Shelford Channel
User Guide

Rupert Neve Designs

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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

SIGNAL
LED that illuminates GREEN when signal is present and RED when near clip point

MIC/DI/LINE
Push-button switch that selects the Mic/DI input or line input

THRU
Passive loop 1/4" out of the DI input signal

TRIM
Continuously variable +/- 6dB level control

HPF
Push-button switch that engages the variable high pass filter

EQ IN
Push-button switch that engages the inductor EQ section

LOW FREQ
4-position rotary switch that selects the corner (shelf) or center (peak) frequency

MID HI Q
Push-button switch that reduces the Q width when pressed in

MID FREQ
6-position rotary switch that selects the center (peak) frequency

8K/16K
Push-button switch that adjusts the corner (shelf) or center frequency (peak) of HF band

DI
1/4" jack for direct injection (DI) or instrument inputs

GND LIFT
Push-button switch that separates the DI audio signal ground from chassis ground

MIC GAIN
12 position rotary switch that controls the microphone preamp gain in 6dB steps

48V
Push-button switch that engages 48V Phantom Power

POLARITY
Push-button switch that inverts the phase of the input signal

HPF FREQ
31-detent potentiometer that adjusts the cutoff frequency for the high pass filter within a range of 20Hz to 250Hz

LF
31-detent potentiometer that controls the amount of boost or cut within a range of +/- 15dB

LF PEAK
Push-button switch that toggles between shelf mode (out) or peak mode (in)

MID
31-detent potentiometer that controls the amount of boost or cut within a range of +/- 15dB

HF PEAK
Push-button switch that selects between shelf mode (out) or peak mode (in)

HF
31-detent potentiometer that controls the amount of boost or cut within a range of +/- 15dB

SHELFORD CHANNEL

THRU MIC / DI SIGNAL 0dB TRIM HPF EQ IN LOW FREQ MID HI Q MID FREQ 8K

LINE 30 36 42 24 48 18 54 12 60 6 0dB 66 MIC GAIN -6 TRIM +6 48V Ø 100 HPF FREQ 20Hz 250Hz 100 220 60 35 LOW FREQ 0 -15 +15 LF LF PEAK 900 1K8 400 3K5 220 7K5 MID FREQ 0 -15 +15 MID HF PEAK 16K 0 -15 +15 HF

GND LIFT DI

Front Panel Controls (continued)

TIMING
6-position rotary switch that adjusts the compressor attack and release times

PRE EQ
Push-button switch that puts the compressor before the EQ when engaged

VU METER
Illuminated VU meter displays output level or gain reduction

HPF to S/C
Illuminated push-button switch that engages the compressor side-chain high pass filter

FAST
Illuminated push-button switch that speeds up all compressor time constants by 30%

PEAK
Peak LED warns when signal levels are peaking 3dB below clip point

RATIO
6-position rotary switch that adjusts the compressor ratio from 1.5:1 to 8:1

VU SELECT
Push-button switch that toggles between metering the compressor output level (OUTPUT) and gain reduction (REDUCTION)

