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Software Download, Installation & Activation

To start using the Synergy Core Native plug-ins, you need go through the following easy steps:

- [Create an Antelope account](#)
- Get the Synergy Core Native membership on the Antelope Audio website
- Download and install the Antelope Launcher for [macOS](#) or [Windows](#)
- Create a new iLok account or link an already existing one to your Antelope account
- Install the Synergy Core Native plug-ins from the PLUG-INS tab in the Antelope Launcher
- Activate the plug-ins inside your DAW

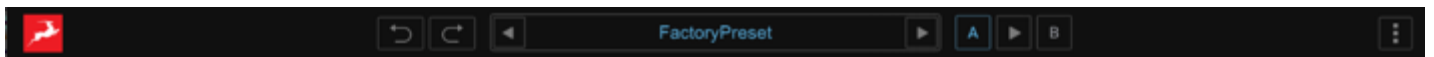
For detailed instructions, please, visit the [Getting started for Synergy Core Native](#)

Notes:

- * Internet connection is required for successful product download and activation.
- * Read about the minimum system requirements [here](#).
- * The plug-ins are available in VST3 and AAX formats for Windows and VST3, AAX and AU formats for macOS.



Plug-in control strip

The plug-in control strip allows the use of undo/redo, preset management, A/B comparison, scaling and easy access to useful articles.



Undo/Redo



- Press the "Undo" button  to reverse the last action done in the plug-in. The "Undo" can go back to the first action made in the current session.
- Press the "Redo" button  to reverse the effects of an earlier "Undo" action.

Preset strip

This strip allows Preset management and navigation.



- Click on the Preset strip to access the menu and save and load, browse through preset files. On the top of the menu there is a list of previously saved presets which can be quickly loaded, or you can browse your computer to load other saved presets.



- Use the arrows to navigate and quickly load the available presets.
- If there is a * sign **FactoryPreset *** next to the preset name, this means that the preset settings have been changed and different from the original

A/B functionality

Make an A/B comparison by saving the current state of the plug-in.

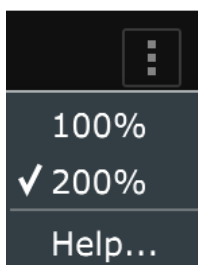


- Click on "A" or "B" to automatically save the current settings of the plug-in. For example, adjust settings and select "A". Then, adjust the settings in a different configuration and select "B". Now, you can toggle between "A" and "B" to make a comparison between the two settings.
- Use the arrow button to copy the saved settings from "A" to "B" or from "B" to "A".

Settings tab



The Settings tab allows scaling of 100% and 200% as well as quick access to useful online articles on the Antelope Audio support page by selecting the "Help" button.



Synergy Core Native plug-ins

Below is a guide for the available Synergy Core Native plug-ins, explaining their main functionalities.

Adaptive Vibrato



How to Use

Add Vibrato to your modulation effects rack, and combine it with the Shred Guitar Amps & Cabs to play emotional solos. Use it with your synths to add movement, texture, and depth to your sound.

Features

- Straight-forward and deep controls for sculpting the perfect vibrato
- Combines the best features from vintage and modern vibrato units
- Suitable for guitars, synths, or even bass
- Combine with Shred Guitar Amps & Cabs and build your own guitar rig

Layout

- On/Standby Button
- Rate control – Slow/Fast
- Depth control – Min/Max
- Wave selector – sine, triangle, square, sawtooth right, sawtooth left
- Mode control – Latch/Trigger
- Delay control – Min to Max
- Rise control – Slow to Fast
- Threshold – Min to Max
- End freq. – x0.5 to x2

Functionality

On the far left of the effect we have the Power or Bypass button. Next is the Rate knob allowing us to adjust the speed of the vibrato. Right under it find the Depth knob which controls the intensity of the modulation. Next is the main waveform selector with five modes to choose from including sine, triangle, square, sawtooth left, and sawtooth right waves. The mode button in the middle of the unit allows us to switch between Latch or Trigger mode. Think of Latch as a fixed effect, being applied whenever there is an input signal. In Trigger mode we can tailor the way the effect is triggered by the incoming signal so maybe lower volume notes that fall below the threshold are not

affected. This way the effect ebbs and flows along the sequence being played.

Next are the four trigger controls. Delay controls the time it takes for the effect to kick in after the threshold has been reached. The Threshold is the point at which the effect will start to operate. Rise adjusts the speed at which the effect reaches full magnitude. The Endfreq or end frequency adjusts the way the modulation tails off over time with regard to its frequency in effect it adds harmonics to the signal making it sound very intense but in a good way. Finally, we have the Dry / Wet Mix control for balancing the amount of processed signal against the source sound.

Blonder-Tongue Audio Baton



How to use

Simply insert the Audio Baton EQ into your FX chain. Click and turn the rotary controls to correct their specific frequencies. Use the bottom left knob to bypass or engage the EQ and the bottom right knob to adjust output volume.

Features

- Exact emulation of the vintage all-tube original
- Highlights individual instruments' fundamental notes
- Corrects frequency response errors such as excessive bass or shrill high-end
- Increases clarity of instruments, vocals and speech

Layout

- 9 frequency bands with 28dB control range per band

Functionality

The controls for each band are little wheels, the edges of which stick out along the bottom; these are connected to upright plastic cylinders which are centered behind a vertical slot for each band of the frequency spectrum. Each cylinder has a spiral red stripe on it like a barber pole so that when the wheel is rotated, the stripe shows as a red spot moving up and down in the slot... hence a "graphic" equalizer using rotary controls! Note the picture of a piano keyboard along the top, lining up with the frequency bands (one per octave).

BA-31



How to use

Use the BA-31 booster preamp in your FX chain to give your individual instruments or mix groups an authentic 1960s crunch. The unit can be used while tracking or as a post-production tool for an extra vintage Germanium transistor taste.

Features

- Authentic recreation of a rare Germanium transistor preamp
- Suited for use with both ribbon or dynamic mics or when Dling guitars
- Gain and Trim knobs for precise volume control

Layout

- Gain adjustment knob
- On/Off Bypass switch
- Trim knob
- Peak meter

Functionality

BA-31 is a simple but highly effective tool with a comprehensible layout. On the left side of the panel is the Gain knob. When adding extra gain from BA-31, please remember that the input gain must be initially adjusted from your audio interface. In the case of recorded material, this knob is used to push the preamp's input stage into overdrive.

In the middle of the unit, you will find the On/Off Bypass switch which allows you to quickly compare the dry signal against the audio processed by BA-31.

On the right side of the panel, you will find the Trim knob, which allows you to control the output volume of the unit. A peak meter is added to keep your levels in line visually.

BAE-10DCF



How to use

Add BAE-10DCF to your FX chain when you are looking for smooth and transparent compression or when you want to completely transform the input signal with the powerful sound of this 1980s-influenced plugin.

Features

- Smooth and transparent compression or full-on vintage sound
- Gain Make-Up knob for additional volume control
- A versatile unit, suitable for tracking, mixing, and mastering
- The compressor will make your vocals and rock guitars stand out
- Bypass Filter for additional tone-shaping
- Recovery switches allow tailoring the response of the BAE-10DCF

Layout

From left to right you will find dedicated knobs for Threshold, Ratio, Bypass Filter, Attack, and Recovery for both modules. The plugin features the signature 10DCF Bypass Filter inspired by the B182 card of 1073.

Our rendition of BAE-10DCF features Recovery switches for both the Compressor and Limiter with two automatic release times.

- Recovery A1 – 100 mS isolated peaks, 2-sec prolonged levels
- Recovery A2 – 50 mS isolated peaks, 5-sec prolonged levels

Those two automatic Recovery times, found on both dynamic circuits, are combined with the Bypass Filter and a variety of Ratio and Attack options.

Functionality

The 10DCF features fully independent Compressor and Limiter modes. The Bypass Filter is essentially an EQ filter providing smooth, transparent, and musical filtering. It acts as a side-chain to the compressor. That feature alone expands the versatility of the 10DCF to not only recording & mixing applications but also mastering.

Thanks to the two automatic program-dependent recovery settings you can now tailor the response of this compressor to any genre and any music. Modern music is quite often too variable in dynamics. That means that setting one release constant for the compression/limiting of a whole mix can often do more damage than good. The 10DCF can add urgency to highly dynamic vocals like pop & hip-hop whilst preserving

clarity. In a similar way adding that same effect to rock guitars can the whole track jump out of the speakers.

BAE-1023



How to use

Pick BAE-1023 if you need deeper control over the mid and high-frequency range and enjoy its true analog punch and detail to your production. This versatile vintage EQ is equally handy when you are tracking, mixing, or mastering.

Features

- Additional depth for shaping mids & highs
- Expanded versatility and tone-shaping control for individual instruments or full mixes
- Low & High Range: +/-16dB shelving with selectable frequencies
- Mid Range: +/-12dB or +/-18dB peaking with switchable frequency
- HPF with 18dB per octave slope, switchable between 45Hz, 70Hz, 160Hz & 360Hz

Layout

- Phase Flip Button
- EQ On/Off Bypass Button
- Low-cut Filter
- Low Shelving EQ
- Mid Band EQ
- High Shelving EQ
- Line Output Knob

Functionality

From left to right BAE-1023 features the following controls. Phase Flip Button flips the phase of the input signal 180 degrees. The EQ On/Off Bypass Button allows you to turn the EQ on and off and compare the processed signal against the dry signal. This button doubles as the BP button in the AFX Rack.

The Low-cut Filter Knob engages or bypasses the low-cut filter with the following fixed frequencies available:

- 50Hz
- 80Hz
- 160Hz
- 300Hz

BAE-1023 features two Low-Shelving EQ Knobs. Use the smaller gray knob to dial in a boost (clockwise) or cut (counter-clockwise). Use the circular knob around it to bypass the filter (in the Off position) or to select one of the following frequencies:

- 35Hz
- 60Hz
- 110Hz
- 220Hz

Mid Band EQ Knobs – the smaller gray knob dials in a boost (clockwise) or cuts (counter-clockwise). The circular gray knob around it is used to bypass the filter (in the Off position) or to select one of the following frequencies:

- 160Hz
- 270Hz
- 360Hz
- 510Hz
- 700Hz
- 1.6kHz
- 3.2kHz
- 4.8kHz
- 7.2kHz
- 8.2kHz

- 10kHz

The High-Shelving EQ Knobs follow the same logic. Use the smaller gray knob to dial in a boost (clockwise) or cut (counter-clockwise). Use the circular gray knob around it to bypass the filter (in the Off position) or to select one of the following frequencies:

- 10kHz
- 12kHz
- 16kHz
- 20kHz
- 24kHz

The Line Output Knob is used to compensate for lost or excess gain after equalization.

BAE-1073



How to use

BAE-1073 is a versatile classic EQ. It features three different EQ modes: high pass, low pass, and band pass, each with its own unique sound. No matter if you are tracking, mixing, or mastering, pick BAE-1073 to remove unwanted frequencies, rumble, or spill in high pass mode. Switch to low pass mode when you want to add weight to a track or harsh frequencies need some taming. The 1073 band pass mode is somewhere between the other two modes and is perfectly suited for fine-tuning and sculpting the overall sound of a track.

Features

- Adds true 1970s analog mojo to your production
- Features a 3-band EQ pre-set to high pass, band pass, and low pass
- The EQ for drums and vocals but feed it whatever and it'll provide
- HPF before the bands for additional control

Layout

- Phase Flip Button
- EQ On/Off Bypass Button
- High-pass filter (50Hz, 80Hz, 100Hz, 300Hz)
- Low-band shelving EQ (35Hz, 60Hz, 110Hz, 220Hz)
- Mid band EQ (160Hz, 270Hz, 360Hz, 510Hz, 700Hz, 1.6kHz, 3.2kHz, 4.8 kHz, 7.2kHz, 8.2kHz, 10kHz)
- High-band shelving EQ (10kHz, 12kHz, 16kHz, 20kHz, 24kHz).
- Line Output Control

Functionality

From left to right BAE-1073 features the following controls.

The phase Flip Button is used to flip the signal phase. Use it to correct phasing problems, such as a lack of bass or your overall sound feeling as if it is running through a phaser.

Power On/Off Button with a light indicator. When lit, the equalizer is turned On. When not lit, the EQ is bypassed. The button doubles as the BP button in the AFX Rack.

Low-cut filter ranging from 50Hz to 300Hz.

Low-Frequency Filter allowing for +/-16dB shelving with selectable frequencies of 35Hz, 60Hz, 110Hz & 220Hz.

Mid-Frequency Filter for +/-18dB peaking, fixed 'Q' with, selectable center frequencies of 0.36kHz, 0.7kHz, 1.6kHz, 3.2kHz, 4.8kHz & 7.2kHz.

High-Frequency Filter for +/-16dB fixed frequency shelving at 12kHz.

Lastly, Line Out Control – use to compensate for lost or excess gain after equalization.

BAE-1073MP



How to use

The BAE-1073MP microphone preamp combines clarity, character, vintage punch, and versatility. The hardware original, which inspired us to create this plugin has been used on more records than we can count. This 1970s gem of a mic pre is equally great when tracking line signal or when used with microphones.

Features

- The same top-tier sound of the BAE-1073
- Input impedance switch allows you to select between 300 and 1200 ohms
- Input Gain and Output knobs for precise volume control

Layout

- On/Bypass Button
- Gain Adjustment Knob
- Ohm Switch
- Output Volume adjustment knob

Functionality

BAE-1073MP features simple but effective controls. It is borderline impossible to make it sound bad. From left to right are placed On/Bypass Button which allows you to compare the dry signal against the processed one. A Gain Adjustment knob allows you to control the input level but note that microphone input gain must be initially adjusted from your audio interface. In the case of processing already recorded material, this knob is used to push the preamp's input stage into overdrive. The Ohm Switch allows you to choose between 300ohm or 1200ohm impedance for a subtle change in character. The Output Volume adjustment knob gives you extra control over the sound processed by the 1073MP.

BAE-1084



How to use

BAE-1084 is the EQ of choice when you need extra care over the whole frequency range. Known for its impressive low-end and smooth highs, this EQ features extended controls and is one of the most versatile and precise EQ units ever manufactured.

Features

- Versatile and surgically precise parametric EQ
- HPF at 45Hz, 70Hz, 160Hz and 360Hz
- LPF at 6kHz, 8kHz, 10kHz, 14kHz and 18kHz
- Mid band at 350Hz, 700Hz, 1.6kHz, 3.2kHz, 4.8kHz and 7.2kHz
- High band works in shelving mode at 10kHz, 12kHz, and 16kHz.
- Hi-Q button for narrowing the mid-band

Layout

- Phase Flip Button
- Combined low and high-pass filters with adjustable frequencies
- Low shelving EQ
- Mid-band EQ with optional High Q mode
- High shelving EQ
- Adjustable gain

Functionality

From left to right, BAE-1084 panel features the following controls:

Phase Flip Button

Flips the signal phase 180 degrees.

