

WING FX



December 4th, 2025.

Introduction.

Many of these Effects (FX) are emulated after very high end outboard models that have been proven over time. I have tried to gather as much information as possible to help explain what each FX is used for, as well as who used them.

This way you might get a better understanding about what they do, if you can relate it to one of your favorite bands or songs you may know. This ePub/PDF File has been updated to reflect the Wing Firmware Update Version 3.1 released on November 7th, 2025. I have broken these Effects, (FX), into the following categories.

- Gates.
- Expanders.
- EQs.
- Compressors.

This ePub/PDF File is nothing more than a starting point for anyone who may be reading/using it. Like anything else in audio, you really need to spend some time playing around with these effects so you can see just how much they can enhance your style of music or the way you mix your live events.

In audio mixing, effects are used to shape, enhance, and transform audio signals. There are numerous types of effects, and they can be broadly categorized based on their function. While the exact number can vary depending on how you classify them, here are some of the most common types of audio effects:

Time-Based Effects:

- Reverb: Adds spatial depth and ambiance by simulating reflections in a space.
- Delay: Creates echoes by repeating the sound after a set time.
- Chorus: Thickens sound by duplicating and slightly detuning the signal.
- Flanger: Combines delayed signals with modulation for a sweeping effect.
- Phaser: Similar to flanger but with a different phase-shifting effect.
- Echo: A specific type of delay with feedback.

Modulation Effects:

- Chorus.
- Flanger.
- Phaser.
- Vibrato: Pitch modulation effect.
- Tremolo: Amplitude (volume) modulation.

Dynamic Effects:

- Compression: Reduces the dynamic range by attenuating loud sounds.
- Limiter: Prevents signals from exceeding a certain threshold.
- Expansion: Opposite of compression, increases dynamic range.
- Gating: Cuts off sound below a certain threshold.

Filter Effects:

- Equalization (EQ): Adjusts the balance of frequency components.
- High-pass filter: Removes low frequencies.
- Low-pass filter: Removes high frequencies.
- Band-pass filter: Allows only a specific frequency band.
- Notch filter: Removes a narrow frequency range.

Distortion and Saturation Effects:

- Overdrive: Adds harmonic distortion for a warm or aggressive sound.
- Distortion: Creates more intense tonal changes, often used in guitars.
- Fuzz: Extreme distortion for a fuzzy sound.

Specialty Effects:

- Auto-tune / Pitch correction: Corrects or alters pitch.
- Bitcrusher: Reduces bit depth, creating a lo-fi sound.
- Ring Modulation: Combines two signals to produce metallic or bell-like sounds.
- Synthesizer effects: Creating sounds via synthesis.

Creative and Experimental Effects:

- Granular synthesis effects.
- Reverse effects: Playing sounds backward.
- Spectral effects: Manipulating the frequency spectrum directly.

While the core categories include time-based, modulation, dynamic, filtering, distortion, and specialty effects, the exact number and types can be expanded based on specific plugins and creative use. In practice, audio engineers combine and manipulate these effects to achieve desired sonic textures.

Audio Effects Terminology:

1. Reverb (Reverberation). Simulates the natural echo and decay of sound in a space, making audio sound as if it's in a particular environment (e.g., hall, room).
2. Delay. An effect that repeats the audio signal after a set period of time, creating echoes or rhythmic repetitions.
3. Chorus. Slightly detunes and delays copies of the original sound to create a fuller, shimmering, or thickening effect.
4. Flanger. Combines the original signal with a slightly delayed version that varies over time, producing a sweeping, jet-like sound.
5. Phaser. Alters the phase of the audio signal using all-pass filters, creating a swirling or whooshing effect.
6. Distortion. Alters the audio waveform to produce a "clipped" or gritty sound, often used with electric guitar.
7. Overdrive. Simulates the warm, natural distortion produced by pushing an amplifier beyond its clean headroom.
8. Fuzz. Heavy distortion with a fuzzy, saturated quality, common in guitar effects.
9. Equalization (EQ). Adjusts the balance of different frequency components in an audio signal.
10. Compression. Reduces the dynamic range by attenuating loud sounds and boosting softer sounds, making audio more consistent.
11. Limiter. A type of compressor with a high ratio that prevents audio from exceeding a set threshold.

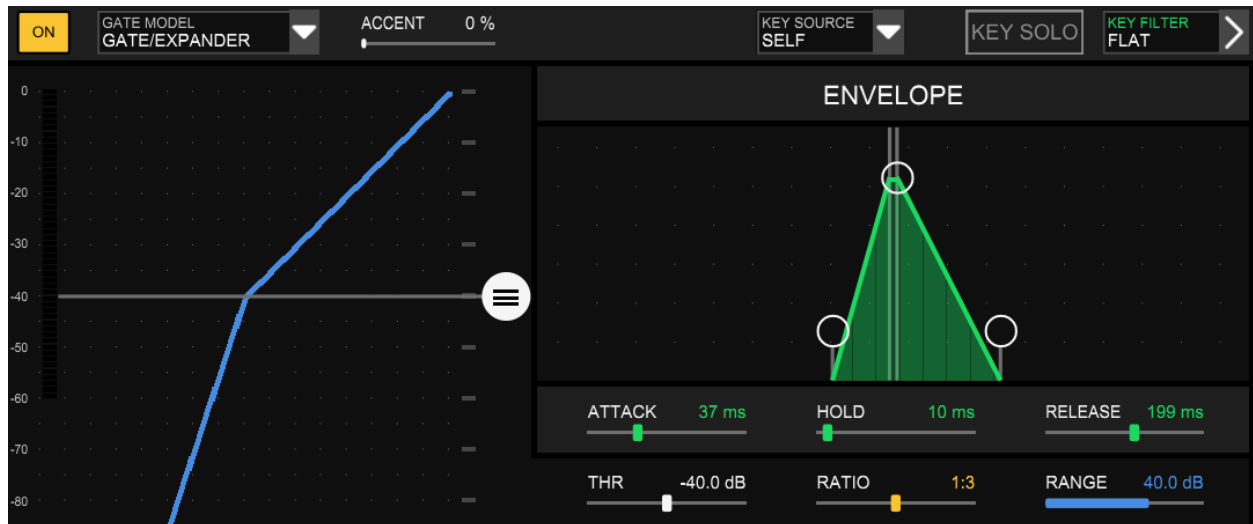
12. Gate. Mutes or reduces the volume of sounds below a certain threshold, effectively silencing quiet sounds.
13. Expander. Opposite of a compressor; increases the dynamic range by making quiet sounds quieter.
14. Stereo Widener. Enhances the stereo image, making the sound appear wider and more spacious.
15. Vibrato. A periodic modulation of pitch, creating a trembling effect.
16. Tremolo. A periodic modulation of volume, creating a pulsing or shaking effect.
17. Automation. The process of dynamically changing effects parameters over time within a track.
18. Pitch Shifting. Alters the pitch of the audio up or down.
19. Modulation Effects. Effects that use modulation (e.g., chorus, flanger, phaser) to alter the sound over time.
20. Lo-Fi. An effect that intentionally reduces audio quality, adding noise, distortion, or filtering for a vintage or gritty sound. [\(TOC\)](#)

Table of Contents

Wing FX Explanations	1
Introduction.....	1
Audio Effects Terminology:.....	3
Wing Gate/Expander.....	7
Soul 9000 Gate. Emulates the SSL 9000 Channel Gate.....	9
Even 88 Gate. Emulates the Neve 88RS Gate.....	11
BDX 902 De-Esser. Emulates the DBX 902.....	15
76 Limiter Amp. Emulates the UREI/Universal Audio 1176 FET Compressor.....	16
LA Leveler. Emulates the Teletronix LA-2A.....	18
Source Extractor. Emulates the Rupert Neve Primary Source Enhancer PSE-545..	19
Wave Designer. Emulates the SPL Transient Designer.....	21
Auto Rider. Emulates the Waves Vocal Rider 22	
Soul Warmth Pre. Emulates the SSL Console Emulated Preamp.....	23
Wing Gate Dynamic EQ.....	24
Equalizer Section.....	25
Wing EQ.....	25
Soul Analog. Emulates the SSL Channel EQ.....	26
Even 88-Formant. Emulates the Neve 88 EQ.....	28
Even 84. Emulates the AMS Neve 1084 EQ.....	29
Fortissimo 110. Emulates the Focusrite ISA 110 EQ.....	30
Pulsar. Emulates the Pultec EQP-1A combined with MEQ-5.....	31
Mach EQ4. Emulates the Mäag EQ4.....	32
PIA 560 GEQ. Emulates: API 560 EQ.....	34
Wing Compressor.....	35
Even 88 Formant Compressor.....	37
LMT Compressor.....	38
One Knob Compressor.....	40
BDX 160. Emulates the DBX 160.....	41
BDX 560 Easy. Emulates: DBX 560 VCA Overeasly Compressor.....	43
Draw More D241. Emulates the Drawmer DL241.....	44
Red3 Compressor. Emulates: Focusrite Red 3 Compressor.....	46
Soul 9000. Emulates the SSL 9000 Channel Compressor.....	47
Soul G Buss. Emulates the SSL 9000 G Bus Compressor.....	48

Even Compressor/Lim. Emulates: Neve 33609.....	49
Eternal Bliss. Emulates the Elysia Mpressor.....	51
76 Limiter Amp. Emulates: UREI/Universal Audio 1176 FET Compressor.....	53
LA Leveler. Emulates the Teletronix LA-2A.....	55
Fairkid Model 670. Emulates: Fairchild 670.....	57
No Stressor. Emulates the Emperical Labs EL8 Distressor.....	59
PIA2250 Rack. Emulates: API 225L 200 series module.....	61
LTA100 Leveler. Emulates the Summit Audio TLA-100.....	63
Wave Designer. Emulates the SPL Transient Designer.....	65
PSE LA Combo. Emulates the Vintage LA-style Compressors.....	67
Auto Rider. Emulates the Waves Vocal Rider.....	68
Hall Reverb.....	69
Room Reverb.....	71
Chamber Reverb.....	74
Plate Reverb.....	76
Concert Reverb.....	78
Ambience Reverb.....	80
VSS3 Reverb.....	82
Vintage Room Reverb.....	83
Vintage Reverb.....	85
Vintage Plate.....	87
Blue Plate.....	89
Gated Reverb.....	91
Reverse Reverb.....	92
Delay Reverb.....	94
Shimmer Reverb.....	96
Spring Reverb.....	98

Wing Gate/Expander



The Behringer Wing Gate/Expander is known for its versatile and high-quality dynamics processing capabilities integrated into the Behringer Wing digital mixing console. Specifically, it is recognized for:

Comprehensive Dynamics Control: The gate/expander allows precise control over audio signals by reducing or eliminating unwanted noise, feedback, or background sounds when the input falls below a certain threshold.

Intuitive User Interface: The feature is accessible via the console's touchscreen and dedicated controls, making it user-friendly for both novice and experienced engineers.

Flexibility and Precision: With adjustable parameters such as threshold, ratio, attack, release, and hold, users can finely tune the gating or expansion to suit various applications—from live sound reinforcement to studio recording.

Integrated with the Digital Mixer: Because it's built into the Wing's comprehensive digital ecosystem, it can be linked with other effects and processing modules for streamlined workflow.

High-Quality Sound Performance: Behringer is known for providing professional-grade audio processing at a more accessible price point, and the Gate/Expander on the Wing maintains clarity and transparency in dynamics control.

Overall, the Behringer Wing Gate/Expander is known for offering powerful, flexible, and easy-to-use gating and expansion functions within a professional digital mixing environment.

Attack is the time taken for the gate to open after an over threshold signal. The shape of the attack is fixed and has been carefully tailored to produce a transparent gating action.

Hold Minimises chattering in conjunction with the internal hysteresis. Once the signal has been detected as having fallen below threshold, this control defines a waiting period before the gate starts to close. This is particularly useful for low frequency material and instruments with oscillating or unpredictable decay envelopes.

Release is the time taken for the gate to close after the programme material falls back below threshold. As with attack, the shape is crucial to the sound and has been tailored to produce the most transparent gating action possible.

Range controls the amount of gain reduction that is applied to signals below threshold. The gain reduction can be infinite, but things often sound more natural when it is backed off to only 10dB or 15dB.

