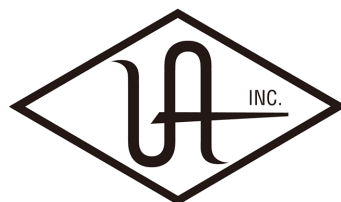




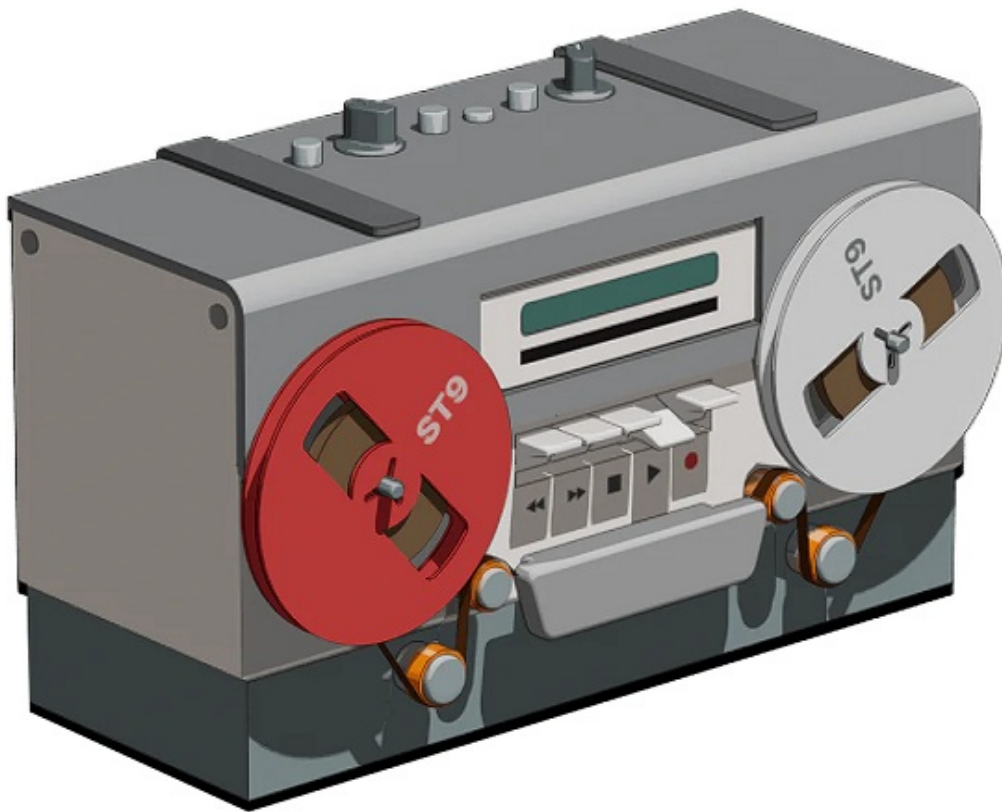
Contents [[hide](#)]

- [1 Universal Audio CMU337 Verve Analog Machines](#)
- [2 Specifications](#)
- [3 OVERVIEW](#)
- [4 PRODUCT INFORMATION](#)
- [5 Verve Analog Machines](#)
- [6 Using Verve Analog Machines](#)
- [7 Verve Analog Machine Descriptions](#)
- [8 FAQs](#)
- [9 Documents / Resources](#)
 - [9.1 References](#)



