



LIQUID MIX

USER GUIDE



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■ INTRODUCTION - GETTING STARTED

Thank you for purchasing Liquid Mix. This User Guide provides detailed instructions on how to operate both the hardware control surface and software GUI (Graphical User Interface) of Liquid Mix. Before reading this User Guide it is assumed that you have run the Installer found on the accompanying Resources disc. This will install the Liquid Mix Manager application, the Liquid Mix plug-in software and EQ/Compressor emulations onto your computer.

Once done, you can connect the Liquid Mix hardware to your computer using the supplied Firewire cable and begin applying vintage flavours to your mix. Make sure the hardware is connected before booting up the sequencer, otherwise the plug-ins may be made inactive.



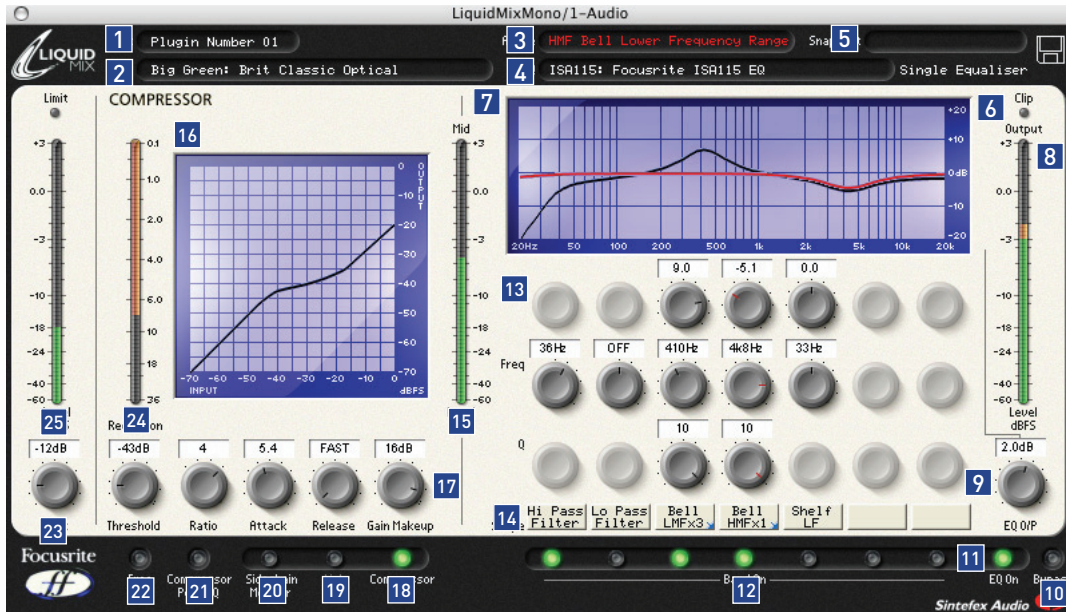
▪ HARDWARE CONTROLS



1. Input Meter – displays the level of the signal before Liquid Mix processing occurs
2. Gain reduction meter – shows the amount of compression taking place
3. Snapshot save/load – allows saving and recalling of Liquid Mix settings
4. Emulation select – chooses the compressor or EQ emulation (depending on the band/section currently selected)
5. Track select – chooses an instance of the Liquid Mix software to control
6. Go Back/Compare – returns to the previous menu page or temporarily reverts to saved settings
7. Data encoder – rotating scrolls through different values on LCD screen and the EQ bands for editing in default mode, press to select or press and hold then rotate to select empty EQ Bands
8. Shape – selects additional EQ options for the selected band, e.g. higher (x 3) frequency setting that may be available on the original unit
9. Mid Meter – shows the level of the signal between Compression and EQ stages (after compression without Compressor Post EQ switch active or after EQ with switch active)
10. Output Meter – displays the level of the signal after both EQ and compression
11. EQ controls – Gain, Frequency and Q
12. EQ Output – sets the level of the signal after EQ
13. Bypass – bypasses the currently active instance of Liquid Mix
14. EQ/Band On – activates the whole EQ or the selected band for the currently active instance of Liquid Mix
15. Compressor On – activates the compressor for the currently active instance of Liquid Mix
16. Link – links the sidechains with stereo instances of Liquid Mix (active as default)
17. Sidechain Monitor – enables listening to the compressor sidechain
18. Compressor controls – Threshold, Ratio, Attack, Release, Gain Makeup
19. Compressor Post EQ – reverses the order of the processor sections (places the EQ before compression)
20. Free – enables unrestricted compressor controls (all dials across full ranges)
21. Input – sets the level of the signal before compression and EQ