EQ On/Off Button

Turns the EQ on or bypasses it. Doubles as the BP button in the AFX Rack.

Combined Low- and High-pass Filter

Use the circular knob to choose a frequency for the high-pass filter.

Use the smaller knob to choose a frequency for the low-pass filter.

Low Shelving EQ

Use the circular knob to choose a frequency for the low shelving EQ.

Use the smaller knob to boost or cut at the selected frequency.

Mid-Band EQ

Use the circular knob to choose a frequency for the mid-band EQ.

Use the smaller knob to boost or cut at the selected frequency.

HIQ Button

Activates or disables the high Q mode for the mid-band knob.

High Shelving EQ

Use the circular knob to choose a frequency for the high shelving EQ.

Use the smaller knob to boost or cut at the selected frequency.

Line Output Knob

Use to compensate for lost gain or to reduce excess volume after equalization.

BBD-Chorus



How to use

BBD-Chorus is a powerful and contemporary Chorus unit that has soaked the best of the vintage sound but has also expanded its modes and functionalities. Use BBD-Chorus in your FX chain while performing to give your guitar tone an unbeatable analog color, depth, and width.

Features

- Use while tracking or when mixing and as a powerful sound design tool

- 1970s-inspired organic modulation and lush vibrato
- Vibrant vintage color and thickness

Layout

- Vibrato & Chorus mode
- Stereo modes (Basic, Wide, Split, Cross)
- Level control
- Chorus intensity
- Vibrato depth
- Vibrato rate
- Power/Bypass

Functionality

BBD-Chorus features the original Split (Dual) and Basic (Classic) stereo modes of the 70s hardware original that inspired it. The Wide & Cross modes are unique to this plugin and vastly expand its capabilities.

Intensity controls the amplitude of the LFO thus affecting the amount of pitch variation in the processed signal. The more the knob is turned the more intense a chorus effect will be produced.

Depth controls the amount of modulation and the intensity of vibrato. The Rate knob determines the frequency of the vibrato.

Place BBD-Chours on a parallel chain with your whole mix subtly feeding into it, or process only selected instruments.

While on Cross mode (which is a subtle blend between the Basic & Split modes) keep the Level Control at mid position and turn all the other knobs on maximum. In this setup switching between Chorus and Vibrato will give you two unique and distinct Mix Bus effects that will glue your track. At this setting, Chorus will give you mellow, lush, and warm glue, whilst Vibrato will add extra depth and vibrant color to your track.

COMP-4K-STRIP



How to use

COMP-4K STRIP features a Compressor, Expander, HPF, and LPF modules, each able to not only give you the much desired classic punch, glue, and analog drive but also some neat tricks such as filtering before and after the Compressor or Expander, using the strip for Fast Attack limiting or even as a De-Esser. Add it to your FX rack to add analog-sounding compression to your modern-day production.

Features

- Adds the recognizable sonic character of the legendary 4k console
- Offers versatile and musical dynamic processing
- Usable as a standard compressor or brick-wall limiter
- Filter before and after the dynamic processing with the Pre Dyn button
- Use the Dyn Sc button to use as a De-Esser with maxed filter knobs for additional precision
- Fast Attack switch alongside standard Compressor controls

Layout

- On/Standby switch
- Compressor section
- Expander/Gate section
- Filters section
- Gain Knob

Functionality

On the far left end of the plugin panel is located the On/Off Bypass switch, which allows you to quickly switch the effect on and off, and compare the processed signal against the dry signal.

Next is the Compressor section which features the standard Threshold, Ratio, and Release controls alongside the Fast Attack switch.

The Expander/Gate section also offers standard Threshold, Ratio, and Release controls alongside Expander/Gate and Fast Attack switches.

Comp-4K-Strip is equipped with a filter section with Low-pass and High-Pass filters.

The PRE-DYN Switch offers routable pre- and post-dynamics processing.

The DYN SC Switch inserts the filters into the detector sidechain circuit to control how compression is affected by low and high frequencies.

A Gain Knob is located on the right end of the plugin panel for extra control of the volume level of the processed signal.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls the amount of compression being applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB the output signal will be attenuated by 1 dB.

Threshold

Sets the level above which the compressor considers the signal too loud and starts applying compression.

FET-A76



How to use

FET-A76 is perfectly suited for drums and various percussive instruments. Its bright and smooth tone makes it the plugin for processing vocals and other lead instruments. Its signature ability to achieve lightning-fast attack times gives it the upper hand when dealing with unruly transients.

Quick Start

1. Start by setting the Input and Output knobs to their 12 o'clock positions (unity gain).
2. Set the Attack and Release controls to their 12 o'clock positions (at approximately "4"). Some gain reduction will occur.
3. Slowly turn the Input control clockwise until the desired amount of gain reduction is achieved.
4. Adjust the Attack & Release times until they sound suitable for your material.
5. Raise the Output level to make up for lost gain.

Features

- Vintage FET (Field Effect Transistor)-based compression and limiting.
- Versatile and powerful, suitable for various instruments and vocals.

- “All-buttons-in” mode allows drastic and aggressive compression.
- Simple and intuitive interface.

Layout

1. Input Control

Controls the input level for the first variable gain stage – the “drive” for the compressor. To obtain unity gain set the Input and Output Level at their two o’clock positions.

2. Output Control

The Threshold control sets the level at which compression sets in. Turning it counter-clockwise selects a lower start point, which brings out more compression. Turned fully clockwise, the control stops compression.

The Ratio knob controls the amount of compression of the signal which exceeds the threshold value. Setting this control fully counter-clockwise deactivates compression.

3. Attack & Release Controls

Visualizes the gain reduction occurring as the result of compression.

4. Ratio Buttons

Choose the compression ratio.

5. Gain Reduction Meter

Visualizes the gain reduction occurring as the result of compression.

6. Power On/Off Button

Turns the compressor On or bypasses it. The button doubles as the BP button in the AFX Rack.

Functionality

The Attack Control

It adjusts the length of time it takes the FET-A76 to respond to a signal and begin gain reduction. The Attack time can vary between 20 microseconds to 800 microseconds. It is at its fastest when the knob is in the fully clockwise position, and slowest when it’s fully counterclockwise.

Turning the Attack knob all the way to the Off position disables compression altogether — although the signal still passes through the FET-A76 and gets “colored” musically.

With fast attack times, gain reduction is engaged almost immediately after the signal reaches the compression threshold. Short transients are caught by the compressor and reduced in level; thus, the sound becomes softened. With slower attack times, these transients will pass through unaffected before limiting or compression occurs.

The Release Control

Adjusts the length of time it takes the compressor to return to its initial level after compressing the signal. The release time is adjustable between 50 milliseconds and 1100 milliseconds (that's 1.1 seconds). The Release time is at its fastest when the knob is in its fully clockwise position, and slowest when in the fully counterclockwise position.

How to set the Release time? Consider these hints. If the Release time is too fast, "pumping" and "breathing" artifacts may occur. Set it too slow, and loud sections may cause persistent gain reduction throughout soft sections, making them hard to hear.

The Ratio Control

The available options are 4:1, 8:1, 12:1, and 20:1. At the latter two ratios, the FET-A76 is limiting audio instead of compressing it. Higher ratio settings also set the signal threshold higher.

Hold down Ctrl (or Command on Mac) and click to press multiple ratio buttons and obtain the aggressive "all buttons pushed in" sound — great for beefing up a drum bus or ambiance and room mics with parallel processing, for example.

Glossary

Attack

Adjusts how quickly the compressor starts working after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee

Knee and Attack have a lot in common, but they are not the same. Like Attack, Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

FET-A78



How to use

FET-A78 is an incredibly flexible compressor so don't hesitate to use it on drums, guitars, vocals, bass, or pretty much any instrument in your session. Used as a limiter it also does a great job when working on a group of instruments, such as backing vox, overheads, or synth layers. You can use the FET-A78 in Stereo mode to treat Stereo tracks or apply it on overly dynamic bass lines, and so much more.

Features

- Classic compressor & limiter used on countless records
- Highly versatile operation, good for various instruments, vocals, and entire mixes
- Extremely slow to extremely fast Attack & Release times
- Simple and intuitive operation

Layout

1. Power On/Off Switch; LED

When it's turned on the LED lights up.

2. Input Knob

Adjusts input gain.

3. Output Knob

Adjusts output (make-up) gain.

4. Attack Knob

Adjusts the compressor Attack time — the length of time between the input signal reaching the compression threshold and commencing compression. Ranges between 20 microseconds to 800 microseconds.

5. Release Knob

Adjusts the compressor Release time – the length of time between the signal dropping below the compression threshold and the compressor returning to 1:1 ratio. Ranges between 50 milliseconds to 1.1 seconds.

6. Gain Reduction Meter

Monitors the gain reduction occurring as the result of compression.

7. Ratio Buttons

Select the compressor ratio. The choices are: 4:1, 8:1, 12:1, 20:1. Holding Ctrl on Windows (Command on Mac) and clicking lets you “push” all the buttons in, emulating the famous “all-buttons-in”/UK Mode sound of UREI limiters.

Functionality

Following are explanations and tips regarding the FET-A78 controls and operation.

Ratios

With the FET-78, ratios up to 8:1 achieve a moderate form of gain reduction where the dynamic range is controlled without obvious alteration. The average signal level is increased, and the softer passages become louder.

Ratios from 12:1 to 20:1 push the FET-78 into limiting. The dynamic range is significantly reduced, and high-level peaks are minimized. The output signal cannot exceed a preset level due to practical considerations.

Threshold

The relationship between the average input level and the threshold determines the amount of gain reduction and how much of the signal envelope is affected by the limiter action.

- FET-78 allows raising the signal level without introducing distortion.
- Adjusting the input gain so that the average signal level is consistently above the threshold means the entire signal will be compressed.

Attack Time

- While mixing or mastering, start with the Attack knob set to noon and experiment with different settings to find the best one for your material.

- Choose a fast attack time for material with fast transients and high frequencies with large peak-to-peak amplitudes. This way, potential overshoots, and overload problems are kept minimal.
- Fast attack time limiting will alter the musical quality of some instruments with a characteristically sharp percussive attack.
- Slow attack times let the initial transients of instruments with fast amplitude changes pass through unaffected. This maintains the punch of percussive-sounding instruments like drums, bass, piano, and guitar at the cost of some amplitude control.

Release Time

- A good starting point for both individual instruments and mixing or mastering purposes is half-rotation (setting the knob to 12 o'clock).
- The best practice for adjusting Release Time is to strive for a quick response of the FET-A78 to dynamic changes of the signal while avoiding unwanted “pumping” and “breathing” effects.
- With very short release times, the FET-A78 will return the gain reduction to 0 dB every time the signal drops below the threshold. This can happen between cycles of individual notes and beats — the gain comes up each time, along with the softer passages or the background noise.
- Warning — extremely short release times may introduce harmonic distortion if the gain reduction changes between cycles.
- Very long release times maintain the initial gain reduction caused by large amplitudes, but the dynamic range of the following passages gets strongly affected. If the gain reduction continues through a soft program section, this section may be made inaudible because of the gain reduction. Furthermore, short dynamic changes will be ignored due to the continuous gain reduction.

Limiter

- When using the FET-A78 as a limiter, its effect is made most apparent on full mixes. As always, it is important to dial in the appropriate Attack and Release times for optimal results.
- For live recordings, use a slower attack time to maintain a high average level.
- For material with relatively little low-frequency content, use a fast release time to increase the short interval average level. The highest apparent average level may be achieved with the shortest release time before overt “pumping” occurs.

- For material with above-average low-frequency content, the release time should be increased until no low-frequency distortion is apparent. Another option is slightly reducing the amount of limiting in favor of a slightly faster release time — obtaining a higher average level as a result.
- Adjusting the Attack time also affects the amount of sibilance. Be careful with extremely slow attack times, they may result in full gain being applied to the sibilants and reduced gain to the vowels, ending up with exaggerated sibilants as a result.
- You are encouraged to experiment until you find appropriate settings that work for your material.

Glossary

Attack: Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release: Controls how soon the compressor will stop after the signal goes below the compression threshold.

Ratio: Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3dB, the output signal will be attenuated by 1 dB.

Threshold: The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee: Knee and Attack have a lot in common, but they are not the same. Like Attack, Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

FILTEK MK3



How to use

Insert the FILTEK MK3 into your FX chain. Use the band adjustment knobs, cut/boost knobs, and Q switches to make the desired adjustments. Feel free to push the input signal (within reasonable limits) going into the effect to obtain transformer saturation.

Features

- 12 frequencies per band with +/-16 dB of stepped gain and a 3-way Q-switch
- Q-switches in mid-position bypass the related frequency bands, allowing for parallel EQ by mixing the dry and processed signal
- Wide low- and high-pass filters

Layout

- High-pass filter with five selectable frequencies
- Bypass switch for the entire module and output peak meter
- Low-frequency band
- Mid-frequency band
- High-frequency band
- Low-pass filter with five selectable frequencies
- Output Gain knob

Functionality

Filtek MK3 features a 3-band EQ design with high- and low-pass filters. Each band allows you to choose between 12 frequencies with up to 16 dB boost or cut. When in mid position the three-way bandwidth (Q) switch of each band allows you to bypass specific bands. The unit's Parallel EQ signal path delivers unique tone-shaping possibilities by allowing you to mix the dry signal with an additional cut or boost of each bell filter frequency range.

LANG-PEQ2



How to use

LANG-PEQ2 is modeled after a classic 1960s solid-state parametric EQ. Its expanded frequency controls allow users to set separate LF boost and LF cut frequencies. The unit is able to provide plenty of width in the midrange and its high-end bands excel at giving tracks that extra shine, making it the EQ to use on vocals and drum overheads. Thanks to its simultaneous boost & cut knobs, PEQ2 achieves tight but massive low-end which makes a preferred EQ when wanting to give bass guitars their deserved due.

Features

- Equally stunning results when tracking, mixing, or mastering
- Extended frequency control
- Go-to EQ for bass guitars and smooth vocals
- Boost & droop frequency knobs
- Frequency selectors
- HF boost bandwidth

Layout

- Power On/Off Switch with light indicator
- LF Boost Frequency Select knob
- LF Boost Gain knob
- LF Droop Frequency Select knob
- LF Droop Gain knob
- High-Frequency Boost Bandwidth knob
- High-Frequency Boost knob
- High-Frequency Boost Gain knob
- HF Droop Gain knob
- HF Droop Frequency Select knob

- Output Gain knob

Functionality

1. Power On/Off Switch

Turns the EQ on or off. Doubles as the BP button in the AFX rack.

2. Power On/Off Indicator

Lights up when the EQ is active.

3. LF Boost Frequency Select Knob

Selects the frequency for low boost. The following choices are available:

- 20Hz
- 30Hz
- 40Hz
- 60Hz
- 80Hz
- 120Hz
- 160Hz
- 240Hz

4. LF Boost Gain Knob

Adjusts LF boost gain.

5. LF Droop Gain Knob

Adjusts LF droop gain.

