

Shelford Channel

User Guide



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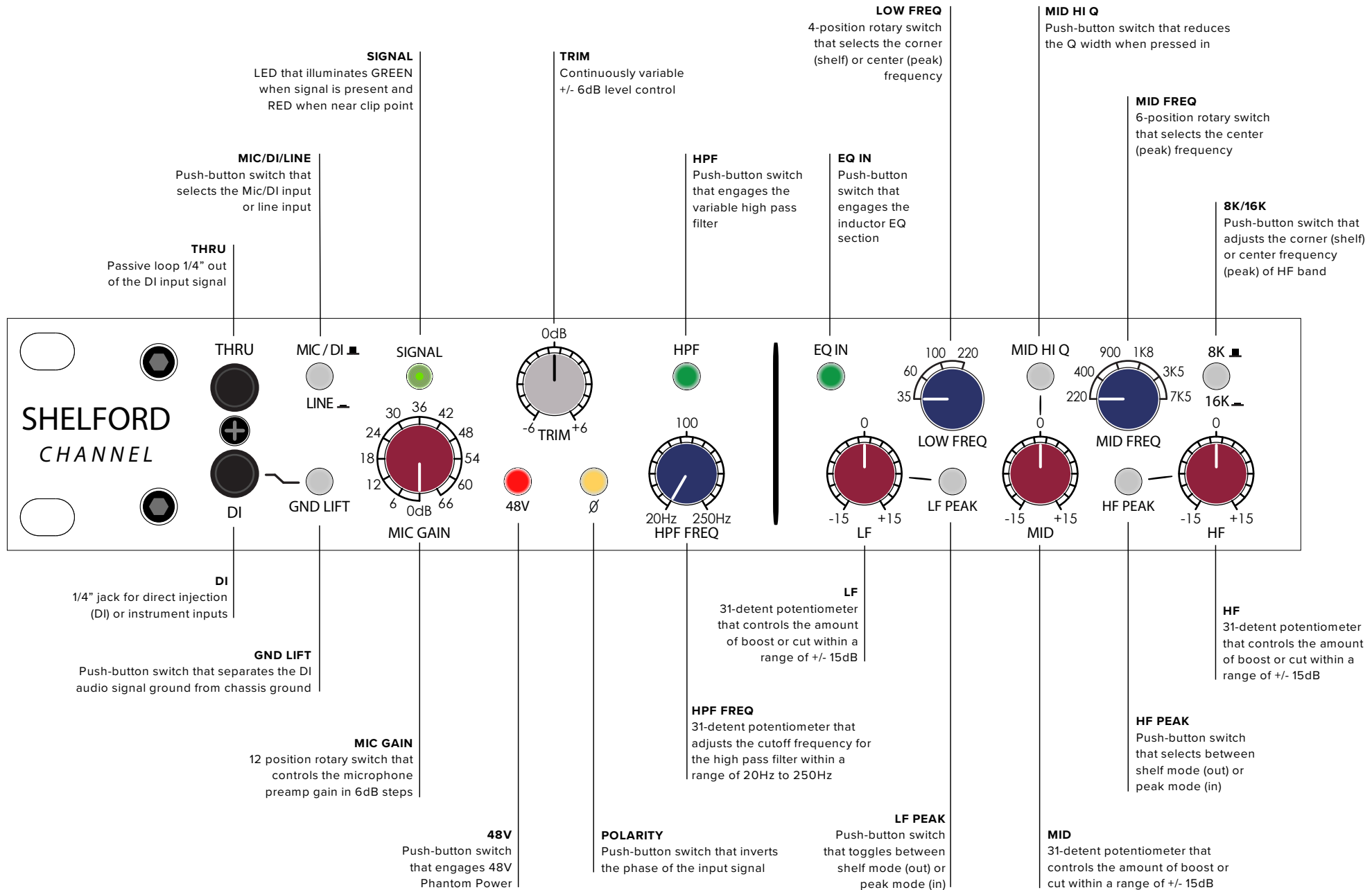
Introduction

The Shelford Channel is the culmination of over 50 years of innovative design from Rupert Neve. It features a new transformer-based, class-A microphone preamplifier, a “best-of-the-classics” inductor EQ section, a tone-packed diode bridge compressor, SILK harmonic saturation, a custom transformer-coupled output stage, and double the operating voltage of Rupert’s vintage designs.

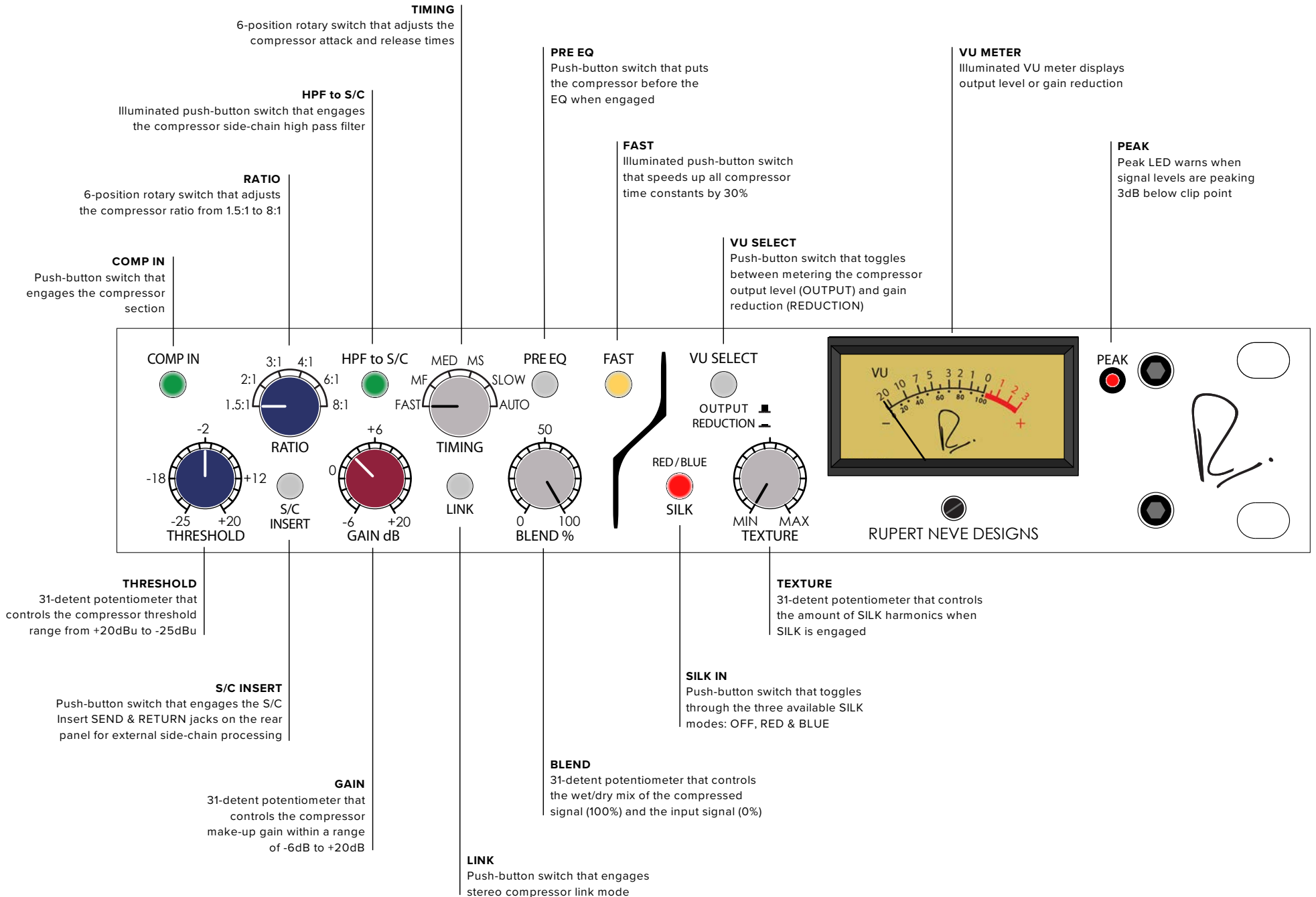
This carefully selected combination of features makes the Shelford Channel a powerful tool for recording vocals or direct signals, or for processing line-level material of any type. As with any piece of our gear, we encourage experimentation at every ‘turn’ to become more familiar with what the Shelford Channel is capable of. We’ve provided some useful ‘starting points’ on page 8 for a variety of applications to speed up the discovery process and help you get amazing results a little faster.