COMP IN
Push-button switch that engages the compressor section

COMP IN

RATIO — 1.5:1 2:1 3:1 4:1 6:1 8:1

HPF to S/C

TIMING — MF MED MS FAST SLOW AUTO

PRE EQ

FAST

VU SELECT — OUTPUT REDUCTION

VU 20 10 7 5 3 2 1 0 1 2 3 — 20 40 60 80 100

PEAK

THRESHOLD — -2 -18 +12 -25 +20

S/C INSERT

GAIN dB — +6 0 -6 +20

TIMING

LINK

BLEND % — 50 0 100

RED / BLUE SILK

TEXTURE — MIN MAX

RUPERT NEVE DESIGNS
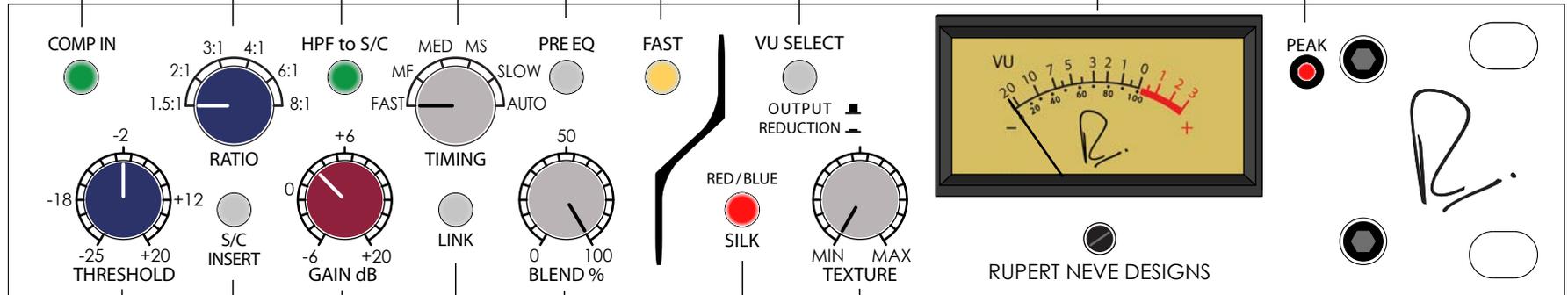
THRESHOLD
31-detent potentiometer that controls the compressor threshold range from +20dBu to -25dBu

TEXTURE
31-detent potentiometer that controls the amount of SILK harmonics when SILK is engaged

S/C INSERT
Push-button switch that engages the S/C Insert SEND & RETURN jacks on the rear panel for external side-chain processing

SILK IN
Push-button switch that toggles through the three available SILK modes: OFF, RED & BLUE

BLEND
31-detent potentiometer that controls the wet/dry mix of the compressed signal (100%) and the input signal (0%)

GAIN
31-detent potentiometer that controls the compressor make-up gain within a range of -6dB to +20dB

LINK
Push-button switch that engages stereo compressor link mode

Rear Panel

POWER
IEC standard 3-pin AC Power outlet
100-240VAC
35 Watts Max

LINK
TS Jacks that allow multiple Shelford
channel side-chain signals to be linked
together for stereo compression

MIC IN
Balanced XLR input that can be
utilized for MIC level signals

SIDE CHAIN SEND
Compressor side-chain insert send
TS jack for connecting to the input
of an external processor (ex: EQ)

CAUTION
Risk of Electric Shock
Disconnect from outlet
before removing cover

POWER
100-240 VAC
50/60Hz
35 Watts

CE

MADE IN USA

Rupert Neve Designs, LLC
Model 5035

LIFT

GND

LINE OUT

-6dB LINE OUT

SIDE CHAIN

LINK

LINE IN

MIC IN

SEND

RETURN

COMPRESSOR

GROUND LIFT
Slide switch that lifts the internal audio
ground from chassis ground to
minimize ground loops

SIDE CHAIN RETURN
Compressor side-chain insert return
TS jack for connecting to the output
of an external processor (ex: EQ)

LINE IN
Balanced XLR input that can be
utilized for LINE level signals

LINE OUT
Main line output using a custom
Rupert Neve Designs transformer

-6dB OUT
-6dB balanced XLR output using a custom
Rupert Neve Designs transformer

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 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
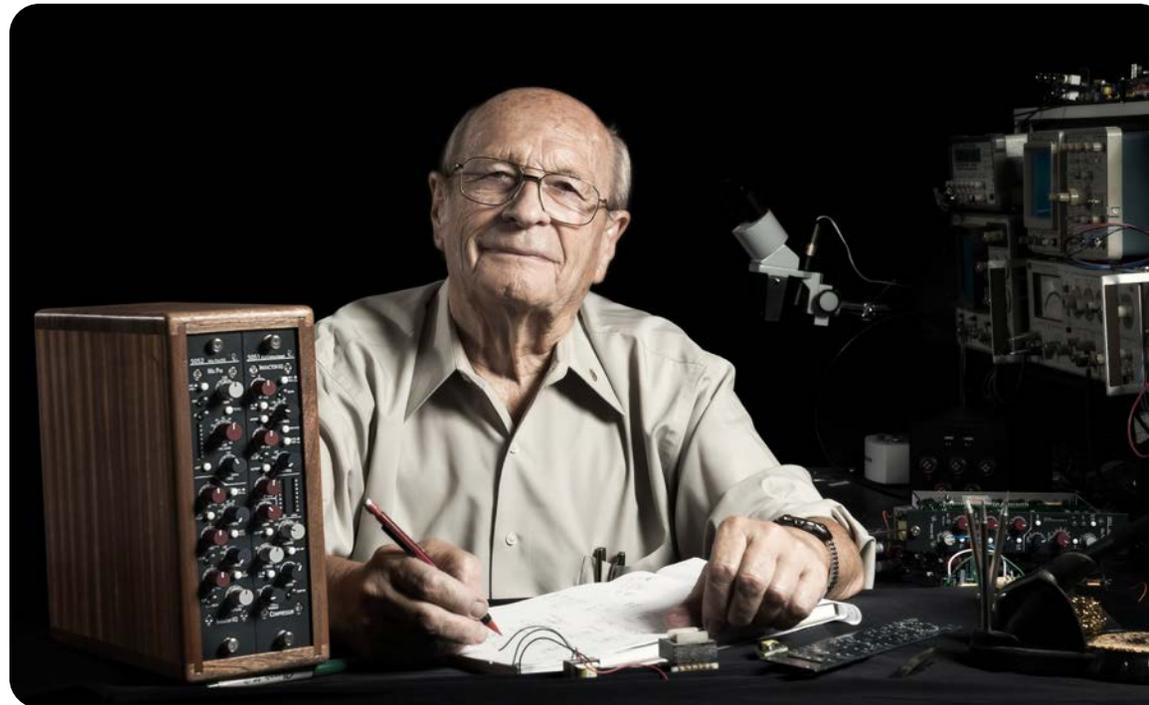
VOCALS