6. LF Droop Frequency Select Knob

Selects the LF droop target frequency. The following choices are available:

- 25Hz
- 50Hz
- 100Hz
- 200Hz

7. High-Frequency Boost Bandwidth Knob

Adjusts the high-frequency boost bandwidth. Goes from 'sharp' to 'broad'.

8. High-Frequency Boost Knob

Chooses the target frequency for the high-frequency boost. The following choices are available:

- 2.5kHz
- 3.75kHz
- 5kHz
- 7.5kHz
- 10kHz
- 12kHz
- 15kHz
- 20kHz

9. High-Frequency Boost Gain Knob

Adjusts high-frequency boost gain.

10. HF Droop Gain Knob

Adjusts HF droop gain.

11. HF Droop Frequency Select Knob

Chooses the HF Droop target frequency. The following choices are available:

- 2.5kHz
- 5kHz
- 7.5kHz
- 10kHz
- 15kHz
- 20kHz

12. Output Gain Knob

Adjusts output gain. Ranges between -24dB to +12dB.

Marble White AutoWah



How to use

Marble White AutoWah is a straightforward and easy-to-master effect capable of adding clear and accurate wah textures to your guitar and bass tone. Inspired by the classic BJB rackmount wah unit but modeled after its more compact version, this plugin features the best qualities of the best-sounding and versatile auto wah stomp box pedal.

Features

- Suitable for both guitar and bass
- Fast tracking and high accuracy
- Features Sensitivity, Bias, Resonance, and Decay controls
- Modeled after the stomptbox reincarnation of a classic rackmount wah

Layout

- Sensitivity knob
- Bias knob
- Resonance knob
- Decay knob

Functionality

While Marble White AutoWah is expected to do a great job on guitar, it's also a great auto wah solution for bass guitar. If you add it to your electric piano FX chain you'll be astounded by the texture it will add to your piano tone.

The plugin features a pretty standard and straightforward set of controls.

The Sensitivity knob controls the filter trigger level. Note that just like with real hardware wah effect, you can further adjust the sensitivity from your guitar volume knob. Below you will find the Resonance knob which controls the filter sharpness (also known as Q-factor).

On the mid-right of the plugin is located the Bias knob which sets the filter resonance frequency. If you turn the Sensitivity control fully off, the Bias control can be used as a sweepable filter.

Lastly, the Decay knob controls how quickly the filter frequency falls back to the resting point (set with the Bias control). When setting a fast Decay, the effect will drench every note you play in wah. Slow decay results in a more traditional auto wah sound.

Memory Cat Brigade



How to use

Based on the 1980s classic Deluxe Memory Man, the Cat Memory Brigade unit is one of the most faithful software recreations of this music industry staple. In addition to the accurate modeling of the behavior of all original parameters, the plugin is also capable of achieving up to 1100 mS delay time and features a Filter knob for even darker echoes.

Features

- Combining the best sound qualities of analog and tape delays
- Produces dark and lush tape-like delays that will sit in any mix
- Adds more depth to your tracks with a vibrant pitch-shifting vibrato
- Achieves a rich and spacious Chorus effect
- Delay time between 550-1100 mS
- Overload LED Indicator

Layout

- On/Bypass button
- Chorus/Vibrato switch
- Delay time switch - choose between 550ms or 1100ms
- Overload LED indicator
- Level control: adjust audio level
- Delay control: adjust the delay amount
- Blend control: blend between the original and processed signal
- Depth control: adjust modulation depth
- Feedback control: adjust feedback amount
- Filter control: low-pass filter

Functionality

Memory Cat Brigade allows you to choose between Chorus and Vibrato modes.

Additionally, if 500 mS of Delay are not enough for the tone you are after, the plugin allows you to double this amount to 1100 mS with the corresponding switch.

Level Knob – used to set the input gain for the plugin.

Blend knob – used to balance the amount of dry input signal and processed (wet) signal. For a fully dry signal turn it 100% left (CCW position) and for 100% wet turn it all the way to the right (CW position). The 12 o'clock position of the knob results in equal levels of the dry and wet signal.

Feedback Knob – allows you to control the processed signal that goes back to the plugin which results in even more delay repeats. The more you turn up this knob, the more runaway oscillation might occur. You can play around with the Feedback amount to produce various sound design effects such as reverb-like effects.

Delay knob – sets the Delay time. The more it is turned up the bigger the delay time. By default the maximum this knob goes is from 36 mS to 550 mS, if you switch the unit to 1100 mS you have control over twice as much delay time. If you are looking to achieve weird sound design effects play with the Delay knob in real time while introducing more Feedback from the corresponding knob.

Depth Knob – sets the amount of modulation that is added to the effect. This is achieved by sweeping the delay time with a repeating LFO. With the Blend knob set to max the unit produces vibrato-style effects. If you are looking at a more chorus-style sound put the Blend into a 12 o'clock position.

Rate Knob – used to adjust the modulation speed.

NEU-PEV



How to use

NEU-PEV EQ is a two-band passive equalizer modeled after a rare 1960s German classic. It features a straightforward four-knob interface that allows for complex tonal possibilities. Add it to your FX chain for a breath of vintage sound in a modern package.

Features

- 60Hz low shelving filter.
- Two shelving EQs.
- Presence filter with selectable frequencies.
- 10kHz high shelf filter.

Layout

- On/Off Switch
- Presence Boost Knob
- Frequency Select Knob with 7 positions
- High Shelving EQ Knob
- Output Gain Knob

Functionality

The Low Shelving Filter is fixed at 60Hz and can apply a cut to -15dB or a boost of up to 9dB at 60Hz. The High Shelving EQ also allows you to cut up to -15dB or a boost of up to 9dB at 10kHz.

The Presence” section offers up to 8 dB of boost for one of seven selectable frequencies between 700 Hz and 5.6 kHz, while a 10kHz high shelf allows boost or cut at the top end of the frequency spectrum.

The unit features a quick On/Off Switch for comparing the processed and the dry signal. It doubles as the BP button in the AFX rack.

The Output Gain knob provides you with even users with even more control over the plugin's volume level by up to +12/-24dB. You can make up for lost gain or remove excess gain which occurs as the result of equalization.

NEU-W492



How to use

NEU-W492 is carrying the inimitable 1980s German sound. This mastering tool has been preferred by generations of record producers and sound engineers. It features a 4-band EQ with a bypass available for each band or the entire unit. Versatile and simple to use, it is especially powerful in the midrange and is able to deliver a warm analog character. Its four bands allow you to quickly clean up the lows, boost the presence, and smoothen the top end.

Features

- Low-cut filter
- Two shelving EQs
- Two Peak EQs
- Bypass for each of the four bands

Layout

- On/Off Bypass Switch
- High-Pass Filter Switch
- Low Shelving EQ Gain Knob
- Low Shelving EQ
- Low Mid Peak EQ Gain Knob
- Low Mid-Peak EQ Frequency Knob
- Mid-High Peak EQ Gain Knob
- Mid-High Peak EQ Frequency Knob
- High Shelving EQ Gain Knob
- High Shelving EQ Frequency Knob

- Gain Knob

Functionality

1. On/Off Switch

Turns the EQ On or bypasses it. The switch doubles as the BP button in the AFX Rack.

2. High-Pass Filter Switch

Chooses the high-pass filter frequency from 80Hz, 20Hz, and 120Hz.

3. Low Shelving EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

4. Low Shelving EQ

Chooses the center frequency for the low shelving EQ. The following choices are available:

- 0.05kHz (50Hz)
- 0.055kHz (55Hz)
- 0.065kHz (65Hz)
- 0.125kHz (125Hz)
- 0.2kHz (200Hz)
- 0.4kHz (400Hz)

Use the On and Off switch to enable or disable this EQ section.

5. Low Mid Peak EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

6. Low Mid-Peak EQ Frequency Knob

Chooses the center frequency for the low mid-peak EQ. The following choices are available:

- 0.06kHz (60Hz)
- 0.12kHz (120Hz)
- 0.2kHz (200Hz)
- 0.25kHz (250Hz)
- 0.35kHz (350Hz)
- 0.6kHz (600Hz)
- 1kHz (1000Hz)

Use the On and Off switch to enable or disable this EQ section.

7. Mid-High Peak EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

8. Mid-High Peak EQ Frequency Knob

Chooses the center frequency for the mid-high peak EQ. The following choices are available:

- 1kHz
- 2kHz
- 3Khz
- 4.5kHz
- 6kHz
- 10kHz
- 16kHz

Use the On and Off switch to enable or disable this EQ section.

9. High Shelving EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

10. High Shelving EQ Frequency Knob

Chooses the center frequency for the high shelving EQ. The following choices are available:

- 3kHz
- 3.3kHz
- 3.7kHz
- 4.5kHz
- 5.5kHz
- 7.5kHz
- 10kHz

Use the On and Off switch to enable or disable this EQ section.

11. Gain Knob

Adds lost gain or reduces excess occurring as the result of compression. Ranges from -24 to +12dB.

NEU-W495



How to use

NEU-W495 mastering EQ captures the iconic 80s German analog sound. It features a simple layout and a simple but powerful control set that generations of audio professionals have favored. This plugin adds more frequency options to the low and high bands while delivering curve options to the mids.

Features

- Three-band EQ
- Extended control over the low and high ranges
- Classic 80s German analog sound

Layout

- On/Off Bypass Switch
- Low Shelving EQ Gain Knob
- Low Shelving EQ
- Peak EQ Gain Knob
- Band Q switch
- Peak EQ Frequency Knob
- High Shelving EQ Gain Knob
- High Shelving EQ Frequency Knob
- Gain Knob

Functionality

1. On/Off Bypass Switch

Turn the EQ On or bypasses it. The switch doubles as the BP button in the AFX Rack.

2. Low Shelving EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

3. Low Shelving EQ

Chooses the center frequency for the low shelving EQ. The following choices are available:

- 0.04kHz(40Hz)
- 0.06kHz (60Hz)
- 0.1kHz (100Hz)

4. Peak EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

5. Band Q switch

Adjusts filter bandwidth.

6. Peak EQ Frequency Knob

Chooses the center frequency for the low mid-peak EQ. The following choices are available:

- 0.175kHz(175Hz)
- 0.25kHz (250Hz)
- 0.35kHz (350Hz)
- 0.5kHz (500Hz)
- 0.7kHz(700Hz)
- 1kHz(1000Hz)
- 1.4kHz(1400Hz)
- 2kHz(2000Hz)
- 2.8kHz(2800Hz)
- 4kHz(4000Hz)
- 5.6kHz(5600Hz)

7. High Shelving EQ Gain Knob

Adds or reduces gain from -15dB to +15dB.

8. High Shelving EQ Frequency Knob

Chooses the center frequency for the high shelving EQ. The following choices are available:

- 7kHz(7000Hz)
- 10kHz (10000Hz)
- 14kHz (14000Hz)

9. Gain Knob

Adjusts the final volume level.

Opto-2A



How to use

The Opto-2A tube compressor and limiter has been a staple in pro studios around the globe since the 1950s. With its simple controls, Opto-2A is extremely versatile. Originally designed for broadcast studios, it shines especially bright when applied to vocals due to its incredible musical response to the human voice. Add this compressor to the monitor chain of a singer or a voice-over artist and you'll hear its instant impact on their performance. Able to handle and control a wide range of dynamics, Opto-2A is also a great choice for compressing or limiting bass lines.

Features

- Authentic recreation of one-of-a-kind tube electro-optical compressor
- The compressor of choice for vocals or bass
- Compression ratio varies depending on the input signal
- Release time responds to the length and strength of the source signal – above-threshold signal yields slower release time and vice-versa

Layout

- Limiter & Compressor Mode Switch
- Gain Control Knob
- Peak Reduction Knob
- On / Off Bypass Switch
- VU Display Switch with Gain Reduction and Output Modes

Functionality

With only Gain and Peak Reduction knobs, the Opto-2A is exceedingly simple to control. With a turn of its switch, the compressor becomes a limiter. The Opto-2A sonic signature is the two-stage release which greatly contributes to its smooth and musical compression or to a warm analog drive when pushed harder.

- The compression ratio varies depending on the source signal.
- The average attack time is fixed at 10 milliseconds.

- The initial release time is around 60 milliseconds for 50% of the release, with the rest occurring gradually over 1 to 15 seconds before the signal returns to 100%.
- The release timing responds to the length and strength of the incoming signal. Under prolonged heavy compression or above-threshold signal level, the release time is slower. Likewise, if the signal is below-threshold, the release will be faster.

RD47



How to use

RD47 is an authentic recreation of one of the two mic preamps used in the legendary Abbey Road Studios. Use it in your project when looking for that iconic 1960s vibe and punch.

Features

- True 1960s analog sound
- Simple controls
- Used on mic pres, line outs, hardware sends, and monitor outs

Layout

- On/Off Bypass switch
- Voltage Gain Knob (dB)
- Output Trim Knob
- Release Screw

Functionality

RD47 has a very simple set of controls. The unit features a Voltage Gain Knob for adjusting the input level of the signal. However, note that microphone input gain must be initially adjusted from your audio interface. If you are using the RD47 to process previously recorded material, this knob is used to push the

preamp's input stage into overdrive. The unit's Output Trim Knob is handy when needing to adjust the output level.

The Release Screw is a little something extra we have added to the plugin, turn it to see how it affects the sound.

Space Flanger



How to use

The flanger effect hasn't changed that much since The Beatles and recording pioneer Les Paul first experimented with it in the 1950s. The Antelope Audio Space Flanger offers a modern take on this classic studio tool. The plugin is capable of producing phases, sweeps and swooshes that sound truly extraterrestrial. Whether you're using it with vocals or instruments, Space Flanger is equally impressive when used subtly or when pushed to its limits.

Features

- A modern take on a classic effect
- Use subtly or achieve experimental sound design effects
- Use when performing or during mixing

Layout

- On/Off Bypass Switch
- Gain Knob
- Wave Switch
- Feedback Knob
- Delay Knob
- Rate Knob
- Depth Knob
- Dry/Wet Balance Knob

Functionality

When Space Flanger is added to your FX chain you can quickly turn the effect on or bypass it with the On/Off Switch. The Gain Control allows you to adjust the input volume (from -12dB to +12dB). You can choose between Triangle

and Sine wave modulation with the Wave Switch. The Feedback Knob gives you control over the amount of output signal being fed back into the input, which can produce additional resonance. To adjust the offset between the source and delayed signal (in milliseconds) use the Delay Knob while the Rate Knob gives you control over the frequency of the modulating wave (perceived as a change in modulation speed). The Depth control adjusts the amplitude of the modulating wave (perceived as volume change). Lastly, use the Dry/Wet Knob to balance between the unprocessed and processed signal.

Stay-Levin



How to use

Stay-Levin is a versatile, 1960s-inspired analog compressor effect. There's no sound source that this plugin cannot enhance. Add it to your FX chain to add true analog color to your bass or vocals.