▪ SOFTWARE GUI CONTROLS



1. Track name – the name written here will appear in the Track select List on the Liquid Mix hardware
2. Compressor – displays the currently active compressor emulation, click to choose a different one
3. Active – defines the currently selected EQ band
4. EQ – displays the currently active EQ emulation, click to choose a different one
5. Snapshot – shows the name of the current snapshot if one has been saved, click the disk symbol to load, save or rename a snapshot
6. Clip – lights if compression and/or EQ are causing the output signal to overload
7. EQ Graph – displays the overall EQ in black and current band shape in red
8. Output meter – displays the level of the signal after compression and EQ
9. EQ Output – sets the level of the signal after EQ
10. Bypass – bypasses this instance of Liquid Mix
11. EQ On – activates/deactivates the EQ section (all bands)
12. Band On – switches activate/deactivate each of the seven EQ bands
13. EQ controls – Gain, Frequency and Q dials for each of the seven bands
14. Shape Names – display the shape of each band, click to select additional options when a blue arrow is displayed
15. Mid Meter – shows the level of the signal between Compression and EQ stages (after compression without Compressor Post EQ switch active or after EQ with switch active)
16. Compressor Graph – displays the compressor shape (threshold and ratio)
17. Compressor controls – Threshold, Ratio, Attack, Release, Gain Makeup
18. Compressor On – activates the compressor
19. Link – links the sidechains with stereo instances of Liquid Mix (active as default)
20. Sidechain Monitor – enables listening to the compressor sidechain
21. Compressor Post EQ – reverses the order of the processor sections (places the EQ before compression)
22. Free – enables unrestricted compressor controls (all dials across full ranges)
23. Input – sets the level of the signal before compression and EQ
24. Gain Reduction Meter – shows the amount of compression taking place
25. Input Meter – displays the level of the signal before Liquid Mix processing occurs



■ APPLYING COMPRESSION AND EQ WITHIN THE SEQUENCER

To apply compression or EQ to a track within the sequencer, an instance of the Liquid Mix software must be activated. The software will appear in your list of VST or AU plug-ins. Open up a mono or stereo Liquid Mix to begin applying vintage textures to your track. The software window will open on screen and (for the first instance) will automatically become active on the Liquid Mix hardware.

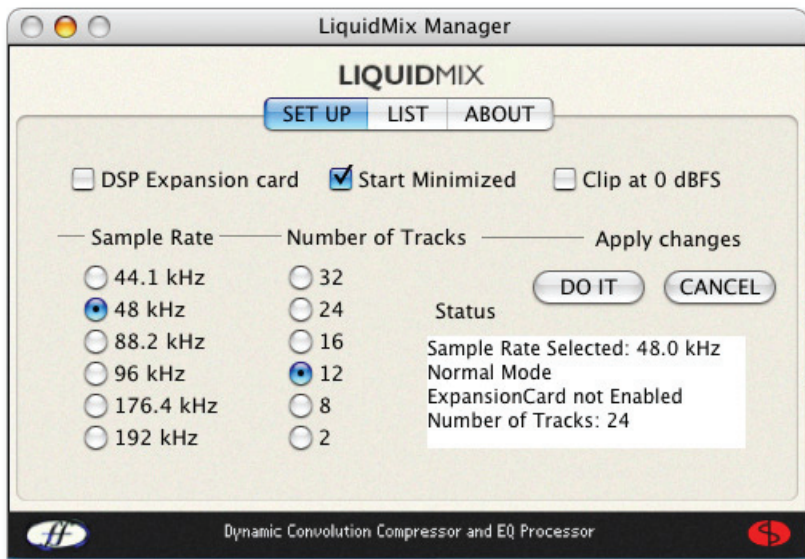
It is advisable at this stage to name the instance so that you can easily locate it from the Liquid Mix hardware. To do this, click on the Track box in the top left of the software GUI and write an appropriate name, e.g. Vocal, Drums etc. Now, if wishing to control the Liquid Mix on a particular track from the hardware, simply press the Track Select button below the LCD screen and then scroll to the corresponding name in the list using the data encoder, then press the encoder to select.

At 44.1/48kHz sample rates, 32 separate mono instances of Liquid Mix can be activated on any tracks. Note that at higher sample rates, this number decreases as listed in the Liquid Mix Specifications.



■ LIQUID MIX MANAGER

The Liquid Mix Manager is an application for changing the core hardware settings.



There are three Tabs at the top of the window:

- Set up – allows the main settings to be viewed/edited
- List – shows a list of all available compressor and EQ emulations
- About – provides information about the software, e.g. version number

■ SET UP

On the Set Up page, the sample rate that the Liquid Mix processes at can be selected. This should be set to the same value as the sample rate of your sequencer session. Setting a different value will bring up error messages and prevent the unit from functioning correctly. The maximum number of tracks (mono instances of the Liquid Mix software) can also be set within this window. At higher sample rates, some options will disappear, due to the increase in processing requirements and Firewire bandwidth (see the previous section for more details).

Once the sample rate or any other settings have been changed, the DO IT option must be clicked for them to take effect.

In the upper half of the window, there are options for the Manager such as 'Start Minimized', which makes the software minimize automatically when started up. There is also an option for clipping at 0dBFS and one for activating the Expansion card (if one is fitted). Check the relevant boxes to activate.



■ SELECTING COMPRESSORS AND EQS

Selecting Compressors and EQs can be done from the software or hardware.

■ SELECTING FROM THE SOFTWARE

To select a Compressor emulation from the software window, click on the Comp box in the top left of the window and then choose an emulation from the drop down list.