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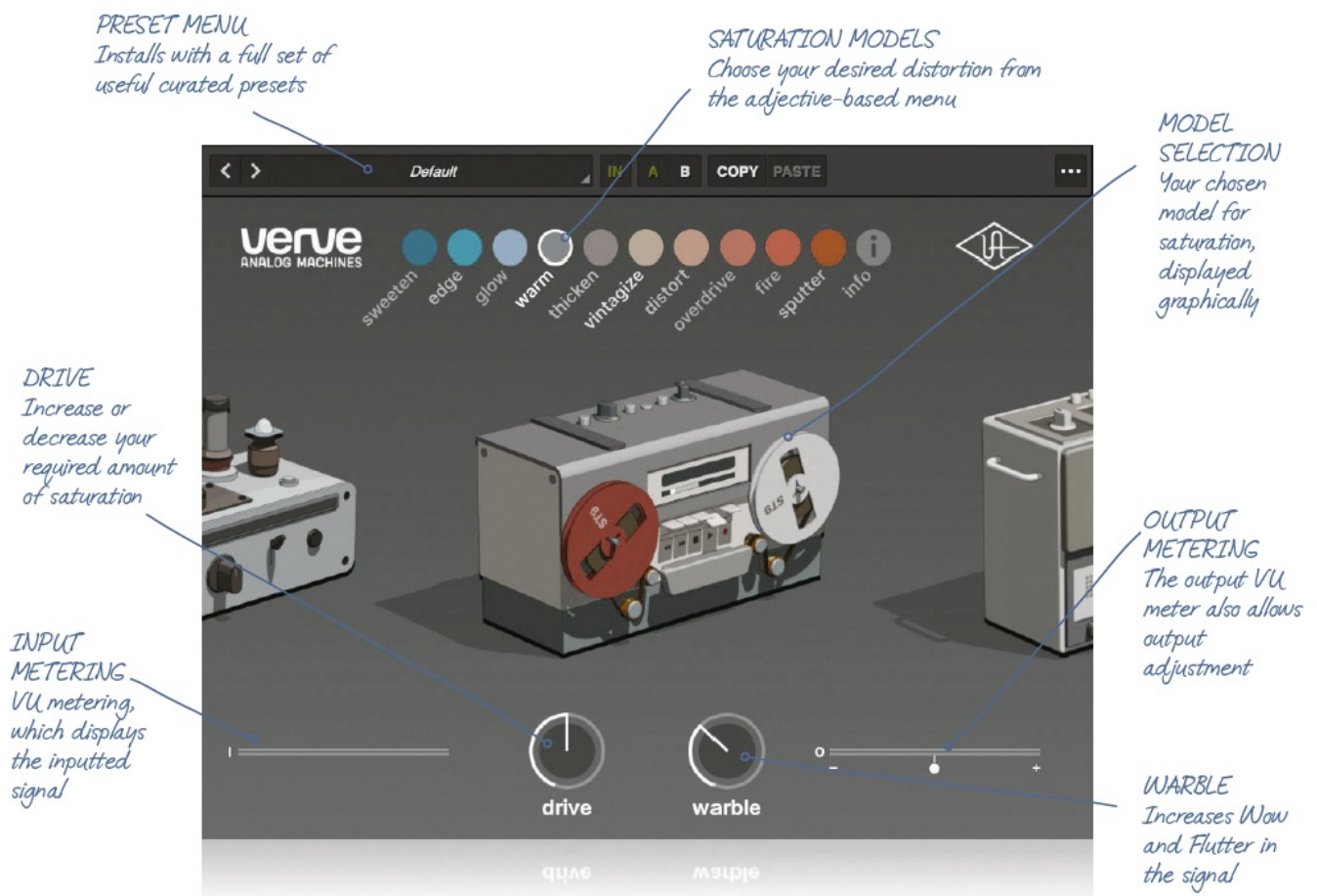
Universal Audio CMU337 Verve Analog Machines



Specifications

- **Preset Menu:** Installs with a full set of useful, curated presets
- **Saturation Models:** Choose your desired distortion from the adjective-based menu
- **Drive:** Increase or decrease your required amount of saturation
- **Input Metering:** VU metering, which displays the input signal
- **Model Selection:** Your chosen model for saturation, displayed graphically
- **Output Metering:** The output VU meter also allows output adjustment
- **Warble:** Increases Wow and Flutter in the signal

OVERVIEW



PRODUCT INFORMATION

Universal Audio Verve Analog Machines £199

Want to add some verve to your mix? UA has just the plugin to help. Roland Schmidt turns up the heat with some toasty virtual tech. Distortion comes in many shapes, sizes, and colours, and while it immediately conjures images of rock guitarists, subtle degrees of distortion can enhance everything we hear, from the sound of a cool synth to an entire mix.