Features

- An authentic tube compression
- The go-to compressor for bass and vocals
- Straight-forward controls
- Versatile and inspiring

Layout

- Input Gain Knob
- Recovery Time Knob
- Recovery Mode Switch
- Gain Reduction Meter
- Power On/Off Switch & Diode
- Output Gain Control

Functionality

Starting from the left side of the plugin, the Input Gain Knob adjusts the input signal level. Next is the Recovery Time Switch which allows you to choose between Slow and Fast recovery (or release) time.

The Recovery Mode Switch comes in handy when dealing with different types of musical content, that require different recovery times. When put in a Single position, the recovery time is fixed and does not change much with occasional short peaks or steady re-occurring peaks. It is best used on classical music or material requiring the most dynamic range. For speech and most popular music, it is best to use the Double recovery time position. The Attack times in the different positions are as follows: 75 milliseconds for Single and 25 milliseconds for Double.

The Gain Reduction Meter is used to visualize the gain reduction occurring as the result of compression. Right next to it is the Power On/Off Switch & Diode which allows you to quickly bypass the effect and compare the dry signal against the processed one. The diode lights up when the compressor is On. With the Output Knob, you can adjust the main output level of the unit.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold.

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee

Knee and Attack have a lot in common, but they are not the same. Like the Attack, the Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

Tube 176



How to use

Tube 176 carries everything we love about the powerful, fast, and super versatile 1960s Vari-mu compressor that inspired this effect. The plugin allows you to tread lightly but when pushed to its limits can also brick wall your sound. Its faithfully recreated tube design guarantees warm harmonic saturation no matter the amount of compression applied. Tube 176 always sounds rich and musical, which makes it suitable for a vast array of signals.

While it is mainly used as a bus or mastering compressor, it can also be beneficial to drum transients and bass lines. With four ratio modes and deep enough attack and release options, Tube 176 is a flexible tool to sculpt sound from a plethora of source signals and instruments.

Features

- Quintessential vintage tube compression and limiting.
- User-friendly controls.
- Enhances dimension, depth, and detail.
- Adjusts tone in a way equalization cannot.

Layout

- Input Level Knob
- Compression Ratio Knob
- On/Off Bypass Switch & Diode
- Compression Meter
- Attack Knob
- Output Gain Knob
- Release Knob

Functionality

Tube176 has a fixed threshold so the gain reduction is adjusted by the Input Level Control. The input is optimized to provide 0 to 20 dB of gain reduction. The Compression Ratio Knob adjusts the unit's ratio in four steps, from 2:1 to 12:1. Lower ratios compress audio over a wider dynamic range. Higher compression

ratios are better for limiting purposes. The ratio control also changes the threshold. At lesser amounts of gain reduction, lower ratio settings will start compression sooner than higher ratios.

Use the On/Off Bypass Switch to turn the compressor On or bypass it to quickly compare the dry signal against the processed one.

The Compression Meter visualizes the compression amount as measured in dB.

To Adjust the Attack of the compressor use the Attack Knob. Slow Attack lets more initial transients through. Fast Attack tames peaks and sounds more aggressive.

Use the Output Gain Knob to adjust the output gain. Match the Output gain to the Input level or make up for lost volume due to gain reduction.

The Release Knob offers control over the compression release time. Slower settings retain more of the original dynamics. Faster settings add energy and density to the sound.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold.

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee

Knee and Attack have a lot in common, but they are not the same. Like the Attack, the Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

Tubechild670



How to use

The original that inspired Tubechild670 is a delta-mu compressor from the 1950s which was designed as a broadcast compressor but after being embraced by the iconic Abbey Road Studios became the weapon of choice for many pros because of its unparalleled character, thickness, and natural warmth.

Add this plugin to your FX chain if you need to glue a mix together or firmly grip transients. It can level any source material with lush and organic compression.

Features

- Classic valve compressor used by the Beatles and countless other iconic artists
- Pristine sound devoid of audible thumps, distortion, and noise.
- Extremely fast attack time — Tubechild 670 can engage in compression and limiting during the first 10,000ths of a second.
- Six different timing curves make for a variable release time, allowing for severe limiting that's virtually imperceptible.
- Functions both as a compressor and limiter, or anywhere in-between.

Layout

- **VU Meter**

Shows the gain reduction occurring as a result of compression or limiting.

- **Power On/Off Bypass Switch**

Used to bypass the compressor. Acts the same as the BP button in the AFX Rack.

- **Input Gain Knob**

Adjusts input gain in 1db step increments.

- **Threshold Knob**

Adjusts the compressor threshold. Continuously variable (non-stepped).

- **Time Constant Switch**

Has 6 positions. Controls the Tubechild 670 Attack and Release times as listed in the Specifications.

- **Output Gain Knob**

Adjusts output gain. Used to dial back in the gain lost as a result of compression or limiting.

Functionality

1. Load Tubechild 670 on the desired audio channel.
2. Set Input Gain to 10 (that's unity gain).
3. Set Time Constant to 3. *
4. Turn the Threshold control clockwise or counterclockwise until a desired amount of limiting or output level is achieved.

** This is a general-purpose starting point. Positions 1 and 2 are recommended for uptempo music or speech. Position 4 is suggested for classical music. Positions 5 and 6 combine fast release with slow release and are useful for great amounts of automatic level corrections. They also make limiting the least audible as they reduce the overall level.*

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold.

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee

Knee and Attack have a lot in common, but they are not the same. Like the Attack, the Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

UK-69



How to use

UK-69 is the EQ of choice for the biggest bands from the golden era of rock music for a reason. While the unit is certainly not suited for surgical corrections, its signature mid-range grit makes it the tool for shaping aggressive guitar tones and warming up vocals.

Features

- Vintage three-band EQ from the 60s
- Signature analog punch and weight
- The EQ of choice for aggressive rock guitars and vocals
- Selectable bass frequencies
- Peak or notch mid-band with 8 switchable frequencies

Layout

- **EQ Cut Switch On/Off**

Engages or disengages the equalizer. Doubles as the BP button in the AFX rack.

- **Bass Band Frequency Select Knob**

Selects the bass band frequency. The following choices are available:

- 400Hz
- 240Hz
- 120Hz
- 60Hz
- 30Hz
- 0Hz
- 3kHz

- 6kHz
- 9kHz
- 12kHz
- 15kHz
-

Bass Band Gain Knob

Adjusts bass band gain.

- **Mid-Band Frequency Select Knob**

Chooses the target frequency for the mid-band. The following choices are available:

- 700Hz
- 1kHz
- 1.4kHz
- 2kHz
- 2.8kHz
- 3.5kHz
- 4.5kHz
- 6kHz
- 8kHz

- **Mid-Band Gain Knob**

Adjusts mid-band gain.

- **Peak/Through Switch**

Switches the EQ between peak (PK) and notch (TR) filtering.

- **Treble Band Gain Knob**

Adjusts gain at the treble band, which is fixed at 10kHz.

- **Line Level Gain Knob**

Adjusts the EQ's output volume. You can compensate for lost gain or dial out the excess occurring as the result of equalization. The knob ranges between +12 dB to -24 dB.

- **Functionality**

UK-69 is an EQ, known for its ability to preserve transparency while adding space and presence. It comes with a bass band a stepped 50 Hz shelf filter or frequency-selectable peak EQ. Its treble band is a fixed 10 kHz shelf EQ, and the midsection is sporting a frequency-selectable peak or notch EQ with 8 available frequencies. The control panel is rounded out with a level knob and EQ bypass buttons.

V12 Chorus



How to use

V12 Chorus combines classic-sounding chorus modulation with additional modern-day audio processing tools. Add it to your FX chain if you want to achieve beautiful modulation or explore new and unknown territories in both sound design and music production.

Features

- Proven modulation principles meet with 21st-century audio technologies
- Up to 12 unique voicings based on the source material
- Can be used for unique and uncommon spatial effects
- Perfectly suited for dark and haunting sound design projects
- Use when tracking or mixing
- Control randomization with the Humanize engine

Layout

- On/Off Bypass Switch

Toggle the effect On and Off allowing you to quickly compare the dry signal against the processed one.

- Voices Knob

Choose between 1 to 12 voices.

- Delay Knob

Controls the delay time from 1.8 ms to 175 ms.

- Detune Knob

Detune the signal from 0.00Hz to 6.00Hz

- Feedback Knob

Control the amount of signal fed back to the plugin.

- Gain Knob

Control of the overall Gain level of the unit.

- Colorize Knob

Control the amount of Color you add to your input sound.

- CLR shifter Knob

Use the Color Shifter to fine-tune the sound allowing you to ensure that the desired chorus effect will sit well in your mix.

- Space Knob – activates the Colorize and CLR Shifter, from 0 to 100

Space will allow you to completely augment the spatial positioning of the delayed voicings by changing their placements in relation to the Colorize filter.

- Pan Knob

Adjust the left and right signal balance.

- Dry/Wet Balance Knob

Blend the Dry (unprocessed) and Wet (processed) signals from 0 to 100%.

- Humanize On/Off Switch

Introduce specially designed randomization, which changes the parameters and the relationships between them.

Functionality

V12 is a powerful Chorus effect. Its Voicing generator can produce up to 12 different voicings based on the source material. The time between voicings, their tuning, and the number of their repeats can be controlled separately. This allows for extended sound-sculpting potential. The unit features a unique Colorize frequency filter with a Color Shifter function, ensuring the desired effect will sit well in any mix. The Space function allows you to thoroughly augment the spatial positioning of the delayed voicings by changing their placement with the filters.

The V12 Humanize engine is a powerful tool that can introduce controlled randomization. It can subtly mimic human-like behavior or result in total sonic chaos. V12 Chorus is suited for fine-tuning the source material but for darker and uncommon sound design projects and experimental music production.

Vari-Speed Tremolo



How to use

Vari-Speed Tremolo is a modern take on the first audio effect ever created. It features expanded controls and enhanced workflow and combines vintage-sounding modulation and a modern-day plugin design.

Features

- Vintage-sounding Tremolo with modern design and deep controls
- Use the plugin when performing, recording, or mixing

Layout

- On/Off Bypass Button

Toggle the effect On and Off to quickly compare the processed signal against the dry one.

- Wave Selector Knob

Choose between Sine, Triangular, Square, Sawtooth, and Inverted Sawtooth modulation waves.

- Rate Knob

Adjust the modulation speed

- Vari-Speed Rate Knob

Adjust how quickly the frequency of the modulator wave varies.

- Depth Knob

Adjust the amount of volume (amplitude) modulation.

- Mix

Balance the amount of Dry (unprocessed) and Wet (processed) signals.

Functionality

The Vari-Speed Tremolo five-position Wave Selector and Rate knob allow for vast tone-sculpting potential which gives a new life to the oldest guitar effect in business. By adjusting how quickly the frequency of the modulator wave varies, you can additionally spice up your tremolo effects with a welcome touch of unpredictability. The plugin yields equally inspiring results when used during recording and mixing.

VEQ-1A



How to use

With its unique design and control set, VEQ-1A is an extremely versatile EQ. Add it to your chain to treat individual vocals, drums, guitar, and synth tracks and for fine-tuning full mixes.

Features

- Versatile two-band EQ that's been in business for 60 years now
- Signature massive bass and airy high-end
- Equally powerful when used as a bus or individual track EQ
- Simultaneous boost & cut of selected frequencies
- Attenuation selector

Layout

- **Power On/Off Bypass Switch**

Turns the VEQ-1A On or Off. Doubles as the BP button in the AFX rack.

- **Low Band Boost Knob**

Boosts the low band at the selected target frequency.

- **Low Band Frequency Select Knob**

Chooses the target frequency for the low band. The following options are available:

- 20Hz
- 30Hz
- 60Hz
- 100Hz

- **Low Band Attenuate Knob**

Attenuates the low band at the selected target frequency

- **Bandwidth Knob**

Adjusts the bandwidth for both filters without altering any of the other parameters.

- **High Band Boost Knob**

Attenuates the low band at the selected target frequency.

- **High Band Frequency Select Knob**

Chooses the target frequency for the high band. The following options are available:

- 3kHz
- 4kHz
- 5kHz
- 8kHz
- 10kHz
- 12kHz
- 16kHz
- **High Band Attenuate Knob**

Attenuates the high band at the chosen target frequency.

- **Attenuation Selector**

Chooses the attenuation amount — 5dB, 10dB, or 20dB

- **Power On/Off Light**

Lights up when the EQ is active.

Functionality

VEQ-1A offers flexible control over the low and high end and hides a bunch of tricks up its sleeve. It offers low shelving and broad-bandwidth mid-peak control. VEQ-1A allows for the simultaneous cut and boost of the same frequency, the so-called Pultec EQ trick, which gives the sound a unique quality you can't really get with another EQ.

VEQ-HA32C



How to use

VEQ-HA32C was inspired by the EQ module of a legendary mixing console that was used on numerous iconic records. This parametric EQ, which has recently been favored by TV and film mixers, is incredibly versatile. Use this EQ on vocals, bass, electric guitars, and drums. It smooths out the high-end while keeping the mids vivid and the lows thick and solid. The plugin features four parametric bands, each of them with individual Gain and Frequency control knobs. The Low and High bands can be switched to shelving modes, and the EQ features High- and Low-Pass filters that can be also switched On or Off.

Features

- Switchable low-and high-pass filters.
- Switchable low and high-frequency shelving.
- Four semi-parametric bands.

Layout

- **High Pass Frequency Knob**

Selects the high-pass filter frequency.

- **On/Off Bypass Button**

Turns the EQ On or Off. The button doubles as the Bypass button from the AFX Rack.

- **HP IN Button**

Turns the high-pass filter On or Off.

- **Low Pass Frequency Knob**

Selects the low-pass filter frequency.

- **LP IN Button**

Turns the low-pass filter On or Off.

- **Low Frequency Knob**

Selects the low center frequency. Use the shelving switch below to engage shelving EQ mode.

- **Low Frequency Gain Knob**

Boosts or attenuates the selected low frequency from -10 to +10 dB

- **Low Mid Frequency Knob**

Selects the low mid-center frequency.

- **Low Mid Frequency Gain Knob**

Boosts or attenuates the selected low mid frequency from -10 to +10 dB.

- **High Mid Frequency Knob**

Selects the high mid center frequency.

- **High Mid Frequency Gain Knob**

Boosts or attenuates the selected high mid frequency from -10 to +10 dB.

- **High Frequency Knob**

Selects the high center frequency. Use the shelving switch below to engage shelving EQ mode.

- **High Frequency Gain Knob**

Boosts or attenuates the selected high mid frequency from -10 to +10 dB.

- **Output Gain Knob**

Adjusts output gain from +12 dB to -24 dB. This lets you make up for lost gain or attenuate the excess.

Functionality

Starting from the left side of the plugin interface we have the Power On / Bypass button. Right below is the High Pass Filter with cut-off frequencies from 250Hz to 3.15 kHz and the low pass filter from 160Hz to 20kHz. Each filter also has its own engage button.

VEQ-HA32C has four EQ bands. Low, low-mid, high-mid and high. Each with +/- 10 dB of gain. The low and high bands also have a switchable bell or shelving button to change the shape of the EQ.