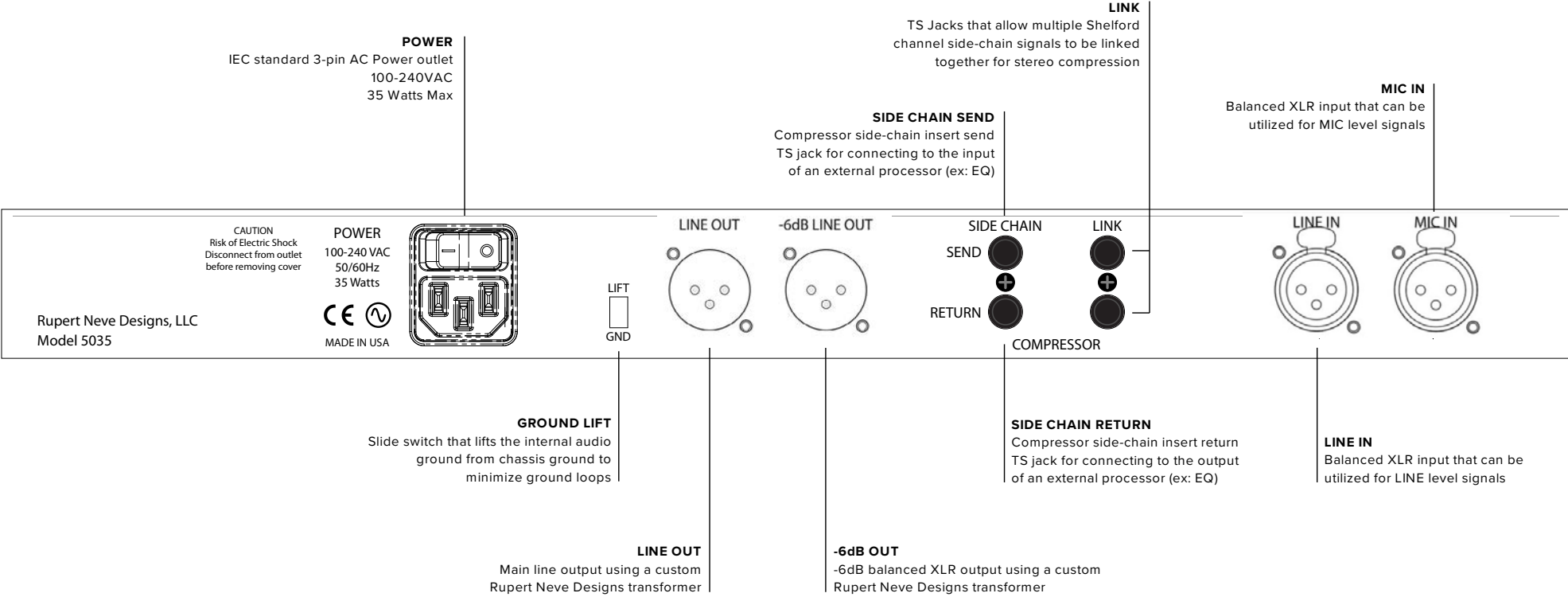
Front Panel Controls



Front Panel Controls (continued)



Rear Panel



Best Practice Tips

On Phantom Power / +48V

Please double-check whether the microphone being used requires +48V to operate. Engaging +48V with a microphone that does NOT require it (ex. ribbon mic) may potentially damage the microphone.

Also, it is best to connect any microphone and also mute studio monitors and/or headphones BEFORE engaging the +48V button on the Shelford Channel. Pressing this button can produce a loud pop or click that may damage studio monitors and/or headphones if they are unmuted.

On Gain Staging

To get maximum 'color' from the Shelford Channel, each section can be driven to find the harmonic 'sweet spot'. However, it is possible to push the unit too far by moving beyond this sweet spot and into undesirable clipping distortion.

Please consider the following when exploring the Shelford Channel saturation possibilities:

1. Boosting any or all of the EQ bands increases the overall gain of the input source. Try lowering the input trim when your source is approaching clip points.
2. In many instances it is best to keep the MIC GAIN at a modest volume and use a combination of the Input TRIM and the EQ band boosts to saturate the Diode Bridge Compressor and/or the variable SILK sections.
3. When applying gain reduction on the compressor, the GAIN control can be adjusted to make up for the loss in average signal level. Since the GAIN control is applied after the compressor circuitry, it can also be useful when experimenting with the SILK saturation circuit to dial in just the right amount of saturation, with or without compression.
4. Using the high pass filter to roll off only the lowest frequencies (ex. below 40-50Hz) of an input source can greatly increase the overall headroom of the unit. Low frequency information can take up a considerable amount of potential headroom. Rolling off the lowest frequencies often provides more flexibility when experimenting with harmonic saturation.

Best Practice Tips

On Compression

The Diode Bridge Compressor was painstakingly refined to accentuate the non-linear characteristics of the classic diode bridge circuit while also interacting with the custom transformer output stage. The result is a flavorful compressor with loads of attitude and sonic possibilities.

Please consider the following when experimenting with the Shelford Channel compressor:

1. While the VU meter can be used to double-check the amount of gain reduction when the compressor is engaged, it is best to first critically listen to the compression kicking in and to utilize the COMP IN/OUT button to compare different settings quickly.
2. The 'HPF to S/C' button routes the compressor control signal through the high pass filter located in the Input section. This feature can be used to filter out the lowest frequencies of the source so they remain uncompressed. Low frequencies contain a large amount of energy and often cause a compressor to 'work too hard,' decreasing the perceived depth or 'beef' of a signal. By filtering out the low frequencies the compressor will then be focused only on the mid and high frequencies which should increase the perceived loudness of the source being compressed.

