



Thanks so much for downloading my Channel Preset Library for the Behringer X32. It's important to me to not only provide an easy tool for a quick setup on your board, but to also empower you with information. In this guidebook, you'll find explanations behind each preset and reasoning behind my choices in the boosts and cuts in the EQ.

You will notice that I have listed presets for popular microphones on individual sources. If your microphone isn't listed, try the different presets for that specific instrument and see which one sounds the best. Most of the time one of them will sound great for your specific use.

I do not view presets as a one size fits all. Every mix is going to be different and your preferences will vary depending on the kind of sound you want. These should be viewed as a good starting area but may need a bit of tweaking in your situation depending on the size of instrument, mic placement and the musician. Make sure to trust your ears!

- Drew Brashler



## Behringer X32 Preset Loading Instructions:

### Instructions for Loading on the Behringer X32:

The X32/M32 has 100 available channel preset slots in the library. The console ships default with a preset library, if you would like to back those up, please see the “Backup of Original Preset Library” section to retain a backup of the original presets and any that you have added.

- Load the uncompressed preset library ('Behringer X32 Channel Presets' folder) onto a USB drive
- Take that USB drive and place it into the USB slot at the top of the console.
- Press the 'Library' button & page select over to the 'CHANNEL' page
- Press the 'Utility' button (it should light up green & provide a hidden menu)
- Scroll to Preset 01.
- Press the 5th rotary knob under the 'USB Drive Import'
- Navigate to the folder that you saved the preset library on the USB drive from step 1
- Press the 2nd rotary knob under 'All'
- Press the 6th rotary knob under 'IMPORT'

### Backup of Original Preset Library:

- Take a USB drive and place it into the USB slot at the top of the console.
- Press the 'Library' button & tab over to the 'channel' tab
- Press the 'Utility' button (it should light up green & provide a hidden menu)
- Press the 3rd rotary knob under 'Select All'
- Press the 6th rotary knob under 'USB Drive Export'

### Instructions for Loading into X32-Edit:

To load the presets into your X32-Edit software. One thing to note is that loading the presets into X32-Edit does not load the presets onto your X32 mixer. The following instructions is for loading the presets into the software.

- Load the uncompressed preset library ('Behringer X32 Channel Presets' folder) onto your computer
- Open X32-Edit, press 'Library', click on the 'Channel' tab.
- Select Preset 01
- Press Import
- Navigate to where you saved the Channel Preset Library to.
- Select all of the presets.
- Press 'Open' or 'Load' depending on your computer operating system.

If you don't want to overwrite one of the settings when loading onto a channel, make sure that item is not highlighted in orange in the recall scope before pressing load. For instance, if you wanted to load all except the EQ, after selecting the desired preset, press the EQ box on the right side of the screen so it is not highlighted. Now when the channel preset is loaded, it will overwrite only the boxes that are highlighted of the selected channel.

