

# StudioLive® Series III

## Fat Channel Plug-ins Addendum



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## 1 Introduction

**StudioLive Series III Fat Channel Plug-ins** allow you to enhance your StudioLive® Series III mixer and Studio One® Fat Channel with additional processor models. These plug-ins are virtual signal processors that load in your StudioLive Series III console or rack mixer's Fat Channel, expanding your compressor and EQ processor libraries. Each plug-in comes in both StudioLive Series III format and Studio One format so you can use your new processor on your computer and in your mixer.

The Classic Studio, Modern Classics, and Vintage Channel Strips bundles are available individually from your authorized PreSonus dealer or from [shop.presonus.com](http://shop.presonus.com). Or buy all three bundles—12 processors in all—in the Fat Channel Collection, Volume 1, to supercharge your StudioLive Series III mixer and Studio One®.

### 1.1 Available Compressor Models

The following compressor models can be added to your StudioLive mixer and the Studio One Fat Channel plug-in:

**Brit Comp.** Capturing the unique sound of a twin VCA gain-reduction amplifier design, the Brit Comp is ideal for taming piano dynamics or adding punch to drums and percussion. Included in the Classic Studio Bundle.

**Classic Compressor.** The smooth character of this compressor allows you to create transparent or extreme color changes to your audio, making it a workhorse for just about any application. Included in the Vintage Channel Strips Bundle.

**Comp 160 Compressor.** With simple controls, yet capable of extreme compression traits, the Comp 160 provides VCA character with a personality all its own. Try it on drums—you'll be glad you did! Included in the Modern Classics Bundle.

**Everest C100A Compressor.** Based on a classic design focused on gentle, natural-sounding gain reduction, the Everest C100A helps control dynamics while still letting the signal breathe. Included in the Modern Classics Bundle.

**FC-670 Compressor.** This model of an iconic compressor/limiter of the 1950s imparts an unmistakable silky warmth on just about any signal. Included in the Classic Studio Bundle.

**RC-500 Compressor.** FET-based compressors such as the one in the PreSonus RC 500 use transistors to emulate a triode tube's operation and sound. This type of compressor generally provides a faster attack time and better repeatability than the optical compressors typically found in channel strips. Modeled after PreSonus' RC500 signature FET compressor, this plug-in provides an ultra-fast attack time and repeatable performance. Included in the free PreSonus Bundle.

**Tube CB Compressor.** In general, the response time of optical compressors tends to soften the attack and release, which can smooth out uneven volume fluctuations. Emulating an all-tube, optical design, the Tube CB compressor delivers musicality, preserving the clarity of the signal even at the most extreme settings. Included in the Vintage Channel Strips Bundle.

**VT-1 Compressor.** Stunning high-end sound and incredible versatility are hallmarks of PreSonus' VT-1, which is modeled after a popular vacuum tube channel strip's FET compressor. The VT-1 provides fast attack and repeatable performance with a fully variable ratio. Included in the free PreSonus Bundle.

## 1.2 Available Equalizer Models

The following EQ models can be added to your StudioLive mixer and the Studio One Fat Channel plug-in:

**Alpine EQ-550.** The 1960s-vintage EQ provides consistent, repeatable equalization using three overlapping bands, divided into seven fixed frequency points, each with five steps of boost or cut. Its selectable peaking or shelving filters for the high and low band, along with an independently insertable bandpass filter, provide an easy path to creating acoustically superior equalization. Included in the Classic Studio Bundle.

**Baxandall EQ.** This EQ offers the world's most popular EQ curve. Using gently sweeping treble and bass EQ shelves, it allows you to make subtle, yet effective, changes over wide swaths of the frequency spectrum. Included in the Modern Classics Bundle.

**RC-500 EQ.** It's rare to find a truly outstanding solid-state channel strip that can deliver a vintage vibe reminiscent of classic high-end products, yet employs a thoroughly modern design. The PreSonus RC 500 was one of these rare gems. The RC 500 EQ plug-in is modeled after the channel strip's 3-band semi-parametric EQ and combines isolated filters and optimized, per-band Q to provide subtle signal-shaping without harsh artifacts. Included in the free PreSonus Bundle.

