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Virtual Mix Rack Modules

Revival

The Revival is the product of years of research into what makes things sound 'better.' The Slate Digital Team analyzed what it was about classic analog gear that could turn tracks into audio masterpieces, and broke the process down into two knobs. That may sound a bit crazy, but wait till you hear Revival.

Revival borrows aspects of tubes, tape, transformers, and world class analog filters to create two processes. Shimmer adds depth, clarity, space, width, and air like you've never heard. Thickness adds warmth, punch, body, and fatness. Revival can be used on individual tracks, such as to create air on a pop vocal or add fatness to drums, but is also amazing in mastering to bring out details in full mixes.



VU Meter

The VU Meter displays the RMS level of the signal at the output of the module, i.e., after the Mix.

The meter is calibrated to display 0VU when being fed by a 1kHz sine wave with a peak level of -18dBFS by default. You can recalibrate this level by adjusting the screw below^{*}.

Shimmer & Thickness

Shimmer adds to the high-end of the signal. It can be used to add air, brightness and clarity without harshness.

Thickness affects the low-end, it will fatten up just about anything!

Trimmer

The Trimmer is a very useful Module which brings you few basic operations within the Virtual Mix Rack: a RMS and Peak Level Monitoring, a simple Trim control and a Phase Reverse Switch.

When using it in the first slot, the Trimmer allows you to define how the signal will hit the following VMR module, with a precise output level monitoring.



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LED Meter

The LED Meter displays the Peak level of the signal at the Output of the module.

The level is in dB Full Scale and going from -72dBFS to 0dBFS.

Trim Knob

The Trim Knob is a simple gain control, going from -24dB to +24dB.

Phase Reverse Switch

The Phase Reverse Switch is very classical: in Mono and Stereo, it flips the signal's polarity for all channels.

FG-116

The FG-116 is the most precise digital replication of the classic American FET limiter. No expense was spared to capture every nuance of this classic sounding compressor / limiter. From its trademark timing characteristics to the extremely musical sound of its transformer, the FG-116 will give engineers the musical and fat tone that has made the hardware so famous. The FG-116 sounds great on everything like lead vocals, drums, and bass guitars.



GR Meter

Displays the amount of compression in dB.

Input / Output*

Increasing your Input Gain will result in more compression. To compensate the gain reduction introduced, use the Output Gain.

Ratio

Sets the amount of gain reduction. For example, if the ratio is set to 4:1: this means for input level 4dB over the threshold, 1dB will be output.

Attack

Controls the speed at which compression occurs after the signal has exceeded the threshold value. Turn clockwise for a fast attack, and counterclockwise for a slow attack.

Shift+Click the Attack knob to turn compression on and off. When set to off, the unit will bypass the compression, while continuing to process with the Input and Output Gains. This allows you to impart some nice transformer saturation, without reducing the dynamic range of the track.



Release

Controls the speed at which compression stops, once the signal has fallen below the threshold value. Turn clockwise for a fast release, and counterclockwise for a slow release.

Noise Reduction

Disables the modeled noise.

Mix

Controls the blend between the compressed and uncompressed signals, which is very useful to achieve parallel compression without any additional routing.

FG-401

The FG-401 started as a recreation of the classic British console channel compressor, but morphed into quite a lot more. First, we gave it variable attack and release with increased range, adding more tonal options.

We then added an optimal transformer inout, and not just any transformer, the famous transformer from the British Class A Console! This adds a beautiful warmth and sheen to the compressor.

Last, we added an entirely unique second circuit path that provides and additional smooth and rich tone. The FG-401 is perhaps the most versatile mix compressor in the world that can sound good on any source you feed into it!



GR Meter

Displays the amount of compression in dB.

Threshold

Sets the point at which compression will occur after an audio signals amplitude exceeds this set level.

Ratio

The Ratio Knob adjusts the slope of the compression curve.

Attack

Controls the speed at which compression occurs after the signal has exceeded the threshold value. Turn to the left for a fast attack, and to the right for a slow attack.

Release

Controls the speed at which compression stops, once the signal has fallen below the threshold value. Turn to the left for a fast release, and to the right for a slow release.