With this type of setting, the background noise and spill remain at a reduced level, but become less noticeable because they do not noticeably switch in and out with the gating action. The maximum range is given when the control is fully anti-clockwise, that is, set to infinity (4).

Threshold is the gate operating point. Signals that go over threshold will open the gate, while signals that go below threshold will close the gate. In both cases, gate opening/closing occurs over a period of time, which is dependent on the envelope (attack and release) control settings.

Accent. The inspiration of the gate-expander accent control comes from the Klark Teknik DN530 Quad Gate. It accents (boosts) the transient signal as the gate opens for a brief 50 milliseconds, which is useful for percussion type signals, such as snare, kick, etc. Normally, during an opening transition the gain changes from -n dB (n is set up by the range control) to 0dB.

When the accent control is turned up the transition goes from -n dB to a positive +n dB gain (the amount of positive gain is set by the accent control up to a maximum of +12dB). This accented level only lasts for a short period of time (50ms), after which the gain returns to 0dB. The effect this produces is similar to the thickening action compressors impart on drums when their attack time is set very slow. [\(TOC\)](#)

Soul 9000 Gate.



Emulates the SSL 9000 Channel Gate. The [SSL 9000 Channel Gate](#) is a renowned gate plugin that emulates the noise gate and expansion features of the Solid State Logic (SSL) 9000 series console's channel strip. It is known for its high-quality, musical gating capabilities, allowing engineers to control unwanted noise, tighten up recordings, and add punch to individual tracks.

The SSL 9000 Channel Gate is appreciated for its transparent sound, intuitive interface, and its ability to preserve the natural character of the audio while effectively gating unwanted signals, making it a popular choice in mixing and mastering workflows.

The Gate can act as an infinite:1 Gate or as a **2:1 Expander when the 2:1 button is engaged. A yellow LED indicates that Expand mode has been selected.**

Range determines the depth of Gating or Expansion. When set to 0, this section is inactive. When turned fully clockwise, a Range of 40dB can be obtained.

Threshold – Variable hysteresis is incorporated in the Threshold circuitry. For any given 'open' setting, the Expander/Gate will have a lower 'close' threshold. The hysteresis value is increased as the threshold is lowered. This is very useful in music recording as it allows instruments to decay below the open threshold before Gating or Expansion takes place.

Release – This determines the time constant (speed), variable from 0.1 - 4 seconds, at which the Gate/Expander reduces the signal level once it has passed below the threshold.

The Fast attack button provides a fast attack time (100µs per 40db) indicated with a yellow active LED. When off, a controlled linear attack time of 1.5ms per 40dB is

selected. The attack time is the time taken for the Expander/Gate to 'recover' once the signal is above the threshold. When gating signals with a steep rising edge, such as drums, a slow attack may effectively mask the initial THWACK, so you should be aware of this when selecting the appropriate attack time.

Hold determines the time after the signal decays below the threshold before the gate closes. Variable from 0 to 4 seconds. [\(TOC\)](#)

Even 88 Gate.



Emulates the Neve 88RS Gate. The [Neve 88RS Gate](#) is renowned for its high-quality, musical gating capabilities, integral to the classic Neve 88RS console's reputation. It is known for:

Transparent and Musical Gating: The gate provides smooth, musical attenuation that preserves the natural character of the sound, making it ideal for controlling bleed and unwanted noise without sounding obvious or choppy.

High-Quality Sound: Built with the renowned Neve transformer design and high-grade components, it offers a warm, sonically pleasing attenuation that complements the Neve console's overall sonic signature.

Versatility: The gate is versatile, suitable for a wide range of applications, including drums, vocals, and instruments, allowing for precise control over audio dynamics.

Integral to the 88RS Console: As part of the Neve 88RS console's channel strip, it contributes to the console's reputation for delivering professional-grade, warm, and musical sound processing.

Overall, the Neve 88RS Gate is celebrated for its blend of transparency, musicality, and classic Neve character, making it a sought-after piece of equipment both in its original form and as a standalone component in modern studio setups.

In the context of audio gates, **hysteresis refers to the difference between the threshold level at which a gate opens and the threshold level at which it closes.** This helps prevent "chattering" or unwanted opening and closing of the gate when the signal fluctuates around the threshold.

Hysteresis can help preserve the natural sound of vocals or instruments, especially when they naturally fluctuate in volume. It's particularly useful for signals that have

subtle changes in volume, preventing the gate from opening and closing repeatedly and can be fine tuned for very subtle differences. [\(TOC\)](#)

Draw More 241.



Emulates the Drawmer DL241 Expander. The Drawmer DL241 Expander/Gate Section is renowned for its high-quality, versatile dynamics processing capabilities. It is particularly recognized for:

Transparent Dynamic Control: The DL241 provides clean and transparent gating and expansion, allowing engineers to control noise and leakage without introducing unwanted artifacts.

Dual-Channel Operation: Designed for stereo or dual-mono applications, it offers precise, independent control over each channel, making it suitable for complex mixing and mastering tasks.

High-Quality Components and Design: Built with professional-grade circuitry, the DL241 ensures reliable performance and minimal signal coloration.

Flexible Threshold and Ratio Controls: It allows detailed adjustment of gating and expansion parameters, enabling both subtle noise reduction and aggressive gating when needed.

User-Friendly Interface: The layout and controls are designed for intuitive operation, facilitating quick setup and adjustments during critical recording or mixing sessions.

Overall, the Drawmer DL241 is valued for its clarity, flexibility, and professional-grade performance in controlling dynamics within a studio or live sound environment. [\(TOC\)](#)

BDX 902 De-Esser.



Emulates the DBX 902. The [BDX 902 De-Esser](#) is known for being a high-quality audio processing device designed to reduce sibilance (the harsh "s" and "sh" sounds) in vocal recordings. It is particularly valued in professional audio production for its precise and transparent de-essing capabilities, helping to produce clearer, more natural-sounding vocals without sacrificing detail.

The BDX 902 often features advanced filtering and control options, making it a preferred choice for engineers seeking effective de-essing in both studio and broadcast environments. [\(TOC\)](#)

76 Limiter Amp.



Emulates the UREI/Universal Audio 1176 FET Compressor. The [UREI/Universal Audio 1176 FET Compressor](#) is renowned for its distinctive sound and versatility in audio processing. It is widely regarded as one of the most iconic and sought-after compressors in professional recording and mixing. Key features and qualities it is known for include:

Fast Attack and Release Times: The 1176 is famous for its incredibly quick attack and release times, allowing it to catch transient peaks and shape dynamic responses sharply.

Unique "All-Button" Mode: Engaging all ratio buttons simultaneously creates a distinctive "British" style compression—characterized by a heavily saturated, harmonically rich sound.

FET Technology: Its use of Field Effect Transistors (FETs) provides a distinctive tonal character, often described as aggressive, punchy, and musical.

Musical and Transparent Compression: Depending on settings, it can deliver transparent leveling or a more colored, colored compression that adds character and mojo to vocals, drums, bass, and other sources.

Versatility: The 1176 excels across a wide range of audio sources—vocals, drums, bass, guitars, and mix bus compression—making it a studio staple.

Historical Significance: Originally designed in the 1960s by Bill Putnam's UREI company, the 1176 became a standard piece of equipment in studios worldwide and has influenced countless compressor designs.

Overall, the UREI/Universal Audio 1176 FET Compressor is celebrated for its ability to add punch, presence, and musical character to recordings, making it a legendary tool in both tracking and mixing contexts.

Great on drums, vocals, bass, parallel compression. The Threshold is fixed, Input drives level up into the threshold, output gain compensates for compression and possible input increase. It has a very fast attack and release. Be very careful as the timing knobs are reversed from normal with 1 being the slowest and 7 being the fastest. ([TOC](#))

LA Leveler.



Emulates the Teletronix LA-2A. The [Teletronix LA-2A](#) is renowned for its smooth, musical, and transparent optical compression characteristics. It is widely regarded as a classic leveling amplifier, prized for its ability to gently control dynamics without introducing harsh artifacts.

The LA-2A is especially favored for vocals, bass, and other instruments where natural, transparent compression is desired. Its unique design uses an electro-optical attenuator and a tube-based amplifier, resulting in a warm, musical sound that has made it a staple in professional recording and broadcast studios worldwide.

It is well known for its warm optical compressor and works great on vocals, bass, horns and strings. It has fixed slow attack, slow release & ratio. The compression is 3:1 and the limit is infinite:1. You turn up Peak Reduction to increase the amount of compression, essentially a reverse threshold. The gain is post-compression makeup gain and the VU meter trails actual compression. ([TOC](#))

Source Extractor.



Emulates the Rupert Neve Primary Source Enhancer PSE-545. The Rupert Neve Primary Source Enhancer ([PSE-545](#)) is renowned for its ability to improve the clarity, presence, and detail of vocal and instrumental recordings. It is a specialized audio processor designed to enhance the primary source signals—such as vocals or solo instruments—by emphasizing their character and reducing background noise or masking elements. Key features and qualities include:

Enhanced Clarity and Presence: The PSE-545 accentuates the fundamental frequencies and harmonics of the primary source, making it sound more prominent and lifelike in a mix.

Selective Enhancement: It intelligently emphasizes the desired source without overly affecting the surrounding audio, preserving naturalness.

Analog Circuit Design: Built with Rupert Neve’s signature high-quality analog circuitry, it offers a warm, musical character to the processed signals.

Application Flexibility: Commonly used in recording and mixing environments to improve vocal intelligibility, instrument definition, and overall mix clarity.

Controls Include:

Active Light: Indicates when the 545 is actively affecting signal. This is the key to using this processor.

Threshold Knob: Sets the dBu level at which the Primary Source Extractor engages.

Depth Knob: Controls the maximum amount of effect from the 545 – or in other words, how much attenuation is applied after the input signal falls below the set THRESHOLD.

By rotating the DEPTH control clockwise from 0dB towards -20dB, the 545 will attenuate the input signal more dramatically, letting the user find the perfect balance between audibility of the Primary Source Enhancement effect and feedback reduction.

Fast Control: Is an illuminated push-button that selects between two available time constants, tuning the 545's response by determining how quickly the attenuation occurs in the quiet sections between words or phrases. Without this button pressed, the 545 achieves a slower attack and release that is useful as a starting point for most sources. Pressing the FAST button engages the faster attack and release time constant, Fast is useful on more dynamic sources or passages where faster transient detection is necessary.

Peak: Selects between RMS and Peak detection modes. When illuminated, the 545 is in PEAK mode – useful for detecting faster transient peaks and for creative dynamic envelope shaping. When not illuminated, the 545 is in RMS mode, which utilizes a slower, more averaged response characteristic in the sidechain.

Overall, the PSE-545 is valued by engineers and producers for its ability to subtly and effectively enhance the perceived quality of key audio sources, resulting in clearer and more engaging recordings. [\(TOC\)](#)

Wave Designer.



Emulates the SPL Transient Designer. The [SPL Transient Designer](#) is renowned for its ability to manipulate the transient and sustain characteristics of audio signals. Specifically, it allows producers and engineers to shape the attack (initial transient) and decay (sustain) of sounds independently.

This makes it a powerful tool for enhancing punch and clarity in drums and percussion, or for smoothing out or emphasizing transients in various instruments. Its unique approach provides a more natural and musical way to control dynamics compared to traditional compressors, making it a popular choice in mixing and sound design. [\(TOC\)](#)

[Manual Link](#)

Auto Rider.



Emulates the Waves Vocal Rider. [Waves Vocal Rider](#) is known for its ability to automatically and transparently adjust vocal levels within a mix. It functions as an intelligent leveling plugin that dynamically rides the fader in real-time, ensuring consistent vocal volume without the need for manual automation.

This helps producers and engineers achieve a balanced, professional-sounding vocal track more efficiently by saving time and maintaining natural dynamics. ([TOC](#))

Soul Warmth Pre.



Emulates the SSL Console Emulated Preamp. The [SSL Console Emulated Preamp](#) is renowned for its ability to replicate the distinctive sound characteristics of classic SSL analog consoles, particularly their preamp and channel strip qualities. It is known for:

Imitatively Reproducing SSL Sound: Capturing the punch, clarity, and musicality associated with SSL consoles, often favored in professional recording and mixing environments.