**Solar 69 EQ.** The sound of classic British EQ is absolutely legendary and has enhanced many a great recording. Emulating this classic British design, the Solar 69 EQ adds definition to kick drums, shapes electric guitars, and adds shimmer to acoustic guitars and vocals without sacrificing body. Included in the Classic Studio Bundle.

**Tube EQ.** This midrange EQ is based on a passive, all-tube design for ultra-smooth and musical equalization, making it ideal for any midrange source material. Included in the Vintage Channel Strips Bundle.

**Vintage 3-band EQ.** With its distinct filter shaping, sheen, and bite, this three-band active EQ includes both high and low shelving filters, providing enhanced tone-shaping possibilities. Included in the Vintage Channel Strips Bundle.

**VT-1 EQ.** The VT-1 EQ models a popular vacuum tube channel strip's 4-band semi-parametric EQ, which combines isolated filters and optimized, per-band Q. Designed with musicality in mind, this EQ is smooth and refined, which made it an instant classic. Included in the free PreSonus Bundle.

## 2 Getting Started

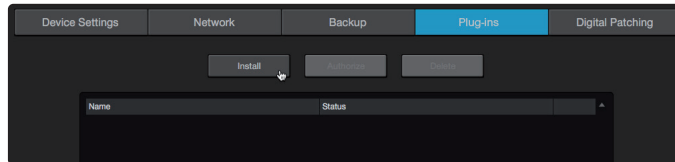
### 2.1 Plug-in Installation

Once you've purchased a plug-in, either individually or in a bundle, you'll find it in your My PreSonus user account. To authorize it on your mixer, launch UC Surface on a device that is both networked to your mixer and has Internet access.

**Please Note:** Fat Channel Plug-ins require Universal Control v2.6 or later.



1. Connect to your mixer and tap or click on the Settings icon in UC Surface.
2. Select the Plug-ins tab.
3. Click or tap on the Install button to download the plug-in installer files to your device. Once the files are downloaded, they will be transferred and installed on your mixer.

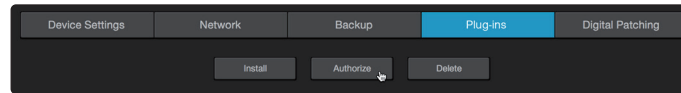


4. When the plug-in installation is successfully completed, you will be prompted to reboot your mixer. Please power cycle it before continuing.

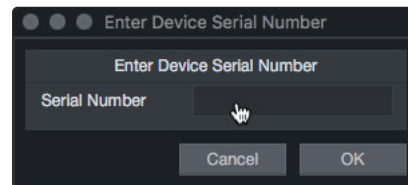
**Please restart the device to apply your changes.**

### 2.2 Plug-in Authorization

Once you have installed your plug-in(s), click or tap on the Authorize button to license them for use on your mixer. Plug-ins can be authorized on five (5) mixers.

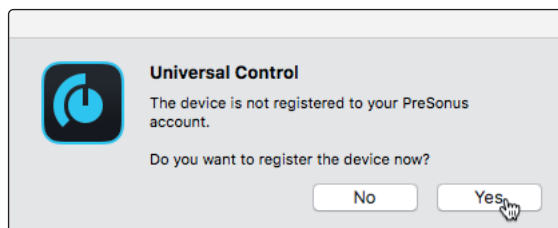


1. You will be asked to enter your mixer's serial number. Your mixer's serial number is located on the back panel of your unit.



2. If your mixer is not registered to your My PreSonus account, you will be given the option to register it. Your mixer must be registered to authorize plug-ins on it.

**Note:** If your mixer is already registered to your account, this step will be skipped automatically.



Once your Fat Channel Plug-in(s) have been authorized to your mixer, the status will read “Activated”.