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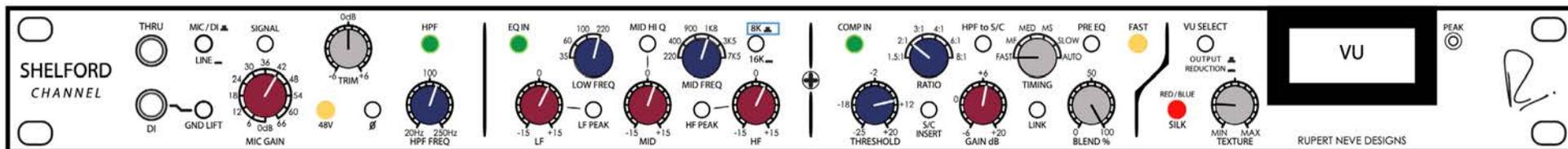

INPUT: MIC IN ---> OUTPUT: LINE OUT
MIC GAIN: 42dB
HPF IN: HPF FREQ set to ~110Hz
EQ IN: LOW FREQ set to 220Hz & LF Boost +2 to +3dB,
MID FREQ set to 1K8 & MID Boost +1 to +2dB,
HF FREQ set to 8K & HF Boost +1 to +2dB

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
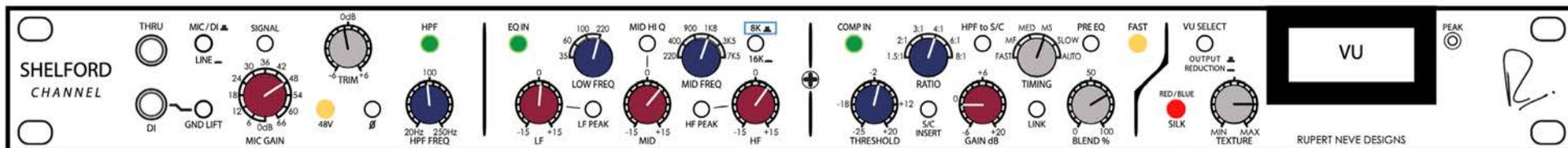
INPUT: MIC IN ---> OUTPUT: LINE OUT
MIC GAIN: 48dB, TRIM set to -1dB
HPF IN: HPF FREQ set to ~90Hz
EQ IN: LOW FREQ set to 220Hz & LF Boost +1 to +2dB,
MID FREQ set to 1K8 & MID Boost +3 to +4dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

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
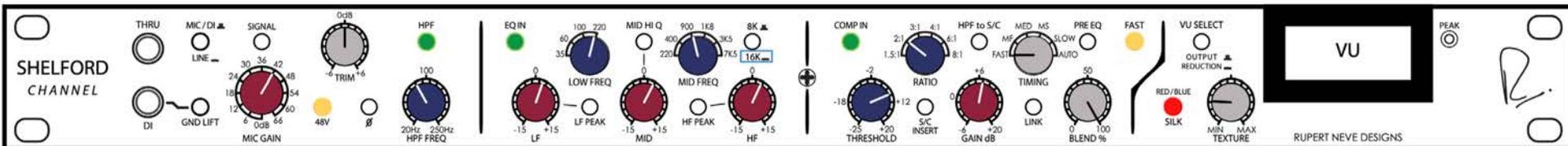
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 42dB
HPF IN: HPF FREQ set to ~85Hz
EQ IN: LOW FREQ set to 220Hz & LF Boost +2 to +3dB,
MID FREQ set to 900Hz & MID Boost +2 to +3dB,
HF FREQ set to 16k & HF Boost +1 to +2dB