The master output offers +12 to -24 dB of gain which allows you to compensate for volume lost during equalization or to reduce the level in case of excessive volume.

VEQ-HA32C has a smooth top-end which doesn't sound harsh even when pushed harder. This makes it perfect to use on overheads. The extra control this EQ offers in the mids makes it perfect to clean up this part of the frequency range. Use VEQ-HA32C when you also need some extra weight in the low end.

VEQ-HLF



How to use

VEQ-HFL is a simple but effective EQ for passive low and high cut-off filtering. Use it to eliminate unwanted frequencies or when need a true analog color in your production.

Features

- Warm and musical analog sound
- Low and high cut-off filters
- 10 fixed frequency options per band
- Simple and easy to master control set

Layout

- **Power On/Off Bypass Switch**

Turns the filter On or Off. Doubles as the BP button in the AFX rack.

- **Low Cut-Off Filter Knob**

Adjusts the low cut-off filter frequency. The following choices are available:

- Off (bypass)
- 50Hz
- 80Hz
- 100Hz
- 150Hz
- 250Hz
- 500Hz
- 750Hz
- 1000Hz

- 1500Hz
- 2000Hz

- **High Cut-Off Filter Knob**

Adjusts the high cut-off filter frequency. The following choices are available

- 1.5kHz
- 2kHz
- 3kHz
- 4kHz
- 5kHz
- 6kHz
- 8kHz
- 10kHz
- 12kHz
- 15kHz
- Off (bypass)

- **Power On/Off Light**

Lights up when the filter is On.

Functionality

Just add VEQ-HLF to your FX chain. Even without using its filters you will obtain its highly sought-after sound coloration. HLF was originally designed to cut unwanted hum in the lows and remove high-end hiss but also as an early sound-design tool allowing engineers to achieve popular sound effects such as telephone speaker, robot voices, midget radio, etc.

Featuring only two knobs: one each for passive low-cut and high-cut filters, each switchable at 10 carefully selected frequency intervals, VEQ-HLF is a straight-forward tool, perfect at doing what it was designed to do – creating space in your mix by eliminating unneeded frequencies at the extremes of the audio spectrum and adding its inimitable warm vintage color.

VMEQ-5



How to use

VMEQ-5 was modeled after the most essential mid-range EQ of the past 60 years. It's the go-to tool for enhancing guitars and vocals. Add it to your project when in need of a true vintage punch. It is equally inspiring whether you're tracking, mixing, or mastering music with it.

Features

- Classic analog sound and punch
- Three-band EQ designed for handling mid-range frequencies
- The EQ to go for guitars, vocals, and woodwinds
- Two peak bands and one dip band
- Separate boost and cut bands for deeper tone-sculpting

Layout

- **Power On/Off Bypass Switch**

Turns the EQ On or Off. Doubles as the BP button in the AFX Rack.

- **Low-Mid Peak Band Frequency Select**

Chooses the low peak band frequency. The following choices are available:

- 200Hz
- 300Hz
- 500Hz
- 700Hz
- 1000Hz

- **Low Peak Band Gain Knob**

Adjusts low peak band gain.

- **Mid-Range Dip Frequency Knob**

Adjusts the mid-range dip frequency. The following choices are available:

- 200Hz
- 300Hz
- 500Hz
- 700Hz
- 1kHz
- 1.5kHz
- 2kHz
- 3kHz
- 4kHz
- 5kHz
- 7kHz

- **Mid-Range Dip Gain Knob**

Adjusts mid-range dip gain

- **High Mid-Band Frequency Select Knob**

Chooses a frequency for the high-mid band. The following choices are available:

- 1.5kHz
- 2kHz
- 3kHz
- 4kHz
- 5kHz

- **High Mid-Band Dip Gain Knob**

Adjusts high mid-band dip gain.

- **Power On/Off Indicator**

Lights up when the EQ is turned On.

Functionality

VMEQ-5 is the mid-range's best friend. It was designed to handle everything between 300-5000 Hz. It comes with two peak bands and a dip band, and that's all you need to give your vocals, synth, guitar leads, snare drum, or woodwinds the analog punch they need.

Use VMEQ-5 on a full mix to clean up a murky midrange.

Feed it anything mid-heavy and it will help you to precisely sculpt and control it in your session.

VPA-76



How to use

VPA76 is a tube mic preamp model based on the 1950s German microphone preamp that happens to be referred to as the Rolls-Royce of tube mic preamps for a reason. It is astoundingly versatile and able to add its vintage color to virtually any kind of input signal – drums, vocals, guitars, etc. Just add VPA76 to your chain while tracking or when mixing and this mid-20th century legend will deliver.

Features

- One of the most important microphone preamps
- Still extremely versatile for a 1950s unit
- 76dB of pure tube gain
- Inimitable and rich vintage sound
- Adjustable tube warmth
- Adjustable high-pass filter

Layout

- Warmth adjustment
- Low Pass Filter
- High Pass filter
- Output Volume Knob

Functionality

Control the amount of tube color with the Warmth adjustment of VPA-76.

To smooth the high-end use the 3 kHz-fixed Low Pass Filter.

Use the High Pass filter to get rid of unwanted frequencies in the lower end. The filter offers three fixed positions at 120 Hz, 300 Hz, and 120+300 Hz which should be enough to deal with a messy low-end.

VPA76 offers an Output Volume Knob to ensure the volume of the processed signal is exactly where it should be.

VEQ-4K Series

In the past 50 years, the VEQ-4K Series has lent its signature sound to numerous records from all our favorite genres. Our native plugin collection includes all four different-colored hardware revisions with each of their unique nuances, capabilities, and sound-shaping features. Find more info on all of them below.

VEQ-4K Black



How to use

VEQ-4K Black is probably the most popular revision of the hardware original that inspired us to recreate its unique analog circuitry in the native domain. Designed following the advice of the world's top audio engineers, VEQ-4K Black features a louder EQ with +/- 18 dB cut/boost and a steeper High Pass cut-off slope (18 dB).

Features

- Four frequency bands
- Low- and high-pass filters
- Optional bell curve for the LF band

Layout

- Low-Frequency Bell On/Off Button
- Low Band Gain Knob
- Low Band Frequency Knob
- Low-Mid Band Q Knob
- Low-Mid Band Frequency Knob
- Low-Mid Band Gain Knob
- Power On/Off Bypass Button
- High-Mid Band Q Knob
- High-Mid Band Frequency Knob
- High-Mid Band Gain Knob
- High Band Frequency Knob
- High Band Gain Knob
- High-Frequency Band Bell On/Off Button
- High-Pass Filter Knob
- Low-Pass Filter Knob
- Output Gain Knob
- Output Volume Meter

Functionality

Low-Frequency Bell On/Off Button

Turns the bell curve for the Low bands On or Off.

Low Band Gain Knob

Adjusts gain from -15 to +15 dB.

Low Band Frequency Knob

Features six fixed positions for the low band frequency:

- 30 Hz
- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz
- 450 Hz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Q Knob

Adjusts the filter width (Q).

Low-Mid Band Frequency Knob

Adjusts the low-mid band frequency. Seven fixed positions are available.

- 200 Hz

- 300 Hz
- 800 Hz
- 1 kHz
- 1.5 kHz
- 2 kHz
- 2.5 kHz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Gain Knob

Adjusts the low-mid band filter gain from -15 dB to +15 dB.

Power On/Off Bypass Button

Turns the EQ on or bypasses it.

High-Mid Band Q Knob

Adjusts the filter width (Q).

High-Mid Band Frequency Knob

Adjusts the high-mid band frequency. Seven fixed positions are available:

- 600 Hz
- 700 Hz
- 1.5 kHz
- 3 kHz
- 4.5 kHz
- 6 kHz
- 7 kHz

High-Mid Band Gain Knob

Adjusts the high-mid band filter gain from -15 dB to +15 dB.

High Band Frequency Knob

Adjusts the high band frequency with the following seven fixed positions available:

- 1.5 kHz
- 2 kHz
- 5 kHz
- 8 kHz
- 10 kHz
- 14 kHz
- 16 kHz

The knob is variable so intermittent frequencies are also available.

High Band Gain Knob

Adjusts the high band filter gain from -15 dB to +15 dB.

High-Frequency Band Bell On/Off Button

Turns the high band bell curve on and off.

High-Pass Filter Knob

Adjusts the high-pass filter frequency. The following fixed positions are available.

- 20 Hz
- 70 Hz
- 120 Hz
- 200 Hz
- 300 Hz
- 350 Hz

The knob is variable so intermittent frequencies are also available.

Low-Pass Filter Knob

Adjusts the low-pass filter frequency. The following fixed positions are available.

- 12 kHz
- 8 kHz
- 5 kHz
- 4 kHz
- 3.5 kHz
- 3 kHz

The knob is variable so intermittent frequencies are also available.

Gain Knob

Use to make up for lost gain or dial out the excessive volume occurring due to equalization.

Output Volume Meter

Visualizes the output volume level.

VEQ-4K Brown



How to use

VEQ-4K Brown is based on the first model in this legendary line of EQ modules. Not only it remains a classic but it's still in use to this very day by numerous engineers around the globe. The unit's four bands allow

precise control over the frequency range and come with a sweepable mid Q. Both the High and Low Bands can be switched to Bell/Shelf modes with a +/- 15 dB boost or cut.

Features

- Four frequency bands
- Low- and high-pass filters
- Optional bell curve for the LF band

Layout

- Low-Frequency Bell On/Off Button
- Low Band Gain Knob
- Low Band Frequency Knob
- Low-Mid Band Q Knob
- Low-Mid Band Frequency Knob
- Low-Mid Band Gain Knob
- Power On/Off Bypass Button
- High-Mid Band Q Knob
- High-Mid Band Frequency Knob
- High-Mid Band Gain Knob
- High Band Frequency Knob
- High Band Gain Knob
- High-Frequency Band Bell On/Off Button
- High-Pass Filter Knob
- Low-Pass Filter Knob
- Output Gain Knob
- Output Volume Meter

Functionality

Low-Frequency Bell On/Off Button

Turns the bell curve for the Low bands On or Off.

Low Band Gain Knob

Adjusts gain from -15 to +15 dB.

Low Band Frequency Knob

Features six fixed positions for the low band frequency:

- 30 Hz
- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz

- 450 Hz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Q Knob

Adjusts the filter width (Q).

Low-Mid Band Frequency Knob

Adjusts the low-mid band frequency. Seven fixed positions are available.

- 200 Hz
- 300 Hz
- 800 Hz
- 1 kHz
- 1.5 kHz
- 2 kHz
- 2.5 kHz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Gain Knob

Adjusts the low-mid band filter gain from -15 dB to +15 dB.

Power On/Off Bypass Button

Turns the EQ on or bypasses it.

High-Mid Band Q Knob

Adjusts the filter width (Q).

High-Mid Band Frequency Knob

Adjusts the high-mid band frequency. Seven fixed positions are available:

- 600 Hz
- 700 Hz
- 1.5 kHz
- 3 kHz
- 4.5 kHz
- 6 kHz
- 7 kHz

High-Mid Band Gain Knob

Adjusts the high-mid band filter gain from -15 dB to +15 dB.

High Band Frequency Knob

Adjusts the high band frequency with the following seven fixed positions available:

- 1.5 kHz
- 2 kHz
- 5 kHz

- 8 kHz
- 10 kHz
- 14 kHz
- 16 kHz

The knob is variable so intermittent frequencies are also available.

High Band Gain Knob

Adjusts the high band filter gain from -15 dB to +15 dB.

High-Frequency Band Bell On/Off Button

Turns the high band bell curve on and off.

High-Pass Filter Knob

Adjusts the high-pass filter frequency. The following fixed positions are available.

- 20 Hz
- 70 Hz
- 120 Hz
- 200 Hz
- 300 Hz
- 350 Hz

The knob is variable so intermittent frequencies are also available.

Low-Pass Filter Knob

Adjusts the low-pass filter frequency. The following fixed positions are available.

- 12 kHz
- 8 kHz
- 5 kHz
- 4 kHz
- 3.5 kHz
- 3 kHz

The knob is variable so intermittent frequencies are also available.

Gain Knob

Use to make up for lost gain or dial out the excessive volume occurring due to equalization.

Output Volume Meter

Visualizes the output volume level.

VEQ-4K Pink



How to use

The hardware original that inspired VEQ-4K Pink was first introduced in the late 80s. It featured proportional gain settings and HF & LF shelving with its signature dip and bump combo right before the shelf boost and cut. The Pink version of this legendary EQ module has a wider frequency range and its boost or cut gain range is also extended to +/- 20 dB.

Features

- LMF -3 and HMF x3 buttons
- Four frequency bands - Low, Low-Mid, High-Mid and High
- High- and low-pass filters

Layout

- Low-Frequency Bell On/Off Button
- Low Band Gain Knob
- Low Band Frequency Knob
- Low-Mid Band Q Knob
- Low-Mid Band Frequency Knob
- Low-Mid Band Gain Knob
- Power On/Off Bypass Button
- High-Mid Band Q Knob
- High-Mid Band Frequency Knob
- High-Mid Band Gain Knob
- High Band Frequency Knob
- High Band Gain Knob
- High-Frequency Band Bell On/Off Button
- High-Pass Filter Knob
- Low-Pass Filter Knob
- Output Gain Knob
- Output Volume Meter

Functionality

Low-Frequency Bell On/Off Button

Turns the bell curve for the Low bands On or Off.

Low Band Gain Knob

Adjusts gain from -15 to +15 dB.

Low Band Frequency Knob

Features six fixed positions for the low band frequency:

- 30 Hz
- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz
- 450 Hz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Q Knob

Adjusts the filter width (Q).

Low-Mid Band Frequency Knob

Adjusts the low-mid band frequency. Seven fixed positions are available.

- 200 Hz
- 300 Hz
- 800 Hz
- 1 kHz
- 1.5 kHz
- 2 kHz
- 2.5 kHz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Gain Knob

Adjusts the low-mid band filter gain from -15 dB to +15 dB.

Power On/Off Bypass Button

Turns the EQ on or bypasses it.

High-Mid Band Q Knob

Adjusts the filter width (Q).

High-Mid Band Frequency Knob

Adjusts the high-mid band frequency. Seven fixed positions are available:

- 600 Hz
- 700 Hz
- 1.5 kHz
- 3 kHz

- 4.5 kHz
- 6 kHz
- 7 kHz

High-Mid Band Gain Knob

Adjusts the high-mid band filter gain from -15 dB to +15 dB.

High Band Frequency Knob

Adjusts the high band frequency with the following seven fixed positions available:

- 1.5 kHz
- 2 kHz
- 5 kHz
- 8 kHz
- 10 kHz
- 14 kHz
- 16 kHz

The knob is variable so intermittent frequencies are also available.

High Band Gain Knob

Adjusts the high band filter gain from -15 dB to +15 dB.

High-Frequency Band Bell On/Off Button

Turns the high band bell curve on and off.

High-Pass Filter Knob

Adjusts the high-pass filter frequency. The following fixed positions are available.