We're getting warm

Many of the more desirable distortion-based effects reside in the hardware domain, costing a small fortune, even at secondhand prices. Thankfully, Universal Audio has been on a plugin crusade for many years, providing the analogue colour we yearn to hear, in a DAW-based world. Enter Verve Analog Machines, a compendium of ten different but complementary models, each in the style of a particular piece of hardware. The ten options are selected via a beautiful graphic, which forms the central component of the user interface. It's easy enough to work out the style of emulation from the picture,

but the model breaks down into six different examples of tape machines and four examples of solid-state devices. Unlike other Universal Audio plugins, there are no particular device names attached to the machines that you see in the plugin window. You can certainly make some educated guesses, but the description of your chosen effect is provided by way of an adjective. Most of these are obvious enough, but for further embellishment or clarification, you can visit the UA website for a more detailed critique.

Let's get reel

One thing that all ten models have in common is that each delivers a degree of graphical interplay once engaged with a track. The tape machine reels whirr, while the solid state devices tend to display some form of In terms of outputted quality, it's a plush suite; it could easily become a regular feature of a DAW template response by way of a reactive light, to demonstrate signal strength. You activate a model by clicking one of the associated coloured buttons, from the top of the plugin window, or you can shuttle left and right, clicking on the next obtainable graphic.

Warbling tones

The control you have over the outputted signal is relatively basic. Each of the solid-state devices provides a Drive pot with an accompanying Tone control. There's no input control, only metering, but you can change the outputted signal via a fader below the meter. Mostly, the resultant tone is engaging and exceptionally effective. Like many similar plugins, you do have to be a little careful. The models described as Edge and Distort can certainly be driven to an unhealthy extreme. Pair this with the option of harsh, high-end colours, which can be engineered from the Tone control, and Verve can sound exceptionally overbearing. However, this serves as an invitation to pull back from the brink, settling on something that feels far more pleasing and refined. The tape models, on the other hand, provide a Drive control and a Warble effect. The latter is associated with wow and flutter, and can induce substantial degrees of tape-based modulation, if required. With model descriptions such as Sweeten, Warm and Thicken, these models vary and contrast nicely against the solid state definitions, although there is a fair degree of crossover. The resultant second harmonic-style tape distortion is really effective and very workable, especially if used as part of a mastering or output chain. Overall, Verve Analog Machines is a beautifully compiled set of effects, which are

