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Give it a quick rating We knew the NZ film industry was at a disadvantage so in 2010 we decided to take this issue into our own hands. We built up Rubber Monkey by making sure we had top products, top staff, and top relationships with our customers. Newtown. Wellington 6021 Grafton. Auckland 1023. When collaborating with Orchestral Tools on a concept for a next generation brass collection, Tom was able to draw on the vast insight and expertise he has gained throughout his career. Classic brass instruments including trumpets, french horns, trombones, cimbassi and a tuba were sampled in several different section sizes to provide maximum depth and versatility, with a dynamic range

from whisperquiet pianissimo to thunderously loud fortissimo. With no fewer than five recorded dynamic layers for each instrument and section, the dynamic crossfading is exceptionally smooth and industry leading. If your disk space is limited, customize your download by selecting only the mic positions you need alternatively, you can download them all and see which ones work best with your ideas. The highly innovative mic merging feature allows you to save on resources simply create your custom mic mix and save it as a single position. Tom has over 120 scoring credits in film, videogame and television music, including Sonic the Hedgehog, White Lines, Mad Max Fury Road, Deadpool, Black Mass, Alita Battle Angel, Divergent, and Terminator Dark Fate. Create on the fly with auto keyswitch options, and easy remapping tools. As a result JXL Brass blends seamlessly with Orchestral Tools earlier Berlin Series, Metropolis Ark Series and Time Series collections. This is switchable between expander and gate mode and, other than a threshold control, has only a switch for choosing two release time settings.

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To make the simple controls even simpler, the expander circuit uses Behringers Interactive Ratio Control system, which simply means the expansion ratio varies depending on the program material, the outcome being that the gain reduction isnt so fierce on lowlevel sounds. Well thought out feature set. Nicely styled. Good overall sound quality. Behringers Interactive Knee Adaptation can be switched in to combine the characteristics of hard and softknee compression, while the Lo Contour button places a highpass filter in the sidechain to prevent low frequencies from dominating the compression process. A Tube button simulates tube warmth, presumably by using a nonlinear circuit to create soft saturation effects, and theres also the Enhancer button, which adds highfrequency harmonics to counter any dulling effects when compression is taking place. Unlike normal enhancers, this one tracks the gain reduction to add more enhancement during times of heavy compression. The compressors level meter may be switched to monitor the compressor sections input or output, while a separate Gain Reduction meter is provided, along with a threeLED meter above the threshold control to show where the input signal is in relation to the threshold. This meter also registers any gain reduction due to limiter operation. Unlike the expander, which has an Off position on the threshold control, the compressor has a bypass button, as does the deesser that follows it. Certainly the controls are simple, with one knob to set the level of attenuation when deessing is taking place and a button to adjust the processing for male or female voice types — this provides two preset filter options for sibilance detection. A fourLED meter shows how much deessing is being applied. Fast peaks are handled by a clipper circuit, which relies on the fact that brief periods of clipping tend to be inaudible.

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If the clipping persists for more than 20ms, then the limiter reduces the overall signal gain to avoid distortion and allows it to rise back to normal over a period of around one second. While this is fine for live work, 20ms of clipping is somewhat excessive for studio use where 1ms interludes of clipping are considered to be about the limit. Nevertheless, if the limiter is used intelligently, so that only occasional peaks are clipped, the audible side effects should be negligible. A Limit LED is fitted to show when the limiter is working. A single button in the centre of the unit links both channels for stereo operation, in which case the rotary controls of the righthand channel function as masters. Note, though, that many of the button control functions remain independent — those still active remain illuminated while those under central control are not. It has generous metering with plenty of resolution and the panel layout is tidy and efficient, although some of the lettering is quite small, which may make it difficult to read in live situations with low lighting. On mixes the compressor works fairly benignly, with the Auto mode making light work of changing dynamics. Theres little dulling of transients during normal use, and where heavier compression is being used, the enhancer is effective in maintaining an even top end. The Tube emulation is also nicely subtle and seems to

have a gentle thickening effect, as well as enhancing the presence part of the audio spectrum. When the limiter is triggered, it too sounds reassuringly transparent, unless severely provoked, and when used as a safety device, rather than as a means of squeezing extra dynamic range out of a signal, you wouldn't know it was acting at all. The expander is far more forgiving than the gate, as is to be expected, and it seems to come in fairly progressively, which helps avoid the starts of sounds getting clipped or decays terminating too abruptly.