On Using the -6dB Output

The additional -6dB output on the Shelford Channel can be utilized in a variety of ways.

1. The Line output and the -6dB output on the rear panel are always active, meaning they both pass signal simultaneously. This can be used to record the same signal twice with the second recording being a 'safety'.
2. One output can be sent directly to a recording device while the other output is routed to an additional processor (EQ, compressor, delay, etc) before also being recorded, allowing for a 'dry' and 'wet' recording to be captured simultaneously.
3. The -6dB output can be used when driving the different sections of the Shelford Channel harder to achieve larger amounts of harmonic saturation without clipping the recording device.

Starting Points

DISCLAIMER:

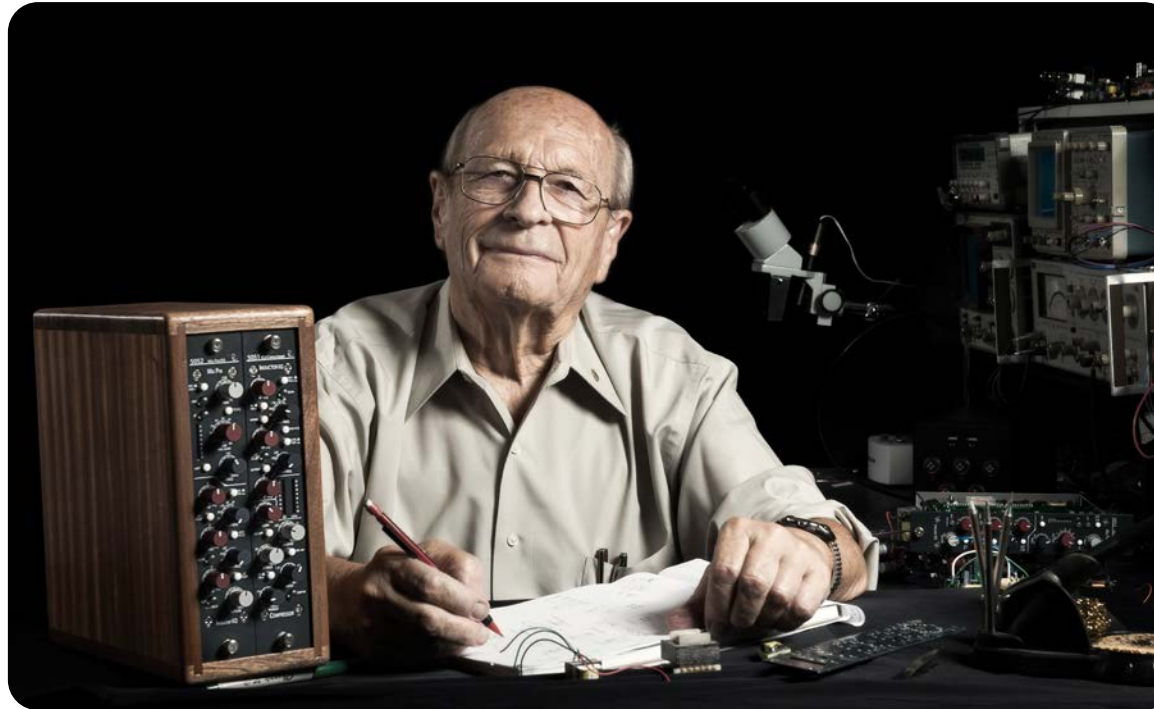
The following pages contain many 'Starting Points' for Shelford Channel settings we suggest you try with common input sources. While 'starting points' or 'presets' can certainly be useful when exploring a new piece of gear, we also encourage you to think of them merely as inspiration, not blueprints. There's nothing wrong with processing to the extreme or not processing at all, as long as the sound you achieve serves the music well.

Please keep in mind the following variables that can all play an enormous role in the quality and characteristics of the sounds being sent to/from the Shelford Channel:

- Microphone selection & placement
- Type of musical instrument(s)
- Type of recording medium(s)
- Different AD/DA converters
- Different types of monitoring systems

"Technology must always be in service of the song & performance. Our job as engineers is to use our creative gifts to help reproduce the full breadth of emotion and meaning as intended by the musicians such that the listener can have a more powerful experience."

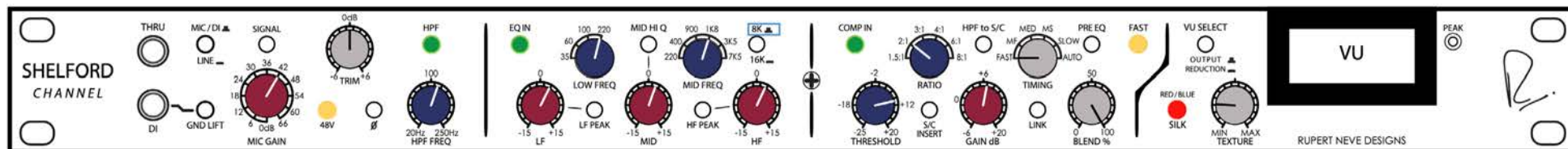
-Rupert Neve



VOCALS

MALE VOCAL - LARGE DIAPHRAGM CONDENSER MIC, SINGER 1-2 FT AWAY FROM MIC

SMOOTH



INPUT: MIC IN ---> OUTPUT: LINE OUT

MIC GAIN: 42dB

HPF IN: HPF FREQ set to ~110Hz

EQ IN: LOW FREQ set to 220Hz & LF Boost +2 to +3dB,

MID FREQ set to 1K8 & MID Boost +1 to +2dB,

HF FREQ set to 8K & HF Boost +1 to +2dB

COMP IN: RATIO set to 2:1, THRESHOLD set to +8 to +10dB

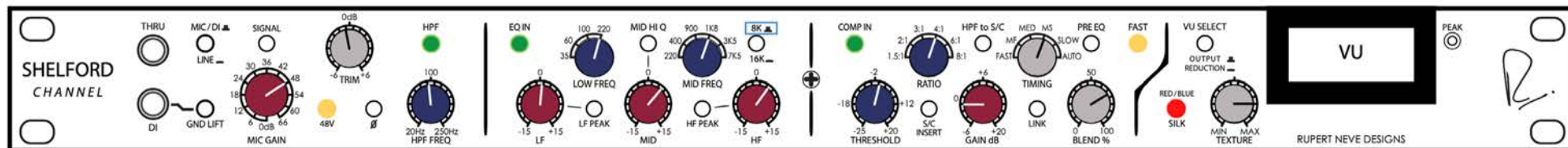
GAIN set to +6 to +7dB, TIMING set to FAST, BLEND set to 100%, FAST IN

SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-4dB of gain reduction

MALE VOCAL - LARGE DIAPHRAGM CONDENSER MIC, SINGER 1-2 FT AWAY FROM MIC

PUNCHY



INPUT: MIC IN ---> OUTPUT: LINE OUT

MIC GAIN: 48dB, TRIM set to -1dB

HPF IN: HPF FREQ set to ~90Hz

EQ IN: LOW FREQ set to 220Hz & LF Boost +1 to +2dB,

MID FREQ set to 1K8 & MID Boost +3 to +4dB,

HF FREQ set to 8k & HF Boost +2 to +3dB

COMP IN: RATIO set to 4:1, THRESHOLD set to 0 to +2dB

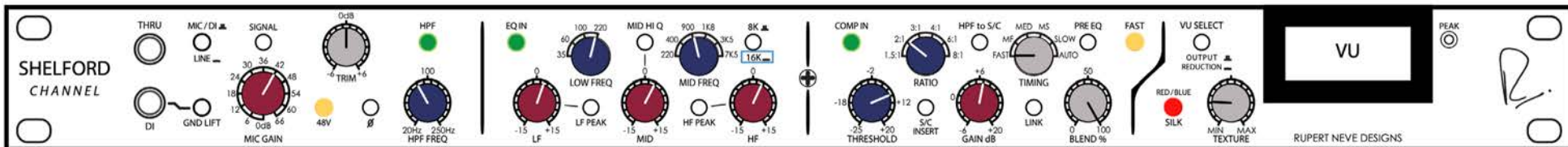
GAIN set to -2 to 0dB, TIMING set to MS, BLEND set to 70%, FAST IN

SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 6-8dB of gain reduction

FEMALE VOCAL - LARGE DIAPHRAGM CONDENSER MIC, SINGER 1-2 FT AWAY FROM MIC

SMOOTH



INPUT: MIC IN --- OUTPUT: LINE OUT

MIC GAIN: 42dB

HPF IN: HPF FREQ set to ~85Hz

EQ IN: LOW FREQ set to 220Hz & LF Boost +2 to +3dB,

MID FREQ set to 900Hz & MID Boost +2 to +3dB,

HF FREQ set to 16k & HF Boost +1 to +2dB

COMP IN: RATIO set to 2:1, THRESHOLD set to +8 to +10dB

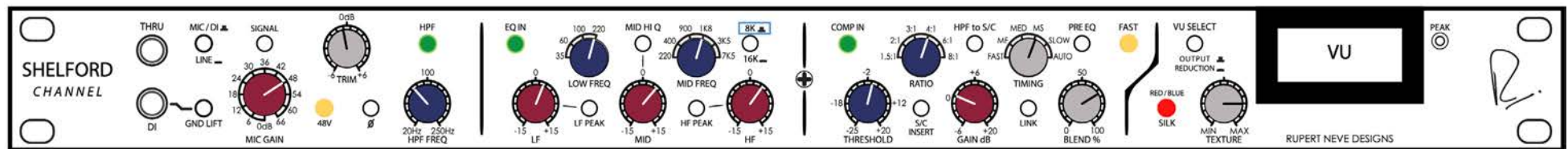
GAIN set to +6 to +7dB, TIMING set to FAST, FAST IN

SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-4dB of gain reduction

FEMALE VOCAL - LARGE DIAPHRAGM CONDENSER MIC, SINGER 1-2 FT AWAY FROM MIC

PUNCHY



INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
 MIC GAIN: 48dB, TRIM set to -1dB
 HPF IN: HPF FREQ set to ~80Hz
 EQ IN: LOW FREQ set to 220Hz & LF Boost +1 to +2dB
 MID FREQ set to 1.8kHz & MID Boost +3 to +4dB,
 HF FREQ set to 8k & HF Boost +2 to +3dB

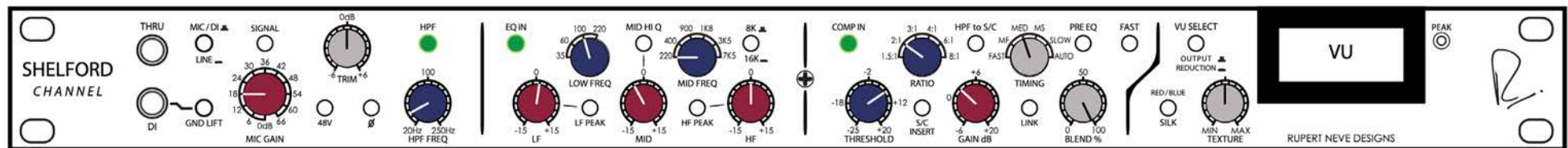
COMP IN: RATIO set to 4:1, THRESHOLD set to 0 to +2dB
 GAIN set to 0 to +2dB, TIMING set to MS, BLEND set to 70%, FAST IN
 SILK IN: RED, TEXTURE set to 75%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 6-8dB of gain reduction

BASS GUITAR

ACTIVE BASS - VOLUME MAX, EQ FLAT

CLEAN



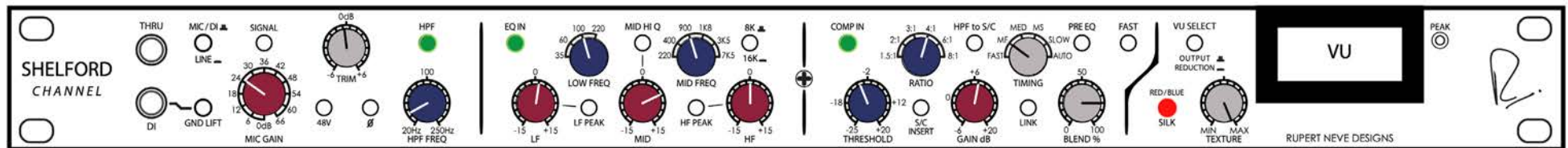
INPUT: DI --- OUTPUT: LINE OUT
 MIC GAIN: 18dB
 HPF IN: HPF FREQ set to ~35Hz
 EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
 MID FREQ set to 220Hz & MID Cut -2 to -3dB

COMP IN: RATIO set to 2:1, THRESHOLD set to +8 to +10dB
 GAIN set to +2 to +4dB, TIMING set to MED

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-5dB of gain reduction

ACTIVE BASS - VOLUME MAX, EQ FLAT

AGGRESSIVE



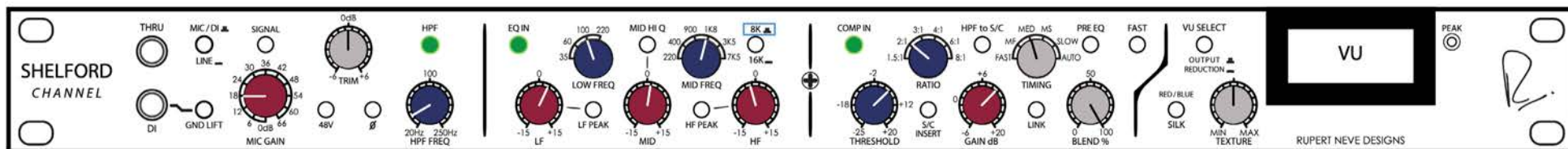
INPUT: DI --- OUTPUT: LINE OUT
 MIC GAIN: 24dB, TRIM set to -1 to -2dB
 HPF IN: HPF FREQ set to ~35Hz
 EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
 MID FREQ set to 900Hz & MID Boost +6 to +8dB