- 20 Hz
- 70 Hz
- 120 Hz
- 200 Hz
- 300 Hz
- 350 Hz

The knob is variable so intermittent frequencies are also available.

Low-Pass Filter Knob

Adjusts the low-pass filter frequency. The following fixed positions are available.

- 12 kHz
- 8 kHz
- 5 kHz
- 4 kHz
- 3.5 kHz
- 3 kHz

The knob is variable so intermittent frequencies are also available.

Gain Knob

Use to make up for lost gain or dial out the excessive volume occurring due to equalization.

Output Volume Meter

Visualizes the output volume level.

VEQ-4K Orange



How to use

VEQ-4K Orange is a rare Japanese variation of the original brown model. It sounds very close to a Pultec EQ and is still in high demand for its clean sound and controls simulating valve EQ curves. The Orange variation is not just another revision but a hardware rarity with a sound of its own.

Features

- Four frequency bands
- Low- and high-pass filters
- Optional bell curve for the LF band

Layout

- Low-Frequency Bell On/Off Button
- Low Band Gain Knob
- Low Band Frequency Knob
- Low-Mid Band Q Knob
- Low-Mid Band Frequency Knob
- Low-Mid Band Gain Knob
- Power On/Off Bypass Button
- High-Mid Band Q Knob
- High-Mid Band Frequency Knob
- High-Mid Band Gain Knob
- High Band Frequency Knob
- High Band Gain Knob
- High-Frequency Band Bell On/Off Button
- High-Pass Filter Knob
- Low-Pass Filter Knob
- Output Gain Knob

- Output Volume Meter

Functionality

Low-Frequency Bell On/Off Button

Turns the bell curve for the Low bands On or Off.

Low Band Gain Knob

Adjusts gain from -15 to +15 dB.

Low Band Frequency Knob

Features six fixed positions for the low band frequency:

- 30 Hz
- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz
- 450 Hz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Q Knob

Adjusts the filter width (Q).

Low-Mid Band Frequency Knob

Adjusts the low-mid band frequency. Seven fixed positions are available.

- 200 Hz
- 300 Hz
- 800 Hz
- 1 kHz
- 1.5 kHz
- 2 kHz
- 2.5 kHz

The knob is variable so intermittent frequencies are also available.

Low-Mid Band Gain Knob

Adjusts the low-mid band filter gain from -15 dB to +15 dB.

Power On/Off Bypass Button

Turns the EQ on or bypasses it.

High-Mid Band Q Knob

Adjusts the filter width (Q).

High-Mid Band Frequency Knob

Adjusts the high-mid band frequency. Seven fixed positions are available:

- 600 Hz
- 700 Hz
- 1.5 kHz
- 3 kHz
- 4.5 kHz
- 6 kHz
- 7 kHz

High-Mid Band Gain Knob

Adjusts the high-mid band filter gain from -15 dB to +15 dB.

High Band Frequency Knob

Adjusts the high band frequency with the following seven fixed positions available:

- 1.5 kHz
- 2 kHz
- 5 kHz
- 8 kHz
- 10 kHz
- 14 kHz
- 16 kHz

The knob is variable so intermittent frequencies are also available.

High Band Gain Knob

Adjusts the high band filter gain from -15 dB to +15 dB.

High-Frequency Band Bell On/Off Button

Turns the high band bell curve on and off.

High-Pass Filter Knob

Adjusts the high-pass filter frequency. The following fixed positions are available.

- 20 Hz
- 70 Hz
- 120 Hz
- 200 Hz
- 300 Hz
- 350 Hz

The knob is variable so intermittent frequencies are also available.

Low-Pass Filter Knob

Adjusts the low-pass filter frequency. The following fixed positions are available.

- 12 kHz
- 8 kHz

- 5 kHz
- 4 kHz
- 3.5 kHz
- 3 kHz

The knob is variable so intermittent frequencies are also available.

Gain Knob

Use to make up for lost gain or dial out the excessive volume occurring due to equalization.

Output Volume Meter

Visualizes the output volume level.

COMP-4K-BUS



How to use

Put the COMP-4K-BUS on your Master FX chain and start mixing right into it or use it after everything else in your mix is 'said and done' to turn it into a balanced, homogenous production. This plugin has been modeled after the master bus compressor of a legendary vintage British console and brings together instruments and performances into one larger-than-life, cohesive whole as no other compressor.

Features

- Layout
- VU Meter
- In Switch – acts as an On/Off Bypass Switch
- Compressor Control Knobs - Threshold, Attack, Ratio, Make Up, Release
- Detector Sidechain HP Filter
- Dry / Wet Mix Knob
- Auto Fade Switch with Rate Knob

Functionality

COMP-4K-BUS has been faithfully recreated following the original design of those early consoles. Alongside all standard compressor controls – Threshold, Attack, Ratio, Make Up and Release – use the original Auto Fade feature, found only on the original center sections with an adjustable rate in seconds. It is used to

apply a gradual volume decrease after the performance you are compressing ends. The Fade speed can be adjusted between 1 to 60 seconds.

However, needs and industry standards have evolved since this unit was first introduced. Sub-low frequencies often play a vital part in modern music and present the danger of triggering the bus compressor, which often results in an over-compressed mix.

To prevent issues like this, and to ensure this plugin will find its place in the industry for many more years, we have included a sweepable SideChain Filter. A Mix knob has been also added for blending the compressed and unprocessed signal, which expands the versatility of this plugin beyond the mix bus application and makes it a parallel compressor powerhouse as well.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls the amount of compression being applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB the output signal will be attenuated by 1 dB.

Threshold

Sets the level above which the compressor considers the signal too loud and starts applying compression.

VEQ-55A



How to use

Inspired by the EQ module of one of the most iconic mix consoles for rock music, VEQ-55A is a versatile three-band EQ that delivers edge and energy to any instrument. It's your EQ of choice no matter if you need to emphasize all the tiny details your mix has been missing or to gently cut the frequencies that have been causing you trouble.

Features

- Three frequency bands – low, mid, and high
- Switchable low- and high-pass filters
- EQ design inspired by the top console for mixing rock music

Layout

- Low Frequency Band
- Mid Frequency Band
- High Frequency Knob
- Low Pass Filter Switch
- Filter On/Off Switch
- High Pass Filter Switch
- Power On/Off Bypass Switch
- Output Gain Knob

Functionality

High Frequency Knob

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 5 kHz
- 7 kHz
- 10 kHz
- 12 kHz
- 15 kHz

The gain knob ranges between -12 dB to +12 dB.

Mid Frequency Band

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 400 Hz
- 800 Hz
- 1.5 kHz
- 3 kHz
- 5 kHz

The gain knob ranges between -12 dB to +12 dB.

Low Frequency Band

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz
- 400 Hz

The gain knob ranges between -12 dB to +12 dB.

Low Pass Filter Switch

Use to engage the low pass filter.

Filter On/Off Switch

Use to turn the filter On or Off.

High Pass Filter Switch

Use to engage the high pass filter.

Power On/Off Bypass Switch

Use to turn the effect on or off.

Output Gain Knob

Use to adjust the output gain and make up for lost gain or dial out the excess, occurring as the result of equalization.

VEQ-55B



How to use

Based on legendary analog hardware from the 60s and 70s, VEQ-55b is a four-band EQ that will add rich analog character to your production thanks to the authentic recreation of the original vintage circuitry that inspired this plugin.

Features

- Four frequency bands – low, low-mid, high-mid, and high
- High and low bands offer bell curve or shelving modes
- EQ design inspired by legendary '60s and '70s analog gear
- Overlapping frequency selections allow for complex EQ curves

Layout

- High Frequency Band
- High Frequency Mode Switch
- High-Mid Frequency Knob
- Low-Mid Frequency Knob
- Low Frequency Knob
- Low Frequency Mode Switch
- Power On/Off Bypass Switch
- Output Gain Knob

Functionality

The musicality of this EQ is partially due to the proportional Q behavior of each band — ranging between a gently sloping Q at more subtle levels of boosting or cutting, and a more aggressive slope at higher levels. Additionally, the adjacent EQ bands offer a degree of overlapping frequency selections, resulting in complex EQ curves.

High Frequency Knob

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 2.5 kHz
- 5 kHz
- 7 kHz
- 10 kHz
- 12.5 kHz
- 15 kHz
- 20 kHz

The gain knob ranges between -12 dB to +12 dB.

High Frequency Mode Switch

Use to switch between Shelf and Bell Curve mode.

High-Mid Frequency Knob

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 800 Hz
- 1.5 kHz
- 3 kHz
- 5 kHz
- 8 kHz
- 10 kHz
- 12.5 kHz

The gain knob ranges between -12 dB to +12 dB.

Low-Mid Frequency Band

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 75 Hz
- 150 Hz
- 180 Hz
- 240 Hz
- 500 Hz
- 700 Hz
- 1 kHz

The gain knob ranges between -12 dB to +12 dB.

Low Frequency Band

Use the purple knob to choose a target frequency. Use the gray knob to adjust the gain. The following fixed frequencies are available:

- 30 Hz
- 40 Hz
- 50 Hz
- 100 Hz
- 200 Hz
- 300 Hz
- 400 Hz

The gain knob ranges between -12 dB to +12 dB.

Low Frequency Mode Switch

Use to switch between Shelf and Bell Curve mode.

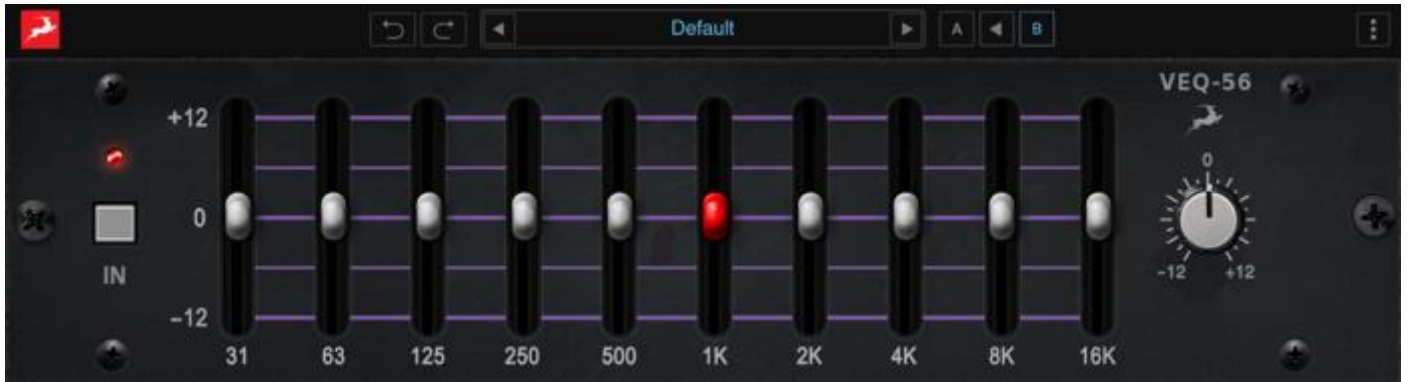
Power On/Off Bypass Switch

Use to turn the effect on or off.

Output Gain Knob

Use to adjust the output gain and make up for lost gain or dial out the excess, occurring as the result of equalization.

VEQ-56



How to use

VEQ-56 is a 10-band graphic EQ coming from a line of US mixing desks made throughout the '60s and '70s. It is known for its high headroom, consistency, ease of use, and above all its trademark American sound.

Features

- Graphic EQ inspired by classic 1969 US unit
- 10 EQ bands
- 12 dB boost/cut per band
- Automatic Q adjustment based on fader movement

Layout

- Power On/Off Bypass Switch
- Frequency Bands
- Output Gain Knob

Functionality

VEQ-56 offers a unique automatic Q adjustment, which controls the filter bandwidth at the high and low extremes of each band. By design, the filter bandwidth is widened at lower amounts of boost or cut and narrowed at higher ones. This results in an unmistakably precise and punchy sound.

The EQ has a simple layout. Starting from left to right on the plugin interface you'll find the On/Off Bypass Switch allowing you to quickly turn on and off the effect to compare between the processed and dry signal.

Next up are the 10 EQ bands which give you control over the following frequencies:

- 31 Hz
- 63 Hz
- 125 Hz
- 250 Hz
- 500 Hz
- 1 kHz
- 2 kHz
- 4 kHz
- 8 kHz
- 16 kHz

Use the Output Gain Knob to adjust the output volume level and make up for lost gain or dial out the excess, occurring as the result of equalization.

VEQ-STU 089



How to use

VEQ-STU 089 is 70s-inspired semi-parametric EQ allowing you to add a deep analog flavor to your production. Its two variable filters and presence knob make for a simple but powerful tone-shaping unit that you certainly need in your vintage-sounding toolset.

Features

- Variable low- and high-pass filters
- Low- and high-frequency boost & cut sliders
- Presence knob with adjustable center frequency

Layout

- Power On/Off Bypass Switch
- High-Pass Filter Slider
- Low-Pass Filter Slider
- Low Boost/Cut Slider

Functionality

VEQ-STU 089 is minimalist and easy to master. It's effective control set is applicable to a variety of sound sources but is especially powerful when processing drums.

Power On/Off Bypass Switch

Use to turn the EQ On or bypass it. The LED light turns red to indicate the plugin is working.

High-Pass Filter Slider

Select the cut-off frequency for the HP Filter from the following available positions:

- Bypass
- 60 Hz
- 100 Hz
- 150 Hz
- 250 Hz

Low-Pass Filter Slider

Select the cut-off frequency for the LP Filter from the following available positions:

- Bypass
- 3 kHz
- 5 kHz
- 8 kHz
- 12 kHz

Low Boost/Cut Slider

Use to boost or cut at 80 Hz by +/- 8 dB.

VEQ-STU 169



How to use

VEQ-STU 169 is a simple, yet powerful 3-band inductor-based EQ. Add it to your FX chain to achieve a high-end smoothness and headroom with clean and precise lows.

Features

- Switchable low-cut filter
- Adjustable Low and High shelving EQs
- Sweepable mid-band EQ
- Warm and musical analog sound

Layout

Power On/Off Bypass Switch

Use to turn the EQ On or Off. It allows you to quickly bypass the plugin to compare the processed signal against the dry one.

Low-Cut Filter Switch

Use to engage or disengage the low-cut filter.

Low Band Shelf Knob

Use to shelve the frequencies at 60 Hz with up to +/- 4 dB of gain.

Mid Band Sweep EQ

Use this EQ to dial in a boost or cut along the entire mid-frequency range with a classic bell shape. The gray knob sweeps the EQ from the lowest mids (150 Hz) up to the highest mids (7 kHz). The red knob allows you to adjust the intensity of the boost or cut.

High Band Shelf Knob

Use to shelve the frequencies at 10 kHz with up to +/- 4 dB of gain.

Gain Output Knob

Rotate to adjust the output gain when in need to make up for excess or lost gain after equalization.