Adding Character and Warmth: Providing a sonic coloration that enhances vocals, drums, and other instruments with a lively, punchy, and polished tone.

Ease of Use: Typically offering intuitive controls that emulate the familiar SSL console interface, making it accessible for both novice and experienced engineers.

Versatility: Suitable for a variety of sources, from vocals to drums, giving producers and engineers a quick way to add SSL-style presence and depth to their tracks.

Overall, the SSL Console Emulated Preamp is valued for delivering the signature SSL console sound in a flexible, plugin or hardware form, making it a popular choice for mixing and mastering professionals seeking that classic SSL flavor. ([TOC](#))

Wing Gate Dynamic EQ



The [Wing Gate Dynamic EQ](#) is known for its innovative approach to equalization by combining the traditional functionalities of a parametric EQ with dynamic processing capabilities. It is designed to provide precise, transparent, and musical dynamic EQ adjustments, allowing users to target specific frequency ranges that need dynamic control rather than static adjustments.

Dynamic Filtering: Unlike standard EQs, the Wing Gate Dynamic EQ can respond dynamically to audio signals, reducing or enhancing frequencies only when certain thresholds are exceeded.

Transparency and Musicality: It is praised for maintaining audio clarity while shaping tone, making it suitable for mixing and mastering tasks.

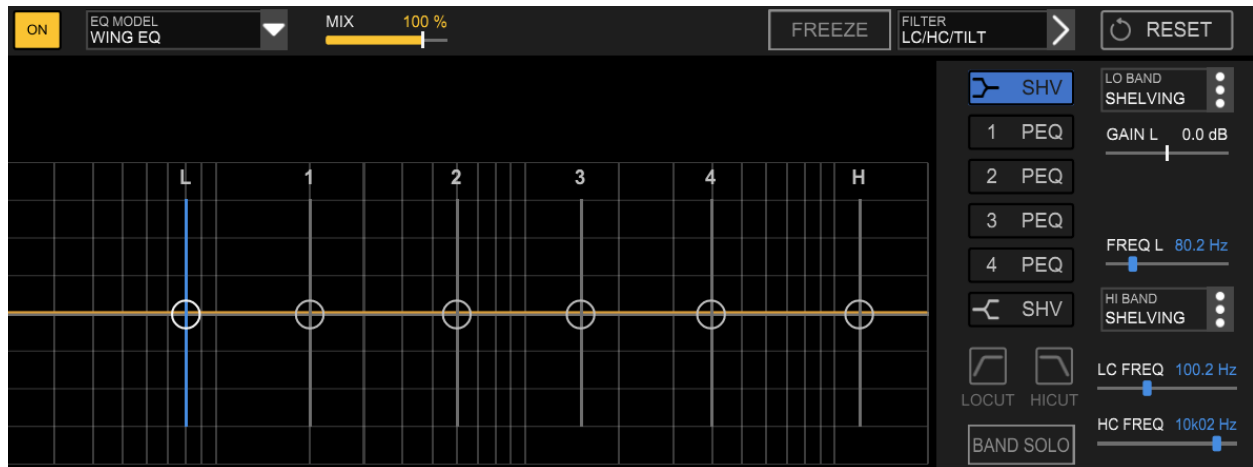
Versatility: Its ability to act as a dynamic EQ, compressor, or de-esser within a single plugin makes it popular among engineers for complex sound shaping.

Ease of Use: Despite its advanced features, it is known for an intuitive interface that allows precise control over dynamic and static EQ settings.

Innovative Design: Wing Gate introduces a unique "gate" mechanism that helps in controlling the dynamic range more effectively, especially useful for controlling resonances, sibilance, or problematic frequencies.

The Wing Gate Dynamic EQ is known for its flexibility, transparency, and innovative dynamic processing capabilities, making it a powerful tool in professional audio production. ([TOC](#))

Wing EQ.



The Behringer [Wing EQ](#) is renowned for its high-quality, flexible, and musical equalization capabilities integrated into the Wing digital mixing console. Specifically, it is known for:

Powerful Digital EQs: The Wing features high-resolution, 24-bit/96 kHz digital EQs that provide precise control over sound shaping, allowing for detailed adjustments to individual channels and buses.

Musical Sound Quality: The EQs are designed to be musical and transparent, enabling engineers to enhance clarity, warmth, and presence without introducing harshness or artifacts.

Flexible Filter Types: It offers a variety of filter types, including parametric, shelving, and high/low-pass filters, giving users versatile tools for shaping sound. It also has a fantastic “Tilt” feature.

Intuitive Control Interface: The EQ controls are accessible via the touchscreen interface, physical knobs, and dedicated controls, making real-time adjustments straightforward during live performances.

Integrated Processing: Being part of a digital console, the EQ works seamlessly with other processing features like dynamics and effects, facilitating comprehensive sound optimization.

Overall, the Behringer Wing EQ is known for providing professional-grade, versatile, and user-friendly equalization tools within a compact digital mixing environment, suitable for live sound, touring, and studio applications. ([TOC](#))

Soul Analog.



Emulates the SSL Channel EQ. The [SSL Channel EQ](#) is renowned for its distinctive sound and musical character, primarily because it is modeled after the equalizer found in Solid State Logic (SSL) consoles, particularly the SSL 4000 Series. It is known for:

Musical Tone Shaping: The SSL Channel EQ offers a musical and punchy sound, making it ideal for adding clarity, presence, and warmth to individual tracks or entire mixes.

Flexible Filtering: It provides a combination of high-pass and low-pass filters along with parametric EQ bands, allowing precise control over tonal balance.

Characterful Sound: The EQ is celebrated for its slightly aggressive, yet musical, midrange boost and cut capabilities, which help individual sounds sit well in a mix.

Versatility: It can be used on a wide range of sources—vocals, drums, guitars, and mix buses—thanks to its versatile frequency bands and intuitive interface.

Iconic Status: As a staple in mixing and mastering, the SSL Channel EQ is often emulated in software plugins, and its sound signature is highly regarded in the audio production community.

The SSL Channel EQ is known for its musical, punchy sound and its ability to enhance clarity and presence in a mix, making it a favorite among engineers for both corrective and creative equalization tasks and is often used on vocals, bass, and acoustic guitars. [\(TOC\)](#)

Even 88-Formant.



Emulates the Neve 88 EQ. The [Neve 88 EQ](#) is renowned for its exceptional sound quality and musical character, making it a favored choice among audio engineers and producers. Specifically, it is known for:

High-Quality Equalization: The Neve 88 EQ offers smooth, musical EQ curves that enhance the warmth and clarity of recordings. Its design allows for precise tonal shaping without introducing harshness.

Classic Neve Sound: It embodies the legendary Neve console sound, characterized by a rich, punchy, and harmonically pleasing tone that is especially prized in recording and mixing.

Versatility: The EQ is versatile, suitable for a wide range of applications—from vocals and guitars to drums and mix buses—adding depth and presence while maintaining musicality.

Analog Warmth: As an analog EQ, it imparts a desirable warmth and character that many digital EQs struggle to replicate authentically.

Overall, the Neve 88 EQ is celebrated for its ability to subtly or dramatically shape sound with a musical, vintage-inspired quality that enhances the emotional impact of recordings. [\(TOC\)](#)

<https://www.ams-neve.com/outboard/88-series-range/8803-2/>

Even 84.



Emulates the AMS Neve 1084 EQ. The [AMS Neve 1084 EQ](#) is renowned for its classic, musical character and high-quality sound, making it a favorite among audio engineers and producers. It is a vintage-style EQ that emulates the legendary Neve 1084 console equalizers, known for their warm, musical tonality and smooth, musical curves. The 1084 EQ is particularly prized for its:

Rich Midrange Shaping: It offers a distinctive, musical midrange boost and cut, ideal for adding warmth and presence to vocals, guitars, and other instruments.

Musical Sound Quality: Its design emphasizes musicality, making it excellent for enhancing recordings without sounding harsh or clinical.

Versatility: Suitable for both tracking and mixing, it can be used on a variety of sources to add character and clarity.

Authentic Vintage Tone: The AMS Neve 1084 EQ captures the essence of the classic Neve console sound, sought after in professional recording and mixing environments.

Overall, the AMS Neve 1084 EQ is celebrated for its ability to impart a warm, musical, and vintage-inspired character to audio, making it a staple in high-end studios. ([TOC](#))

Nerve Website. <https://www.ams-neve.com/outboard/classic-range/1084-2/>

Fortissimo 110.



Emulates the Focusrite ISA 110 EQ. The Focusrite ISA 110 EQ is renowned for its classic, warm, and musical sound character, making it a popular choice among audio engineers and producers. It is part of the ISA series, inspired by the legendary Focusrite ISA 110 and 130 modules from the original British console designs. Some of the key features include:

Distinctive Tone: Its EQ section provides a musical and musical-sounding equalization, often described as smooth and musical, helping to enhance recordings without harshness.

Versatility: The ISA 110 offers both high- and low-frequency EQ bands, allowing for precise tonal shaping of vocals, instruments, and mixes.

Vintage Character: The design and circuitry emulate classic British console modules, giving recordings an authentic vintage flavor.

Transparency and Musicality: While it can add character, it also maintains clarity, making it suitable for a variety of sources.

Overall, the Focusrite ISA 110 EQ is appreciated for its ability to add musicality and character to recordings, making it a sought-after tool for mixing and mastering in both studio and live settings. [\(TOC\)](#)

Sound on Sound Review. <https://www.soundonsound.com/reviews/focusrite-isa-110>

Pulsar.



Emulates the Pultec EQP-1A combined with MEQ-5. The [Pultec EQP-1A combined with the MEQ-5](#) is renowned for its unique and highly musical analog equalization characteristics. Some key features are:

Rich, Musical Tone: They impart a warm, smooth, and natural sound that's difficult to replicate with digital EQs.

Smooth, Musical Curves: The Pultec EQP-1A's design allows for gentle, resonant boosts and cuts, creating a “natural” enhancement of frequencies.

Unique Interaction of Frequencies: The Pultec's tube circuitry and passive design enable it to produce resonant peaks and dips that blend seamlessly, often described as “musical” or “musical peak” shaping.

Vintage Character: Both units are iconic in the studio world, associated with classic recordings, especially in mixing for vocals, bass, and drums.

Parallel EQ Curves: The Pultec's ability to boost and attenuate the same frequency simultaneously creates a distinctive “pumping” effect that adds depth and dimension.

Versatility: The combination is used for broad tonal shaping, enhancing warmth, clarity, and presence.

This combo is celebrated for its ability to add a vintage, musical quality to audio recordings, making it a favorite among mixing engineers seeking that classic analog sound. ([TOC](#))

Mach EQ4.



Emulates the Mäag EQ4. The [Mäag EQ4](#) is renowned for its unique approach to equalization, primarily its use of a dynamic, "air" boost technique. It is a passive equalizer that employs a special circuitry design to enhance the high-frequency content, often described as adding "air" or "shine" to recordings.

The EQ4 is particularly valued in professional audio for its musical and transparent sound, making it popular for mastering and mixing applications where subtlety and musicality are desired. Its reputation stems from its ability to subtly enhance high-frequency details without introducing harshness, making it a favorite among engineers seeking a natural and refined sound.

The Mäag EQ4 is a well-regarded analog equalizer also known for its musical and musical-sounding tone, often favored in mixing and mastering contexts. Here are some of its key features:

Four-Band Equalizer: The EQ4 offers four bands of equalization—typically low, low-mid, high-mid, and high—allowing precise tonal shaping.

Class-A Circuit Design: It uses Class-A circuitry, which is renowned for its warm, transparent, and musical sound quality.

Variable Frequency & Bandwidth: Each band has adjustable frequency points and bandwidth (Q), giving users flexible control over the tonal adjustments.

Analog Signal Path: The EQ maintains an entirely analog signal path, preserving natural warmth and character.