Similarly, to choose an EQ, click on the EQ box on the header bar and select an emulation from the list. If selecting an EQ when all seven bands are empty (e.g. when the software is first opened), the entire EQ emulation can be selected from the main drop down list (without having to go to the sub menu and select All Bands). If selecting when some bands are filled, the sub menu for each EQ must be used. In each EQ sub menu, there are individual bands and an All Bands option. Select an individual band to insert 1 band into the 7-band EQ (into the currently selected band in the software window), and begin building a Hybrid EQ. See the Building a Hybrid (Mixed) EQ section for more details. If a Hybrid (Mixed) EQ has been created and you want to abandon these and simply choose one emulation, click on All Bands within the sub menu for that EQ.

■ SELECTING FROM THE HARDWARE

To choose a Compressor from the hardware, Comp must first be selected on the hardware LCD screen. To do this, rotate the Data encoder until Comp is active and the compressor graph and values are displayed on screen. At this point, the Emulation Select button can be pressed. This calls up the list of available compressor emulations on the screen. Rotate and then press the data encoder to select a compressor emulation. To cancel the compressor select, press the Go Back button.

To choose a complete EQ emulation (across all bands as required), rotate the data encoder to All in the EQ Band list and then press Emulation Select. The list of available EQ emulations will then appear. Rotate and then press the data encoder to select an EQ emulation. To cancel the EQ select, press the Go Back button. If wanting to build a hybrid (mixed) EQ, rotate the data encoder to a band from one to seven and press the Emulation Select button. The same EQ list will then appear, but selecting from the list this time will result in a sub menu list appearing, which shows the individual bands within each emulation. Rotate and then press the data encoder to select an individual band to start building your hybrid EQ. To abandon your hybrid EQ and simply select a single emulation, select All again, press Emulation Select and choose from the list.

Selecting an empty band can be done from the hardware by pressing and holding the data encoder, then rotating to the empty band. Without pressing the encoder, it will only select currently filled bands (those with emulations in) when rotated.

Above the Band On switches in the software are a row of boxes labelled Shape. These signify the shape of EQ Band above, such as HMF (High Mid Frequency), but also sometimes allow additional settings to be applied. For example, if the EQ emulation has further options for that band such as a 'x 3' switch that multiplies the frequency of the band by three, then a small blue arrow will be shown in the bottom right corner of the box and clicking on it will offer the available options for selection. On the hardware, this can be done by pressing the Shape button with the corresponding EQ Band active. See the Modifying EQ settings section for more details.



■ ADJUSTING COMPRESSOR SETTINGS

Compressor settings can be modified from the hardware or software in identical ways, as the same controls are available on either. To edit using the hardware, make sure the correct track is selected. The name of the currently active track on the hardware (whatever is written in the Track box on that instance of the software, or Plugin Number X if nothing has been entered) is displayed at the top of the LCD screen. To choose a different track, press Track select and choose from the list that appears. Note that the available compressor controls will differ depending on the emulation, e.g. if the vintage original only has Threshold and Ratio then that is what will be available unless the Free switch is active. Read the Free Switch section for more information.

The available compressor controls are as follows:

■ COMPRESSOR ON

The compressor is activated by pressing/clicking the Compressor On button/switch, located in the bottom left of the software and hardware.

■ THRESHOLD

The Threshold control sets the level at which compression begins. The lower the threshold, the more the signal is compressed. Setting a higher threshold allows quieter passages in the music or speech to remain unaffected; only passages that exceed the threshold will be compressed. The level of threshold varies depending on the chosen compressor (unless the Free switch is active), and the exact value is shown in dB on the LCD screen and directly above the dial in the software GUI.

■ RATIO

The Ratio control determines the amount of compression applied to the signal with increasing input, and is the ratio of change in input level compared to change in output level. Higher ratio settings will produce more noticeable compression, so for the least obtrusive result, the ratio should be set at the minimum necessary for the application. For example, using low threshold and low ratio will produce a less subjectively noticeable effect than a high threshold and high ratio, even though the total amount of compression may be the same. The range of ratios selectable varies depending on the chosen compressor replica, and the exact value is shown directly above on the display window.

■ ATTACK

The Attack control determines how quickly compression is applied once the level of the source signal has risen above the threshold. When turned anti-clockwise the response is very fast, which tends to make the compressor react to the peak levels of the signal. This is sometimes desirable, but short transients can cause unwanted 'pumping' of steadier low-level signals. A slower attack will cause the compressor to ignore short transients and respond more to the average loudness of the signal; however this may seem to increase the relative volume of the transients. The range of attack times selectable varies depending on the chosen compressor (unless the Free switch is active), and the exact value is shown in milliseconds (ms) on the LCD screen and directly above the dial in the software GUI.



■ RELEASE

The Release control determines how quickly compression is removed once the level of the source signal has fallen below the threshold. When in the anti-clockwise position, the compression releases very quickly, which may be appropriate on rapidly varying signals to avoid compressing the beats that follow, but can result in excessive distortion on more sustained material. Clockwise rotation increases the release time, giving a smoother effect, but may also result in transients causing audible 'pumping'. The Release time varies depending on the chosen compressor (unless the Free switch is active), and the exact value is shown in milliseconds (mS) on the LCD screen and directly above the dial in the software GUI.

■ GAIN MAKEUP

Compression results in an overall reduction in level. The Makeup control allows you to increase the gain of the compressed signal. The range of makeup values selectable varies depending on the chosen compressor, and the exact value is shown in dB on the LCD screen and directly above the dial in the software GUI.