COMP IN: RATIO set to 4:1, THRESHOLD set to -2 to -4dB
 GAIN set to +10 to +12dB, TIMING set to MF, BLEND set to 75%
 SILK IN: RED, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 6-8dB of gain reduction

PASSIVE BASS - VOLUME MAX, EQ FLAT

CLEAN



INPUT: DI --- OUTPUT: LINE OUT

MIC GAIN: 18dB

HPF IN: HPF FREQ set to ~35Hz

EQ IN: LOW FREQ set to 100Hz & LF Boost +2 to +3dB,

MID FREQ set to 1.8kHz & MID boost +1 to +2dB,

HF FREQ set to 8k & HF Cut -2 to -3dB

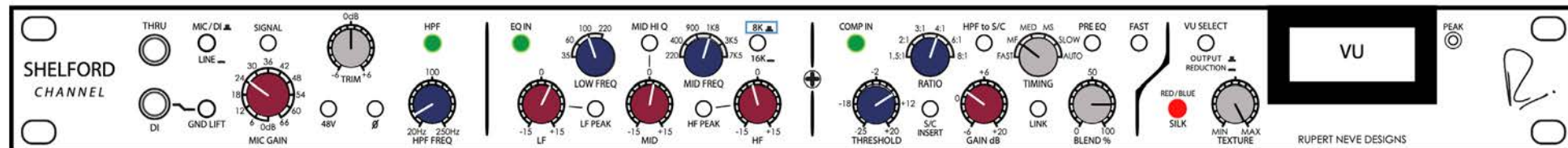
COMP IN: RATIO set to 2:1, THRESHOLD set to +6 to +8dB

GAIN set to +8 to +10dB, TIMING set to MED

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-5dB of gain reduction

PASSIVE BASS - VOLUME MAX, EQ FLAT

AGGRESSIVE



INPUT: DI --- OUTPUT: -6dB LINE OUT

MIC GAIN: 24dB

HPF IN: HPF FREQ set to ~35Hz

EQ IN: LOW FREQ set to 100Hz & LF Boost +2 to +3dB,

MID FREQ set to 1.8kHz & MID boost +1 to +2dB,

HF FREQ set to 8k & HF Cut -1 to -2dB

COMP IN: RATIO set to 4:1, THRESHOLD set to +8 to +10dB

GAIN set to +1 to +2dB, TIMING set to MF, BLEND set to 75%

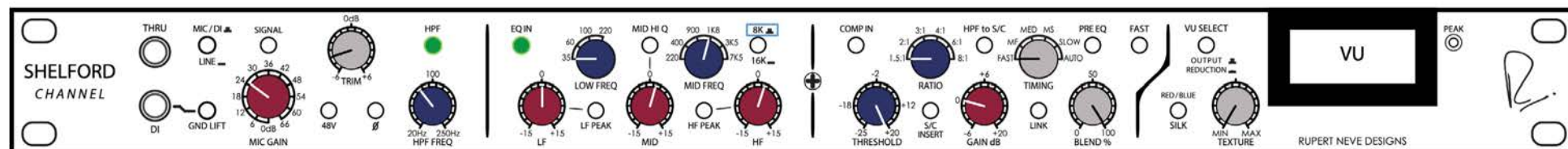
SILK IN: RED, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 7-9dB of gain reduction

GUITAR

ELECTRIC GUITAR (SINGLE COIL) - VOLUME MAX, TONE MAX, PICKUP SELECTOR ON POSITION 2

CLEAN



INPUT: DI --- OUTPUT: LINE OUT

MIC GAIN: 24dB, TRIM set to -3 to -4dB

HPF IN: HPF FREQ set to ~80Hz

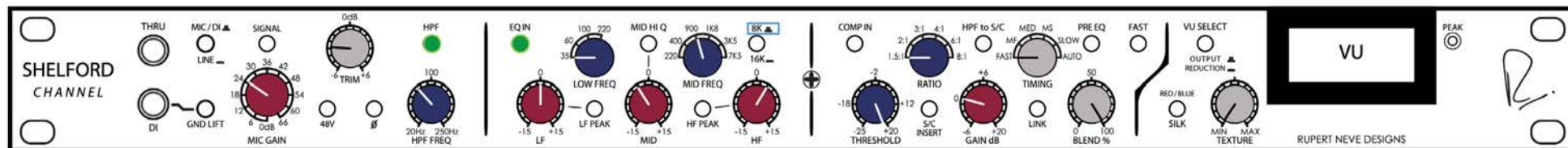
EQ IN: MID FREQ set to 1.8kHz & MID Boost +2 to +3dB

HF FREQ set to 8kHz & HF Boost +1 to +2dB

Keep an eye on the VU meter and the Red PEAK LED meter to avoid unwanted clipping.

ELECTRIC GUITAR (SINGLE COIL) - VOLUME MAX, TONE MAX, PICKUP SELECTOR ON POSITION 1

CLEAN



INPUT: DI --- OUTPUT: LINE OUT

MIC GAIN: 24dB, TRIM set to -3 to -4dB

HPF IN: HPF FREQ set to ~80Hz

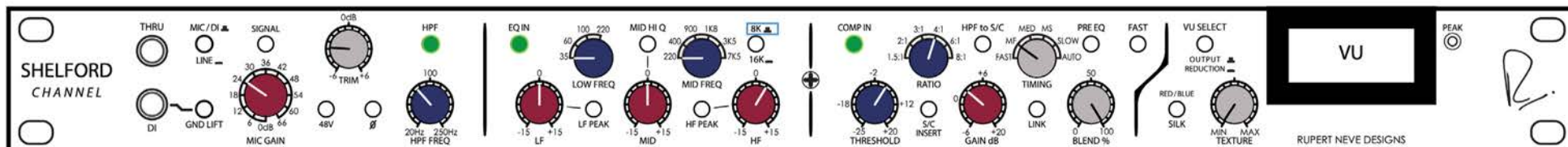
EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB

HF FREQ set to 8kHz & HF Boost +2 to +3dB

Keep an eye on the VU meter and the Red PEAK LED meter to avoid unwanted clipping.

ELECTRIC GUITAR (SINGLE COIL) - VOLUME MAX, TONE MAX, PICKUP SELECTOR ON POSITION 1

TWANG



INPUT: DI --- OUTPUT: LINE OUT

MIC GAIN: 24dB, TRIM set to -3 to -4dB

HPF IN: HPF FREQ set to ~80Hz

EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB

HF FREQ set to 8kHz & HF Boost +2 to +3dB

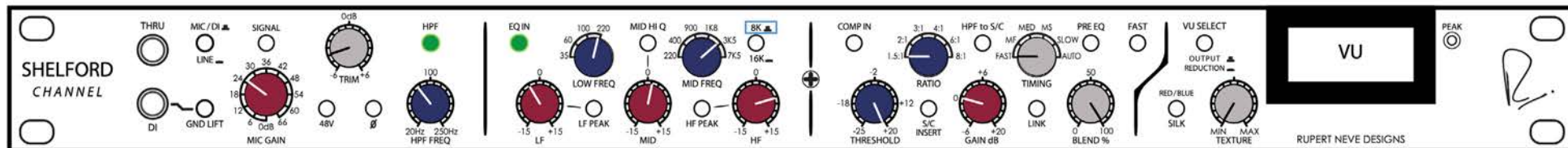
COMP IN: RATIO set to 4:1, THRESHOLD set to +4 to +6dB