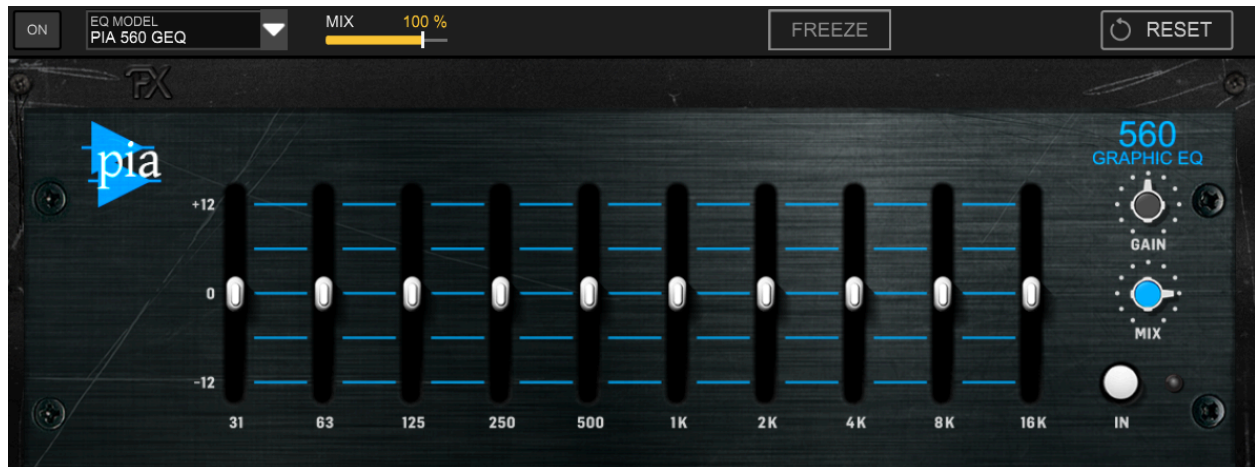
Wide Operating Range: The EQ can handle a broad spectrum of signals, making it suitable for various applications from mixing to mastering.

User-Friendly Interface: Features intuitive controls for easy operation, often with classic VU meters for visual feedback.

Versatility: Suitable for a wide range of audio sources, including vocals, instruments, and full mixes. ([TOC](#))

Website: https://www.plugin-alliance.com/en/products/maag_eq4.html

PIA 560 GEQ.



Emulates: API 560 EQ. The [API 560 EQ](#), also known as the API 560 Equalizer, is a well-known piece of audio processing equipment recognized for its high-quality, analog equalization capabilities. It is renowned for its:

Vintage Sound Quality: The API 560 EQ imparts a distinctive tonal character often associated with classic analog recordings, characterized by musicality and warmth.

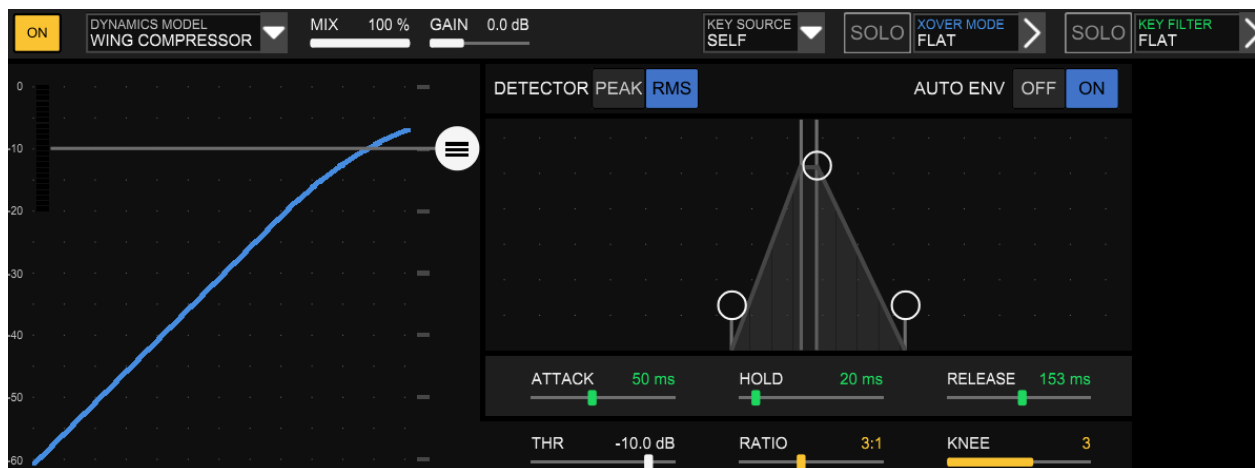
Customizable Bands: It typically features multiple bands of equalization, allowing precise shaping of audio signals across various frequencies.

Robust Construction: Built with durable components, the API 560 is valued for its reliability and longevity in professional studio environments.

Versatility: It is widely used in mixing and mastering to enhance clarity, control tone, and shape the sonic image of individual tracks or entire mixes.

Overall, the API 560 EQ is known for its musical, transparent, and versatile equalization, making it a favorite among audio engineers seeking classic analog character. ([TOC](#))

Wing Compressor.



The [Behringer Wing Compressor](#) is known for being a versatile and affordable audio processing tool integrated into the Behringer Wing digital mixing console. It is recognized for its high-quality dynamic range control capabilities, allowing users to effectively manage and shape audio signals with precise compression parameters.

The compressor features transparent sound quality, user-friendly controls, and seamless integration within the digital mixer, making it popular among live sound engineers and audio professionals seeking reliable compression without a high cost.

Additionally, its inclusion within the Wing console offers streamlined workflow and advanced processing features suitable for complex live sound and recording applications.

The Behringer Wing Audio Compressor offers a range of features designed to enhance your sound quality and provide precise control over dynamics. Key features include:

High-Quality Compression: Provides transparent and musical compression to control dynamic range and ensure consistent audio levels.

Adjustable Parameters: Control over threshold, ratio, attack, release, and makeup gain to tailor compression to your needs.

Sidechain Functionality: Allows external signal control for more complex compression setups.

Built-In Limiters: Protect your audio signal from clipping and distortion with integrated limiting.

Stereo and Mono Compatibility: Supports both stereo and mono processing for versatile application.

Visual Metering: LED meters provide real-time feedback on gain reduction and output levels.

User-Friendly Interface: Intuitive controls facilitate quick setup and adjustments.

XOver (Crossover) Mode Features:

Frequency Division: Splits audio signals into separate frequency bands (e.g., low/mid/high) for targeted processing.

Adjustable Crossover Frequencies: Users can set the crossover points to suit specific audio applications. [\(TOC\)](#)

Even 88 Formant Compressor



The "EVEN 88" compressor is known for providing a musical, versatile, and musical dynamic control based on the Neve 88RS console's high-fidelity design, with a "modern" sound and smooth, controlled processing. It is often used for tasks that require transparency and musicality, and its soft-knee characteristics are ideal for a wide range of applications, from vocals to instruments.

Key features and characteristics

- **Modern Sound:** The compressor is known for having a "modern" sound, providing clarity and controlled dynamics without sacrificing musicality.
- **Versatility:** It is versatile and easy to get a good sound from, suitable for many different sources.
- **Soft-knee operation:** The compressor has soft-knee characteristics as standard, which provides a smoother, more musical compression curve.
- **Musicality:** It features anti-pumping and breathing circuitry, which allows it to operate musically while still providing absolute control over the dynamic range.
- **Clean dynamics:** The compressor is designed to work well with the transparent dynamics section of the Neve 88RS console, providing a high level of control without adding unwanted coloration.
- **Hardware emulation:** The "EVEN 88" is an emulation of the compressor found in the [Neve 88RS console](#), a high-fidelity analog console used in professional studios worldwide. ([TOC](#))

LMT Compressor.



The SSL Listen Mic Compressor was originally built into the center section of an SSL console (the SSL 4000E) — not primarily as a creative mixing tool, but as a protective/down-leveling compressor for the studio’s “talkback”/monitor-mic (the “listen-mic”).

It had fixed attack and release characteristics, designed to quickly clamp down on mic-peaks so that communications mics wouldn’t overload. Even though it was meant for a humble studio-communications job, engineers discovered that the LMC added a unique character when used on music. In particular:

- It was widely used to process ambient drum mics — and its fast, aggressive “grabby” compression gave rise to the signature big, punchy, gated-reverb drum sound of the 1980s (famously heard on tracks like In the Air Tonight by Phil Collins).
- Over time, producers applied the LMC to a variety of sources — backing vocals, guitars, parallel compression chains, ambient sources — not just drums. Its “hard bite” and distinctive dynamic response made it a creative tool far beyond its original purpose. [Vintage King Audio+2Gearspace+2](#)

Because of that history, the LMC — once obscure and mundane — became a bit of a studio secret “weapon” for creating aggressive, punchy, characterful mixes that stood out. The original LMC has been reissued in modern plug-in form as the SSL LMC+ plug-in (and earlier as SSL LMC-1), bringing that classic-era compression vibe into DAWs.

The plug-in adds features that the original hardware didn’t have — like external sidechain, high-pass / low-pass filtering, wet/dry blend, and creative “Scoop” / “Split”

modes for more sculpting possibilities. That makes the vintage “LMC sound” more flexible and usable in modern mixing contexts. [\(TOC\)](#)

One Knob Compressor.



The One Knob Audio Compressor is known from Waves' [OneKnob](#) plugin series. It's designed around a single control knob that adjusts the entire compression process. Instead of setting threshold, ratio, attack, release, and makeup gain individually, the plugin automatically manages all those parameters under the hood.

Producers favor it for quick rough mixes, live sound situations, users who aren't comfortable with full-featured compressors and speed during songwriting and demo production. Turning the knob *up* simply increases the amount of compression and automatic makeup gain.

The OneKnob compressor is also known for transparent gain reduction, even leveling on vocals, guitars, bass, and keys, not adding harsh pumping or distortion and providing a "gluey," finished feel. It's designed to be forgiving, so it's hard to make it sound bad.

Because it removes the complexity of traditional compression, it's often recommended for beginners or for musicians who just want a polished sound without deep knowledge of compression theory. ([TOC](#))

BDX 160.



Emulates the DBX 160. The [DBX 160](#) is renowned for its distinctive sound as a classic analog compressor/limiter, widely used in professional audio and music production. It is especially famous for its "warm" and "musical" compression characteristics, which help to add punch and sustain to audio signals.

The DBX 160 is particularly popular for processing drums, bass, and vocals, providing a punchy, aggressive sound that has become a signature in many recordings and live mixes. Its straightforward design and reliable performance have made it a staple in both studio and live sound environments.

Features:

Variable Compression Ratio: Allows precise control over the amount of compression applied to the audio signal, from gentle to heavy compression.

Threshold Control: Sets the level at which compression begins, enabling users to target specific signal peaks.

Attack and Release Times: Adjustable parameters to shape how quickly the compressor responds to signal changes, offering flexibility for different audio sources.

Make-up Gain: Compensates for level reduction caused by compression, ensuring consistent output volume.

Metering: Visual indicators for input level, output level, and gain reduction, helping users monitor the compression process.

Side-Chain Input: For external key signals, enabling techniques like ducking or frequency-specific compression.

Bypass Switch: Allows quick comparison between processed and unprocessed signals.
[\(TOC\)](#)

BDX 560 Easy.



Emulates: DBX 560 VCA Overeasy Compressor. The [DBX 560 VCA Overeasy Compressor](#) is renowned for its transparent and musical compression, particularly its unique "Overeasy" compression style. This design allows for smooth, natural-sounding dynamics control that preserves the original character of the audio signal.

It is especially favored in professional audio settings for vocals, drums, and mix bus compression, thanks to its ability to subtly tame peaks while maintaining clarity and punch. The DBX 560's VCA technology combined with the Overeasy circuitry makes it a versatile and reliable tool for achieving polished, dynamic mixes.

The DBX 560 VCA Overeasy Compressor is a professional-grade audio compressor designed to provide transparent and musical dynamic control. Here are some of its key features:

VCA Overeasy Compression: Utilizes VCA (Voltage Controlled Amplifier) technology with Overeasy knee characteristics, allowing for smooth and musical compression transitions.

High-Resolution Metering: Features precise metering for gain reduction and output levels, facilitating accurate adjustments.

Comprehensive Controls Include: Threshold, Ratio, Attack, Release, Make-up Gain & Sidechain Filter (for de-essing or controlling low-frequency compression). ([TOC](#))

Draw More D241.



Emulates the Drawmer DL241. The [Drawmer DL241](#) is known for being a high-quality, dual-channel, multiband dynamic equalizer and compressor. It is particularly recognized for its precise control over frequency-specific compression and limiting, making it a popular choice in professional audio and mastering environments.