Name	Status
Fat Channel Collection Volume 1 (1.0.0.47164)	
- Brit Comp	Activated
- Classic Comp	Activated
- Comp 160	Activated
- Everest C100A	Activated
- FC-670	Activated
- RC500 Comp	Activated
- Tube CB	Activated
- VT1 Comp	Activated
- Alpine EQ-550	Activated
- Baxandall EQ	Activated
- RC500 EQ	Activated
- Solar 69	Activated
- Tube EQ	Activated
- Vintage 3-band	Activated
- VT1 EQ	Activated

### 2.3 Using Your Plug-ins in UC Surface

After your Fat Channel Plug-in(s) have been authorized on your mixer, you'll find them in UC Surface on any device networked to it.

To use your new Fat Channel Plug-in(s), select any input channel on your mixer to bring the Fat Channel for it into focus.

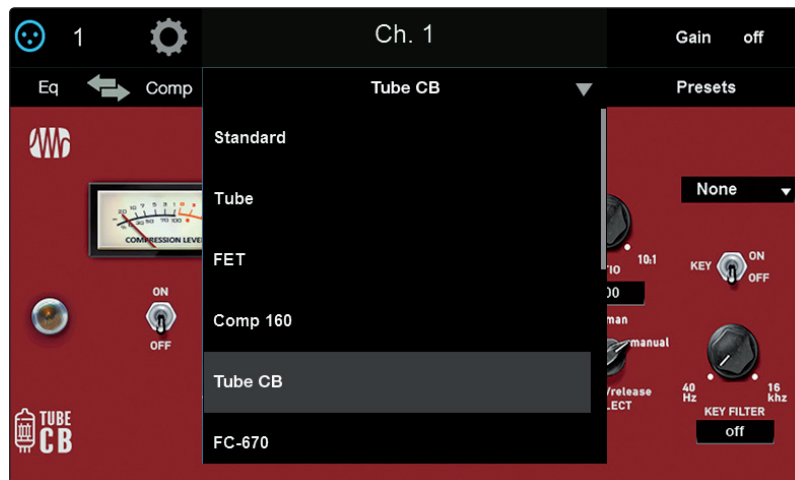
From the pull-down menu in the Compressor and EQ sections of the EQ, you will find every processor model authorized on your mixer. This includes the factory models that came with your mixer.



**Note:** Changing the processor model requires that the filter be turned off. Each time you change to a new plug-in, the processor will disengage.

## 2.4 Using Your Plug-ins on Your Console Mixer

Fat Channel Plug-ins can also be accessed from the Touchscreen on your StudioLive Series III console mixer. Once installed, plug-ins will be available from the Models menu on both the Compressor and EQ overview screens.

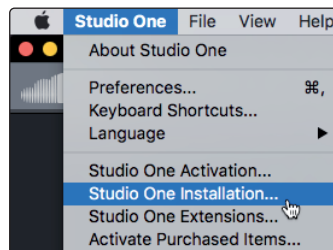


**Note:** Changing the processor model requires that the filter be turned off. Each time you change to a new plug-in, the processor will disengage.

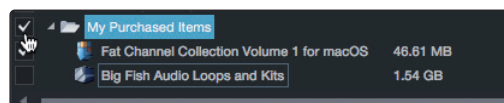
## 2.5 Using Your Plug-ins in Studio One

StudioLive Series III Fat Channel Plug-in models can be loaded in Studio One using the native Fat Channel plug-in as the host.

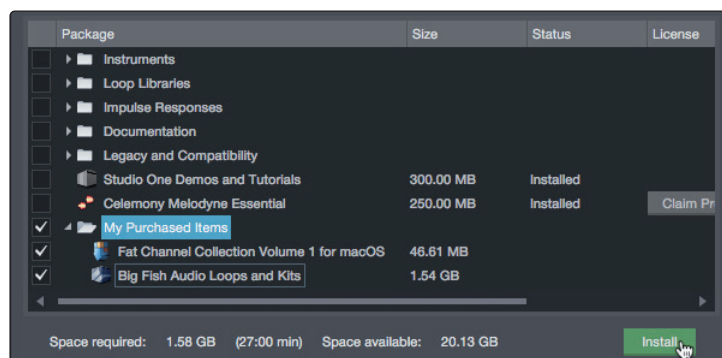
To use your StudioLive Series III Fat Channel plug-ins in Studio One, you'll need to install them first. Go to Studio One|Studio One Installation... to begin.