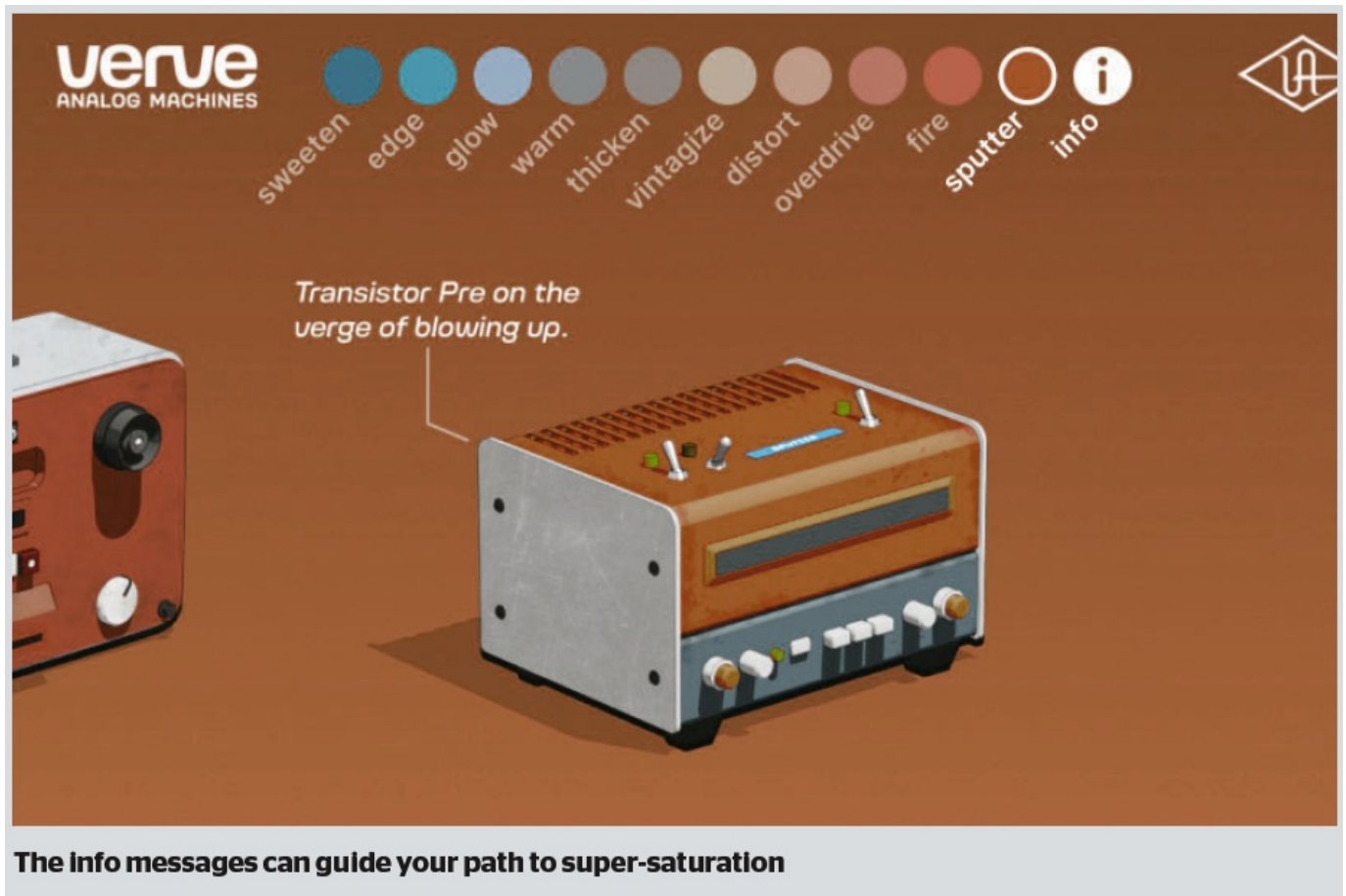
perfect for applying at the individual instrument level, or better still, at the mix level. Combining subtle saturation on the output of your DAW with some back-end compression could substantially enhance the quality of your emitted audio. In terms of outputted quality, this is a very plush suite, which could easily become a regular feature of a DAW template.

- Web uaudio.com



The sound of warming tubes, in a virtual world

The UA Way



Universal Audio is a revered company. Its catalogue is extensive, a who's who of software emulations of hardware classics. Its plugins command huge respect, particularly with industry professionals. Verve Analog Machines differs from the rest of its catalogue in a number of ways. It does not seek to replicate specific devices, although the sonic attributes are obvious, if you have heard original examples of similar hardware. It's also available through its Spark subscription service, as a native plugin, which is to say that, unlike previous incarnations of its products, it'll function without the need for additional UA hardware and without the need for an upfront purchase, although you can buy outright if preferred. It's also worthwhile noting that UA have regular sale periods, where plugins such as this can be purchased for as much as half price, sometimes even less. In fact, at the time of writing, UA is offering an Essentials version of Verve, containing four of the included models, but completely free of charge.