The DL241 offers independent operation of two channels, each with multiple frequency bands, allowing engineers to target specific problem areas in a mix or individual tracks with detailed dynamic processing.

Its reputation stems from its transparent sound quality, flexible controls, and robust build, making it a versatile tool for shaping and controlling audio signals with high precision. Here are some of its key features:

Variable Ratio: Compression ratios adjustable from 1:1 up to 20:1, allowing subtle to aggressive compression.

Threshold Control: Precise threshold adjustment for each channel to set the level at which compression begins.

Attack and Release Times: Fully variable attack (1 ms to 100 ms) and release (50 ms to 2 s) controls for tailoring response.

Limiter Mode: Switchable to act as a peak limiter for transient control.

Side-Chain Filtering: High-pass filter in the side-chain path to prevent low-frequency signals from triggering compression unnecessarily.

Metering: Dual LED meters for each channel to visually monitor gain reduction.

Bypass Switch: For A & B comparison. [\(TOC\)](#)

Red3 Compressor.



Emulates: Focusrite Red 3 Compressor. The [Focusrite Red 3 Compressor](#) is renowned for its high-quality, versatile compression capabilities, making it a popular choice among professional audio engineers and producers. It is part of the Focusrite Red series, which is known for its premium analog hardware designed to deliver transparent, musical compression with a rich, detailed sound. Some of its key features are:

High-Fidelity Sound: The Red 3 Compressor offers a transparent and musical compression, preserving the tonal integrity of the source while controlling dynamics effectively.

Versatility: It can be used across a wide range of applications—voice, vocals, instruments, and stereo bus—thanks to its flexible controls and high-quality circuitry.

Precision Control: Features include adjustable attack, release, ratio, and threshold controls, allowing meticulous tailoring of compression to suit various sources.

In summary, the Focusrite Red 3 Compressor is known for delivering transparent, musical compression with a warm analog character, making it a sought-after tool for achieving polished, professional mixes & its a clean VCA compressor used for mix buses & vocals and it adds a bit of high-mids back into the signal path. ([TOC](#))

Soul 9000.



Emulates the [SSL 9000 Channel Compressor](#). The SSL 9000 Channel Compressor is renowned for its role in the SSL 9000 Series console, particularly as a high-quality, integrated dynamics processing module. Some of its key features are:

Transparent Compression: The SSL 9000 Channel Compressor provides smooth and transparent compression, making it suitable for a wide range of sources without adding unwanted coloration.

Versatile Dynamics Control: It offers flexible control settings, allowing engineers to precisely shape the dynamics of individual channels, whether vocals, drums, or other instruments.

Integrated Design: As part of the SSL 9000 console's architecture, it is highly integrated with the console's other features, enabling streamlined workflow and consistent sound quality.

Characteristic SSL Sound: The compressor is known for imparting the classic SSL "glue" and punch, especially when used on drums, vocals, and mix buses, contributing to the iconic SSL sound.

High-Quality Build and Components: Like other SSL modules, it is built with professional-grade components, ensuring durability and reliability in studio environments.

Overall, the SSL 9000 Channel Compressor is celebrated for its combination of transparency, versatility, and the distinctive SSL sonic character, making it a favored choice for professional mixing engineers. ([TOC](#))

Soul G Buss.



Emulates the [SSL 9000 G Bus Compressor](#). The SSL 9000 G Bus Compressor is renowned for its distinctive sound and musical characteristics, making it a highly sought-after hardware compressor in professional recording and mixing. It is best known for:

Musical Compression: The SSL G Bus Compressor imparts a cohesive, glue-like quality to mixes, helping elements sit together smoothly and dynamically.

Punch and Clarity: It enhances punch and clarity without overly squashing the dynamics, preserving transients while controlling peaks.

Signature SSL Sound: It contributes the classic SSL "glue" effect, characterized by a musical and transparent compression that has become a hallmark of many hit recordings.

Versatility: While primarily used on the stereo mix bus, it is also effective on individual tracks such as drums, vocals, and bass.

Historical Significance: The SSL 9000 G Bus Compressor has been a staple in professional studios since the 1980s, appreciated for its reliability and consistent sonic performance.

In summary, the SSL 9000 G Bus Compressor is celebrated for its ability to enhance mixes with a musical, transparent compression that adds cohesiveness, punch, and clarity—traits that have made it a classic and enduring piece of studio gear. [\(TOC\)](#)

Even Compressor/Lim.



Emulates: Neve 33609. The [Neve 33609](#) is renowned for its high-quality mono channel strip, widely regarded as a flagship preamp and dynamics module from Neve's classic 80-series consoles. It is particularly celebrated for its rich, musical sound, characterized by warm, punchy preamplification and smooth, musical compression.

The 33609 is highly sought after in professional recording studios for its ability to add character and depth to vocals, drums, and other instruments, making it a favorite among engineers and producers seeking the legendary Neve sound. Some of its key features are:

Compressor and Limiter Functions: Combines compression and limiting capabilities to control dynamic range effectively.

Variable Attack and Release: Adjustable attack and release times for precise dynamic shaping.

Threshold Control: Sets the level at which compression begins.

Ratio Control: Adjustable compression ratio to determine the degree of compression.

Make-Up Gain: Allows compensation for level reduction after compression.

Sidechain Filter: Optional high-pass filter in the sidechain to prevent low-frequency buildup from affecting compression.

High-Resolution Metering: VU or peak meters to monitor gain reduction and output levels accurately.

Classic Neve Sound: Known for its musical, warm compression characteristic favored in professional recording and mixing.

Applications:

Tracking (vocals, drums, instruments).

Mix Buss Compression.

Mastering.

Broadcast.

[\(TOC\)](#)

Eternal Bliss.



Emulates the Elysia Mpressor. [Elysia Mpressor](#) is known for its innovative approach to music production, particularly in blending genres such as electronic, experimental, and ambient sounds. It has gained recognition for its unique sound design, creative use of synthesizers, and compelling compositions that often explore themes of emotion and atmosphere. The original is a top-end unit with pristine electronics and several unique features.

The Elysia Mpressor is a high-end stereo compressor known for its transparent and musical dynamics control. The Elysia Mpressor is often praised for its transparency, musicality, and versatility in mastering and mix bus applications. Some of its key features include:

Pure VCA Compression: Utilizes a proprietary VCA design for precise and clean compression, allowing for transparent dynamics control.

High-Quality Audio Path: Designed with high-grade components to ensure pristine audio fidelity and minimal coloration.

Flexible Control Parameters:

Threshold: Adjustable to set the level at which compression begins.

Ratio: Multiple ratio settings for gentle to aggressive compression.

Attack and Release Times: Precise control for shaping the compression response.

Knee Control: Allows for soft or hard knee compression characteristics.

Make-up Gain: Compensates for level reduction caused by compression.

Stereo Linking: Ensures balanced processing of stereo signals for coherent sound.

Gain Reduction Meter: Visual indicator of compression amount.

Input/Output Meters: Monitor signal levels throughout the process.

Side-Chain Filtering: Optional high-pass filter in the side-chain to prevent bass frequencies from triggering compression excessively.

Bypass Function: Allows quick A/B comparison between compressed and uncompressed signals.

Auto-Fast button: Allows for manual setting of the attack timing yet kicks in with faster attack timing when it detects faster and louder signals.

Anti-Log release button: Inverts typical release timing providing long releases with high gain reduction and fast release times with low gain reduction.

Negative Ratios: Negative ratios don't limit the volume to the threshold but turn the volume down below the threshold. As the input goes up, the volume reduction increases.

Gain Reduction Limiter: This prevents gain reduction from exceeding the specified amount no matter how loud the input, low the threshold or how high the ratio. ([TOC](#))

76 Limiter Amp.



Emulates: [UREI/Universal Audio 1176 FET Compressor](#). The UREI/Universal Audio 1176 FET Compressor is renowned for its distinctive sound and versatile performance in professional audio production. Introduced in the late 1960s, it became one of the most popular and iconic hardware compressors in recording studios worldwide. Some of its key features include:

Fast Attack and Release Times: The 1176 is celebrated for its extremely rapid attack and release, enabling it to effectively tame transient peaks and add punch to drums, vocals, and other instruments.

Distinctive "All-Button" Mode: Engaging all ratio buttons creates a unique, aggressive compression characteristic often used for special effects or more pronounced compression.

FET (Field Effect Transistor) Circuitry: Its design utilizes FETs to emulate classic optical or variable-mu compressors, but with the added benefit of faster response times and a distinctive sonic character.

Coloration and Harmonics: The 1176 imparts a recognizable sonic flavor, adding warmth, presence, and a certain "glue" to mixes, which many engineers seek out.

Versatility: It can be used on a variety of sources—vocals, drums, bass, and even stereo bus compression—making it a staple in mixing and mastering.

Historical Significance: The 1176 is considered a classic piece of gear that helped shape the sound of modern music from rock and pop to jazz and beyond.

In summary the UREI/Universal Audio 1176 FET Compressor is known for its fast, aggressive compression, distinctive tonal coloration, and versatility, making it a favorite among engineers and producers for adding punch, character, and consistency to recordings and is fantastic on drums, vocals, bass, and parallel compression. Always remember that the timing knobs are reversed from normal with 1 being the slowest and 7 being the fastest. ([TOC](#))

LA Leveler.



Emulates the Teletronix LA-2A. The [Teletronix LA-2A](#) is renowned for its smooth, musical compression characteristics. It is a classic optical leveling amplifier that uses an electro-optical process to achieve its compression, resulting in a natural and transparent sound.

The LA-2A is especially favored in recording and mixing for vocals, bass, and other instruments where gentle, transparent compression is desired. Its distinctive sound and ease of use have made it a legendary piece of studio equipment in the world of professional audio.

The LA-2A remains a favorite among audio engineers and producers for its musicality and classic tone, making it a staple piece of equipment in many professional and home studios. Some of its key features include:

Optical Gain Reduction: Utilizes an electro-luminescent panel and a photo-sensor to achieve natural, Program-dependent compression with minimal distortion.

Vintage Tube Design: Incorporates a tube-based amplifier (typically a 12AX7 tube), contributing to its warm, musical sound.

Simple Control Interface:

Peak Reduction (Compression) knob: Adjusts the amount of gain reduction.

Gain (Make-up Gain) knob: Compensates for the gain reduction to preserve output level.

Peak Reduction Meter: Displays the amount of compression applied.

Input Level Meter: Shows incoming signal level.

Automatic Leveling: Its design provides a natural, transparent compression ideal for vocals, bass, and other instruments requiring gentle leveling.

Slow Attack and Release: The LA-2A features inherently slow attack and release times, making it excellent for smoothing out dynamic signals without introducing artifacts.

Classic Sound: Its unique optical compression circuit imparts a warm, rounded tone that's highly sought-after in mixing and mastering.

Side-Chain Capabilities: While primarily an automatic leveler, it lacks advanced side-chain filtering but excels at transparent compression. [\(TOC\)](#)

Fairkid Model 670.



Emulates: Fairchild 670. The [Fairchild 670](#) is renowned for being one of the most legendary and highly regarded vintage compressor/limiter units in audio production. Manufactured by Fairchild Recording Equipment Corporation in the 1950s and 1960s, it is particularly famous for its exceptional sound quality, warm compression characteristics, and its distinctive, smooth gain reduction.

The 670 is often considered a benchmark for audio compression, especially in high-end recording studios, and is prized by engineers and producers for its ability to add a rich, musical character to vocals, drums, and other instruments.

Due to its rarity and exceptional performance, the Fairchild 670 has become a highly sought-after piece of vintage audio gear, symbolizing the golden age of analog recording equipment.

The Fairchild 670 is one of the most legendary and sought-after vintage audio compressors, renowned for its warm, musical compression and its use in top studios around the world. Here are some key features of the Fairchild 670:

Stereo Compression: Designed for stereo operation, providing dual-channel compression within a single unit, ensuring consistent stereo imaging.

High Power and Large Size: Extremely heavy and large, often weighing over 400 pounds, reflecting its robust construction and powerful circuitry.

Opto-Triode Gain Reduction: Employs opto-electronic gain reduction elements for smooth, musical compression.