■ LINK

This switch enables both channels to be compressed equally by the linking of sidechains, for use when compressing a stereo signal. This switch will be active as default when a stereo instance of Liquid Mix is opened. Deactivate the switch if you are wishing to compress two mono signals separately; this makes the instance of Liquid Mix function in dual mono mode.

■ GAIN REDUCTION METER

The vertical LED meter indicates the action (Gain Reduction) of the compressor, in expanding increments down to -15 dB.

■ SIDECCHAIN MONITOR

Activating the Sidechain Monitor switch allows the signal being fed to the sidechain to be listened to. At present this will simply be the signal being compressed as an external signal cannot currently be sent to the Liquid Mix sidechain.

■ COMPRESSOR POST EQ

The Compressor Post EQ Switch allows the order of processing within Liquid Mix to be reversed, positioning the EQ before compression. Although this is not normal procedure, as compression can often squash the effects of the EQ, it is sometimes a desirable effect. With the switch active, the Mid Meter displays the level of the signal directly after EQ and before compression (after the EQ Output dial) and the compressor Gain Makeup dial now controls the main output level (after both EQ and compression).



▪ FREE SWITCH

A lot of the vintage units sampled to create the compressor emulations have fewer controls or control options than all of the available dials on Liquid Mix. As such, in default mode, some of the controls may not be active. On the hardware, this will be indicated by the control active LEDs above those dials not being lit and no corresponding values being displayed on the screen. On the software, the inactive controls will be greyed out with no values directly above. Similarly, if the vintage unit simply had a few preset buttons or very limited options then the Liquid Mix controls will step through those options as the active controls are rotated.

The Free switch on the Liquid Mix hardware and software provides you with options previously impossible with the vintage units. Activating the switch makes all the Liquid Mix compressor controls active for that emulation, each with a full range. For example, the 'Vintage' compressor emulation has no Ratio and Attack controls in default mode but with the Free switch active both controls are enabled, with ranges of 1:1-20:1 and 0.1ms-2s, respectively. Additionally, the Release control now has a range of 1ms-20s, rather than stepping through the 6 TC (Time Constant) presets available on the vintage units.



■ MODIFYING EQ SETTINGS

EQ settings can be adjusted from the Liquid Mix hardware or software; three dials per band are available within the software window whereas the hardware provides three dials and a Band Select encoder. To edit using the hardware, make sure the correct track is selected. The name of the currently active track on the hardware (whatever is written in the Track box on that instance of the software, or 'Plugin Number X' if nothing has been entered) is displayed at the top of the LCD screen. To choose a different track, press Track select and choose from the list that appears.

Once the correct Track has been selected on the hardware, EQ settings can be modified by selecting the EQ Band with the Data encoder and then using the available controls. The EQ controls on the hardware and software are as follows:

■ EQ ON

The EQ is activated using the EQ On switch located in the bottom right section of the software and hardware. All seven bands will be turned on/off regardless of the currently selected band.

■ BAND ON

On the hardware, pressing the Band On button (next to the EQ On button) with a particular Band selected on the LCD screen above will activate that Band. On the software, there are separate Band On switches for each band, located below the three corresponding dials.

■ GAIN

The Gain dial boosts or attenuates the gain of the selected band across a range dependant on the settings of the original EQ. Rotate the control clockwise to increase. Note that for some band types, such as High-Pass and Low-Pass, the Gain dial will be inactive because the only controls for such types are the (cutoff) frequency and occasionally resonance.

■ FREQUENCY

The frequency dial determines the area of the frequency spectrum that the band acts upon. Rotate the control clockwise to increase. Note that for some band types, such as a 3kHz peak/notch, the Frequency dial will be inactive because that value is fixed.

■ Q

The Q dial defines the width of the band. The control has an inverse function so increasing its value by rotating clockwise decreases the band's width. A narrower band is more focussed and so has a powerful effect on the sound, whereas a wider band will be washier but more obvious as it affects a larger area.



■ SHAPE

The Shape switch on the hardware will display any further options for the selected band, if any are available. This accounts for additional frequency and shape settings, such as 'x 3' buttons or variable curves. Press the Shape button and then use the data encoder to choose from the displayed options. The same options will appear within the software if the Shape box for that band is clicked with the Mouse; the Shape box will show a small blue arrow if further options are available. Refer to the Compressor and EQ Emulations Guide section for more details on Shape options for each EQ emulation.

As an individual band is modified on the hardware or software, its value will be displayed on the hardware LCD's graph. Remember that the Band On switch must be active for that band to have an effect, despite a curve appearing on screen. To view the overall EQ shape (all bands combined), you must select All using the data encoder. In the software window, on the other hand, the current band being edited is displayed on the EQ graph in red with the overall EQ shape permanently displayed in black.

Note that some bands have no active controls as all values are fixed. In these instances, only the Band On switch has an effect.