- **Alternatively**

- SSL Native X-Saturator £95 (ex VAT) A simple but exceptionally useful plugin, designed to add a couple of saturation styles to the mix

- **Soundtoys Decapitator**

- \$199 (or via the Soundtoys 5 suite) Great for everything from subtle saturation to

full-on overdrive. Drives synths to a chaotic frenzy!

• **Verdict**

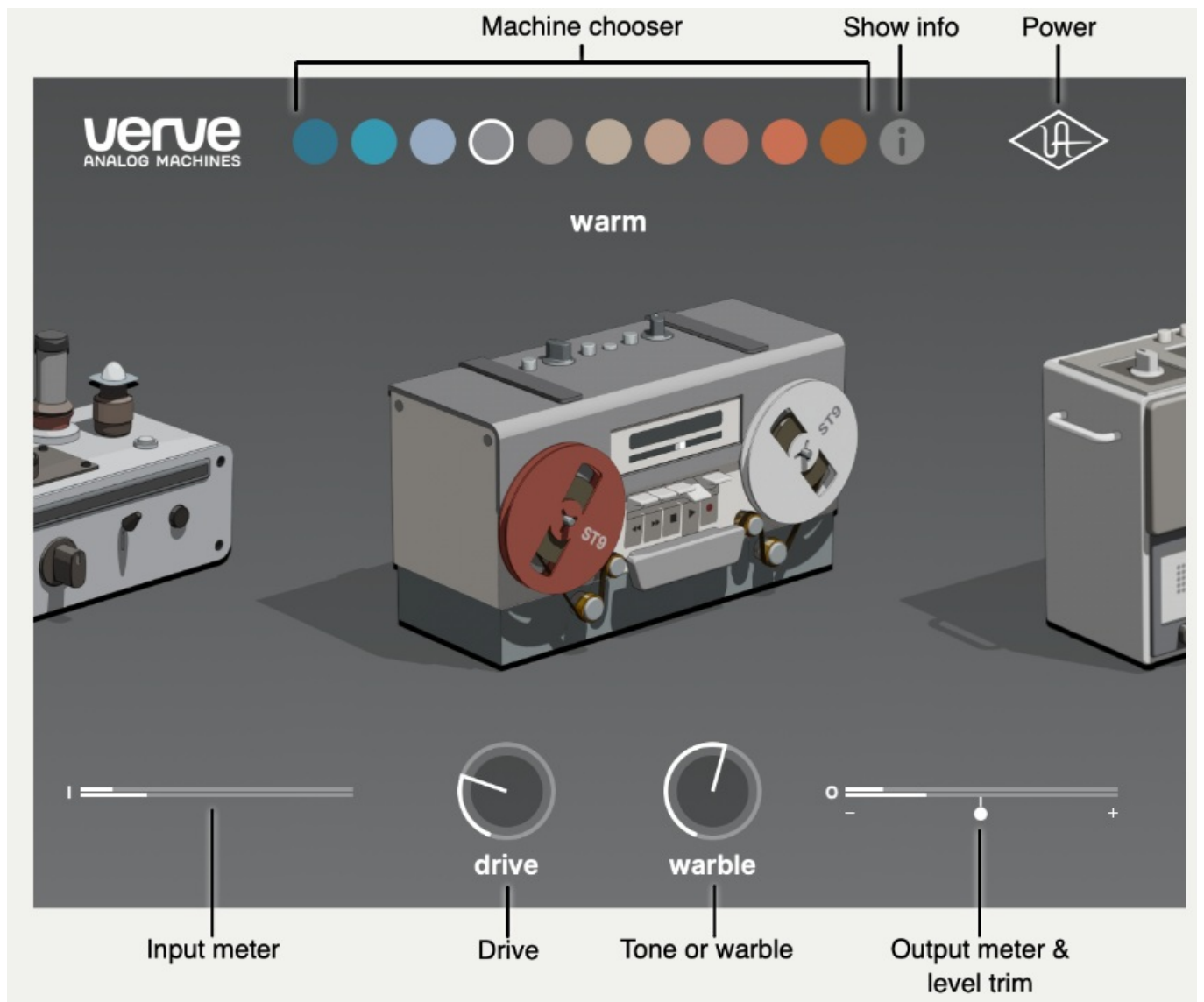
- For a Huge variety of distortion and saturation effects The user interface is a total delight Solid state meets tape-based saturation Helpful set of presets included
- Against Only allows basic control It's not cheap (look out for discounts)
- This engaging plugin is easy to use, with very desirable saturation-style effects. Just plug-and-go for instant analogue charm