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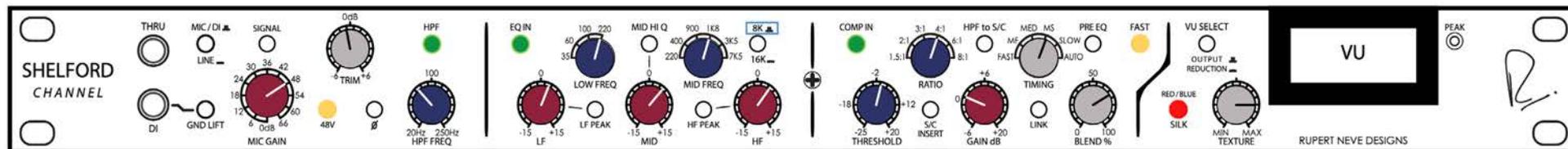
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 48dB, TRIM set to -1dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: LOW FREQ set to 220Hz & LF Boost +1 to +2dB
MID FREQ set to 1.8kHz & MID Boost +3 to +4dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

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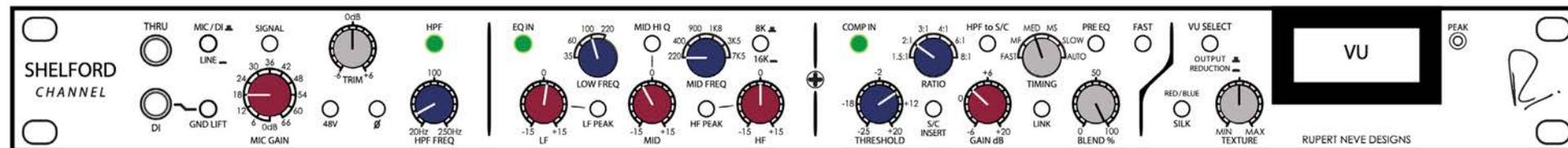
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 18dB
HPF IN: HPF FREQ set to ~35Hz
EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
MID FREQ set to 220Hz & MID Cut -2 to -3dB

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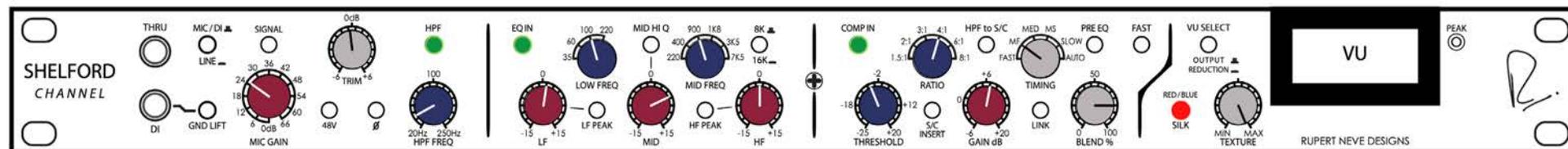
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -1 to -2dB
HPF IN: HPF FREQ set to ~35Hz
EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
MID FREQ set to 900Hz & MID Boost +6 to +8dB

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
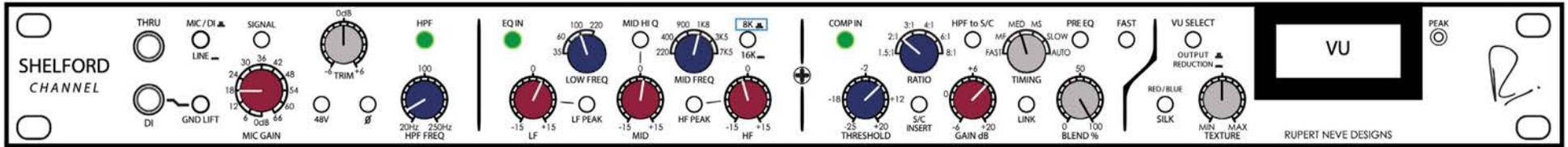
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 18dB
HPF IN: HPF FREQ set to ~35Hz
EQ IN: LOW FREQ set to 100Hz & LF Boost +2 to +3dB,
MID FREQ set to 1.8kHz & MID boost +1 to +2dB,
HF FREQ set to 8k & HF Cut -2 to -3dB

