# 6-BC

## 6-BAND COMPRESSOR

## Foreword

Although the 6-BC prforms very complex functions, it has been designed from the ground up to be a simple to use as possible.

What follows is a guide to get you going, but remember that sound & music production is a varied fie and as such there is no 'magical' set of parameters that will work in every situation.

That being said this guide is based on getting a musical composition to 'broadcast' or 'ready to releas quality by using the 6-BC as a master effect.

## QUICKSTART GUIDE :

Firstly you need to open your music/production software (eg. Cubase) and load a song/project.

For the sake of this tutorial, you need to insert the 6-BC as a MASTER effect, although it can be use as an INSERT or SEND effect if you require. If you are unsure how to do this, consult the manual o your music/production software.

You should now be looking at a window something like this :

The next few pages describe the controls of the 6-BC from the top down.

## MASTER CONTROLS

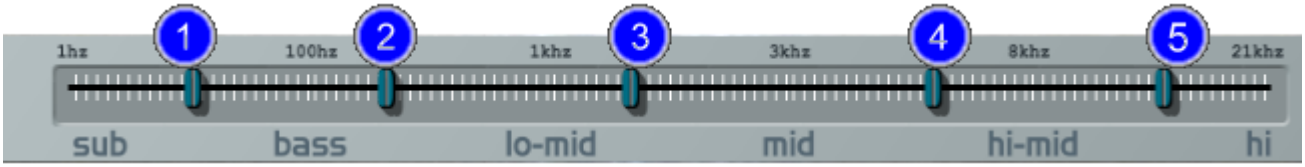

1. LOOK AHEAD : Allows the compressors to react up to 1 second 'ahead' of the input signal. This is actually achieved by delaying the signal by the desired amount, so for live situations it is better to turn this all the way down.

2. MASTER GAIN : Increases/decreases the output volume of the entire unit. Gain is adjusted AFTER the unit has processed the signal.

3. WET/DRY FADER : A wet signal is the sound after processing, and a dry signal is the unaltered sound. This slider allows you to select either signal or any mixture of the two.

4. MASTER OUT METER : Visual indication of the left and right channel volumes peaking at 0dB (red segment).

## BAND SPLITTER




1 SLIDER 1 : This slider determines the upper frequency of the SUB-BASS band ie. all frequencies below this are routed to the SUB compressor (the one at the bottom of the unit)

2 SLIDER 2 : This slider determines the upper frequency of the BASS band ie. all frequencies below this slider and ABOVE SLIDER 1 are routed to the BASS compressor (second from the bottom)

3 4 5 SLIDERS 3,4 & 5 : Work in the same way to determine the upper/lower frequencies of the LOW-MID, MID, HIGH-MID, and HIGH frequency bands. Each band is sent to its corresponding compressor

## THE COMPRESSORS


1. BAND LABEL : Indicates which band this compressor is processing (Low-Mid band in this case)

2. INPUT GAIN : Boosts or cuts the input volume from the band splitter for this particular band

3. INPUT METER : Visual indication of the input level. Peaks at 0dB

4. THRESHOLD CONTROL : Sets the level within the input signal at which compression is activated.

5. RATIO CONTROL : Sets the actual amount of compression to apply to the signal.

6. GAIN REDUCTION METER : The amount of gain reduction caused by compressing the signal. Use the Output Gain control (10) to compensate if required.

7. ATTACK CONTROL : Sets the attack time for this compressor. Attack time is the time between the threshold being crossed and the compressor reaching its full compression ratio.

8. RELEASE CONTROL : Sets the release time for this compressor. Release time is the time between the signal falling below the threshold and the compressor returning to 1:1 ratio ie. no compression.

9. MUTE BUTTON : Mutes the output from this compressor. Useful if you want to listen to a single compressor or a specific combination of frequency bands.


OUTPUT GAIN : Boosts or cuts the signal from this compressor.


OUTPUT METER : Visual indication of the output level. Peaks at 0dB

## TIME TO MASTER :

STEP 1 : Start your song or source material playing within the VST host. Make sure the 6-BC is turne on and that the Wet/Dry slider is set all the way to 'Wet'. Adjust the 6-BC master gain so that the outp level meter is peaking about half-way. *

STEP 2 : Set your input levels. For each compressor, adjust the input gain so that the input level mete peaks just below the red segment. *

STEP 3 : Set your thresholds & ratios. This will largely depend on the effect you are trying to achieve As a starting point, set the ratio knob at 2 and then move the threshold knob until the gain reduction meter is peaking at about the half-way point. Do this for each compressor. *

STEP 4 : Attack and release. Higher attack gives more 'punch' to the sound and is generally better for the lower frequency ranges. Low attack times mean that the compressor will 'kick in' almost instantly when the threshold is crossed, thus giving a more 'linear' dynamic. Higher release times tend to make the compressor more 'transparent' as the gain changes are much smoother. Lower release times will bring out more of the nuances in your sound, as the compressor is flattening the levels in the sound much more vigarously - this is especially good for dance/electronic music. As you alter the attack and release knobs, keep watching the gain reduction meter, as you will probably need to adjust the thresh and ratio knobs a little to attain the compression level you require. *

STEP 5 : Check each band. Remember that you can check the sound coming from any individual compressor (or any combination of compressors) by simply muting the others using the appropriate mute buttons. You can also adjust the split point sliders on the band splitter to alter the frequency ranges sent to each compressor - for example, if you only want to send frequencies below 2Hz to the sub-bass compressor then move the left-most slider almost completely to the left. Check that the soun you want is the sound you are getting - if not then tweak the knobs some more until you are happy.

* STEP 6 : Adjust the output gain for each compressor and the master gain for the entire unit : As you are tweaking the controls on the 6-BC you will introduce dynamic changes in the signal ie. the volum will change. Mastering is about getting the sound perfect as a whole, so continually adjusting the outp gains to keep the overall sound you want is a good idea. Think of this stage as a bit like an EQ unit - increasing the gain of the 'Sub-Bass' compressor will obviously introduce more sub-bass into your mi etc.