Verve Analog Machines

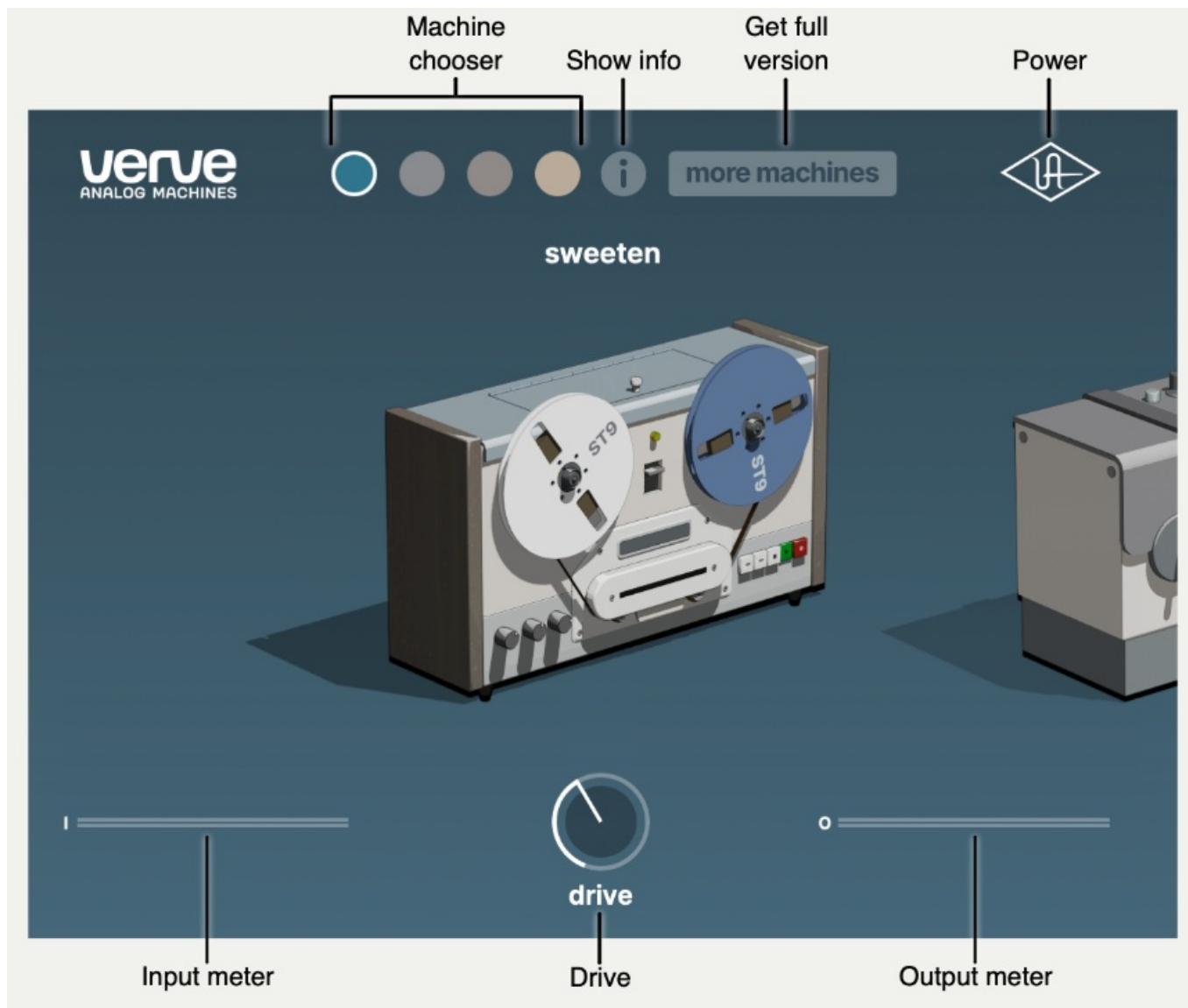
Give your recordings the colorful saturation and effects heard on countless hip-hop, lo-fi, electronic, rock, and experimental tracks. Designed for the modern musician, beatmaker, and producer — Verve Analog Machines puts playful analog sounds right in your DAW.