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
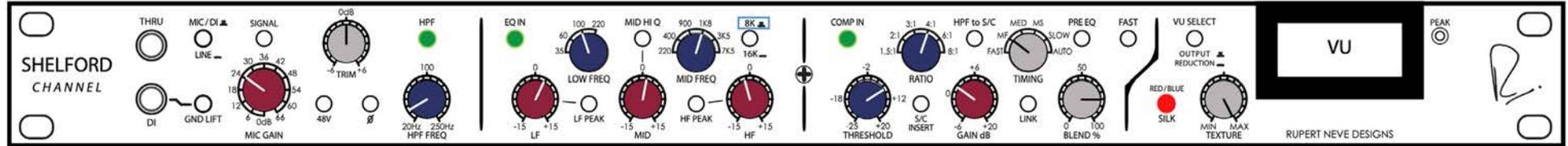
INPUT: DI --- OUTPUT: -6dB LINE OUT
MIC GAIN: 24dB
HPF IN: HPF FREQ set to ~35Hz
EQ IN: LOW FREQ set to 100Hz & LF Boost +2 to +3dB,
MID FREQ set to 1.8kHz & MID boost +1 to +2dB,
HF FREQ set to 8k & HF Cut -1 to -2dB

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
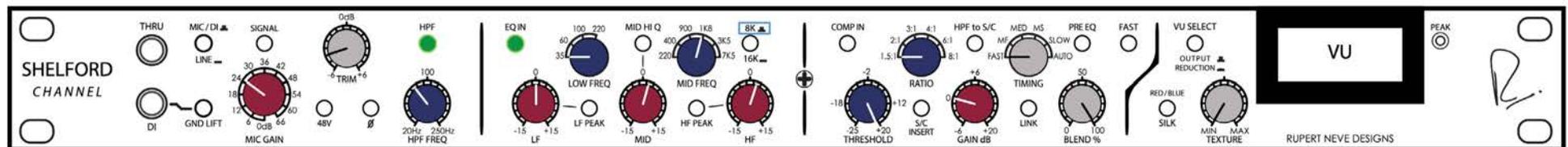
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: MID FREQ set to 1.8kHz & MID Boost +2 to +3dB
HF FREQ set to 8kHz & HF Boost +1 to +2dB

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
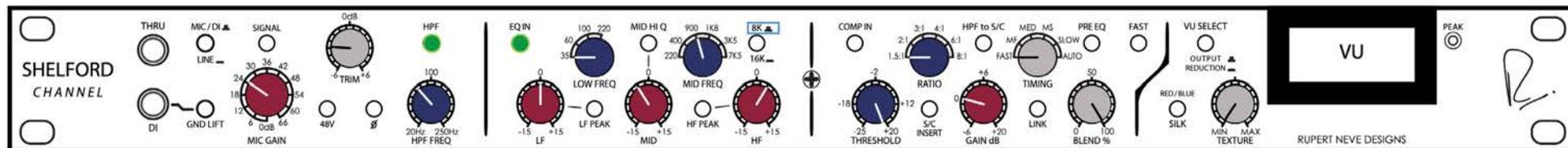
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB
HF FREQ set to 8kHz & HF Boost +2 to +3dB

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
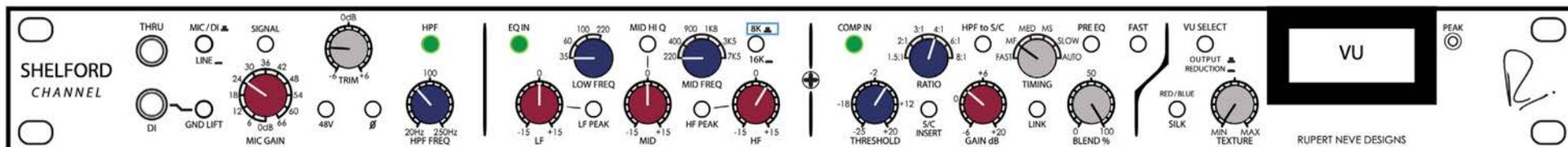
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB
HF FREQ set to 8kHz & HF Boost +2 to +3dB