GAIN set to +2 to +4dB, TIMING set to MF

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-5dB of gain reduction

ELECTRIC GUITAR (HUMBUCKER) - VOLUME MAX, TONE MAX, PICKUP SELECTOR IN MIDDLE

CLEAN



INPUT: DI --- OUTPUT: LINE OUT

MIC GAIN: 24dB, TRIM set to -4 to -5dB

HPF IN: HPF FREQ set to ~80Hz

EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,

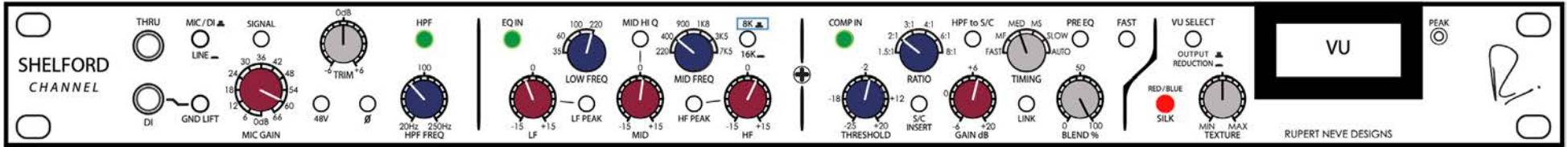
MID FREQ set to 3.5kHz & MID Boost +1 to +2dB

HF FREQ set to 8kHz & HF Boost +4 to +6dB

Keep an eye on the VU meter and the Red PEAK LED meter to avoid unwanted clipping.

ACOUSTIC GUITAR (DYNAMIC MIC) - MIC POINTED AT 12TH FRET, 2-3 FEET AWAY

CLEAN



INPUT: MIC IN --- OUTPUT: LINE OUT

MIC GAIN: 60dB

HPF IN: HPF FREQ set to ~80Hz

EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,

MID FREQ set to 400Hz & MID boost +1 to +2dB,

HF FREQ set to 8k & HF Boost +2 to +3dB

COMP IN: RATIO set to 2:1, THRESHOLD set to 0 to +2dB

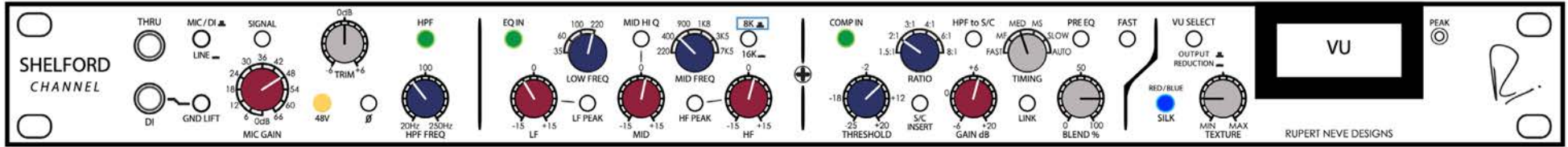
GAIN set to +6 to +7dB, TIMING set to MED

SILK IN: RED, TEXTURE set to 50%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 2-3dB of gain reduction

ACOUSTIC GUITAR (LDC MIC) - MIC POINTED AT 12TH FRET, 2-3 FEET AWAY

CLEAN



INPUT: MIC IN --- OUTPUT: LINE OUT

MIC GAIN: 48dB

HPF IN: HPF FREQ set to ~80Hz

EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,

MID FREQ set to 400Hz & MID boost +1 to +2dB,

HF FREQ set to 8k & HF Boost +1 to +2dB

COMP IN: RATIO set to 2:1, THRESHOLD set to +6 to +8dB

GAIN set to +6 to +8dB, TIMING set to MED, BLEND set to 75%

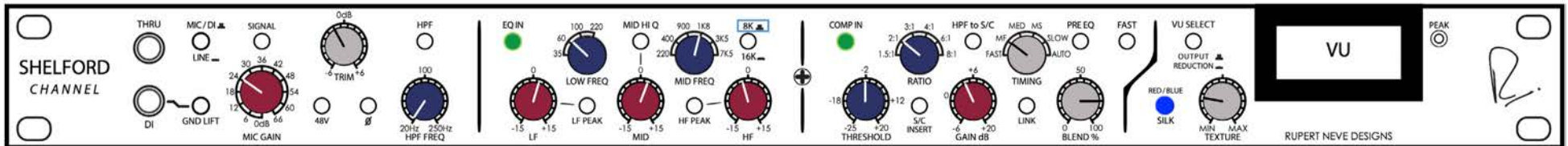
SILK IN: BLUE, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 2-3dB of gain reduction

DRUMS

KICK DRUM (DYNAMIC MIC) - MIC POINTED AT RESONANT HEAD, ~1 FOOT AWAY

CLEAN



INPUT: MIC IN --- OUTPUT: LINE OUT

MIC GAIN: 24dB, TRIM set to -1 to -2dB

EQ IN: LOW FREQ set to 60Hz & LF Boost +1 to +2dB,

MID FREQ set to 1.8kHz & MID boost +1 to +2dB,

HF FREQ set to 8k & HF Cut -1 to -2dB

COMP IN: RATIO set to 2:1, THRESHOLD set to 0 to -2dB

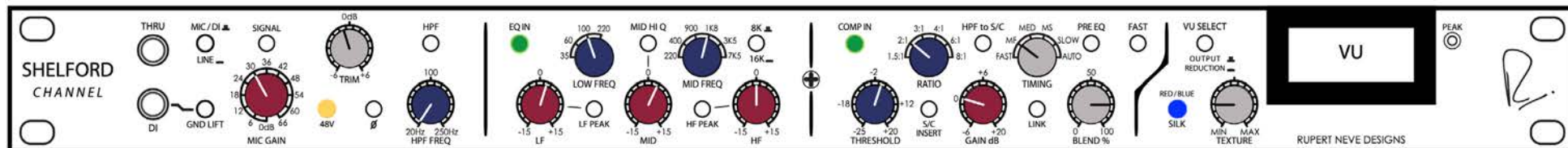
GAIN set to +3 to +4dB, TIMING set to MF, BLEND set to 75%

SILK IN: BLUE, TEXTURE set to 30%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-5dB of gain reduction

KICK DRUM (DYNAMIC MIC) - MIC POINTED AT RESONANT HEAD, ~1 FOOT AWAY

PUNCHY



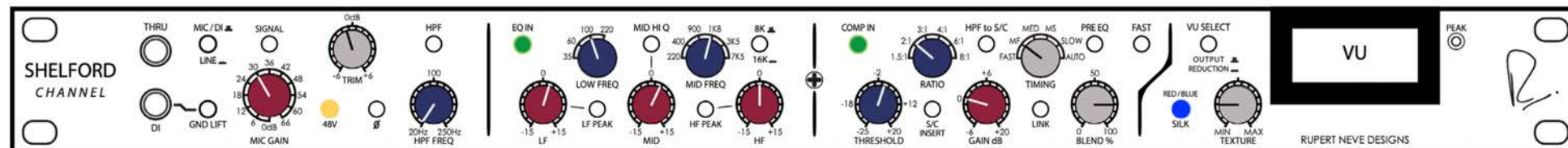
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 30dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +3 to +4dB,
MID FREQ set to 1.8kHz & MID boost +4 to +5dB