Verve Analog Machines is available in two versions:

Verve Analog Machines	Verve Analog Machines Essentials	
Machines	Six tape machines Four solid-state machines	Four tape machines
Controls	Drive Warble (tape machines) Tone (solid state machines) Output trim control	Drive



Verve Analog Machines



Verve Analog Machines Essentials

Using Verve Analog Machines

Choose a machine at the top of the Verve plug-in, and adjust the controls at the bottom. To show info for selected machines, toggle the Info button.

Verve Analog Machine provides simple controls for drive and tone / warble. Verve Analog Machines Essentials has only a drive control.

- **Drive** – Adjusts the amount of overdrive and distortion. Verve's drive control is gain-compensated.
- **Tone / warble** – Adjusts the EQ (tone), or the amount of tape-style modulation (warble).
- **Output level trim** – Adjusts the output level of the plug-in by ± 12 dB (full version)

only).

Within an instance of the Verve plug-in, drive, tone, and warble control settings are retained with each machine, so as you switch machines, you hear your previous settings. Verve's output level control is not retained with each machine, but is set globally.

Note: When automating drive, tone, or warble parameters, the settings can sound very different from machine to machine. Automating parameters and then switching machines can have unpredictable results.

Verve Analog Machine Descriptions

Machine	Description	Machine Type	Tone/Warble
Sweeten	Gloss and warmth of a studio tape machine. Can be gently overdriven.	Tape	Warble
Edge*	Adds gentle harmonics to give your sound subtle crunch.	Solid State	Tone
Glow*	Adds gentle harmonics to give your sound subtle warmth.	Solid State	Tone
Warm	The warmer sound of a more vintage studio tape machine.	Tape	Warble
Thicken	The sound of something recorded a half century ago.	Tape	Warble
Vintageze	The sound of a recording that's older than your grandparents.	Tape	Warble
Distort*	Push a vintage tube preamp far past its limits and hear it roar.	Solid State	Tone


Overdrive*	Push a vintage tape machine far past its limits and hear it roar.	Tape	Warble
Fire*	Push a studio tape machine far past its limits and hear it roar.	Tape	Warble
Sputter*	Transistor Pre on the verge of blowing up.	Solid State	Tone

* Available in the full version of Verve Analog Machines.

FAQs

- **Q: How can I avoid overbearing tones while using Verve Analog Machines?**
 - A: Be cautious when using models like Edge and Distort, as they can be driven to extreme levels. Experiment with the Tone control to fine-tune the high-end colors and always monitor your signal strength using the metering.

Documents / Resources

	Universal Audio CMU337 Verve Analog Machines [pdf] Owner's Manual CMU337 Verve Analog Machines, CMU337, Verve Analog Machines, Analog Machines, Machines
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References

- [User Manual](#)

 Universal Audio
 Analog Machines, CMU337, CMU337 Verve Analog Machines, Machines, Universal Audio, Verve Analog Machines

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