Functionality

Designed for broad tone shaping, the VEQ-STU 169 is still used in studios, and we mean both vintage analog to high-end digital facilities. With a low-pass filter and a sweepable bell mode mid-band, STU 169 can achieve a warm and musical sound that many other EQs can only dream of. The low frequency band is set to shelve at 60 Hz, the mids are sweepable between 150 Hz & 7 kHz. The high frequency shelving comes at 10 kHz.

VEQ-STU 900



How to use

Modeled after the channel strip EQ module of one of the best-sounding analog mixing desks, VEQ-STU 900 is a versatile 4-band semi-parametric equalizer. The plugin's extensive controls allow you to shape the sound in fairly extreme ways without deforming it. With its thick lows and gentle mids, you might like it even more than the VEQ-4K series.

Features

- Four frequency bands
- High- and low-pass filters
- Solid bass and smooth high-end

Layout

Power On/Off Bypass Button

Use to turn the EQ on or off.

LF Frequency Selector

Use it to select the low frequency to be boosted or attenuated

LF Gain Knob

Rotate to control the boost or cut by +/- 15 dB. Use the switch below to choose between bell or shelving curves.

LMF Frequency Selector

Use it to select the low frequency to be boosted or attenuated

LMF Gain Knob

Rotate to control the boost or cut by +/- 15 dB. Use the switch below to choose between bell or shelving curves.

HMF Frequency Selector

Use it to select the low frequency to be boosted or attenuated

HMF Gain Knob

Rotate to control the boost or cut by +/- 15 dB. Use the switch below to choose between bell or shelving curves.

HF Frequency Selector

Use it to select the low frequency to be boosted or attenuated

HF Gain Knob

Rotate to control the boost or cut by +/- 15 dB. Use the switch below to choose between bell or shelving curves.

High-Pass Filter

Use this knob to engage the HP filter at one of the fixed frequencies that are available.

Low-Pass Filter

Use this knob to engage the LP filter at one of the fixed frequencies that are available.

Output Gain Knob

Rotate to adjust the output gain when in need to make up for excess or lost gain after equalization. It allows for boosting or attenuating the signal from +12 to -24 dB.

Functionality

VEQ-STU 900 features boost/cut controls and variable frequencies. All of its frequency bands allow you to switch between bell and shelf modes. Its LMF and HMF bands feature two selectable Q modes.

Liverpool



How to use

Liverpool fuses the most desired features of legendary Vari-Mu compressors. If you want the rich mid-range smoothing compression of an Altec 436C with the fast transient gripping attack of a Fairchild 670 and the unique “Hold” recovery of an RS124 all in one box – this unit is your answer.

Features

- Record in real-time using the Liverpool with any DAW and interface
- Use it when mixing to bring your production to the next level

- Heal damaged mid-range and add character to sterile digital recordings
- Make any track in your session richer, fatter, and rounder
- Use Hold Recovery for more musical and forgiving high-gain reduction
- Bypass the compression using C and drive the Input for lush vintage color

Layout

Input Gain Knob

Use to adjust the input level and/or to specify the desired average compression as indicated by the Gain Reduction Meter.

Threshold Knob

Use to set the Output level at which compression starts and/or to set the ratio.

Attack Knob

Use to adjust the amount of signal transient allowed through before compression starts. There are 6 available speeds, labeled 1 (Fast) to 6 (Slow), with every second selection labeled C for turning off the compression. When in these positions the unit can be used as a line amplifier.

Attack Time Positions

- 1 – 3 ms
- 2 – 19 ms
- 3 – 48 ms
- 4 – 77 ms
- 5 – 109 ms
- 6 – 138 ms

Gain Reduction Meter

Use to measure the Gain Reduction occurring as a result of compression.

Recovery Knob

Use to determine how quickly the signal rebounds after the input signal falls below the Threshold. There are six Recovery positions labeled 1 (Fast) to 6 (Slow), with every second position labeled H and turning on the Hold function.

The Hold function is unique to Liverpool and was added as a requested modification of the original unit.

Recovery Time Positions

- 1 – 127 ms
- 2 – 447 ms

- 3 – 917 ms
- 4 – 1.9 sec
- 5 – 3.4 sec
- 6 – 6 sec

Output Gain Knob

Liverpool features a six-position Output Attenuator rotary switch. It allows for constant impedance on the output transformer as well as the load. The available steps are 0 dB, 5 dB, 10 dB, 15 dB, 20 dB, and 30 dB.

Power On/Off Bypass Switch

Use to Bypass the effect.

Functionality

Much like its vintage predecessors, this compressor can handle high gain reduction, whilst preserving sound quality without introducing any unwanted artifacts, pumping, or unpleasant distortion. Its forgiving qualities make it almost impossible for Liverpool to produce bad or destructive results with any source material.

This is the perfect choice for healing even the most damaged and poorly recorded mid-range instruments and vocals with its incredibly sweet, round, and warm processing. Its lush smoothening effect even at high gain reduction will immerse any track in your mix whilst enriching its mid-range and thickening its low-end.

Its specially designed controls make this one of the most versatile and flexible Vari-Mu designs ever built. You can add grit and character to any source without engaging any dynamic processing, or lush smoothening and fat rounding by dialing in heavy compression.

Hold Function Explained

When trying to process the initial attack of an audio track, the slow attack of the compressor will cause an audible thump to be produced. In such cases, the Hold function primes the compressor with the required amount of Gain Reduction first to prevent the thump from occurring.

This is achieved by playing a track into the compressor, setting the controls as required, and then moving the Recovery control to one of the Hold positions. This prevents the compressor release from taking place, maintaining the amount of Gain Reduction.

The track can then be stopped and played from the beginning. Once the initial attack of the first note has been processed, the compressor can be switched out of Hold and put back to the desired Recovery time.

If the unit is compressing a track with room ambiance, the ambient noise from the recording would swell up in volume at the end of the performance as the Gain Reduction returns from the compressed level to zero. This can be avoided by switching the Recovery knob to an adjacent Hold position after the last note has finished, which would prevent the compressor release from taking place.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls the amount of compression being applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB the output signal will be attenuated by 1 dB.

Threshold

Sets the level above which the compressor considers the signal too loud and starts applying compression.

BA-6A



How to use

BA-6A is a compressor plugin inspired by the simple, beautiful, and effective design of a classic 1950s TV and broadcasting limiting amplifier. Use it when recording in real-time or during mixing to tame the most aggressive and peaking instruments without losing any of their punch. BA-6A is your tool of choice if you need to beef up your drums, vocals, or guitars.

Features

- Balanced, three-stage limiting amplifier

- Prevents overmodulation and overloading.
- Brings vocals to the front
- Gives vintage thickness to any instrument
- Adds character, grit, and recognizable analog mojo to your guitar tone

Layout

Input Gain Knob

Use to adjust the input gain from -12 dB to +12 dB.

Power On/Off Bypass Switch

Use to bypass the effect and quickly compare between the processed and the dry signal.

Gain Reduction Meter

Use to monitor the Gain Reduction (in dB) occurring as the result of compression.

Mode Knob

Select a filter with either a Single or Dual-time constant. When in Single position, the attack time is 0.0006 seconds. In the Dual position, the recovery time is lengthened to 2 seconds on sustained peaks.

Output Gain Knob

Use to adjust the Output level from 0 dB to 30 dB.

Functionality

BA-6A was modeled after a true vintage gem with a straightforward and simple design that doesn't allow you to drastically alter or shape the sound in critical detail. However, what it lacks in flexibility, the compressor makes up for with its warm, analog thickness and character.

Simply run your audio through BA-6A, back off on the output a bit to avoid thumbing, and experiment with the Input and Mode controls until the result fits your mix.

BA-6A is suitable for treating vocals, bass, and guitar, or when used as a mastering compressor. It will also sound fantastic on acoustic guitars, drums, and anything else that might need a good fattening-up.

MG4+



How to use

MG4+ is a 6-band EQ inspired by the legendary Series 500 EQ module. When modeling this plugin we took its signature Sky Band to a new level adding a Sky Gain function to extend your control over the high-end. Add it to your chain to achieve the expensive-sounding gloss and sheen of your favorite chart-topping hits.

Features

- 6-band EQ inspired by the Series 500 EQ module
- Faithfully recreated Sky Band feature for expensive-sounding highs
- Additional Sky Gain function for further control over the signal flow

Layout

On/Off Bypass Button

Use the button to quickly bypass the effect and compare the dry signal against the processed one.

Sub Frequency Boost/Cut Knob

Use this band to remove any unwanted ultra-low rumbling or if you need to add extra depth to your kick drum or bass.

40Hz Boost/Cut Knob

Use it to control the true low end of your sound. Use it to control the kick drum sound or your basslines.

160Hz Boost/Cut Knob

On vocal tracks, a boost of this knob if you need to add some extra depth to your vocals or cut with it to make them a little more compact. The 160 Hz cut on instrumental tracks will leave more space for bass and kick drums, especially in busier mixes.

650Hz Boost/Cut Knob

On vocal tracks, a boost of this knob results in clearer vocals or a slightly more punchy overall sound when used on instrumental tracks. If you need some space between the vocal and the listener cutting with this knob will do exactly this.

2.5kHz Boost/Cut Knob

Use this knob to shape all mid-range transients – vocal and guitar attacks for example. In general, this knob is your midrange's best friend.

Sky Band Frequency Select Knob

The Sky Band is what makes MG4+ stand out among similar tools. Select from a variety of high-frequency positions to achieve a vast and airy overall sound. The higher the selected frequency the lushier to sound you can achieve.

Sky Band Gain Control Knob

Use this knob for extra control over the signal flow.

Functionality

MG4+ is not only an expensive-sounding EQ with a plethora of sound-sculpting potential. It's also notable for its highly linear phase operation, a difficult endeavor in the analog realm, which endows the MG4+ with the ability to preserve the audio being put through it without any phase-shifting artifacts. Purity and clarity are the name of the game when it comes to this EQ.

ALT-436C



How to use

Modeled after a late 1950s studio legend, ALT-436C is an iconic single-channel, vari-MU tube compressor with fixed attack times. The third revision features Threshold and Release Time controls, which are also present in our plugin and make this initially inexpensive and now legendary unit and extremely helpful for bass guitars, vocals, string instruments, and even synths.

Features

- Up to 30 dB of thump-free gain reduction
- Maintains a uniform level of reproduced sound
- Preserves optimum dynamic range
- Does not cause overmodulation

Layout

Volume Control Knob

Adjust the input level to provide the desired average compression as indicated on the Compression Meter.

Release Time Control Knob

Use it to control the length of time between the signal falling below the compression threshold and the compressor returning to a 1:1 ratio (effectively stopping compression). Adjustable from 0.3 to 1.3 seconds.

Compression Meter

Displays the compression amount in dB.

Threshold Control Knob

Use to adjust the output level at which compression commences, as well as the compression ratio.

Functionality

Here are some examples of how the compressor behaves at certain Threshold settings.

- At the maximum clockwise position, compression starts at approximately 16 dBm output level. Increasing the output level by 20 dB at this point results in a 5 dB output level increase, thus giving a 4:1 compression ratio. In this setting, maximum compression before distortion is 22 dB.
- In the maximum counter-clockwise position, compression starts at zero level. A 20 dB increase in input level results in an output level increase of 10 dB, making for a 2:1 compression ratio.

Glossary

Attack

Adjusts how quickly the compressor starts to work after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls the amount of compression being applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB the output signal will be attenuated by 1 dB.

Threshold

Sets the level above which the compressor considers the signal too loud and starts applying compression.

VEQ-432C



How to use

VEQ-432C was inspired by a 1960s unit, which has become the standard in mastering equalizers. Needless to say, you can use it on a mix bus but you can also treat individual tracks in need of further polishing or true analog boost.

Features

- The gold standard of mastering EQs
- Straight-forward and simple controls
- Three-band parametric EQ design with the true sound of its 1960s original

Layout

On/Off Bypass Button

Use it to Bypass the EQ and compare the processed signal against the dry one.

High and Low Shelving Cut/Boost Controls

The Low Shelf features a switch to choose between a 100 and 50 hz filter.

Low, Mid and High Bands

Each band features the following controls:

Shape (Q) Control Knob which alters the width of the EQ Bell.

Frequency Selection Knob to pick the desired frequency you'd like to boost or cut.

Gain Knob allows you to turn up or down the band from -12 to +12 dB.

Output Gain Knob

Use to additionally adjust the Output level from -12 dB to +12 dB.

Functionality

The controls of VEQ-432C are simple as with most parametric EQs from that era. However, its power lies in the so-called gentle processing. This unit sweetens the sound like no other unit. Even subtle corrections will add its hi-end touch and character to your work without contributing any drive or harshness. VEQ-432C serves as well on a mix bus as when treating individual tracks.

InTune Chorus



How to use

Powered by the InTune pitch processing engine, Chorus is a vocal chorus audio plugin. Use it to create realistic backing vocal performances in real-time or during writing sessions and production. Its wide range of voice and timbre adjustments produces a rich and unique musical and artistic expression.

Features

- Five realistic voices with variable detune and delay
- Additional bass, fifth and soprano voices
- Pan space control
- Individual voice color control allows you to create unique backing vocals
- Pitch correction
- Independent gain control for each voice group

Layout

- INTUNE Button
- SCALE Switch
- KEY Selector
- DETUNE Knob
- SPACE Knob
- WET Knob
- VOICES Switch
- BASS Switch
- FIFTH Switch
- SOPRANO Switch
- GAIN Knobs
- COLOR Knobs

Functionality

INTUNE Knob

The INTUNE button enables or disables the pitch correction. When the button is lit it indicates the Pitch correction is enabled.

SCALE Switch

Use to choose between Major, Minor, or Chromatic scale when using the InTune engine.

KEY Selector

Use to choose the Key when using the InTune engine.

DETUNE Knob

DETUNE determines the slight differences in pitch between the different voices. The DETUNE parameter is defined in cents. One semitone equals 100 cents. If DETUNE is set to 100 it means voices will be spread randomly between -50 to +50 cents around lead voice.

SPACE Knob

Use it to Arrange the voices on the stage in degrees. The knob starts from the center (middle position) stage and extends to the left and right. Zero value also means “mono”, the output will be centered in the middle with equal gain to the left and right channels. A value of 180 or “full pan range” will position the voices throughout the stage.

WET Knob

Balance between the input and the processed signal

VOICES Switch

Select the number of voices for the chorus.

BASS Switch

Use to enable/disable the BASS voice.

FIFTH Switch

Use to enable/disable the FIFTH voice.

SOPRANO Switch

Use to enable/disable the SOPRANO voice.

GAIN Knobs

Each vocal group has individual Gain control.

COLOR Knobs

Each vocal group has individual Timbral control.

InTune Harmony



Description

InTune Harmony is a vocal harmonizer powered by the InTune pitch processing engine. Add it to your FX chain to provide backing vocal tracks harmonizing your main singer in a real-time live performance or during writing and production sessions. The intuitive and easy-to-use interface of this powerful and realistic tool makes it suitable for singers, musicians, sound engineers, producers, and music enthusiasts.