■ BUILDING A HYBRID (MIXED) EQ

In every instance of Liquid Mix, there are seven EQ bands available. These can be filled in whatever way you want, using a mixture of individual bands from seven different EQ emulations or one complete 4-band emulation with three additions and so on. Building a hybrid EQ can be done from the software or hardware:

■ FROM THE SOFTWARE

Constructing Mixed EQs from the software is done by clicking on a band (any one of the vertical column of three dials for each band) and then using the EQ box above to select an individual band emulation. You will know the band is selected because, if there is currently an emulation in it, the active control(s) will be red or, if it is empty, all three dials will be red. With the band selected, click on the EQ box above. This brings up the root EQ emulation list, click and hold one of the emulations to view the submenu of separate bands for that EQ. Select an individual band from one of the submenus and release to make that band active. Releasing the mouse outside the drop down menus at any point will cancel the emulation select. Now click on another of the seven bands and repeat the process as required.

■ FROM THE HARDWARE

Constructing Mixed EQs from the hardware is done by pressing the Emulation Select button when a band is active. For example, if wanting to set up a High Pass Filter on Band 1, select EQ Band 1 on the LCD screen using the data encoder then press Emulation Select. (Note that this can be done whether there is an emulation in that band already or not - see below.) This will bring up the list of available EQ emulations. Use the data encoder to select one by rotating and then pressing. This will display the individual bands available for that EQ. Choose one, by rotating and then pressing the data encoder once again, to make that band active. The process can be cancelled at any stage using the Go Back button. Now select another of the seven bands with the data encoder and repeat the process as required.

Selecting an empty band can be done from the hardware by pressing and holding the data encoder, then rotating to the empty band. Without pressing the encoder, it will only select currently filled bands (those with emulations in) when rotated.



■ COMPRESSOR AND EQ EMULATIONS GUIDE

■ COMPRESSORS (OUTLINE CONTROLS WITH FREE SWITCH INACTIVE)

FLAT COMP/ CLEAN SOUND FREE CONTROLS

Focusrite Liquid Mix DSP compressor

TRANY C/ US CLASSIC DISCRETE 1C

Based on an API 2500*stereo mastering compressor, (US) serial #0016 (Old/Normal/Hard settings.)

All controls – stepped Ratio (with LIMIT at max setting), Attack and Release

TRANY A/ US CLASSIC DISCRETE 1A

Based on an API 2500*stereo mastering compressor (US) serial #0016 (Old/Normal/Soft settings.)

All controls – stepped Ratio (with LIMIT at max setting), Attack and Release

SILVER 2/ US MODERN TUBE 1

Based on an AVALON VT-737SP*valve channel strip (US) serial #28150

All controls – Attack and Release have SLOW and FAST in max and min settings, respectively

LIVE SOUND/ BRIT LIVE SOUND 1

Based on a BSS DPR402* dual compressor/limiter (UK) serial #02-9983-B

All controls – ratio has LIMIT at max setting

LONDON/ BRIT BOUTIQUE TUBE 1

Based on a CHISWICK REACH* (UK) stereo valve compressor serial #RMS0061

No Ratio – Attack starts at THUMP and ranges from 1-11, then SLOW. Release starts at FAST and ranges 1-11, then SLOW

WASP 2/ BRIT CLASSIC SOLID STATE 1

Based on a DRAWMER DL221X* (UK) serial #1008X

All controls

WASP 1/ BRIT CLASSIC TUBE 1

Based on a DRAWMER 1960*(UK) vacuum tube compressor amplifier serial #1002

No Ratio – Attack has FAST, MED and SLOW. Release has 6 settings, 1 being fastest and 6 being slowest

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BIG BLUE A/ US MODERN SOLID STATE 1A

Based on a dbx 160S* (US) compressor/limiter serial # 000004 (Standard compression setting.)

All controls – Attack scale is dB/m (dB per millisecond) and Release scale is dB/S (dB per second)

BIG BLUE B/ US MODERN SOLID STATE 1B

Based on a dbx 160S* (US) compressor/limiter serial # 000004 (OverEasy compression setting.)

All controls – Attack scale is dB/m (dB per millisecond) and Release scale is dB/S (dB per second)

US RADIO/ US CLASSIC SOLID STATE 1

Based on a dbx 165* compressor/limiter (US) serial # 1821

All controls – Attack scale is dB/m (dB per millisecond) and Release scale is dB/S (dB per second)

COPY CAT/ US MODERN COPY CAT

Based on a EMPIRICAL LABS EL8 DISTRESSOR* (US) serial # 1689

Stepped Ratio with NUKE at max setting – Attack and Release range from 1 to 10, with 1 being fastest and 10 being slowest

VINTAGE/ US VINTAGE TUBE 1

Based on a FAIRCHILD MODEL 670* (US) serial # 530

No Ratio or Attack – Release has 6 TC (Time Constant) settings, 1 being fastest and 6 being slowest

FF ISA 115/ FOCUSRITE CLASSIC ISA 115

Based on a FOCUSRITE ISA 115 (UK) serial # F00052T

FF GREEN 5/ FOCUSRITE GREEN CHANNEL STRIP

Based on a FOCUSRITE CHANNEL STRIP (UK) serial # G005116

All controls – stepped Ratio with LIMIT at max setting, Attack has SLOW and FAST at max and min settings, respectively

FF RED 7/ FOCUSRITE CLASSIC RED 7

Based on a FOCUSRITE RED 7 (UK) serial # F06350T

All controls – stepped Ratio, Attack has SLOW and FAST at max and min settings, respectively

DUNK A/ US MODERN FET 1

Based on a MANLEY SLAM!* (US) serial # SLAM120 (FET limiter)