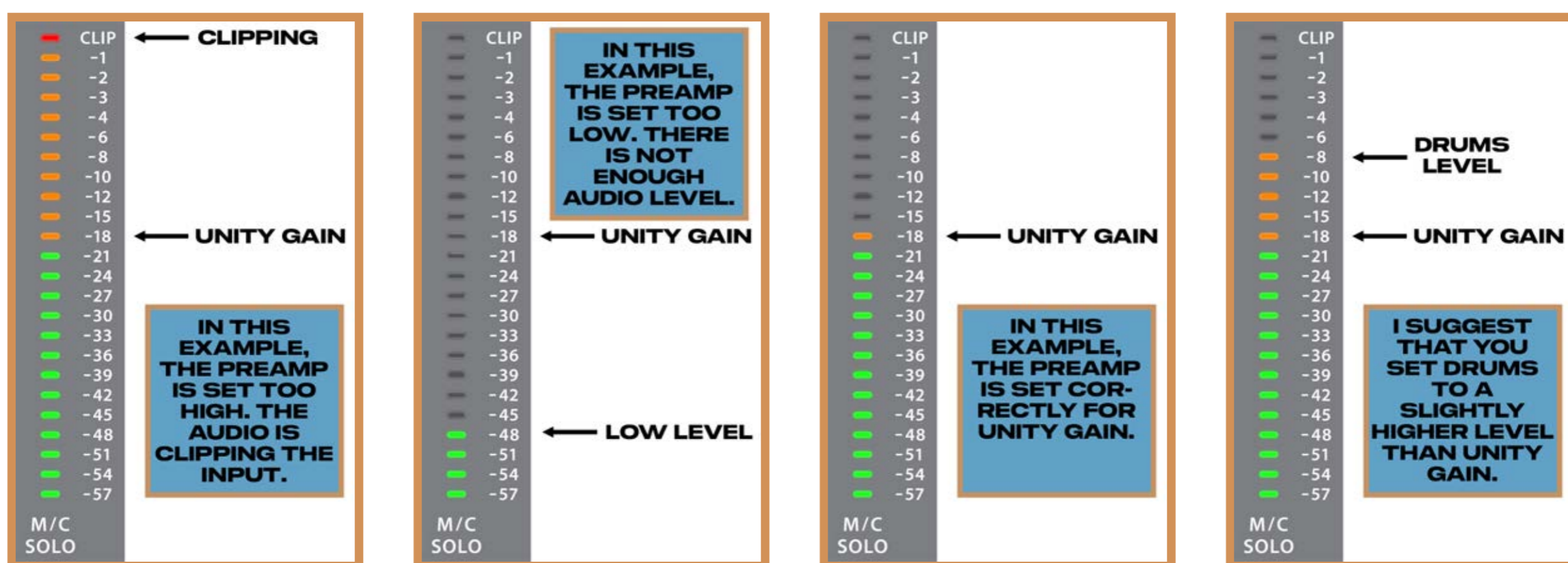
## Setting Preamp Gain

These presets are designed for the channels to be at nominal/unity gain. The gate and dynamics thresholds are set so that if you have your channel around the -18 dB mark on the meters, the settings of the preset will perform as I intended them.

During sound check, setting the preamp gain correctly is the most important thing you can do. This sets the levels for the rest of the day. Too much preamp gain and you will distort the audio, not enough preamp gain and the musicians won't be able to hear themselves.

### How to Set Preamp Gain:

Have your musicians check their instrument one by one. **Ask them to play their instrument at the loudest setting they will be playing during the show.** Press the 'Solo' button on their channel. Then set your preamp gain to hit unity gain (-18 dBFS). It is okay if the channel goes above -18 from time to time, but the majority of their signal should be around the -18 dB mark when they are playing at their loudest.



### Preamp Gain for Drums:

I recommend that you set percussive instruments like drums to have a slightly higher gain setting than unity gain. This is because the first note you hear from a percussion instrument is very loud (this is called the transient) but the remaining tail of the sound (the sustain) is more quiet. Setting a percussive instrument to a slightly higher than unity gain will help the console process that channel correctly. Just make sure to not clip the preamp!

### Want to learn more about the X32?

The X32 Fundamentals Course is a comprehensive and self-paced video course that covers the five fundamentals that will help you master the X32 and learn how to:

- Set up your board for the best sound quality and online streaming.
- Use all the features and functions of the X32 and understand what they do.
- Apply basic audio concepts like signal flow, gain structure, EQ, compression, and effects.
- Work with other equipment that connects to the X32 and how they work together.
- Diagnose and troubleshoot common issues that happen during live events.
- Prevent and fix feedback, which is one of the most annoying problems in live sound.

The course also comes with 3 bonus scenes, gate and compression cheat sheets, and lifetime access to all the content. You can sign up for the course and get access to over 6 hours of video instruction and written content.

If you want to take your audio skills to the next level, this is a great opportunity to learn, increase your experience and to grow your passion for audio.

You can enroll in the [X32 Fundamentals Course](#) by clicking here.