Features

- Vocal harmonization of 2, 3, and 4 voices
- Pan space control
- Voice color control
- Pitch correction
- Key and scale selection for harmonization

Layout

- INTUNE Knob
- SCALE Switch
- KEY Selector
- VOICES Switch
- SPACE Knob
- GAIN Knob
- COLOR Knob
- WET Knob

Controls

INTUNE Knob

The INTUNE button enables or disables the pitch correction. When the button is lit it indicates the Pitch correction is enabled.

SCALE Switch

Use to choose between Major, Minor, or Chromatic scale when using the InTune engine.

KEY Selector

Use to choose the Key when using the InTune engine.

VOICES Switch

Select the number of voices used in the harmonization. Choose between 2, 3, or 4 voices.

SPACE Knob

Use it to Arrange the voices on the stage in degrees. The knob starts from the center (middle position) stage and extends to the left and right. Zero value also means “mono”, the output will be centered in the middle with equal gain to the left and right channels. A value of 180 or “full pan range” will position the voices throughout the stage.

GAIN Knob

Control the output level of the harmonization.

COLOR Knob

Select the timbral features of the harmonizing voices. Available options are Neutral, Vivid, and Deep.

WET Knob

Balance between the input and the processed signal

InTune Performer



How To Use

InTune Performer is a vocal pitch correction audio processor designed to preserve the original features of the processed voice. This a powerful yet easy-to-master tool, suitable for both artists and producers.

Features

- Chromatic pitch correction
- Pitch correction in user-specified key and scale
- Pitch correction following a master melody from a sidechain track, “Proline” mode
- Controls for enabling correction, delay, strength, key and scale

Layout

- INTUNE Button
- KEY Selector
- SCALE Switch
- DELAY Knob
- STRENGTH Knob

How To Use

The main objective during the development of the InTune Performer was pitch correction without distorting the true character of the voice. The plugin's powerful and realistic pitch-processing engine moves the pitch in the right direction while preserving the original timbral features of the voice. In most configurations, except the most extreme ones (DELAY: 0, STRENGTH: 1), it would be difficult to discover that pitch correction has been used, making InTune Performer an appropriate tool for musicians, producers, and music enthusiasts looking for realistic sound in real-time performances or studio processing and recording.

INTUNE Button

Use it to enable or disable pitch correction. Pitch correction is enabled when the button is lit with a yellow light and disabled otherwise. When the button is lit it indicates the Pitch correction is enabled.

KEY Selector

Use to choose the Key when using the InTune engine.

SCALE Switch

Use to choose between Major, Minor, Proline, or Chromatic scale when using the InTune engine. “Proline” is a special pitch correction mode following a master voice from a sidechain track. In “Proline” mode the user needs to configure the DAW to send the sidechain track to the corrected track.



The effect SIDECHAIN button (illustrated above) needs to be turned on.

The SIDECHAIN button is located at the top of the effect interface in the control strip.

Steps for setting InTune Performer in “Proline” mode:

Configure the DAW to send the master voice track to the corrected track (1), enable sidechain with the SIDECHAIN button (2), select “Proline” mode with the SCALE control (3), make sure the INTUNE button is on (4). If any of these steps is not completed the “Proline” mode will not operate correctly.

DELAY Knob

Control the pitch correction period in milliseconds. When the pitch difference between the voice and the scale or sidechain track in Proline mode is discovered, the processor starts moving the pitch toward the target pitch. The time interval between the start and the completion of this pitch shifting is controlled by the DELAY parameter. If the DELAY is set to zero, the pitch correction will happen immediately and the pitch will jump from its initial value to the correct (target) value resulting in an abrupt pitch change. This unpleasant artificial jump is noticeable even more when the difference between the voice and target pitch is larger and less evident when the voice and target are closer.

STRENGTH Knob

The STRENGTH rotary knob controls the amount of pitch correction applied to the controlled voice. STRENGTH of zero will have the effect of zero pitch correction. STRENGTH of one will apply the total amount of pitch correction from voice pitch level to target level. A STRENGTH setting of 0.8 will move the pitch to 80% of the target pitch.

Gyratek X



How to use

Gyratek X is the first digital recreation of a true tube stereo compressor, widely recognized for its speed. The hardware original features technology used in early limiters such as the legendary Fairchild 670, making it an absolute Vari-Mu compression beast.

Features

- True all-tube Vari-Mu compression
- Faster response than electro-optical compressors
- No-feedback signal path
- Pure Class-A topology
- Warm and musical sound

Layout

Input Level Control Knob

Use it to control the input level of the first variable gain stage – the drive of the compressor. To obtain unity gain set both the Input and Output Level Control Knobs at two o'clock positions.

Threshold Knob

The Threshold control sets the level at which compression sets in. Turn it counter-clockwise to select a lower starting point, which will result in more compression being applied. When turned fully clockwise, the control stops the compression

Ratio Knob

Use the Ratio Knob to control the amount of compression of the signal which exceeds the Threshold value. Setting this control to a fully counter-clockwise position will deactivate compression.

Gain Reduction Meter

Visualizes the gain reduction occurring as the result of compression

Power On/Off Bypass Switch

Use it to activate or deactivate the compressor. The Gain Reduction Meter will light up to indicate when the compressor is active.

Attack Knob

Use it to adjust the time it takes the compressor to respond to an increasing input level.

Release Knob

Adjust the time between the input signal falling below the Threshold level and the compressor returning to unity gain.

Output Level Knob

Use it to control the signal level to the output driver stage and the compressor output.

Output Level Meter

Visualizes the output signal level.

Functionality

Gyratek X allows for hard compression of the low-end without dirtying the sound. This tube design-inspired stereo unit can be easily combined with other types of compressors and all of the Antelope Audio vintage audio tools.

Gyratek XIV



How To Use

Gyratek XIV is a passive stereo tube EQ inspired by the legendary Pultec design. Our digital rendition of this classic unit features the same parallel filter topology as its predecessor while bringing its versatility and potential to a new level.

Features

- Record in real-time or mix with Gyratek XIV with any interface and DAW
- Apply lush mastering equalization or precise surgical corrections
- Infuse your tracks with the authentic thickness, depth, and character of the hardware unit

Layout

- Low Band
- Lo-Mid Band
- Mid Band
- Hi-Mid Band
- High Band
- Mode, Q (Bandwidth), and Level Control Knobs for every band
- Output Trim Knob
- On/Off Bypass Switch

Functionality

The hardware original behind Gyratec XIV was unique for its parallel G14 filter design which allows for a set of inductors and capacitors to switch in and out of the circuit combined with a tube-based makeup gain/output stage.

One of the unique qualities of this unit is the behavior of the variable “Q” setting. When a band is set to “boost”, the “Q” is rather wide. When set to “cut” however, the sharpness of the filter becomes much more narrow and aggressive, approaching a notch in extreme settings. That makes the Gyratec XIV both a powerful mastering equalizer and a precise surgical tool.

Another side effect of Gyratec’s circuit topology is the subtle widening of the stereo picture when used on stereo sources. When applied on a Mix Bus that effect carves more space in the mix without any audible artifacts or phase distortion.

Our rendition of the Gyratec XIV unit also allows a mono mode of operation making it an efficient mixing tool for practically any sound source and application.

Gyratek IX



How to use

Add the Gyratec IX dual tube mic preamp to your chain and apply flawless analog amplification to any sound source.

Features

- Massive analog-style amplification
- Extremely versatile and applicable to any sound source
- Use it when recording or during mixing
- Straight-forward and comprehensive controls
- High Pass Filter

Layout

On/Off Bypass Switch

Use it to quickly compare the dry signal against the processed one.

Gain Adjustment Knob

Note that the microphone input gain level must be initially adjusted from your audio interface. When used on previously recorded material, this knob is used to push the preamp input stage into overdrive.

Phase Flip Switch

Use it to change the phase of the input signal.

Output Level Adjustment Knob

Controls the output level of the preamp.

Low-cut Switch

Engage the integrated High Pass filter of the unit. You can trim the signal at two (Low and High) positions.

Functionality

Gyratex IX is a simple, easy-to-control, and extremely versatile preamp plugin. It was modeled after a unit with a variable-gain input tube and an SRPP output stage. Thanks to the easy-to-master controls of our plugin, you can quickly and comprehensively balance both the input and output signals.

SMT-100A



How to use

Choose SMT-100A if you need a versatile and straightforward compressor that simply gets the job done. Its fast controls and digitally recreated tube design guarantee that you'll quickly achieve the sound you're after.

Features

- Straightforward and easy-to-master controls
- Meticulously recreated analog punch
- Fast attack times make it your go-to compressor for drums, vocals, and bass

Layout

Attack Switch

Choose between Fast and Slow Attack.

Release Switch

Choose between Fast and Slow Release.

Gain Knob

Use it to control the input signal Gain.

Gain Reduction Knob

Control the dynamics of the signal to make sure it fits in your mix post-compression.

On/Off Bypass Switch

Use it to quickly compare the processed signal against the dry one. The LED light above the switch will indicate when the unit is switched on.

Functionality

The hardware original that inspired us to create SMT-100A has been used in studios around the world because of its fast attack times and its ability to do a great job with vocals, drums, and bass. We worked hard to painstakingly preserve both the special sound of the SMT-100A and its simplistic design. Add it to your FX chain and you will start yielding immediate results without much of a learning curve thanks to the unit's perfect design and straight-forward controls.

Glossary

Attack

Adjusts how quickly the compressor starts working after the signal exceeds the compression threshold.

Release

Controls how soon the compressor will stop after the signal goes below the compression threshold

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

Knee

Knee and Attack have a lot in common, but they are not the same. Like Attack, Knee controls how the compressor will react once the input signal passes the threshold. Hard Attack makes the compressor engage immediately while Soft Knee shapes its attack time to make it slower and smoother.

Reel-To-Reel



How to use

Add Reel-To-Reel to your session to add the warm and textural sound of vintage tape machines to your modern day production. Experiment with different tape types and recording speeds, add a slight touch of hiss and give an organic feeling the perfect digital sound of our era.

Features

- Four tape types

- Assignable VU meter
- Endless possibilities with bias, hiss, wow & flutter controls
- Use when tracking or for mix and master

Layout

Input and Output Level Controls

Balance the signal levels going in and from the plugin.

Hiss Adjustment Knob

Add the desired amount of hiss to your recording.

Tape Speed Switch

Choose between 15/30 IPS.

NAB / IEC Switch

Choose your preferred EQ standard.

Assignable VU Meter

Switch between Input or Output Level

Tape Type Selector

Choose between four different tape types.

Tape Bias

Switch between Over, Normal and Under bias options

Wow & Flutter Knob

Adjust the wow and flutter amount added by the plugin.

Functionality

Reel-To-Reel combines the best tape formulas, the best tape heads and the finest electronics. The combinations between all those will create endless scenarios. You can experiment with bias settings, tape hiss amounts, switch between four types of tape, and adjust wow & flutter amounts. Mastering these parameters will allow you to achieve the warmth and color you crave in the desired amounts. Use Reel-To-Reel not only during post-production but when tracking and monitor directly the true sound of your favorite tape machine.

Tips:

- Crank the Input Level Knob to achieve tape overdrive.
- Use the Hiss and Wow & Flutter knobs to balance the amount of tape artifacts added to your recordings.
- Explore the differences when using 15 or 30 IPS recording speeds or the various nuances added by switching between tape bias, tape types or the different EQ standards.

NEU-473A



How to use

NEU-473A is an all-purpose plugin that can work as a compressor, expander, and limiter while adding a signature 1970s vibe to your production. The plugin perfectly captures all tone- and dynamic-shaping capabilities of the hardware original that inspired it. Especially effective in the mid-range,

Features

- Use as a compressor, expander, or limiter

- Mid-range's best friend
- True 1970 German-compression sound
- De-Es Switch
- Bass-cut Switch

Layout

Expander Section

Features Recovery Time and Threshold control knobs.

Compression Module

Features Compression controls, Input Gain, Recovery Time, and Ratio.

Output Gain Knob

Use to decrease or increase the signal level after processing with the NEU-473A.

Attack Time

Features three speeds - 0.25, 2.5, and 25 mS.

Peak LED and Gain Reduction Meter

Use to monitor the occurring gain reduction and peaking.

Line / De-Essing Switch

Use for a slight high-end cut.

Line / Bass Cut Switch

Use for a slight low-end cut.

Main Output Meter

Use to monitor the output level of the plugin.

Functionality

NEU-473A is a hidden gem among vintage compressor units. Its signature sound, however, has impacted more records than you can imagine. Use the plugin when you need to:

- Enhance the tone of electric guitars and put them more forward in the mix
- Compress and de-es vocals so they fit perfectly in your mix
- Glue your mixes together and add subtle vintage character to the overall sound
- Add recognizable 473A-style limiting when mastering

Glossary

Attack Adjusts how quickly the compressor starts working after the signal exceeds the compression threshold.

Ratio

Controls how much compression is applied. For example, a 3:1 ratio means that every time the input signal crosses the threshold by 3 dB, the output signal will be attenuated by 1 dB.

Threshold

The Threshold is the level above which the compressor considers the signal too loud and starts applying compression.

BX3 Compressor



How to use

The BX3 3-band compressor was designed from the ground up by Antelope engineers to sculpt your sound with as much flexibility as possible. By integrating BX3 into your processing chain, you'll be able to dynamically balance and enhance the entire frequency spectrum. Precision controls enable exact adjustments across different bands – subjective loudness levels may be surgically optimized without overshadowing the rest of your mix.

Whether for mastering, mixing, or broadcasting, BX3 stands out as the versatile, go-to tool in your audio arsenal. With BX3, mastering audio dynamics has never been easier, making it the Swiss Army knife of your setup. Discover the difference with BX3 – your sound, perfected.

Features

- Frequency response plot for all three bands
- I/O Spectral analysis plot visualising the compression ratio
- Two different filter slope modes for different cut-off levels
- Three-band gain reduction visualisation
- Lookahead delay
- Limiter functionality

Layout

On / Off Bypass Button

Use it to turn the effect on or off and to quickly compare the processed signal against the dry one.

Lookahead Delay Knob

Use up to 20 ms of lookahead delay to “foresee” an incoming attack.

Slope Control Switch

Use 2nd and 4th-order filter slopes for different cut-off levels.

Low Band Cut-Off Knob

Use it to cut between 50 Hz – 15k Hz.

High Band Cut-Off Knob

Use it to cut between 400 Hz – 15k Hz.

Low, Mid, and High Frequency Bands

Each band features the following individual controls:

- Compressor ON/OFF
- Mute band – stops the signal of the associated band
- Input Gain (-50 – 20 db)
- Output Gain (-10 – 20 db)
- Compressor Threshold (-60 – 0 dB)
- Compressor Attack (15 – 500ms)
- Compressor Release (75 – 5000ms)
- Compressor Ratio (1 – 20)

- Compressor Knee-Width control (0 – 20db)
- Limiter ON/OFF (equivalent to a ratio of infinity)
- RMS or PEAK detector knob (default is peak detection)
- Response (0 – 1)