COMP IN: RATIO set to 3:1, THRESHOLD set to -2 to -3dB
GAIN set to +4 to +5dB, TIMING set to MF
SILK IN: BLUE, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 5-7dB of gain reduction

KICK DRUM (LDC MIC) - MIC POINTED AT RESONANT HEAD, ~1-2 FEET AWAY

CLEAN



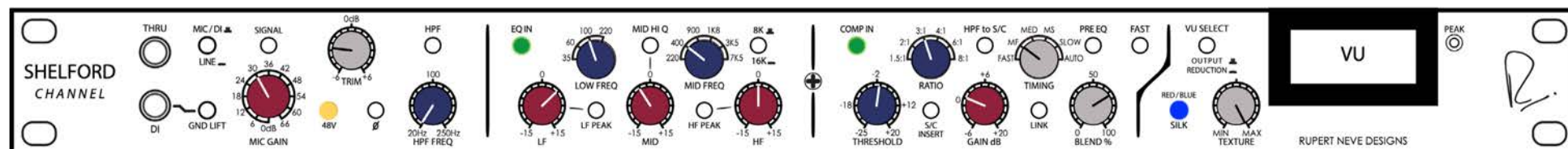
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 30dB, TRIM set to -1 to -2dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
MID FREQ set to 1.8kHz & MID Boost +2 to +3dB

COMP IN: RATIO set to 2:1, THRESHOLD set to 0 to -2dB
GAIN set to 0 to +1dB, TIMING set to MF, BLEND set to 75%
SILK IN: BLUE, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-4dB of gain reduction

KICK DRUM (LDC MIC) - MIC POINTED AT RESONANT HEAD, ~1-2 FEET AWAY

PUNCHY



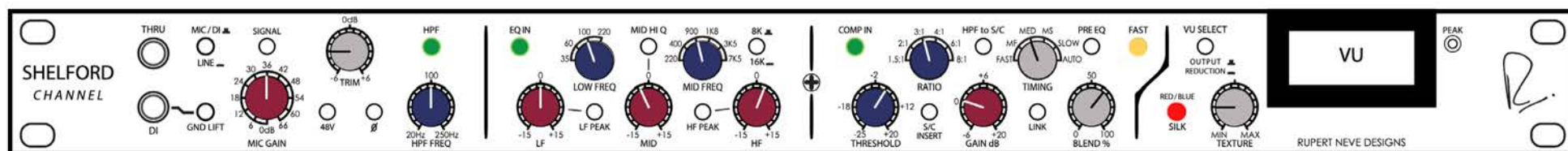
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 30dB, TRIM set to -3 to -4dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +3 to +4dB,
MID FREQ set to 400Hz & MID Cut -2 to -3dB

COMP IN: RATIO set to 3:1, THRESHOLD set to 0 to -2dB
GAIN set to 0 to +1dB, TIMING set to MF, BLEND set to 70%
SILK IN: BLUE, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 5-7dB of gain reduction

METAL SNARE DRUM (DYNAMIC MIC) – MIC POINTED AT BATTER HEAD, ~1 FOOT AWAY

CLEAN



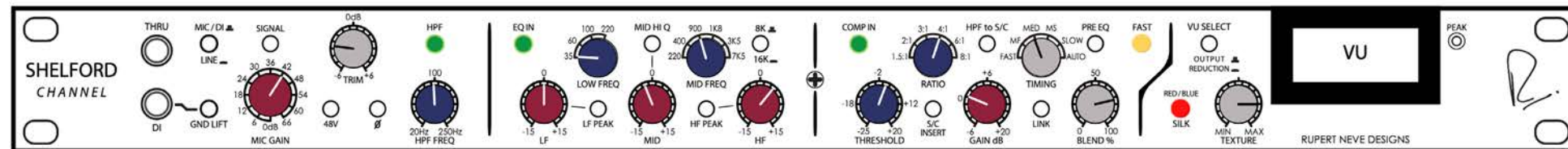
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 36dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB,
HF FREQ set to 8k & HF Boost +1 to +2dB

COMP IN: RATIO set to 3:1, THRESHOLD set to +2 to +4dB
GAIN set to 0 to +2dB, TIMING set to MED, BLEND set to 60%, FAST IN
SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 4-5dB of gain reduction

METAL SNARE DRUM (DYNAMIC MIC) – MIC POINTED AT BATTER HEAD, ~1 FOOT AWAY

SLAPPY



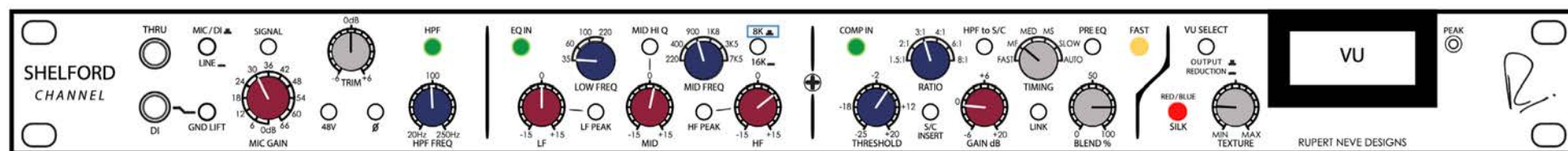
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 42dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -1 to -2dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

COMP IN: RATIO set to 4:1, THRESHOLD set to +2 to 0dB
GAIN set to 0 to +1dB, TIMING set to MED, BLEND set to 70%, FAST IN
SILK IN: RED, TEXTURE set to 75%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 4-6dB of gain reduction

WOOD SNARE DRUM (DYNAMIC MIC) – MIC POINTED AT BATTER HEAD, ~1 FOOT AWAY

CLEAN



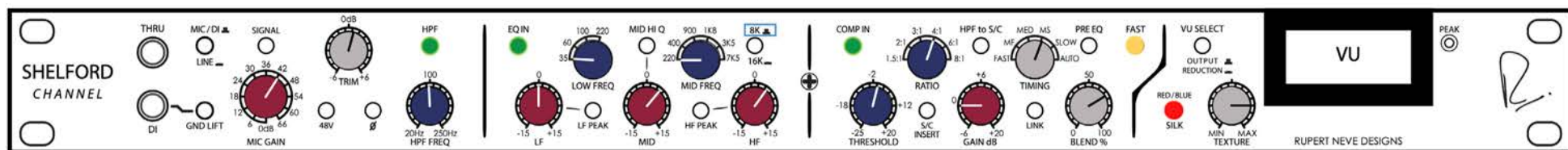
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 30dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Boost +1 to +2dB,
HF FREQ set to 8k & HF Boost +3 to +4dB