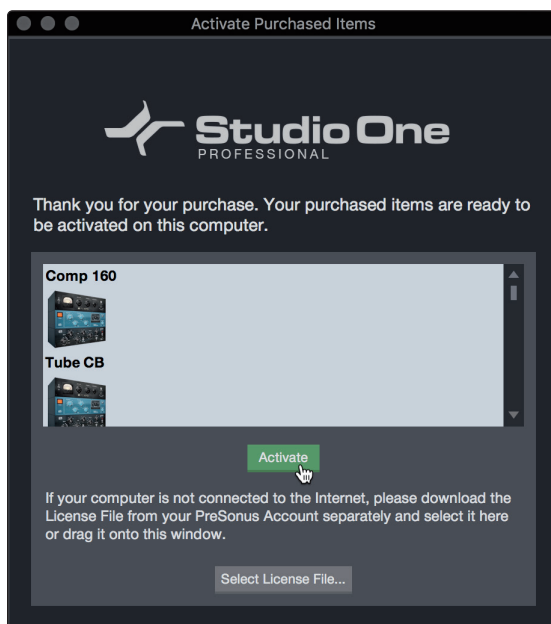
1. Check the box next to "My Purchased Items" and select the Fat Channel collection(s) you'd like to install.



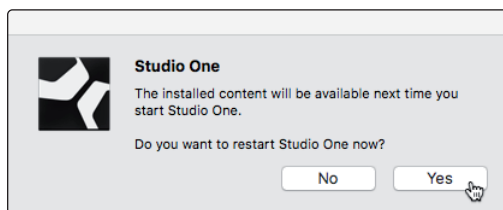
2. Click Install. The Fat Channel Plug-in installation bundle will begin downloading from your My PreSonus user account immediately.



- When the download is complete, you'll be prompted to activate your Plug-ins. Click Activate to begin.



- To use your Fat Channel Plug-in(s) in Studio One, you'll need to relaunch the application. Click "Yes" to relaunch automatically.



To load any Fat Channel plug-in model in Studio One, drag and drop the Fat Channel plug-in into your session and click the model menu from either the Compressor or EQ section. You'll find any authorized and installed plug-in model available to be loaded within the Fat Channel plug-in.





## 3 Compressor Plug-in Models

### 3.1 Brit Comp



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Threshold.** Sets the Threshold for the compressor.
3. **Attack.** Sets the Attack time in milliseconds (ms) for the compressor.
4. **Ratio.** Sets the compression Ratio.
5. **Release.** Sets the Release time in seconds (s) for the compressor.
6. **Makeup.** Sets the amount of make-up gain applied to the signal by the compressor.
7. **Key Filter.** Sets the Key Filter frequency.
8. **Key On/ Off.** Enables / disables the Key Filter.
9. **Sidechain.** Sets the sidechain channel.

### 3.2 Classic Compressor



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Threshold.** Sets the Threshold for the compressor.
3. **Gain.** Sets the amount of make-up gain applied to the signal by the compressor.
4. **Recovery.** Sets the release time for the compressor.
5. **Ratio.** Sets the compression Ratio.
6. **Key Filter.** Sets the Key Filter frequency.
7. **Key Filter On/ Off.** Enables / disables the Key Filter.
8. **Sidechain.** Sets the sidechain channel.

### 3.3 Comp 160 Compressor



1. **Threshold.** Sets the Threshold for the compressor.
2. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
3. **Compression.** Sets the Compression ratio.
4. **Output Gain.** Adjusts the gain of the of the output amplifier stage. The Output Gain control does not interact with the compressor threshold.
5. **Key Listen.** Enables / disables the Key Filter.
6. **Key Filter.** Sets the Key Filter frequency.
7. **Sidechain.** Sets the sidechain channel.