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  - Shure PG58
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  - Audio-Technica ATM350
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  - General EQ
- 64 Handheld Mic**
  - General EQ
- 65-66 Podium**
  - Shure SM57
  - Shure SM58
  - Shure PGA57
  - Shure MX412
  - Shure MX418



# GUITAR

## **Acoustic Guitar**

- Audio-Technica AT4041
- Direct Box - Bright
- Shure SM81

## **Bass Guitar**

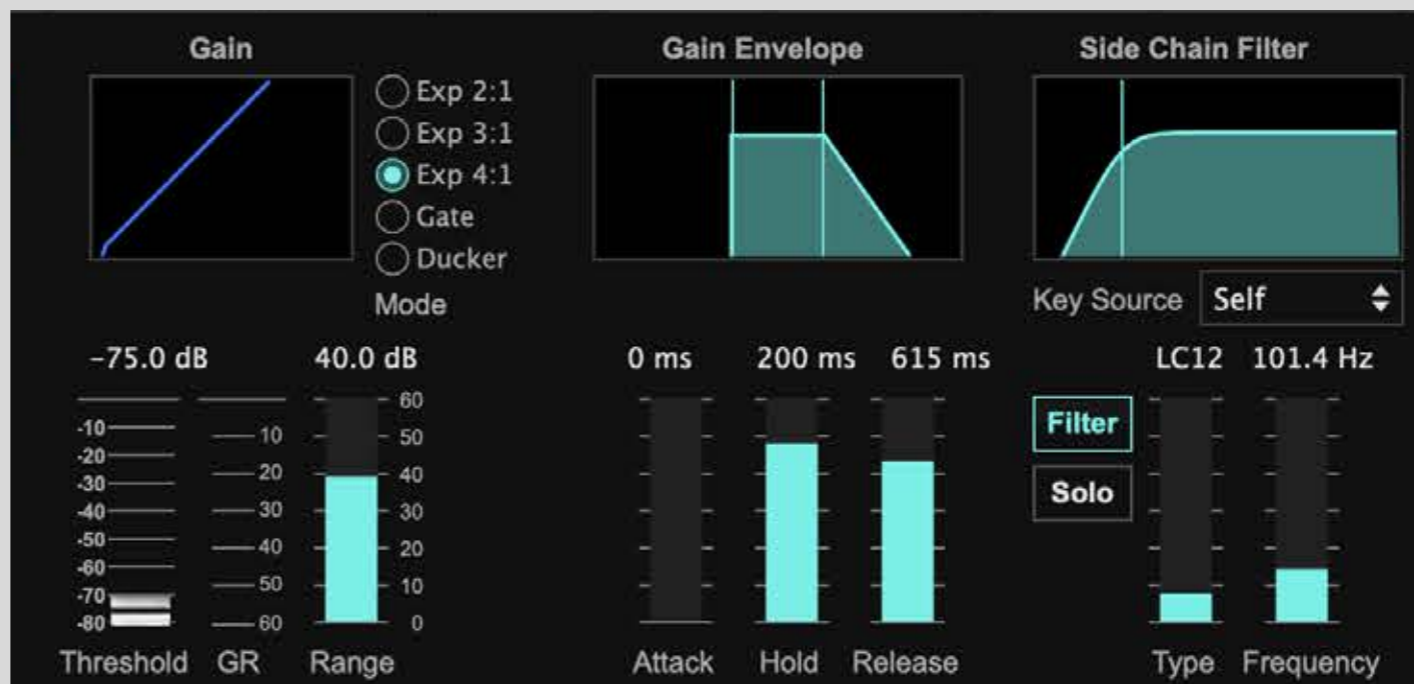
- Direct Box
- Direct Box Darker

## **Electric Guitar**

- General EQ
- General 2
- Audix i5
- Shure SM57
- Sennheiser e906

## GATE

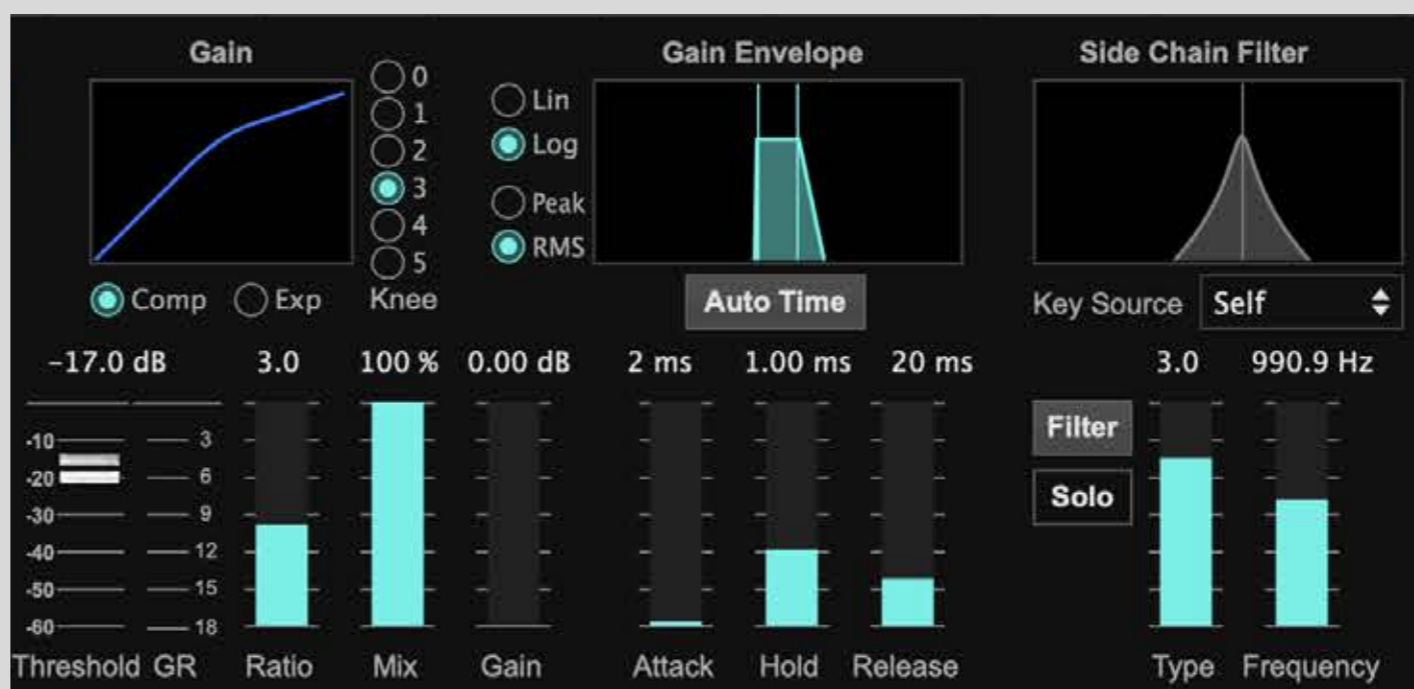
Attack: 0 ms  