Attack and Release Controls: Features adjustable attack and release times, allowing precise tailoring of the compression response.

Threshold and Ratio Controls: Provides control over the level at which compression begins and the degree of compression applied.

Output Gain Control: Allows for makeup gain to compensate for level reduction caused by compression.

Variable Compression Ratios: Offers a range of ratios, typically up to 20:1, for subtle or aggressive compression.

High-Fidelity Audio Path: Designed to preserve audio quality with minimal coloration, enhancing warmth and clarity.

Vintage and Rare: Due to its scarcity and legendary status, original units are highly valued and often considered collector's items.

Additional Notes: The Fairchild 670 is prized not only for its technical capabilities but also for its unique sonic signature—often described as warm, smooth, and musical. It's widely used in mastering, tracking, and mixing for vocals, drums, and other critical elements. ([TOC](#))

No Stressor.



Emulates the [Empirical Labs EL8 Distressor](#). The Empirical Labs EL8 Distressor is renowned for its versatility and high-quality compression capabilities. It is a widely used hardware compressor known for its ability to emulate a variety of classic compression styles while offering unique features that make it suitable for a broad range of audio applications. Some of its key characteristics include:

Versatility: The EL8 Distressor can function as a gentle opto compressor or as a more aggressive, “in-your-face” compressor, making it suitable for vocals, drums, bass, guitars, and even mix bus compression.

Distinctive Sound: It is prized for its ability to add character and “glue” to mixes, often described as bringing a sense of punch and cohesion to recordings.

Unique Features: The unit includes controls for “Distortion,” “Nuke” (extreme compression), and “Grain” modes, allowing users to creatively shape their sound.

Emulation of Classic Compressors: It can emulate the behavior of classic units like the 1176 and LA-2A, providing a range of compression styles from transparent to heavily colored.

Musical and Transparent Options: It offers both transparent compression and more aggressive, colored compression, giving engineers creative flexibility.

Overall, the Empirical Labs EL8 Distressor is known for its flexibility, distinctive tone, and its ability to serve as both a transparent and an aggressively characterful compressor, making it a staple in professional studios worldwide.

Controls & Special Settings:

Ratio Adjustment: Controls ratio, knee and threshold settings.

3:1 and lower: Are soft knee.

4:1 and 6:1: Are soft knee below the threshold and move to hard knee above the threshold.

10:1: Is a special optical type compression.

Additional Notes/Features

20:1: Attack 10 Release 0 emulates an LA-2A.

Nuke is a brickwall limiter.

Input drives the signal into the threshold.

Setting 5-5-5-5 on all four knobs is the classic starting point.

[\(TOC\)](#)

[Distressor Manual](#)

PIA2250 Rack.



Emulates: [API 225L 200 series module](#). The API 225L 200 Series module is known for its high-quality, versatile analog signal processing capabilities, particularly in professional audio and broadcast applications. It is part of API's 200 Series channel modules, which are renowned for their rugged construction, transparent sound, and classic API tone.

Specifically, the 225L module is often used for microphone preamplification, line-level amplification, or as a versatile gain stage, providing clean, warm, and detailed audio signals with precise control. Its reputation stems from its consistent performance, durability, and the signature API sound that is highly valued in recording studios, broadcast environments, and sound reinforcement systems.

The API 225L Compressor is ideal for all studio, live sound and broadcast applications. Regardless of the threshold or ratio settings, the output level always remains at unity. This unique feature allows for real-time adjustments without the need for changing the output level.

Release time is adjusted by rotating the REL knob. Release time constants: 50m/sec to 3/sec. Attack time is switch selectable to Fast (2mS), Medium (18mS) or Slow (75mS). The 225L is designed for individual channel use or, through the use of the external LINK function, two units can be combined for Stereo applications via a rear access pin. The 225L also has a side-chain input for the detector amplifier.

The 225L can be used in the Legacy, Legacy Plus or Vision Series Consoles, or in the L200 Rack. The 225L Compressor makes use of the 2520 and 2510 op-amps and therefore exhibits the reliability, long life and uniformity which are characteristic of all API products. ([TOC](#))

LTA100 Leveler.



Emulates the [Summit Audio TLA-100](#). The Summit Audio TLA-100 is renowned for its warm, transparent, and musical tube-based compression. It is widely appreciated in both music production and mixing for its ability to add glue and cohesion to tracks while preserving the natural dynamics of the source.

The TLA-100 is particularly favored for vocals, bass, and acoustic instruments, thanks to its smooth compression characteristics and the characteristic harmonic richness imparted by its tube circuitry. Its intuitive controls and high-quality build make it a popular choice among engineers seeking a classic, analog-style compressor.

The Summit TLA-100 is appreciated for its musicality and ability to add warmth and punch to recordings, making it a staple in many professional studios. Some of the key features are:

Compression Characteristics:

Variable attack, release, and ratio controls for precise tailoring.

Soft knee compression for smooth control.

High-pass sidechain filter to prevent bass frequencies from triggering compression excessively.

Controls and Parameters:

Threshold control for setting the compression onset.

Ratio control for adjusting the compression amount.

Attack and release knobs for dynamic response shaping.

Makeup gain for compensating gain reduction.

Metering:

VU meter displaying gain reduction.

Optional peak indicator for transient handling.

Audio Quality and Features:

Warm, musical compression characteristic.

Suitable for vocals, drums, bass, and mix bus applications.

Sidechain filtering for more transparent compression.

Additional Features:

Bypass switch for A/B comparison.

[Summit Audio TLA-100 PDF Manual](#)

[\(TOC\)](#)

Wave Designer.



Emulates the [SPL Transient Designer](#). The SPL Transient Designer is known for its innovative ability to shape and manipulate the transients of audio signals. Specifically, it allows users to independently adjust the attack and sustain portions of a sound without affecting the overall level or tone.

This makes it a powerful tool for enhancing punchiness in drums, tightening up sounds, or softening transients to create a more controlled and polished mix. Its intuitive interface and real-time processing have made it a popular choice among audio engineers and producers for dynamic sound shaping and transient management.

The SPL Transient Designer is a popular audio processing tool used to shape the attack and sustain characteristics of audio signals, particularly drums and percussion. Here are some of its key features:

Transient Enhancement and Reduction:

Allows users to either emphasize or reduce the attack (initial hit) and sustain (tail) of the sound.

Simple, Intuitive Controls:

Attack: Adjusts the initial transient's strength.

Sustain: Controls the tail length and decay.

Output Gain: Controls the amount of output makeup gain.

Dynamic Processing:

Unlike traditional compressors or EQs, it specifically targets the transient portion of the audio, making it highly effective for drums, percussion, and plucked instruments.

Real-Time Processing: Provides immediate results, useful for live mixing or quick edits.

Versatile Use Cases:

Tightening drums for a punchier sound.

Loosening instruments for a more natural feel.

Creative effects by drastically altering transients.

Minimal Phase Distortion: Designed to process transients without introducing significant phase issues, preserving the natural sound.

Additional Features:

Bypass options for quick A/B comparisons.

[\(TOC\)](#)

PSE LA Combo.



Emulates the [Vintage LA-style Compressors](#). The PSE LA Combo Compressor emulates the classic sound and characteristics of vintage LA-style compressors, specifically those associated with large-format analog mixing consoles like the Neve and SSL desks. It aims to recreate the warm, musical compression and punchy dynamics that are typical of analog hardware used in professional recording and mixing environments.

The plugin often combines multiple compression stages or circuitry to capture the richness, glue, and subtle coloration that analog LA-style compressors are known for, making it a popular choice for adding warmth and cohesion to vocals, drums, and full mixes.

The PSE LA Combo Compressor is known for its distinctive combination of compression and limiting capabilities, often appreciated in audio production for its versatility and unique tonal characteristics.

Specifically, it is renowned for:

Versatility: It can serve as both a compressor and a limiter, making it suitable for a wide range of audio processing tasks.

Unique Sound Character: The PSE LA Combo is celebrated for its warm, musical compression that adds character and punch to vocals, drums, and other instruments.

Ease of Use: With intuitive controls, it allows engineers and producers to quickly shape their sound without complex setup.

Overall, the PSE LA Combo Compressor is known for its ability to enhance tracks with smooth, musical compression while adding a touch of harmonic richness, making it a favorite among audio professionals seeking a vintage vibe. [\(TOC\)](#)

Auto Rider.



Emulates the Waves Vocal Rider. The [Waves Vocal Rider](#) is known for its ability to automatically and transparently ride vocal levels in a mix. It dynamically adjusts the volume of vocal tracks in real-time, ensuring consistent presence and clarity without the need for manual fader riding. This tool is widely used in mixing to streamline the process of achieving balanced vocals, saving time and maintaining a natural sound. ([TOC](#))

Hall Reverb.



A hall reverb is a type of audio effect that simulates the reverberation characteristics of a large concert hall or auditorium. It is used in music production, sound design, and audio engineering to create a sense of space and depth in a sound recording or live performance.

How It Works:

When a sound is produced in a large space like a hall, it reflects off walls, ceilings, and other surfaces.

These reflections arrive at the listener's ears at different times and intensities, creating a complex, spacious sound.

Hall reverb mimics these reflections digitally or through hardware, adding a natural echo and spaciousness to the original sound.

Characteristics of Hall Reverb:

Long Decay Time: The reverberation lasts longer, often several seconds, giving a sense of grandeur and openness.

Smooth, Diffused Reflections: The reflections blend smoothly, avoiding harsh echoes.

Lush and Spacious Sound: It enhances vocals, orchestral instruments, and other sources that benefit from a grand, ambient feel.

Applications:

Making vocals sound more expansive and natural.

Adding depth to orchestral recordings.

Creating an atmospheric background in various music genres.

Historical significance:

One notable group that used a Hall Reverb in their music is The Beatles. They employed a Hall Reverb to create spacious, ambient sounds in several of their recordings. For example, their song "A Day in the Life" features prominent use of a large hall reverb to give it an expansive, atmospheric quality.

Other artists and groups across different genres have also utilized Hall Reverb to add depth and space to their recordings, but The Beatles are among the most historically significant and well-known for pioneering the use of this effect in popular music.

In summary, a hall reverb is a reverb effect that emulates the acoustic environment of a large hall, enriching the sound with a sense of space and ambiance. [\(TOC\)](#)

Room Reverb.



A room reverb, or room reverberation, refers to the natural or artificial echo and spatial reflections that occur when sound waves bounce off surfaces within a room or enclosed space. It creates the sense of space and depth in audio recordings or live sound by simulating how sound behaves in different environments.

In audio processing, room reverb is often added using reverb effects to make a sound feel like it's happening in a particular type of room—such as a small studio, a cathedral, or a concert hall—enhancing realism and emotional impact. It can be customized with parameters like decay time, size, damping, and early reflections to match the desired acoustic environment.

Characteristics of Room Reverb:

Short to Moderate Decay Time. The reverberation in a room reverb tends to decay relatively quickly, usually within a fraction of a second to a couple of seconds. This short decay helps maintain clarity while adding a sense of space.

Reflections with Less Diffusion:

In a typical room, reflections are more direct and less diffused compared to larger spaces. The reflections often arrive sooner and are more defined, creating a sense of intimacy.

Intimate and Natural Sound:

Room reverb provides a natural, close-mic'd ambiance, making it suitable for capturing the original character of the sound source. It enhances the sense of being in a small, enclosed space.

Frequency Response:

Often characterized by a relatively flat or slightly colored frequency response, depending on the room's surfaces. Some room reverbs emphasize certain frequencies based on the room's acoustics.

Applications:

Emphasizing the natural sound of vocals or instruments in a small space.

Adding subtle ambiance without overwhelming the original sound.

Creating a realistic sense of intimacy or closeness in recordings.

Historical significance:

Several musical groups and artists have used room reverb or natural room acoustics as a significant element in their recordings to create a sense of space and atmosphere. One notable example is:

The Beatles – In their song "A Day in the Life", especially during the orchestral crescendos and final piano chord, natural room reverb and ambient effects are used to enhance the spacious sound. Additionally, the use of room reverb can be heard in various tracks throughout their catalog, often achieved through techniques like recording in large rooms or using artificial reverb to emulate natural spaces.