### 3.4 Everest C100A Compressor



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain. This can be controlled both by clicking or tapping on the LED or by clicking or tapping on the switch (Call-out #5).
2. **Attack.** Sets the Attack time for the compressor between Fast, Medium, and Slow.
3. **Release.** Sets the Release time for the compressor between Fast, Medium, and Slow.
4. **Gain.** Sets the output gain of the compressor. This level is monitored by the meter.
5. **Compressor On / Off.** Enables / disables the compressor in the signal chain. This can be controlled both by clicking or tapping on the switch or by clicking or tapping on the LED (Call-out #1).
6. **Gain Reduction.** Sets the amount of gain reduction applied to the signal.
7. **Key Filter.** Sets the Key Filter frequency.
8. **Key Listen On/ Off.** Enables / disables the Key Filter.
9. **Sidechain.** Sets the sidechain channel.

### 3.5 FC-670 Compressor



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Input Gain.** Adjusts the gain of the input signal as it goes into the compressor.
3. **Threshold.** Sets the Threshold for the compressor.
4. **Time Constant.** Adjusts the fixed Attack and Release settings.
5. **Key Filter.** Sets the Key Filter frequency.
6. **Key Listen On/ Off.** Enables / disables the Key Filter.
7. **Sidechain.** Sets the sidechain channel.

### 3.6 RC-500 Compressor



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Threshold.** Sets the Threshold for the compressor.
3. **Attack.** Sets the Attack time in milliseconds (ms) for the compressor from 0.5 ms (Fast) to 10 ms (Slow).
4. **Makeup.** Sets the amount of make-up gain applied to the signal by the compressor.
5. **Release.** Sets the Release time in seconds (s) for the compressor from 40 ms (Fast) to 500 ms (Slow).
6. **Key Filter.** Sets the Key Filter frequency.
7. **Key Filter On/ Off.** Enables / disables the Key Filter.
8. **Sidechain.** Sets the sidechain channel.

*Power User Tip: The RC-500 Compressor has a fixed ratio of 3:1. This ratio will work well for a wide variety of instruments. If you would like more compression, lower the threshold while raising the input level. Lighter compression can be easily achieved by raising the threshold.*

3.7 Tube CB



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Gain.** Sets the amount of make-up gain applied to the signal by the compressor.
3. **Attack.** Sets the Attack time for the compressor.
4. **Threshold.** Sets the Threshold for the compressor.
5. **Release.** Sets the Release time for the compressor.
6. **Ratio.** Sets the compression Ratio.
7. **Attack / Release Mode.** When set to "Fixed", the Attack time is set to 1 ms and the Release time is set to 50 ms. When set to "Manual", these times are user definable by the Attack (#2) and Release (#4) controls.
8. **Key Filter.** Sets the Key Filter frequency.
9. **Sidechain.** Sets the sidechain channel.
10. **Key On/ Off.** Enables / disables the Key Filter.

3.8 VT-1 Compressor



1. **Compressor On / Off.** Enables / disables the compressor in the signal chain.
2. **Threshold.** Sets the Threshold for the compressor.
3. **Attack.** Sets the Attack time for the compressor from 0.5 ms (Fast) to 10 ms (Slow).
4. **Release.** Sets the Release time in seconds (s) for the compressor from 40 ms (Fast) to 500 ms (Slow).
5. **Ratio.** Sets the compression Ratio.
6. **Gain.** Sets the amount of make-up gain applied to the signal by the compressor.
7. **Key Filter.** Sets the Key Filter frequency.
8. **Key Filter On/ Off.** Enables / disables the Key Filter.
9. **Sidechain.** Sets the sidechain channel.