No Ratio – Attack has VF (Very Fast), F (Fast) and M (Med). Release is stepped with CLIP in min setting

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DUNK B/ US MODERN OPTICAL 1

Based on a MANLEY SLAM!* (US) serial # SLAM120 (ELOP (opto) limiter)

No Ratio, Attack and Release

PRIMITIVE/ US CLASSIC TUBE 2

Based on a MANLEY STEREO "VARIABLE MU"* (US) serial # MSLC61536

Attack has SLOW and FAST at max and min settings, Release has FAST, MF (Medium Fast), MED, MS (Medium Slow) and SLOW settings

BIG GREEN/ BRIT CLASSIC OPTICAL

Based on a JOE MEEK SC2* COMPRESSOR* (UK) serial # 05-1038

All controls – Ratio has four presets, 1 being the lightest and 4 being the heaviest compression. Attack and Release have SLOW and FAST at max and min settings

NEW AGE 2E/ US MODERN HYBRID 2E

Based on a MILLENNIA STT-1* (US) serial # 0-161 (Solid state input, solid state compressor settings.)

All controls

NEW AGE 2A/ US MODERN HYBRID 2A

Based on a MILLENNIA STT-1* (US) serial # 0-161 (Vacuum tube input, Vacuum tube compressor settings.)

All controls

CLASS A 1 / BRIT 70'S CLASS A 1

Based on a NEVE 2254/A* dual/stereo compressor/limiter (UK) serial # 5008K

No Attack – stepped Ratio and Release. Release has AUTO at max setting (Automatic Release)

CLASS A 2/ BRIT 70'S CLASS A 2

Based on a NEVE 33609/B* dual/stereo compressor /limiter (UK) serial # 108

No Attack – stepped Ratio and Release. Release has AUTO1 and AUTO2 at max settings (Automatic Release)

BRIT DESK1/ BRIT CLASSIC DESK 1

Based on a NEVE VR CONSOLE* compressor (UK) serial # unknown.

All controls – Ratio has LIMIT at max setting, Attack has FAST and NORM settings

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MEAT PIE/ BRIT 60'S CLASS A

Based on a PYE 84 4060/01* compressor/limiter (UK) serial # 60

No Attack – stepped Ratio (with LIMIT at max setting) and Release

GRINDER A/ BRIT MODERN DESK COPY A

Based on a SMART RESEARCH C2* bus compressor (UK) serial # C217.

All controls – stepped Ratio (with LIMIT at max setting), Attack and Release (with AUTO at max setting)

GRINDER B/ BRIT MODERN DESK COPY B

Based on a SMART RESEARCH C2* bus compressor (UK) serial # serial # C217.
(Crush setting.)

All controls – stepped Ratio (with LIMIT at max setting), Attack and Release (with AUTO at max setting)

MIX BUSS/ BRIT CLASSIC BUSS

Based on a SOLID STATE LOGIC FX G384* stereo compressor (UK)
serial # FX384-180

All controls – stepped Ratio, Attack and Release (with AUTO at max setting)

BRIT DESK2/ BRIT CLASSIC DESK 2

Based on a SOLID STATE LOGIC SL 4000 G+* console compressor (UK)
serial # unknown.

All controls – stepped Ratio (with LIMIT at max setting) and Attack with FAST and NORM settings

BRIT DESK3/ BRIT MODERN DESK 1

Based on a SOLID STATE LOGIC SL 510* (5000 series dynamics module) (UK)
serial # unknown

All controls – stepped Ratio (with LIMIT at max setting) and Attack with FAST and NORM settings

ACME 1/ US MODERN TUBE 3

Based on a SUMMIT DCL-200* dual compressor/limiter (US) serial # 0721076

All controls – 10 ratio settings with 1 being the lightest and 10 the heaviest compression

ACME 2/ US MODERN TUBE 4

Based on a SUMMIT TLA-100A* tube levelling amplifier (US) serial # 0120429

All controls - 10 ratio settings with 1 being the lightest and 10 the heaviest compression, Attack and Release have FAST, MED and SLOW settings

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LEVELLER/ US CLASSIC TUBE 3

Based on a TELETRONIX MODEL LA-2A* (US) valve compressor/limiter serial # 00227 (Silver face, pre-Harman)

Attack and Release are fixed – Ratio switches between COMP and LIMIT modes

BRIT TUBE/ BRIT MODERN TUBE 1

Based on a TL AUDIO C-1*dual valve compressor (UK) serial # 121739

All controls – stepped Ratio, Attack and Release (both with SLOW and FAST at max and min settings)

VIKING 1/ DANISH CLASSIC TUBE 1

Based on a TUBE TECH CL-1B* compressor (DK) serial # 04150

Attack and Release are fixed – stepped Ratio

VIKING 2/ DANISH CLASSIC TUBE 2

Based on a TUBE TECH LCA 2B* dual/stereo compressor/limiter (DK) serial # 04010

No Release – stepped Ratio, Attack switches between 6 Presets

STELLAR 1/ US CLASSIC SOLID STATE 1

Based on a UNIVERSAL AUDIO 1176LN* mono limiting amplifier, (US) serial # 1394 (Black face, pre-Harman; a re-issue of the Urei 1176LN)

All controls – Ratio has four settings with the fifth being all buttons on the front panel pressed

STELLAR 2/ US CLASSIC SOLID STATE 2

Based on a UREI MODEL 1176LN* mono limiting amplifier (US) serial # 11854 (Silver face)

All controls – Ratio has four settings with the fifth being all buttons on the front panel pressed

STELLAR 3/ US CLASSIC SOLID STATE 3

Based on a UREI/TELETRONIX* mono levelling amplifier LA-3A (US) serial # 1584 (Black face, 30dB switch setting on rear panel.)