COMP IN: RATIO set to 3:1, THRESHOLD set to +2 to +4dB
GAIN set to -1 to 0dB, TIMING set to MF, BLEND set to 75%, FAST IN
SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 5-7dB of gain reduction

WOOD SNARE DRUM (DYNAMIC MIC) - MIC POINTED AT BATTER HEAD, ~1 FOOT AWAY

SLAPPY



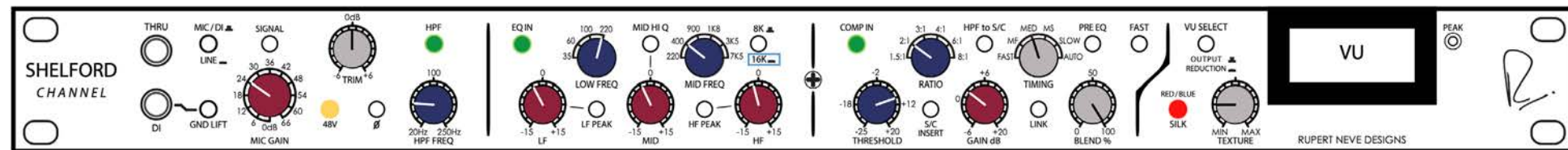
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 42dB, TRIM set to +1 to +2dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 220Hz & MID Boost +2 to +3dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

COMP IN: RATIO set to 4:1, THRESHOLD set to 0 to +2dB
GAIN set to -2 to 0dB, TIMING set to MS, BLEND set to 70%, FAST IN
SILK IN: RED, TEXTURE set to 75%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 5-7dB of gain reduction

MONO OVERHEAD (LDC MIC) - MIC ~3-5' ABOVE THE DRUM KIT, POINTED AT TOP OF KICK DRUM

BALANCED



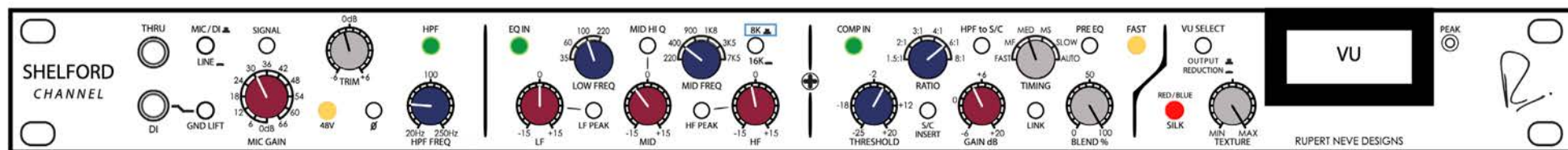
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 24dB
HPF IN: HPF FREQ set to ~50Hz
EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,
MID FREQ set to 400Hz & MID Cut -1 to -2dB,
HF FREQ set to 16k & HF Cut -1 to -2dB

COMP IN: RATIO set to 2:1, THRESHOLD set to +8 to +10dB
GAIN set to 0 to +2dB, TIMING set to MED
SILK IN: RED, TEXTURE set to 25%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 3-5dB of gain reduction

MONO OVERHEAD (LDC MIC) - MIC ~3-5' ABOVE THE DRUM KIT, POINTED AT TOP OF KICK DRUM

CRUSH



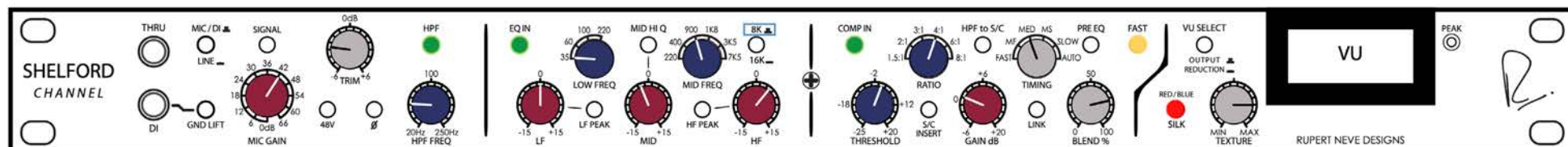
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 30dB, TRIM set to -1 to -2dB
HPF IN: HPF FREQ set to ~50Hz
EQ IN: MID FREQ set to 400Hz & MID Cut -2 to -3dB,
HF FREQ set to 8k & HF Cut -1 to -2dB

COMP IN: RATIO set to 6:1, THRESHOLD set to 0 to +2dB
GAIN set to +3 to +4dB, TIMING set to MED, FAST IN
SILK IN: RED, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 10-12dB of gain reduction

MONO OVERHEAD (RIBBON MIC) - MIC ~3-5' ABOVE THE DRUM KIT, POINTED AT TOP OF KICK DRUM

BALANCED



INPUT: MIC IN --- OUTPUT: LINE OUT

MIC GAIN: 42dB, TRIM set to -3 to -4dB

HPF IN: HPF FREQ set to ~50Hz

EQ IN: MID FREQ set to 900Hz & MID Cut -1 to -2dB,

HF FREQ set to 8k & HF Boost +2 to +3dB

COMP IN: RATIO set to 4:1, THRESHOLD set to 0 to +2dB

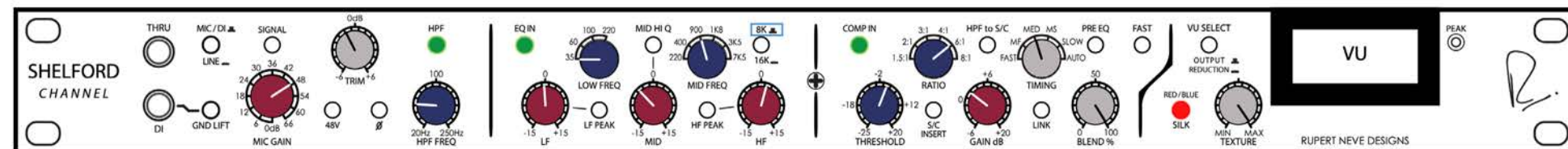
GAIN set to 0 to +2dB, TIMING set to MED, BLEND set to 70%, FAST IN

SILK IN: RED, TEXTURE set to 75%

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 4-6dB of gain reduction

MONO OVERHEAD (RIBBON MIC) - MIC ~3-5' ABOVE THE DRUM KIT, POINTED AT TOP OF KICK DRUM

CRUSH



INPUT: MIC IN --- OUTPUT: -6dB LINE OUT

MIC GAIN: 48dB, TRIM set to -1 to -2dB

HPF IN: HPF FREQ set to ~50Hz

EQ IN: MID FREQ set to 900Hz & MID Cut -3 to -4dB,

HF FREQ set to 8k & HF Boost +1 to +2dB

COMP IN: RATIO set to 6:1, THRESHOLD set to 0 to +2dB

GAIN set to 0 to +2dB, TIMING set to MED

SILK IN: RED, TEXTURE set to MAX

Adjust MIC GAIN, Input TRIM, THRESHOLD & COMP GAIN as needed to achieve 10-12dB of gain reduction