You still have to take reasonable care setting it up, but in most instances it works well. Gates are less useful on complete mixes, as they can only remove noise during pauses, but they may still be useful for cleaning up starts and ends where you don't have access to computer editing. Even when the meter is showing fairly heavy deessing, there's very little timbral change, so the circuit is obviously more advanced than fullband gain reduction. In practical tests, it wasn't as effective as the deesser on my SPL Channel One admittedly far more expensive, but it was able to cope with most routine jobs with hardly any of that annoying lispiness that many deessers impose. All its sections turn in a better-than-average performance, and the unit has no real vices, though there's nothing particularly exciting about the sound of the compressor either. This probably isn't the compressor to buy if you want to add vintage character, though the tube simulation works well enough, but as a general-purpose workhorse it does a great job at an almost unbelievably low UK price. Whether for live or studio applications, you can't knock it at the price. Retro Jungle Production With Pete Cannon 1 month 1 week ago. Everything You Wanted To Know About Studio Headphones. 2 months 2 weeks ago. The contents of this article are subject to worldwide copyright protection and reproduction in whole or part, whether mechanical or electronic, is expressly forbidden without the prior written consent of the Publishers. Great care has been taken to ensure accuracy in the preparation of this article but neither Sound On Sound Limited nor the publishers can be held responsible for its contents. The views expressed are those of the contributors and not necessarily those of the publishers. All other installation or modification. Caution To reduce the risk of electric shock, do not remove the top cover or the rear section. No user serviceable parts inside. Refer servicing to quali.

The apparatus shall not be exposed to dripping or splashing liquids and no objects. Caution These service instructions are for use by quali. To reduce the risk of electric shock do not perform any servicing other than that contained in the operation instructions. Repairs have to be performed by quali. Install in accordance with the manufacturer's instructions. 8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus including amplifiers. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped. 15. The apparatus shall be connected to a MAINS socket outlet with a protective earthing connection. 16. Where the MAINS plug or an appliance coupler is used as the disconnect device, the disconnect device shall remain readily operable. Compared to their predecessors, they now have improvements such as the deesser, which allows you to effectively suppress disturbing hiss noise COMPOSER PROXL, additional LED displays to set the deesser levels, plus a switchable enhancer. The AUTOCOM PROXL not only includes an enhancer, but also a switchable deesser and a peak limiter, which has already proved its versatility in the COMPOSER PRO. Additionally, we have managed to improve its audio properties even further—in combination with a revised circuit design. To give you the best operational reliability possible, we manufacture our products in accordance with the highest quality standards known in the industry.

Additionally the dynamic processors are manufactured under ISO 9000 certified management system. VAD Voice Adaptive Deesser The COMPOSER PROXL and AUTOCOM PROXL incorporate a

newly designed de-esser circuit specially adapted to process the critical range of treble frequencies. His noise on vocal tracks of ten contains high levels, giving the signals a rather edgy, unpleasant sound. The de-esser responds to those frequency ranges in which hiss noise usually occurs and limits the overall signal level as soon as the audio signal is affected by excessive energy density in this range. Unlike equalizers, however, it does not impair the frequency response of the signal. In this way, intelligibility in low-level passages is perfectly preserved, and you can even boost the treble range with a good equalizer. The sound becomes transparent and fresh, while the de-esser prevents hiss noise from becoming too dominant and disturbing the overall sound image. IDE Interactive Dynamic Enhancer Probably the best known negative side effect of a compressor is the "dull" and "compressed" sound that is likely to result from the processing of complex program material. Low-frequency instruments usually produce the highest signal energy and hence make the compressor reduce the overall level. Any instrument in the higher frequency ranges concurrently played also has its level reduced, which leads to a "compressed" overall sound. The dynamic enhancer provides the solution to this problem, enabling you to make up specifically for the compression-induced loss of treble energy. Since the enhancer can detect the amount of compression applied, it does not change the sound image as long as the signals remain uncompressed. No treble energy is lost, even when complex mixdown material is processed.