Attack and Release are fixed – Ratio switches between COMP and LIMIT modes

STELLAR 4/ US CLASSIC OPTICAL 1

Based on a UREI LA-4* compressor/limiter (US) serial # 4832A (Silver face)

Attack and Release are fixed – stepped Ratio

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■ EQs

DIGI-FILTER

Focusrite Digital Low-pass and High-pass filter

CLASS A 2: based on a Neve 1073 ser. 1742

HPF - OFF and switched Freq

LF shelf - OFF and switched Freq, Variable Gain

MF Bell - OFF and switched Freq, Variable Gain, freq-dependent Q

HF shelf - Vari Gain

TRANY 4: based on an API 550b ser. 02212

LF shelf/bell - Vari Gain and Freq

LMF bell - Vari Gain and Freq

HMF bell - Vari Gain and Freq

HF shelf/bell - Vari Gain and Freq

TRANY 5: based on an API 559 ser. AX-GP02211

Bell - Vari Gain, switched Freq x 7 (Bell 2, Bell 3....)

7 Identical bands to emulate a graphic EQ

OLD TUBE 1: based on a Pultec EQP1 ser. 1253

LF Boost - Variable Gain, switched Freq

LF Cut - Bands 1 and 2 are interactive (both use the same Freq control)

MF bell boost - Fully parametric

HF Cut - Vari Gain

OLD TUBE 2: based on a Pultec MEQ5 ser. 1742

LMF bell boost - Vari Gain, switched Freq

MF bell cut - Vari Gain, switched Freq

HMF bell boost - Vari Gain, switched Freq

PLATINUM 1: based on a Focusrite VoiceMaster ser. p070110

HPF - Variable Freq

Warmth bell - Vari Gain and Freq, gain-dependent Q

Presence bell - Vari Gain, gain-dependent Q

Absence (around 4k) - On/Off

HF shelf - Vari Gain

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ISA115: based on a Focusrite ISA 115

HPF - Switched Freq
 LPF - Switched Freq
 LMF bell - Fully parametric, x 3 Freq option
 HMF bell - Fully parametric, x 3 Freq option
 LF shelf - Vari Gain, switched Freq
 HF shelf - Vari Gain, switched Freq

CLASS A 4: based on a Neve 1058 ser. 375

LF shelf - Vari Gain
 MF Bell - Vari Gain and Freq
 HF shelf - Vari Gain

TRANY 3: based on an API 550A ser. 4445

Filter (giant band-pass) - Fixed, On/Off
 LF bell/shelf - Vari Gain, switched Freq
 MF bell - Vari Gain, switched Freq
 HF bell/shelf - Vari Gain, switched Freq

SILVER 3: based on an Avalon Vt 747sp ser. 27093 (stereo channel strip with graph EQ)

15 Hz LF shelf - Vari Gain, with Solid State or Tube signal paths in Shape options
 125Hz Bell - Vari Gain, with Solid State or Tube signal paths in shape options
 500Hz Bell - Vari Gain, with Solid State or Tube signal paths in Shape options
 2kHz Bell - Vari Gain, with Solid State or Tube signal paths in Shape options
 5kHz shelf - Vari Gain, with Solid State or Tube signal paths in Shape options
 32kHz shelf - Vari Gain, with Solid State or Tube signal paths in Shape options

OLD TUBE 3: based on a Pultec EQH2 ser. 4670

LF boost - Variable Gain, switched Freq
 LF Cut - bands 1 and 2 are interactive with linked Freq
 HMF bell boost - Vari Gain, switched Freq
 HF shelf Cut - Vari Gain

VINTAGE 3: based on an EAR 822Q ser. TH82

LF boost - Vari Gain, switched Freq
 LF cut - Bands 1 and 2 are interactive with linked freq
 MF bell boost - Vari Gain and Q, switched Freq
 HF shelf Cut - Vari Gain

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BRIT DESK 4: based on an SSL E-series ser. XCH164

HPF - Vari Freq
LPF - Vari Freq
LF shelf/bell - Variable Gain and Freq
LMF bell - Vari Gain, Freq and Q
HMF bell - Vari Gain, Freq and Q
HF shelf/bell - Vari Gain and Freq

BRIT DESK 5: based on an SSL G-series ser. XCH177

HPF - Variable Freq
LPF - Vari Freq
LF shelf/bell - Vari Gain and Freq
LMF bell - Vari Gain, Freq and Q
HMF bell - Vari Gain, Freq and Q
HF shelf/bell - Variable Gain and Freq

HUGE TUBE: based on a Manley Massive Passive – ser. MSMPX1100

HPF - Switched Freq
LPF - Switched Freq
LF shelf/bell - Vari Gain, Freq and Q
LMF shelf/bell - Vari Gain, Freq and Q
HMF shelf/bell - Vari Gain, Freq and Q
HF shelf/bell - Vari Gain, Freq and Q