 Hold: 200 ms  
 Release: 615 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the guitar is not being played. Some guitars will be more noisy. In that case, increase the threshold until the gate activates when the guitar is not being played.

## COMP

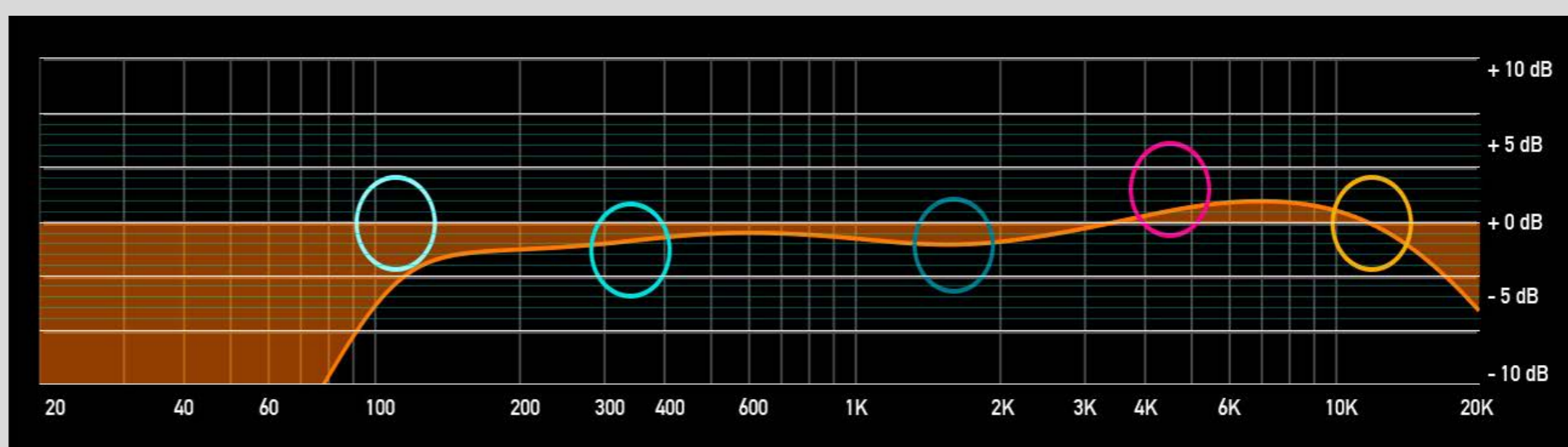
Thres: -17.0 dB  
 Attack: 2 ms  
 Hold: 1 ms  
 Release: 20 ms  
 Ratio: 5:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is helping keep the impulse of the first pluck of the string to be attenuated so that the sound of the strings come through more clearly. Adjust the threshold to where there is -2-4 dB of gain reduction when the acoustic is playing at a normal volume.