A TS Authentic Tube Simulation circuitry Even today, the warm, expressive and transparent tonal character of electronic tubes is a real "classic". We proudly present the COMPOSER PROXL and its high-tech circuit design enabling the authentic reproduction of this legendary sound, and at the same time avoiding all of the technical drawbacks that go along with tube technology. Owing to state-of-the-art semiconductor technology, there is no sound deterioration caused by tube ageing, there are no heat problems and no maintenance required at all. All that remains is the advantage of tube technology: its distinctive sound. IK A Interactive Knee Adaptation Compressor Our proven IK A Interactive Knee Adaptation circuit successfully combines the "hard knee" compressor concept with the "soft knee" characteristic. This program-dependent control characteristic makes it possible to both provide an "inaudible" and musical program compression and allows for creative and efficient dynamics processing. IRC Interactive Ratio Control Expander A fundamental problem when using a compressor is the fact that the basic noise floor depends on the amount of compression applied, i.e. it is amplified maximally in low-level passages and breaks in the music compressor noise. To eliminate this problem, compressors are usually equipped with additional expander or gate circuitry, simply fading out the noise during breaks. The dynamics processors from the PROXL Series feature our IRC Interactive Ratio Control Expander, whose ratio setting changes automatically with the program material. The result is an expander that can be set quickly and easily, and does not cut off low-level wanted signals e.g. the first or last syllable of a word in a vocal track. The clipper comes in as soon as an adjustable threshold is exceeded and abruptly limits the signal gain.

However, if the limiter threshold is exceeded for longer than a few milliseconds, the ICG circuit is activated automatically and reduces the gain of the overall output signal, so that audible distortion is eliminated program limiter. When the signal drops below threshold again, its level is restored to its original value after about one second. This IGC feature is an extremely useful tool for both live applications e.g. speaker protection and digital processing, in which excess levels lead to unpleasant distortion. Balanced inputs and outputs The BEHRINGER dynamics processors from the PROXL series are equipped with electronically balanced inputs and outputs. The automatic servo function detects any unbalanced plugs connected and adjusts the nominal level internally, so as to make sure that there is no difference in level between the input and output signals 6dB correction. First, this manual describes the terminology used, so that you understand the unit and its functions. Please read the manual carefully and keep it for future reference. 1.1 Before you get started 1.1.1 Shipment Your COMPRESSOR PROXL, AUTOCOM

PROXL or MULTICOM PROXL was carefully packed at the factory and the packaging is designed to protect the unit from rough handling. Nevertheless, we recommend that you carefully examine the packaging and its contents for any signs of physical damage which may have occurred during transit. If the unit is damaged, please do NOT return it to BEHRINGER, but notify your dealer and the shipping company immediately. Otherwise, claims for damage or replacement may not be granted.

1.1. 2 Initial operation Be sure that there is enough space around the unit for cooling and, to avoid overheating, please do not place it on power amplifiers, near radiators etc.

Before you connect the unit to the mains, please make sure that the voltage setting on the unit matches the local voltage. The fuse holder at the AC power connector has 3 triangular markings. Two of these three triangles are aligned with one another. **IMPORTANT** This does not apply to export models designed exclusively for 115V operation! If you set the unit to a different mains voltage, be sure to use a fuse of the correct type and rating. Please refer to the "Specifications" for details. Blown fuses must be replaced by fuses of the same type and rating. Please refer to the "Specifications" for details. The mains connection is made using the enclosed power cord and a standard IEC receptacle. It meets all of the international safety certification requirements. Please make sure that all units have a proper ground connection. For your own safety, never remove or disable the ground conductor from the unit or of the AC power cord.