BRIT DESK 6: based on an AMEC Angela ser. 1314

HPF - Fixed – On/Off
LPF - Fixed – On/Off
LF shelf boost - Vari Gain, switched Freq
LMF bell - Vari Gain and Freq, switched Q
HMF bell - Vari Gain and Freq, switched Q
HF shelf - Vari Gain, switched Freq

SILVER 2: based on an Avalon Vt 737sp ser. 12545

HPF - Variable Freq
LF shelf - Vari Gain and Freq
LMF Bell - Vari Gain and Freq, with x 10 in Shape options and 2 Q settings
HMF Bell - Vari Gain and Freq, with x 10 in Shape options and 2 Q settings
HF shelf - Vari Gain and Freq

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SILVER 4: based on an Avalon 2055 ser. 10747

LF shelf/bell - Vari Gain, switched Freq

LMF bell - Fully parametric, optional x 10 Freq setting

HMF bell - Fully parametric, optional x 10 Freq setting

HF shelf/bell - Vari Gain, switched Freq

PLATINUM 2: based on a Focusrite Bass Factory

HPF - Variable Freq (linked to Band 2)

LPF - Variable Freq (linked to Band 1)

Bass - Vari Gain

Mid - Vari Gain

Treble - Vari Gain - optional HMF (lower freq) setting

LF shelf/bell - Vari Gain and Freq, optional high Q setting in bell mode

HF shelf/bell - Vari Gain and Freq, optional high Q setting in bell mode

ZEBRA 2: based on a Chandler Limited Passive TG Channel MkII Abbey Road ser. 001112

HF shelf boost - Vari Gain, switched Freq

MF bell boost - Vari Gain, switched Freq, frequency-dependent Q with optional high Q setting

MF bell cut - Vari Gain, switched Freq, high Q

LF shelf/bell boost - Vari Gain, switched Freq, freq-dependent Q

LF cut - Vari Freq

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■ SNAPSHOTS - SAVING LIQUID MIX SETTINGS

Liquid Mix has the ability to save and load settings. This means that a successful combination of compressor and EQ, constructed for vocals for instance, can be recalled at any point and used on another track. Saving and Loading can be done from the hardware or software, although if saving from the hardware, make sure the snapshot is renamed from the software using the method below.

To save a snapshot from the software, click on the disk image in the top right of the software window then select Save a Snapshot from the drop down list. This will save as a .lss file in any location on the computer. It is advisable to save this file in the following location:

Mac HD – Library – Application Support – LiquidMix

This way, the snapshot can be recalled from the hardware by pressing the Load Snapshot button. Doing so brings up a list of all snapshots in the folder listed above. Use the data encoder to select one from the list or press Go Back to cancel. To load a snapshot from the software, simply click on the disk and select Load Snapshot from the list then navigate to the file on your computer.

There is also an option to Rename a snapshot, essential if saving snapshots from the hardware, where naming snapshots isn't possible. To rename a snapshot, click on the disk image in the top right of the software window, select Rename Snapshot, then click on the Snapshot box, type in a new name and press enter.



■ RESTORING SETTINGS

Snapshots can be recalled from the Liquid Mix software or hardware, to recall a particular combination of Compressor and/or EQ, with specific settings.

■ FROM THE SOFTWARE

To load a snapshot from the software, click on the disk image and then select Load Snapshot from the drop down list. A window will then appear, allowing you to navigate to the snapshot anywhere on your computer. Remember that snapshots that are saved from the hardware can be found in the LiquidMix folder detailed in the previous section.

■ FROM THE HARDWARE

To load a snapshot from the hardware, press the Load Snapshot button and then use the data encoder to scroll through all available snapshots. The hardware will only show snapshot files located in the LiquidMix folder detailed in the previous section.



■ TROUBLESHOOTING

Hardware does not power up

- Is the unit connected to the computer using the supplied Firewire cable?
- Is the computer powered up?
- Is a correct Firewire cable in use? Some have shorter connections at either end that may not be making contact with the computer/hardware.

Software does not appear in my plug-in list

- Has the Installer on the Resources disk been run?

Compressor doesn't work

- Is the Comp On switch engaged?
- Is the Compressor Threshold set sufficiently low? Only when the signal reaches the Threshold will compression begin.
- Is the Ratio dial turned up? The signal will only compress if a ratio other than 1:1 has been set.

Can't hear the EQ

- Is the EQ On switch engaged?
- Is the Band On switch active for the band in use?
- Is the EQ Output turned down?

Can't select EQ bands using the hardware?

- Is the band trying to be selected empty? The data encoder must be pressed and held, then rotated whilst held down for empty bands to be selected.

Can't open up 32 mono plug-ins

- Are you working at a sample rate above 44.1/48kHz? Liquid Mix only processes 32 channels at 44.1/48kHz. At sample rates above that, the number decreases to 8 and 2, at 88.2/96kHz and 176.4/192kHz respectively.

The Liquid Mix is bringing up buffer error messages in Logic

- The Processor Buffer must be set to Low or Medium for the Liquid Mix to work. A high Processor Buffer setting will not work.