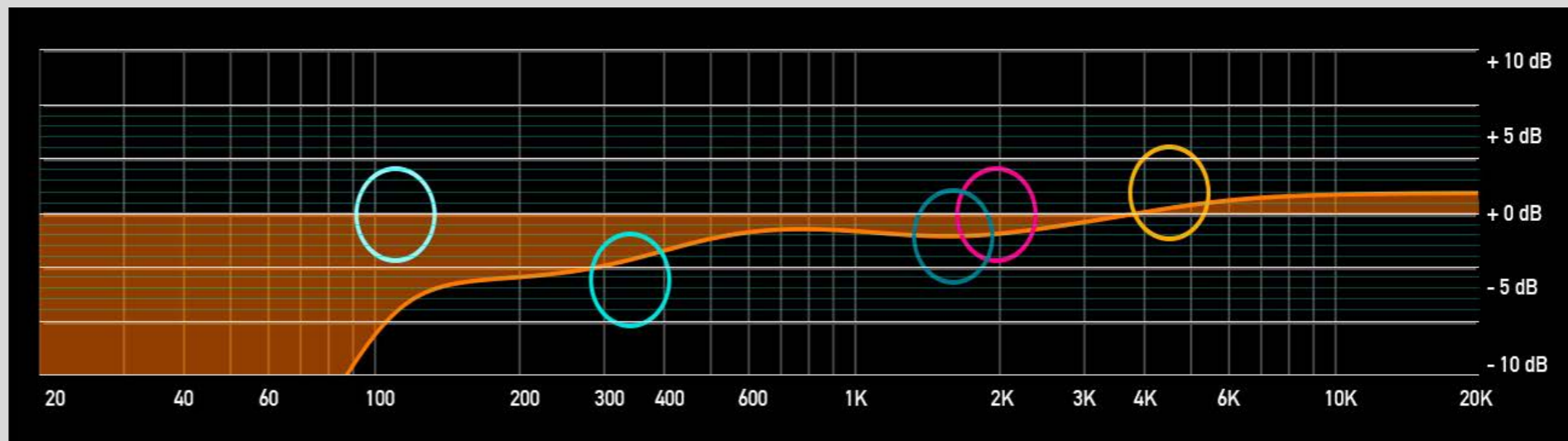
## EQ - DIRECT BOX

This EQ curve provides a standard sound for an acoustic guitar. The boost in the HF and the High Cut allows for detail on the guitar but not too bright.