1.1. 3 Warranty Please take the time to fill in and return the warranty card within 14 days after the date of purchase, so as to benefit from our extended warranty. The serial number is printed on the top side of the unit. Or register online at behringer.com.

1. 2 The user's manual This manual has been designed to give you a survey of all control elements and at the same time provide you with detailed information on how to use them. To help you understand what each control does, we have grouped the control elements according to function. If you need more detailed information on specific topics, please visit our web site at behringer.com, where you will find for example explanations of indentail dynamics applications.

2. Control Elements and Connectors This chapter describes the various control elements of your dynamic s processor. All controls are explained in full detail, including useful suggestions on how to use them.

The COMPOSER PROXL and AUTOCOM PROXL feature two identical channels, the MULTICOM PROXL four of them. MDX1600 MDX2600 MDX4600

Fig. 2. 1 Linking channels with the COUPLE switch

1 Pressing the COUPLE switch links the channels. In couple mode, dynamic sare controlled by using channel 1 switches and controls, whereby the control signal is derived from the energy of both side chain channels true stereo processing. Percussivematerial with little or no reverb at all is usually processed with a short release time switch not pressed. The long release time is the best choice for slowly decaying or heavily reverberated signals switch pressed.

5 The GATE switch allows you to toggle between the expander switch not pressed and the gate function switch pressed. Use the gate function to mute signals below threshold e.g. noise. Preferably, you should use some music material containing pauses and soft passages, so as to hear whether the beginnings or endings of words are cut off by the expander or are suppressed too much. If necessary, experiment with the release time or reduce the threshold a little bit. Gates work basically in the same way, the major difference being the fact that they reduce gain to a much greater extent. Once the level drops below threshold, the signal is muted completely. The classic application of a gate is the separation of signals delivered by multiple microphones in a multitrack recording. Especially when drums are recorded, a gate is almost indispensable to avoid cross-talk, e.g. of the cymbals into the overhead tom microphones. However, you should always try to use the microphones and their directivity in the first place to achieve some degree of channel separation and hence a better and more natural result. Subsequently, a gate helps you optimize your set up. The programdependent IRC allows you to set both gate and expander easily and conveniently.

The yellow LED in the middle refers to the IKA “soft knee” range if IKA is on. 8 Activating the SC EXT switch interrupts the link between the signal input and the compressor control section. At the same time, an external control signal can be fed in via the rear panel SC RETURN jack, taking over control of the input signal dynamics reduction. You can, for example, intensify the control function in a specific frequency range by inserting an equalizer via the SC SEND AND SC RETURN jacks. Detailed information on this special application can be found in chapter 3 “Examples of Side chain Applications”. This function, too, is only available on the AUTOCOMPROXL and COMPOSERPROXL. 9 The SC MON switch links the sidechain input signal to the audio output, thereby muting the audio input signal. For example, this allows you to premonitor the sidechain signal in combination with an equalizer or other device inserted into the sidechain channel. The SC MONITOR function makes it easier to for example adapt the equalizer filters to the control signal. With the SC MONITOR switch activated, only the sidechain signal will be present at the output, which is shown by the flashing LED switch! 10 The RATIO control determines the ratio of input vs. Although the compression starts earlier, the IKA characteristic ensures the smooth, inaudible onset of the gain reduction, which is why the ratio value will be reached only with 10 dB or more above threshold. The setting range is from 0.3 to 300ms. 14 Press the INTERACTIVE KNEE switch to change from “hard knee” to IKA characteristic. Input signals exceeding threshold by up to 10 dB will be processed with a “soft knee” characteristic. Above 10 dB the control characteristic changes from “soft knee” to a more conventional “hard knee” compression.