +1 to 2dB

COMP IN: S/C HPF at 120 to 140Hz, THRESHOLD at +14 to 16dB,
RELEASE at 700 to 900mS, RATIO at LO, GAIN at +2 to 4dB, BLEND at 100%
WIDTH IN: HPF at 100 to 200Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 75 to 80%, RED at 25 to 30%, HARMONICS at 70 to 75%
OUTPUT TRIM: -1 to 2dB

SYNTH STRINGS

ENLIVEN



Input Level Metering: 5-6 clicks below red flickering

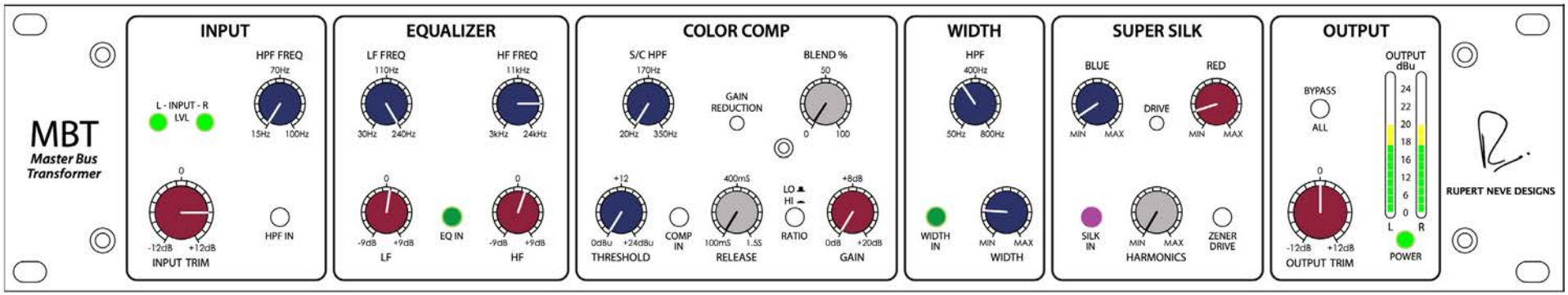
Output Level Metering: 18-20dBu

INPUT TRIM: +4 to 6dB
EQ IN: LF FREQ at 240Hz & LF Boost +3 to 4dB,
HF FREQ at 10 to 11kHz & HF Boost +2 to 3dB

COMP IN: S/C HPF at 350Hz, THRESHOLD at +8 to 10dB,
RELEASE at 400 to 600mS, RATIO at LO, GAIN at +2 to 3dB, BLEND at 100%
WIDTH IN: HPF at 400 to 500Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 50 to 60%, RED at 40 to 45%, HARMONICS at 25 to 30%
OUTPUT TRIM: 0dB

LIVE ORCHESTRA

SWEETENED



Input Level Metering: 5-6 clicks below red flickering

Output Level Metering: 18-20dBu

INPUT TRIM: +6 to 8dB
EQ IN: LF FREQ at 240Hz & LF Boost +1dB
HF FREQ at 14-16kHz & HF Boost +1 to 2dB

WIDTH IN: HPF at 200 to 300Hz, WIDTH at 25 to 30%
SUPER SILK IN: BLUE at 10 to 15%, RED at 10 to 15%, HARMONICS at MIN
OUTPUT TRIM: 0dB