## 4 Equalizer Plug-in Models

### 4.1 Alpine EQ-550



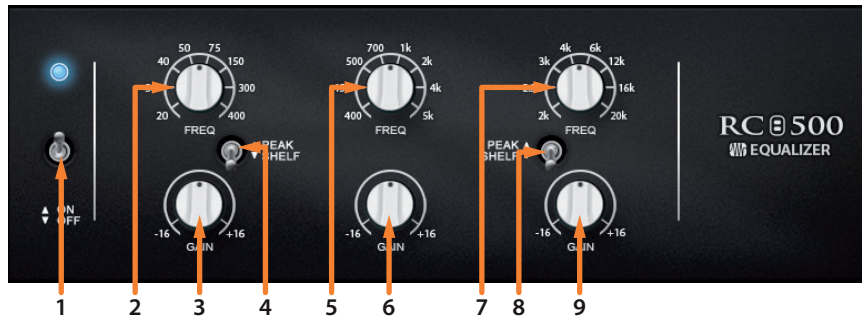
1. **EQ On/Off.** Enables / disables the EQ in the signal chain.
2. **L/F.** Toggles between a Peak and Shelf EQ for the low band.
3. **H/F.** Toggles between a Peak and Shelf EQ for the high band.
4. **Filter.** Toggles a Band Pass filter from 50 to 15 kHz on or off.
5. **Low Band Frequency.** Sets the frequency for the low band.
6. **Low Band Gain.** Sets the amount of gain for the low band.
7. **Mid Band Frequency.** Sets the frequency for the mid band.
8. **Mid Band Gain.** Sets the amount of gain for the mid band.
9. **High Band Frequency.** Sets the frequency for the high band.
10. **High Band Gain.** Sets the amount of gain for the high band.

### 4.2 Baxandall EQ



1. **EQ On/Off.** Enables / disables EQ in the signal chain.
2. **Low Cut.** This controls the cut-off frequency of the 12 dB/octave Low Cut filter from 54 to 12 Hz.
3. **Low Shelf.** Sets the threshold of the low shelf from 74 to 361 Hz.
4. **Low Frequency.** Sets the amount of gain for the low band.
5. **High Frequency.** Sets the amount of gain for the high band.
6. **High Shelf.** Sets the threshold for the high shelf from 1.6 to 18 kHz.
7. **High Cut.** This controls the cut-off frequency of the 12 dB/octave High Cut filter from 54 to 12 Hz.

4.3 RC-500 EQ



1. **EQ In/Out.** Bypasses the EQ circuit in the signal chain.
2. **Low Band Frequency.** Sets the center frequency of the EQ's low-frequency band.
3. **Low Band Gain.** Sets the attenuation or boost of the EQ's low-frequency band.
4. **Low Band Shelf.** By default, the low band of the EQ is a standard peak filter with a fixed Q of 0.6. When the Shelf switch is engaged, the low band functions as a shelving filter.
5. **Mid Band Frequency.** Sets the center frequency of the EQ's mid-frequency band.
6. **Mid Band Gain.** Sets the attenuation or boost of the EQ's mid-frequency band.
7. **High Band Frequency.** Sets the center frequency of the EQ's high-frequency band.
8. **High Band Shelf.** By default, the high band of the EQ is a standard peak filter with a fixed Q of 0.6. When the Shelf switch is engaged, the high band functions as a shelving filter.
9. **High Band Gain.** Sets the attenuation or boost of the EQ's high-frequency band.

4.4 Solar 69 EQ



1. **Low Band Frequency.** Sets the center frequency of the EQ's low-frequency band.
2. **Low Band Gain.** Sets the attenuation or boost of the EQ's low-frequency band.
3. **Mid Band Frequency.** Sets the center frequency of the EQ's mid-frequency band.
4. **Mid Band Gain.** Sets the attenuation or boost of the EQ's mid-frequency band.
5. **Peak / Trough.** When in Peak mode, the Mid Gain control will boost the midrange. When switched to Trough mode, the Mid Gain will cut the midrange and narrow the Q to function as a notch filter.
6. **High Band Frequency.** Sets the center frequency of the EQ's high-frequency band.

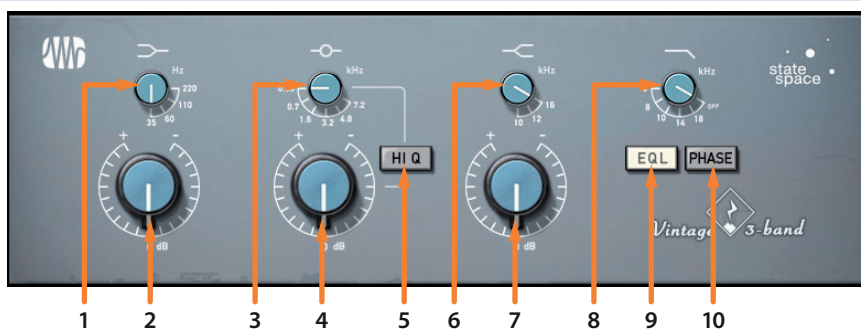
7. **High Band Gain.** Sets the attenuation or boost of the EQ's high-frequency band.
8. **Polarity.** Flips the polarity.
9. **EQ On / Off.** Enables / disables the EQ in the signal chain.