Make-Up

The Make-Up Gain parameter allows for adjusting the output level; to compensate for level reduction as a result of compression. It's range is from -24dB to +24dB.

Mix

Controls the blend between the compressed and uncompressed signals, which is very useful to achieve parallel compression without any additional routing

Transformer

The Transformer Switch toggles the Transformer enablement.

Circuit

Toggles the FG-401's processing between two circuits:

Circuit 1 is punchier and more dynamic.

Circuit 2 is more transparent and gives more space to the bass.

FG-N

The FG-N is a digital recreation of one of the most classic discrete Class A British equalizers from the 70's. All aspects of the circuit are modeled, including the rich harmonics and saturations that naturally occur when the equalizer is in use. The original model only contained one mid band, so we thought it would be nice to double it so that it has two mid bands. This equalizer is lush, fat, and bold. It sounds great on everything from drums to vocals, and can even add the perfect saturation to synth and electronic tracks.



High-Shelf

The High-Shelf has only one Gain Control. This band operates at a fixed frequency.

EQ Bands 1 and 2

The EQ Bands have two controls: Frequency and Gain. Clicking on the frequency value labels will snap the Frequency Knob to the indicated value.

Low-Shelf

The Low-Shelf Band has two controls: Frequency and Gain. Clicking on the frequency value labels will snap the Frequency Knob to the indicated value.

High-Pass Filter

The High-pass Filter Frequency Knob controls the frequency of the high-pass filter. When set to "Off", the High-Pass is disabled.

Line & Drive

Line gain reduces the headroom of the equalizer, driving it into saturation and increasing the output level. You'll notice it's effect especially when using the filter gains.

With Drive enabled, the Line gain output will be compensated by the same level that it is raised. Providing the same saturation effects without an increase in level.*

FG-S

The FG-S is a digital recreation of one of the most famous British console equalizers from the 80's. This equalizer also has rich harmonics and interactive mid bands with a fat musical tone. This is the ultimate workhorse mix eq that can be used on any track. It is great for surgical cutting strokes, or wide bell and shelf strokes for making drums and guitars punch out of the speakers.



HF

The High Filter section has three controls: Frequency, Gain, and Bell / Shelf switch.*

The Bell Switch toggles the Filter between a Bell and a Shelf.

HMF

The High-Mid Filter section has three controls: Frequency, Q and Gain Knobs.*

LMF

The Low-Mid Filter section has three controls: Frequency, Q and Gain Knobs.*

LF

The Low Filter sections has three control : Frequency Knob, Gain Knob, and Bell/Shelf Switch.*

The Bell Switch toggles the Filter between a Bell and a Shelf.

Filter

The Filter Frequency Knob controls the frequency of the High-Pass Filter. When set to "Out", the High-Pass is disabled.

Virtual Console Collection

The Virtual Console Collection consists of two modules: Virtual Channel and Virtual Mixbuss. Each module allows the user to choose from one of six meticulously modeled consoles. The Virtual Channel was designed for use on individual mixing channels, while the Virtual Mixbuss should be the first module insert of the master fader.

When using the Virtual Console Collection across a mix, your DAW takes on the personality of a real analog mixing desk. The imaging and depth improves, instruments sit better in the frequency spectrum, and mixing becomes easier and more musical. You can even push the DAW faders up to find each mixer's "sweet spot."



VU Meter

The VU Meter displays the RMS level of the signal just after the Console and before the Output gain.

The meter is calibrated to display 0VU when being fed by a 1kHz sine wave with a peak level of -18dBFS by default. You can recalibrate this level by adjusting the screw below^{*}.

Clip-LED

The VCC Channel and Mixbuss are saturation modules. Above a certain input level proper to each consoles, the algorithm starts clipping, which means more saturation and non-linearities.

As soon as the signal gets above the Clip Threshold, the Clip-LED lights. Thus, you can easily visualize how the signal behaves in the console.

Input & Output Trim

Input Trim adjusts the level pre-processing. Increasing the Input Trim will allow you to hit the Channel or Mixbuss harder. Boosting the Input Trim will have a different effect than boosting the Console **Drive**.

Output Trim adjusts the level post-processing, which is useful for gain staging into following VMR modules.