Other notable examples include:

Pink Floyd – Known for their expansive soundscapes, many of their tracks (such as "Echoes" or "Shine On You Crazy Diamond") incorporate room reverb, either naturally or artificially, to create immersive atmospheres & Radiohead – In songs like "Everything in Its Right Place," the production employs room reverb to add depth and space to their electronic and experimental sounds.

Brian Eno – As a pioneer of ambient music, Eno frequently used room reverb and natural space recordings to craft lush, immersive sound environments. In general, many artists and producers have used room reverb either through recording in large spaces, using reverb plates and chambers, or adding artificial reverb effects during mixing to achieve desired spatial qualities in their songs.

Summary: Room reverb mimics the acoustic environment of a small to medium-sized space, characterized by shorter decay times, distinct and less diffused reflections, and an intimate, natural quality. It's often used to add a realistic sense of space while

maintaining clarity and detail. Basically, room reverb is both a natural acoustic phenomenon and an audio effect used to add spatial characteristics to sound. [\(TOC\)](#)

Chamber Reverb.



A Chamber Reverb is a type of artificial reverberation effect that simulates the sound characteristics of a small, enclosed space—originally created using a dedicated sound chamber or echo chamber. In the context of audio production, it typically refers to a reverb effect that emulates the acoustics of a vintage or small room environment, often characterized by a warm, smooth, and natural decay.

Historically, chamber reverb was produced by sending audio signals into a specially designed physical space—such as a tiled or echo chamber—and capturing the reflected sound via microphones. In modern digital audio production, chamber reverb effects are often emulated through software plugins that model the acoustic properties of these spaces, offering a distinct, lush reverb sound that adds depth and character to vocals, instruments, and mixes.

Key characteristics of Chamber Reverb:

Mimics small, enclosed spaces.

Offers a warm, natural ambiance.

Often used to add subtle depth without overwhelming the original sound.

Can be more musical and less artificial compared to algorithmic or hall reverb settings.

Historical significance:

Many artists and groups have used chamber reverb to achieve a lush, spacious sound in their recordings. One notable example is The Beatles, who frequently employed chamber reverb—most famously on songs like "A Day in the Life" and "Tomorrow Never

Knows." They used the "Leslie" chamber (a specially designed reverberation chamber) at Abbey Road Studios to create their distinctive sound.

Another example is Pink Floyd, who used various types of reverb, including chamber reverb, to craft atmospheric textures in their music. Additionally, artists like Simon & Garfunkel and The Beach Boys incorporated chamber reverb techniques in their recordings for a spacious, immersive effect.

Overall, chamber reverb is valued for its ability to create a vintage, intimate, and organic reverb sound that enhances the spatial quality of recorded audio. [\(TOC\)](#)

Plate Reverb.



A Plate Reverb is a type of artificial reverberation device that uses a large metal plate to produce reverberation effects. It was widely used in recording studios before digital reverb technologies became prevalent.

How it works:

A transducer (similar to a loudspeaker) is attached to the metal plate to convert an audio signal into vibrations.

These vibrations travel across the metal surface, reflecting and dispersing.

A pickup (like a microphone) mounted on or near the plate captures the vibrations, converting them back into an audio signal that contains the reverb effect.

Characteristics:

Produces a dense, smooth, and warm reverb sound.

Has a distinctive metallic, resonant quality.

Offers a relatively short decay time compared to natural reverberation, but can be adjusted with damping and size.

Historical significance:

Plate reverbs were popular in the 1950s and 1960s for vocals, drums, and other instruments. Famous examples include the EMT 140, one of the most iconic plate reverberators. Today, digital and software reverb plugins often emulate the sound of plate reverbs, allowing for easier use without the need for physical equipment.

Several artists and groups have used plate reverbs to create distinctive sounds in their recordings. One notable example is The Beatles, who famously used a plate reverb on John Lennon's vocals and other instruments during the production of songs like "A Day in the Life" and "Tomorrow Never Knows."

Another prominent example is Pink Floyd, who employed plate reverbs extensively in their recordings to achieve lush, spacious soundscapes, especially in albums like *The Dark Side of the Moon*.

Led Zeppelin also used plate reverbs in their recordings, notably on Robert Plant's vocals to add depth and resonance. Additionally, The Beach Boys and The Rolling Stones are known to have utilized plate reverbs in their studio work to enhance their recordings. ([TOC](#))

Concert Reverb.



A Concert Reverb refers to the natural or artificially created reverberation experienced during live musical performances in concert halls or large venues. Reverberation (or reverb) is the persistence of sound after the original source has stopped, caused by reflections of sound waves bouncing off walls, ceilings, and other surfaces.

In the context of a concert, "concert reverb" often describes the characteristic acoustic qualities of a specific venue—how it amplifies, sustains, and diffuses sound—contributing to the overall ambiance and perceived space of the performance. For example:

Natural concert reverb: The inherent echo and reverberation created by a venue's architecture.

Artificial or added reverb: Signal processing effects used in sound reinforcement systems to emulate or enhance the natural reverb characteristics of a venue.

Understanding concert reverb is essential for sound engineers, musicians, and producers to achieve the desired spatial and acoustic effects, whether in live sound reinforcement or in studio recordings aiming to replicate the feeling of a live concert environment.

Historical significance:

The band Pink Floyd is notably associated with the use of "concert reverb" effects in their music. One prominent example is their song "Echoes" from the album *Meddle* (1971), where they employed extensive reverb and echo effects to create spacious, atmospheric soundscapes.

Additionally, various progressive and psychedelic rock bands during the late 1960s and early 1970s experimented with concert reverb and similar effects to craft immersive auditory experiences, though Pink Floyd remains one of the most recognized for their innovative use of such effects. [\(TOC\)](#)

Ambience Reverb.



An Ambience Reverb is a type of reverb effect used in audio production to create a sense of space and environment around a sound. It simulates the natural reflections and echoes that occur in a physical space, such as a room, hall, or outdoor environment, adding depth and dimension to the audio.

Unlike more prominent reverb effects that might produce noticeable echoes or long decay times, ambience reverb typically features a subtle, gentle reverberation with a relatively short decay. Its purpose is to enhance the overall atmosphere without overpowering the original sound, making it ideal for creating a natural, immersive soundscape.

Key characteristics of Ambience Reverb:

Short to medium decay time.

Low to moderate reverb level.

Designed to add spatial context subtly.

Often used on vocals, instruments, or entire mixes to create a sense of space.

Historical significance:

Several musical groups and artists have used ambient reverb effects to create atmospheric sounds in their songs. One notable example is Pink Floyd, who frequently employed expansive reverb and ambient effects to craft their signature psychedelic and progressive rock sound.

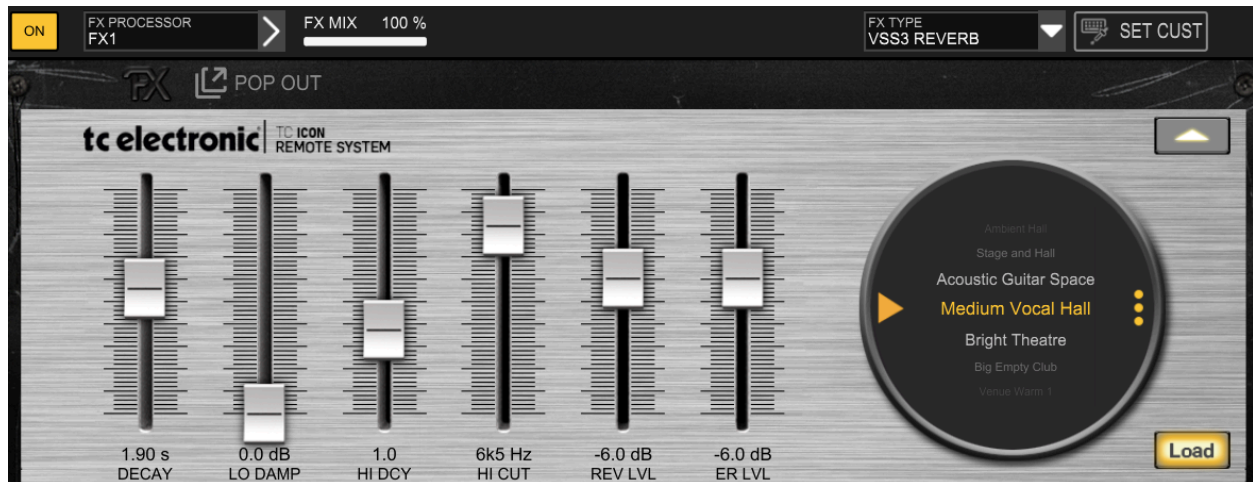
For instance, their song "Echoes" features extensive use of reverb and ambient textures to create a spacious, immersive atmosphere.

Another example is U2, particularly in their song "Where the Streets Have No Name," where reverb and ambient effects are used to enhance the song's expansive feel.

Additionally, artists like Brian Eno—known as a pioneer of ambient music—used ambient reverb extensively in his compositions to generate lush, atmospheric soundscapes.

In summary: An Ambience Reverb enriches a sound by mimicking the natural acoustic environment, providing a lush, spacious background that helps elements sit better within a mix. [\(TOC\)](#)

VSS3 Reverb.



VSS3 Reverb is a digital reverberation algorithm developed by Yamaha, originally introduced as part of their professional digital mixing consoles and effects processors. It is renowned for its high-quality, natural-sounding reverberation and is widely used in music production, live sound, and post-production. It has 109 adjustable reverbs!

Key features of VSS3 Reverb include:

Algorithm Type: It is a form of algorithmic reverb, designed to simulate the reflections and decay of sound in a space.

Sound Quality: Known for its smooth, natural reverberation with a rich tail and spacious ambience.

Control Parameters: Typically offers controls for parameters such as decay time, early reflections, diffusion, density, and damping, allowing users to tailor the reverb to suit various acoustic environments.

Usage: Frequently integrated into Yamaha's digital consoles and effects units, but also emulated or included in third-party plugins and hardware. The VSS3 Reverb is a highly regarded digital reverb algorithm that provides realistic and musical reverberation effects, making it a popular choice among audio engineers and producers for enhancing the spatial quality of recordings and live sound. ([TOC](#))

Vintage Room Reverb.



A Vintage Room Reverb refers to a type of reverb effect that emulates the acoustic characteristics of classic, older recording spaces or analog reverb units from past decades. It aims to recreate the warm, lush, and sometimes slightly colored reverberation that was typical of vintage hardware or famous recording studios.

Key characteristics of Vintage Room Reverb include:

Analog Warmth: Often featuring subtle saturation and harmonic distortion reminiscent of analog equipment.

Distinct Acoustic Spaces: Mimicking the unique reverberation qualities of historic rooms, such as concert halls, studios, or chambers used in classic recordings.

Emulation of Vintage Hardware: Many plugins or hardware units designed as Vintage Room Reverbs emulate classic spring, plate, or chamber reverbs from mid-20th century equipment.

These reverbs are popular in music production for adding a sense of nostalgia, richness, and character to recordings, especially when aiming for a vintage or retro sound aesthetic.

Historical significance:

Several musical groups and artists have used vintage room reverb to create distinctive sounds in their recordings. One notable example is The Beatles, who utilized vintage reverb effects, including spring and plate reverbs, to craft their iconic sound. For instance, the song "A Day in the Life" features the use of vintage reverb techniques to add depth and atmosphere.

Another example is Pink Floyd, who extensively used vintage reverb units like the EMT 140 plate reverb to produce spacious and immersive soundscapes in tracks such as "Time" and "Echoes."

Additionally, artists like The Beach Boys and Led Zeppelin incorporated vintage reverb effects to achieve their signature sounds, often employing classic spring reverbs and early digital units that emulate vintage characteristics. [\(TOC\)](#)

Vintage Reverb.



A Vintage Reverb refers to a type of audio reverb effect that emulates the sound characteristics of classic reverb units and techniques from earlier eras, typically from the 1950s to the 1980s. These reverb sounds are often prized for their warm, lush, and sometimes distinctively colored or saturated quality, which can add a nostalgic or timeless character to recordings.

Common examples of vintage reverb units include:

Plate Reverbs: Like the EMT 140, known for their smooth, dense reverberation.

Spring Reverbs: Found in vintage guitar amplifiers, offering a distinctive metallic and boingy sound.