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
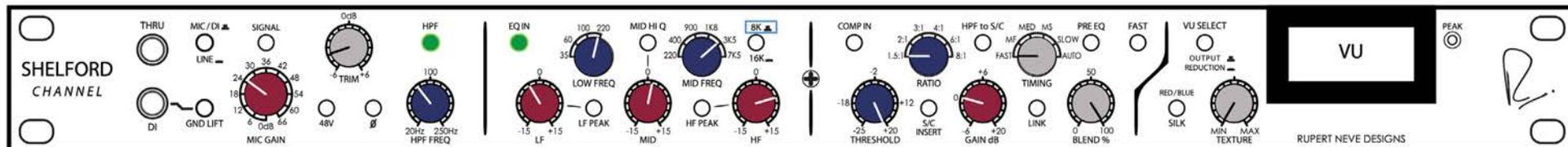
INPUT: DI --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -4 to -5dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,
MID FREQ set to 3.5kHz & MID Boost +1 to +2dB
**HF FREQ set to 8kHz & HF Boost +4 to +6dB**

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
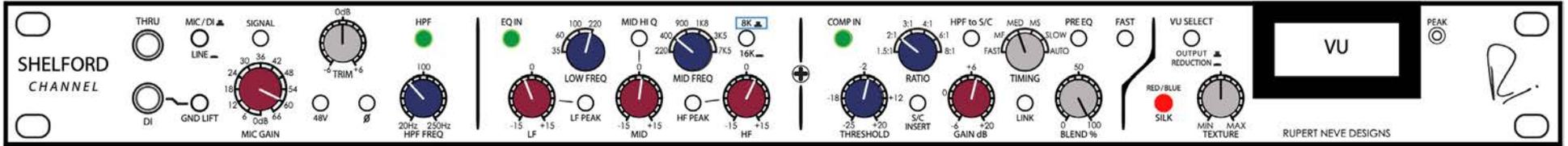
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 60dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,
MID FREQ set to 400Hz & MID boost +1 to +2dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

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
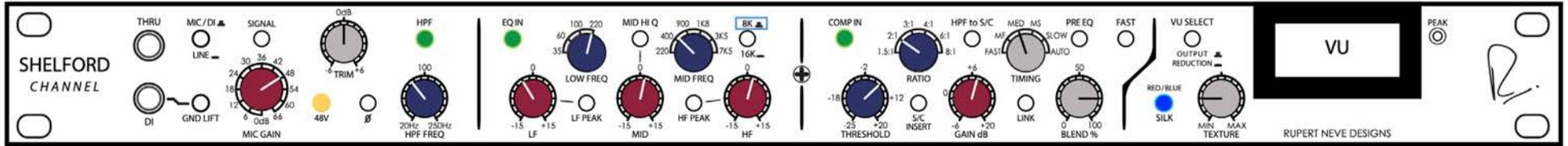
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 48dB
HPF IN: HPF FREQ set to ~80Hz
EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,
MID FREQ set to 400Hz & MID boost +1 to +2dB,
HF FREQ set to 8k & HF Boost +1 to +2dB

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
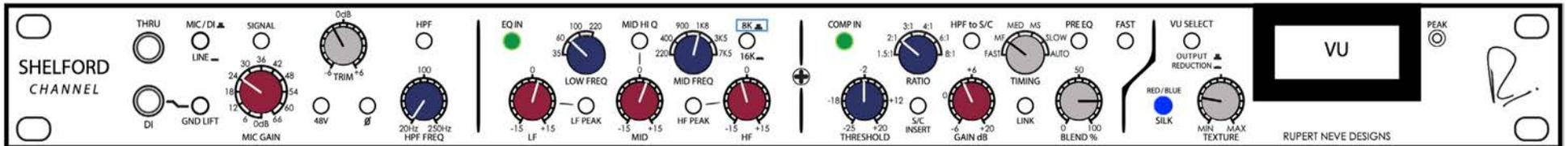
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 24dB, TRIM set to -1 to -2dB
EQ IN: LOW FREQ set to 60Hz & LF Boost +1 to +2dB,
MID FREQ set to 1.8kHz & MID boost +1 to +2dB,
HF FREQ set to 8k & HF Cut -1 to -2dB

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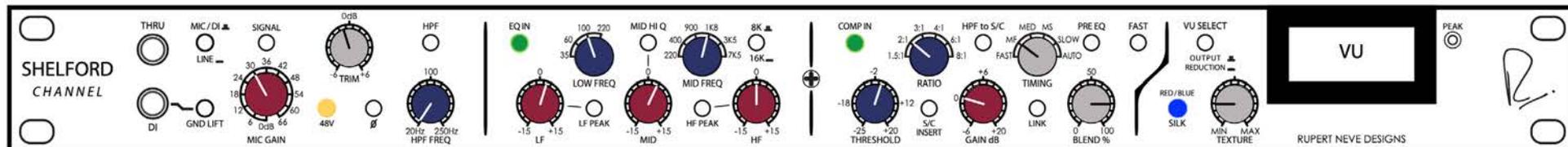
**INPUT: MIC IN --- OUTPUT: -6dB LINE OUT**
MIC GAIN: 30dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +3 to +4dB,
MID FREQ set to 1.8kHz & MID boost +4 to +5dB