#### 4.5 Tube EQ



1. **Low Band Frequency.** Sets the center frequency of the EQ's low-frequency band.
2. **Low Band Gain.** Sets the attenuation or boost of the EQ's low-frequency band.
3. **Mid Band Frequency.** Sets the center frequency of the EQ's mid-frequency band.
4. **Mid Band Gain.** Sets the attenuation or boost of the EQ's mid-frequency band.
5. **High Band Frequency.** Sets the center frequency of the EQ's high-frequency band.
6. **High Band Gain.** Sets the attenuation or boost of the EQ's high-frequency band.
7. **EQ On / Off.** Enables / disables the EQ in the signal chain.

#### 4.6 Vintage 3-band EQ



1. **Low Band Frequency.** Sets the center frequency of the EQ's low-frequency band.
2. **Low Band Gain.** Sets the attenuation or boost of the EQ's low-frequency band.
3. **Mid Band Frequency.** Sets the center frequency of the EQ's mid-frequency band.
4. **Mid Band Gain.** Sets the attenuation or boost of the EQ's mid-frequency band.
5. **Hi Q.** Switches between a wide and narrow Q.
6. **High Band Frequency.** Sets the center frequency of the EQ's high-frequency band.
7. **High Band Gain.** Sets the attenuation or boost of the EQ's high-frequency band.
8. **High Pass Filter Frequency.** Sets the frequency threshold for the High Pass Filter.
9. **EQ L.** This enables or disables the EQ in the signal chain.
10. **Phase.** Reverses the polarity by 180° at the output.

4.7 VT-1 EQ



1. **EQ On / Off.** Enables / disables the EQ in the signal chain.
2. **Low Band Frequency.** Sets the center frequency of the EQ's low-frequency band.
3. **Low Band Gain.** Sets the attenuation or boost of the EQ's low band.
4. **Low Mid Band Frequency.** Sets the center frequency of the EQ's low-mid frequency band. The low-mid band has a fixed Q of 0.6.
5. **Low Mid Band Gain.** Sets the attenuation or boost of the EQ's low-mid band.
6. **High Mid Band Frequency.** Sets the center frequency of the EQ's high-mid band. The high-mid band has a fixed Q of 0.6.
7. **High Mid Band Gain.** Sets the attenuation or boost of the EQ's high-mid band.
8. **High Band Frequency.** Sets the center frequency of the EQ's high-frequency band.
9. **High Band Gain.** Sets the attenuation or boost of the EQ's high band.
10. **HF Peak.** When the Peak switch is engaged, the high band of the EQ becomes a standard peak filter with a fixed Q of 0.6. When it is disengaged, the high band is a shelving filter.
11. **LF Peak.** When the Peak switch is engaged, the low band of the EQ becomes a standard peak filter with a fixed Q of 0.6. When it is disengaged, the low band is a shelving filter.



## Added bonus: PreSonus' previously Top Secret recipe for...

# Rice Dressing

### Ingredients:

- 1 lb ground beef
- 1 lb chopped chicken liver
- 1 onion (diced)
- 2 green peppers (diced)
- 4-6 celery stalks (diced)
- 2 garlic cloves (minced)
- ¼ C. chopped fresh parsley
- 3 C. chicken stock
- 6 C. cooked rice
- 1 Tbs. oil
- Salt and pepper to taste
- Cayenne pepper to taste

### Cooking Instructions:

1. In a large pot, heat oil on medium high and add meat, salt, and pepper to taste. Stir until meat begins to brown.
2. Lower heat and add all vegetables. Cook until onions are transparent and celery is very tender. Add stock as necessary to prevent burning.
3. Stir in cooked rice. Add remaining stock and simmer on low until ready to serve.

# StudioLive® Series III

## Fat Channel Plug-ins Addendum