Spring Reverb Units: External hardware units used in studios or on instruments.

Hardware Spring Reverb Units: Classic outboard gear that uses actual springs to create reverb effects.

In addition to hardware units, "vintage reverb" can also refer to software plugins modeled after these classic units, capturing their unique tonal qualities and saturation characteristics.

Characteristics of Vintage Reverb:

Warmth and musicality due to analog circuitry and saturation.

Distinctive coloration and character.

Often more subtle and less pristine than modern digital reverbs.

Can evoke a sense of nostalgia or classic vibe in recordings.

Historical significance:

Many bands and artists across various genres have used vintage reverb units to achieve their distinctive sounds. One notable example is The Beach Boys. They famously used an EMT 140 plate reverb on many of their recordings, including the iconic "Good Vibrations," to create lush, spacious sounds.

Other artists and groups that have utilized vintage reverb units include:

The Beatles – Used various vintage reverb units, including the EMT 140, for their experimental and atmospheric soundscapes.

Pink Floyd – Employed vintage reverbs like the EMT 140 and EMT 250 to craft their atmospheric textures.

U2 – Used vintage plate reverbs during the 1980s for certain tracks, such as "With or Without You."

The Rolling Stones – Utilized vintage reverbs for their recordings in the 1960s and 70s.

Using vintage reverb can add a special personality to recordings, making them sound more organic, spacious, and emotionally engaging. ([TOC](#))

Vintage Plate.



A Vintage Plate Reverb is an early type of artificial reverb that uses a large, suspended metal plate to produce reverberation effects. Invented in the mid-20th century, especially popular from the 1950s through the 1970s, plate reverb units consist of a thin, circular or rectangular metal plate that vibrates when an audio signal is fed into it via transducers (pickups).

The vibrations are then captured by pickups placed on or near the plate, converting them back into an audio signal with a lush, dense reverberation characteristic.

Key features of Vintage Plate Reverb:

Distinct sound: Known for its warm, smooth, and dense reverb with a slightly metallic quality.

Physical construction: Uses a large metal plate, a transducer (input), pickups (output), and mechanical components.

Historical significance:

One notable group that used a vintage plate reverb is Pink Floyd. They famously employed a classic EMT 140 plate reverb on several of their recordings, including the iconic track "Shine On You Crazy Diamond." The EMT 140 plate reverb contributed to the spacious, ethereal sound characteristic of Pink Floyd's atmospheric style.

Other artists and producers from the 1960s and 1970s also used vintage plate reverbs, such as The Beatles and The Beach Boys, to achieve lush, immersive reverberation effects in their recordings. It is widely used in recording studios before digital reverbs, favored for vocals, drums, and instruments.

Examples: The EMT 140 as seen below is one of the most iconic vintage plate reverb units ever developed.



Today, while digital emulations and plugins replicate the sound, vintage plate reverbs are prized for their unique sonic qualities and nostalgic appeal. [\(TOC\)](#)

Blue Plate.



A Blue Plate Reverb is a classic, plate-type reverberation unit that was originally manufactured by the American company Ampex in the 1950s. It is renowned for its distinctive, warm, and smooth reverb sound, which became popular in recording studios for adding depth and ambiance to vocals, drums, and other instruments.

Key features of the Blue Plate Reverb include:

Design: It uses a large, thin steel or aluminum plate suspended within a metal frame, which vibrates to produce reverb. An electromagnetic transducer (speaker) sends audio signals to the plate, and pickups (similar to those in electric guitars) capture the vibrations as reverberated sound.

Sound Characteristics: The Blue Plate Reverb is known for its rich, musical decay with a slightly darker and more natural quality compared to digital reverbs. Its sound is often described as warm, smooth, and slightly elongated.

Historical Significance:

It was widely used in the 1950s and 1960s recording industry, notably in jazz, rock, and pop music. Its distinctive sound has made it a sought-after piece of vintage studio gear. The Blue Plate Reverb, a classic and sought-after piece of studio hardware, has been used by numerous artists across various genres.

One notable example is U2, who employed the Blue Plate Reverb during the recording of their album *The Joshua Tree* (1987). It contributed to the distinctive spacious and atmospheric sound characteristic of some tracks on that album.

Additionally, The Rolling Stones are known to have used the Blue Plate Reverb in their recordings, notably during the sessions for *Some Girls* (1978), to achieve a particular vintage reverb sound.

While these are some prominent examples, many producers and engineers have favored the Blue Plate Reverb for its rich, warm, and musical reverb qualities, making it a popular choice for various recording projects.

Contemporary Usage:

Today, the Blue Plate Reverb is considered a vintage or boutique piece of gear. Many modern reverb plugins emulate its characteristics, and original units are prized by collectors and engineers seeking its classic tonal qualities.

The Blue Plate Reverb is a vintage plate reverb unit known for its warm, musical reverb sound, historically used in professional recording studios to add depth and character to recordings. ([TOC](#))

Gated Reverb.



A Gated Reverb is a popular audio effect used in music production, especially prominent in the 1980s. It combines a reverberation (reverb) with a noise gate to create a distinctive, punchy sound.

How it works:

Reverb Tail: First, a sound (often a drum hit or vocal) is processed with a reverb to create a spacious, echoing tail.

Gating: A noise gate is then applied to the reverb tail, allowing only the initial part of the reverberation to pass through before abruptly cutting it off.

The effect produces a sharp, sudden decay rather than a lingering reverb, giving a "gated" or "cut-off" sound. This creates a punchy, energetic effect that emphasizes percussive hits.

Historical Significance:

The gated reverb sound became iconic with songs like Phil Collins' "In the Air Tonight" and other 80s productions. It was achieved by combining traditional reverb with a noise gate, and often involved additional processing to shape the sound.

A Gated Reverb is an audio effect where a reverb's decay is abruptly cut off by a noise gate, resulting in a distinctive, punchy reverberation characteristic of many 80s hits.

[\(TOC\)](#)

Reverse Reverb.



A Reverse Reverb is an audio effect where the reverb tail of a sound is played backward, creating a swelling or swelling-like sound that leads into the original audio. Instead of the reverb trailing after the initial sound, the reversed reverb builds up before the note or phrase, producing a unique, ethereal, and often haunting effect.

How it works:

The original sound like a vocal or instrument is recorded or processed. The reverb (or the entire sound with reverb applied) is reversed in time. The reversed reverb is then blended back with the original sound, so the swelling appears to lead into the sound. Often, the reversed reverb is trimmed or manipulated to fit the desired effect.

Uses:

Creating tension or anticipation in music.

Adding an otherworldly or surreal atmosphere.

Emphasizing transitions or emphasizing certain sounds.

Historical Significance:

Pink Floyd employed reverse reverb effects in their music. One notable example is in the song "Echoes" from their 1971 album *Meddle*. The band used various studio techniques, including reverse reverb, to create atmospheric textures and swirling sounds that contribute to the song's immersive, spacious feel.

The reverse reverb helped produce the shimmering, other worldly effects that are characteristic of Pink Floyd's experimental approach during that period. Additionally,

Pink Floyd was known for their innovative studio effects and ambient soundscapes, often utilizing reverse reverb and other tape manipulation techniques to craft their distinctive sound.

In summary: Reverse Reverb is a creative audio effect that reverses the reverb tail to produce a swelling sound that prefaces the original audio, resulting in a distinctive, dreamy, or haunting sonic texture. [\(TOC\)](#)

Delay Reverb.



A Delay Reverb is an audio effect that combines delayed sound signals with reverberation to create a spacious and immersive soundscape. Essentially, it involves adding echoes (delays) to the reverberated sound, resulting in a sense of depth and movement in the audio.

How it works:

Reverb simulates the natural reflections of sound in a space, creating a sense of environment. Delay involves repeating the sound after a set period, producing echo-like effects. When combined, a delay reverb can produce complex textures, such as cascading echoes within a reverberant space, or a sense of grandeur and width in the sound. This effect is popular in music production, sound design, and live performance to add dimension and atmosphere.

Historical Significance:

One notable example of a group that used a delayed reverb effect in their music was the British band "The Beatles". Specifically, they employed a technique called "double tracking" combined with reverb and delay effects to create spacious, lush sounds on many of their recordings.

A prominent track where you can hear a delayed reverb effect is "Tomorrow Never Knows" from the album *Revolver* (1966). The song features innovative studio techniques, including tape delay and echo effects that contribute to its psychedelic soundscape.

Another example is Pink Floyd, who extensively used delay and reverb effects in their atmospheric and spacey soundscapes, especially in albums like *The Dark Side of the Moon* and *Wish You Were Here*.

A Delay Reverb is an audio effect that layers delayed echoes onto reverberation, enhancing spatial and temporal qualities of the sound. [\(TOC\)](#)

Shimmer Reverb.



A Shimmer Reverb is a type of audio effect that combines traditional reverb with pitch-shifting elements to create a lush, ethereal, and spacious sound. It is often used in music production, especially in genres like ambient, post-rock, and shoegaze, to evoke a sense of vastness and dreaminess.

Key Characteristics of Shimmer Reverb:

Extended Decay: Longer reverb tails that create a sense of space.

Pitch Shifting: The reverb signal is pitch-shifted upward (or sometimes downward) before being mixed back in, adding shimmering overtones.

Harmonic Richness: The pitch-shifting generates harmonics that give the reverb a "shimmering" quality.

Atmospheric Sound: It produces a glowing, almost otherworldly atmosphere.

How It Works:

Typically, a shimmer reverb effect involves splitting the reverb signal into multiple paths & one path remains unchanged (dry signal). The other path is pitch-shifted, often upward by a few semitones. The pitch-shifted signals are then mixed back with the original, creating a shimmering, luminous sound.

Usage:

Musicians and producers use shimmer reverb to add depth and texture to guitars, vocals, and other instruments, especially when aiming for a dreamy or spacious soundscape.

Historical Significance:

The Shimmer Reverb effect, known for its lush, expansive, and spacious sound, has been widely used across various genres by numerous artists. One notable example is the band U2, particularly in their song "Where the Streets Have No Name", where a shimmer reverb effect is used to create a soaring, atmospheric sound.

Another example is Sigur Rós, who frequently incorporate shimmering reverb effects into their ambient and post-rock soundscapes, notably in tracks like "Hoppípolla". Additionally, the band Explosions in the Sky often utilize shimmer reverb effects to craft their expansive, cinematic sound.

A shimmer reverb is a specialized reverb effect that combines long, lush reverberation with pitch-shifted harmonics to produce a shimmering, ethereal sonic atmosphere.

[\(TOC\)](#)

Spring Reverb.



A Spring Reverb is an audio effect that creates reverberation (echo-like sound) using a physical spring as the reverb medium. It works by sending an electrical audio signal through a transducer (called a driver) attached to one end of a coil of coiled metal spring.

The mechanical vibrations travel through the spring, reflecting and bouncing along its length, then are picked up by another transducer (called a pickup) at the other end. The resulting signal is a delayed, diffused version of the original sound, producing a characteristic reverb effect.

Spring reverbs are known for their distinctive, metallic, and slightly boomy sound, which has been popular in guitar amplifiers, vintage audio equipment, and certain studio settings. They are valued for their unique tonal qualities and their ability to add depth and space to audio recordings.

Key points:

Uses a physical metal spring to create reverberation.

Produces a distinctive, metallic reverb sound.

Commonly used in guitar amplifiers and vintage gear.

Provides a characteristic "springy" echo effect.

Historical Significance:

Several music groups and artists have utilized spring reverb effects in their recordings to create distinctive sounds. One notable example is The Shadows, a British

instrumental rock band, who famously used spring reverb to achieve their signature echoing guitar tones, notably on their hit "Apache".

Another prominent example is The Beach Boys, particularly in their early surf rock recordings, where they used spring reverb to create the lush, spacious sound characteristic of tracks like "Surfin' USA" and "Fun, Fun, Fun".

The Ventures also employed spring reverb in their surf and instrumental rock recordings, contributing to the "wet" guitar sound. In the realm of electronic and experimental music, artists such as Brian Eno and Tangerine Dream have used spring reverb effects in their studio setups to craft atmospheric textures.

Overall, spring reverb has been a popular effect among surf rock bands, instrumental groups, and experimental musicians for its distinctive, resonant echo. ([TOC](#))