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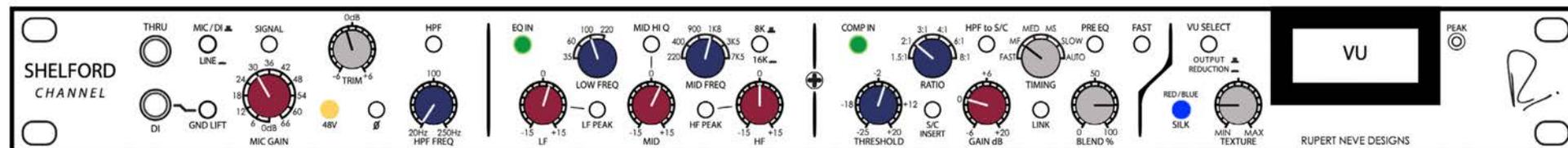
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 30dB, TRIM set to -1 to -2dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +1 to +2dB,
MID FREQ set to 1.8kHz & MID Boost +2 to +3dB

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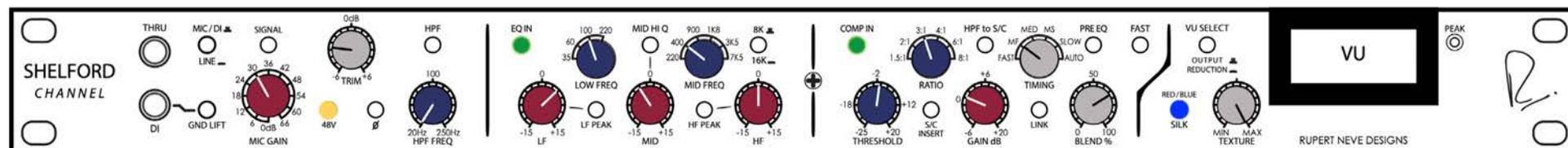
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 30dB, TRIM set to -3 to -4dB
EQ IN: LOW FREQ set to 100Hz & LF Boost +3 to +4dB,
MID FREQ set to 400Hz & MID Cut -2 to -3dB

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
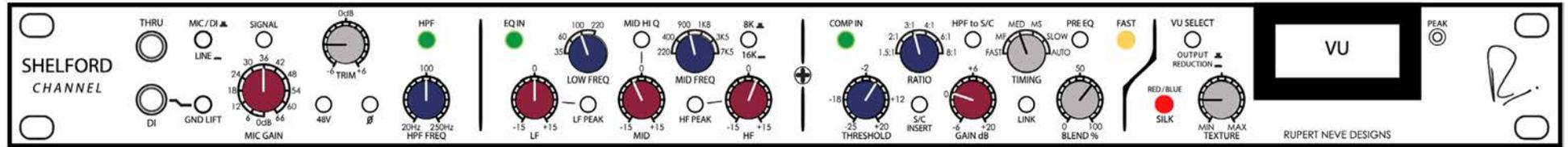

INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 36dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -2 to -3dB,
HF FREQ set to 8k & HF Boost +1 to +2dB

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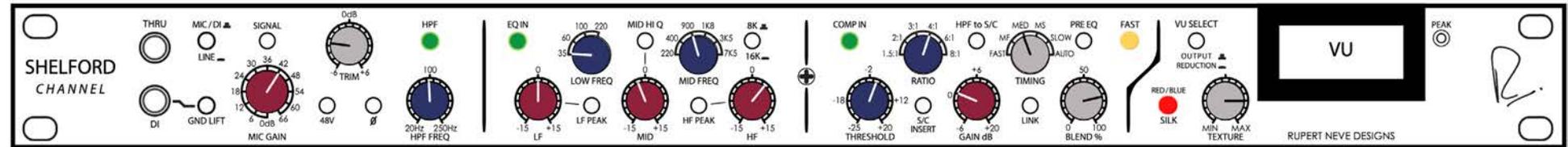
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 42dB, TRIM set to -3 to -4dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Cut -1 to -2dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