Group I/O

Group I/O allows to isolate the Input and Output section from the Group.

Link I/O

Link I/O allows for constant gain as the Input or Output Trims are adjusted^{*}.

Console

Selects between the six console models.

Console Drive

Increases the nonlinear response of the selected console without increasing the output level. Drive can add more analog response without altering balances. Boosting the Console Drive will have a different effect than boosting the **Input Trim**.

You can reduce the Console Drive level by turning it counterclockwise or add even more tone than before by pushing it all the way to 18!

Group

Assigns the VCC Channel or Mixbuss module to one of the eight groups.

Noise Reduction

Disables the modeled noise for each console model.

FG-Bomber

The FG-BOMBER has the most complex internal circuit path of any plugin we've created. To get its unique effect, it combines all analog modeled transient processing, dynamic frequency manipulation, specialized compression, tube saturation, harmonic generation, filtering... there is a ton behind the scenes. But we've condensed all of these processes into a simple interface with just four knobs.



Drive

The Drive sets the level that is sent to the processing network. We've set a marking on the Bomber meter (the little bomb icon) so that you can set the internal level in a way that is most optimized for the intended effect, but of course you can get great tone if you experiment beyond this level.

Intensity

The Intensity parameter adjusts how much of the effect is mixed in with the signal, and can be as little as a few percent to add some extra imaging to full masters, or cranked to create unique effects for drum mics and vocals.

Tone

The Tone parameter changes the character of the effect. 'Present' focuses the effect on the mid frequencies, and will increase the transient impact sometimes dramatically, as well as extend the sustain and width. 'Fat' will also increase the transient impact and depth in a lush and 'fat' way where the low end will become bigger and wider. 'Tight' is the most evenly balanced of the three tone settings, and will add clarity, punch, and tightness to the lows.

Virtual Preamp Collection

The Virtual Preamp Collection brings the authentic tone of two of the audio industry's most classic microphone preamplifiers to your digital audio workstation. Each preamp uses state of the art analog modeling technology to recreate every aspect of the preamp circuit from mild coloration to full on saturation and distortion.

The Virtual Preamp Collection or "VPC" was originally designed to be used with the VMS-1 Hardware Mic Pre, but it can be used with any clean sounding preamp to add extra vibe. VPC can also add real analog preamp tone to any track or mix, and even create rich sounding distortion effects.



FG-73

The FG-73 preamp module is modeled after one of the most famous British discrete solid state preamps in the audio industry that has been used on countless recordings. It has a bold, present, and warm sound that sounds great on any audio source and even full mixes.

Bulb

The Bulb indicates the amount of saturation applied to the input signal. It will begin to light up at the first point of saturation and glow even brighter as the input level or Virtual Drive is increased.

Virtual Drive

The Virtual Drive knob simulates the action of increasing the amplifier input gain while automatically decreasing an internal output trim, so it can set the gain staging of the preamp easily. For most color and tone effects, the left part of the knob should be used. For more saturation and full on distortion, the virtual drive can be pushed to the right side or even fully cranked.

Trim & Phase Reverse

The Trim Control is an output gain control.

The Phase Reverse switch is very classical: in Mono and Stereo, it flips the signal's polarity for all channels, right after the input, before entering the preamp algorithm.



FG-76

This FG76 preamp module is modeled after a classic vintage tube preamp that has been used on many classic recordings. It has a thick, warm, and colorful tone that can make tracks and mixes sound more 'alive'. The bottom end saturates in a very unique and musical way, making it a great module for bass guitar and kick drum tracks.

Bulb

The Bulb indicates the amount of saturation applied to the input signal. It will begin to light up at the first point of saturation and glow even brighter as the input level or Virtual Drive is increased.

Virtual Drive

The Virtual Drive knob simulates the action of increasing the amplifier input gain while automatically decreasing an internal output trim, so it can set the gain staging of the preamp easily. For most color and tone effects, the left part of the knob should be used. For more saturation and full on distortion, the virtual drive can be pushed to the right side or even fully cranked.

Trim & Phase Reverse

The Trim Control is an output gain control.

The Phase Reverse switch is very classical: in Mono and Stereo, it flips the signal's polarity for all channels, right after the input, before entering the preamp algorithm.