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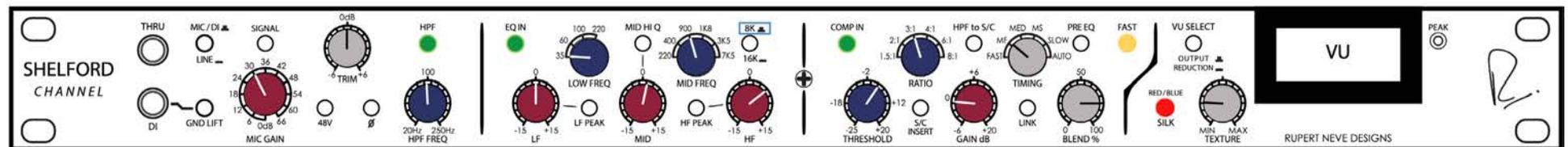
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 30dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 900Hz & MID Boost +1 to +2dB,
HF FREQ set to 8k & HF Boost +3 to +4dB

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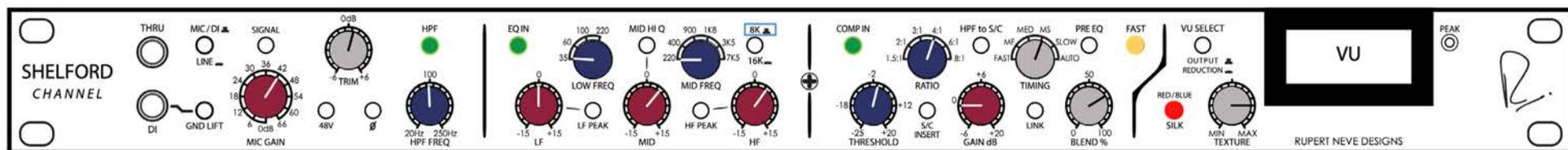
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 42dB, TRIM set to +1 to +2dB
HPF IN: HPF FREQ set to 100Hz
EQ IN: MID FREQ set to 220Hz & MID Boost +2 to +3dB,
HF FREQ set to 8k & HF Boost +2 to +3dB

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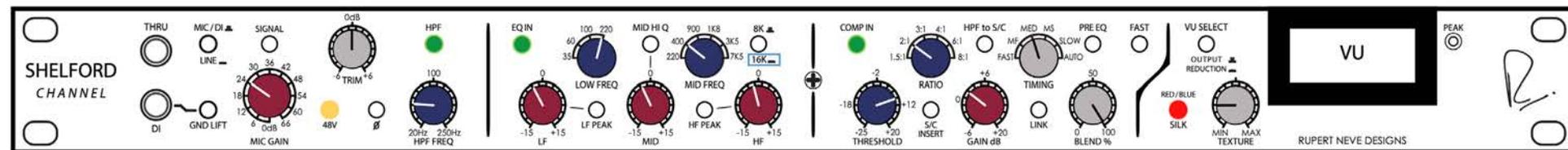
INPUT: MIC IN --- OUTPUT: LINE OUT
MIC GAIN: 24dB
HPF IN: HPF FREQ set to ~50Hz
EQ IN: LOW FREQ set to 220Hz & LF Cut -2 to -3dB,
MID FREQ set to 400Hz & MID Cut -1 to -2dB,
HF FREQ set to 16k & HF Cut -1 to -2dB

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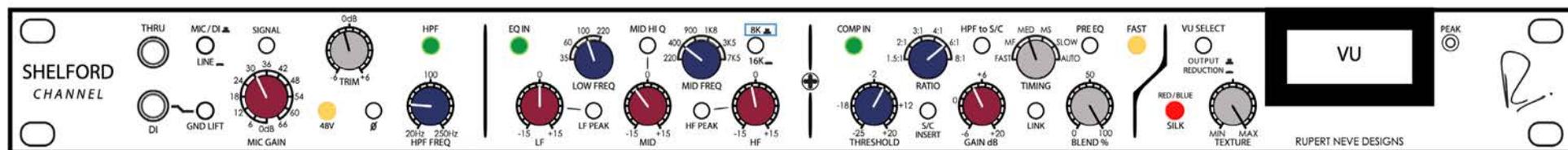
INPUT: MIC IN --- OUTPUT: -6dB LINE OUT
MIC GAIN: 30dB, TRIM set to -1 to -2dB
HPF IN: HPF FREQ set to ~50Hz
EQ IN: MID FREQ set to 400Hz & MID Cut -2 to -3dB,
HF FREQ set to 8k & HF Cut -1 to -2dB

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

Rupert Neve Designs

Questions? Ask a Product Specialist:
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