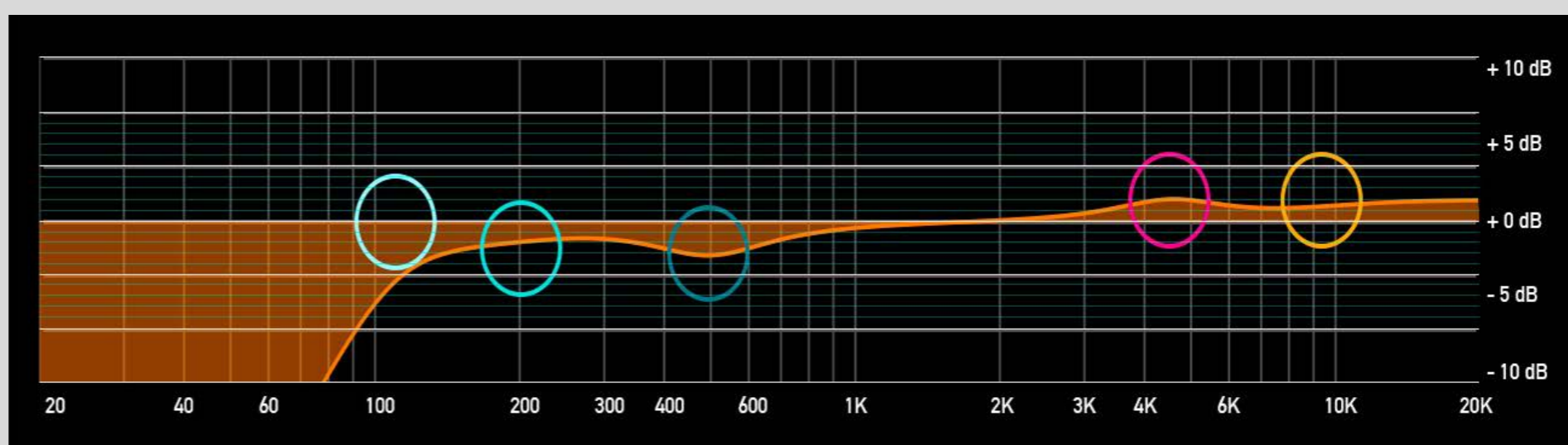
## EQ - DIRECT BOX BRIGHT

This EQ preset adds a high shelf boost at 4.5 kHz and a low shelf cut at 350 Hz. The combination of these two EQ curves will brighten the sound of the acoustic guitar. If you don't want this bright sounding of a guitar, lessen the cut of the low shelf to bring back some more low end.



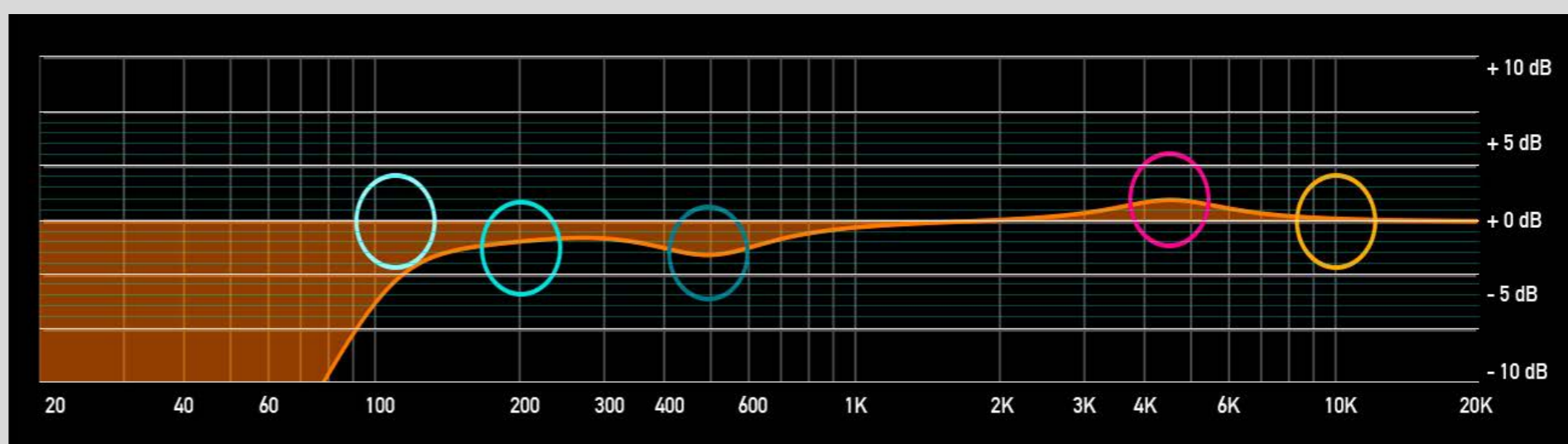
## EQ - SHURE SM81

The Shure SM81 is also another popular microphone for mic'ing an acoustic guitar. There is a high shelf boost at 10 kHz to bring in a little more clarity due to the microphone having a slight reduction in this freq. range.



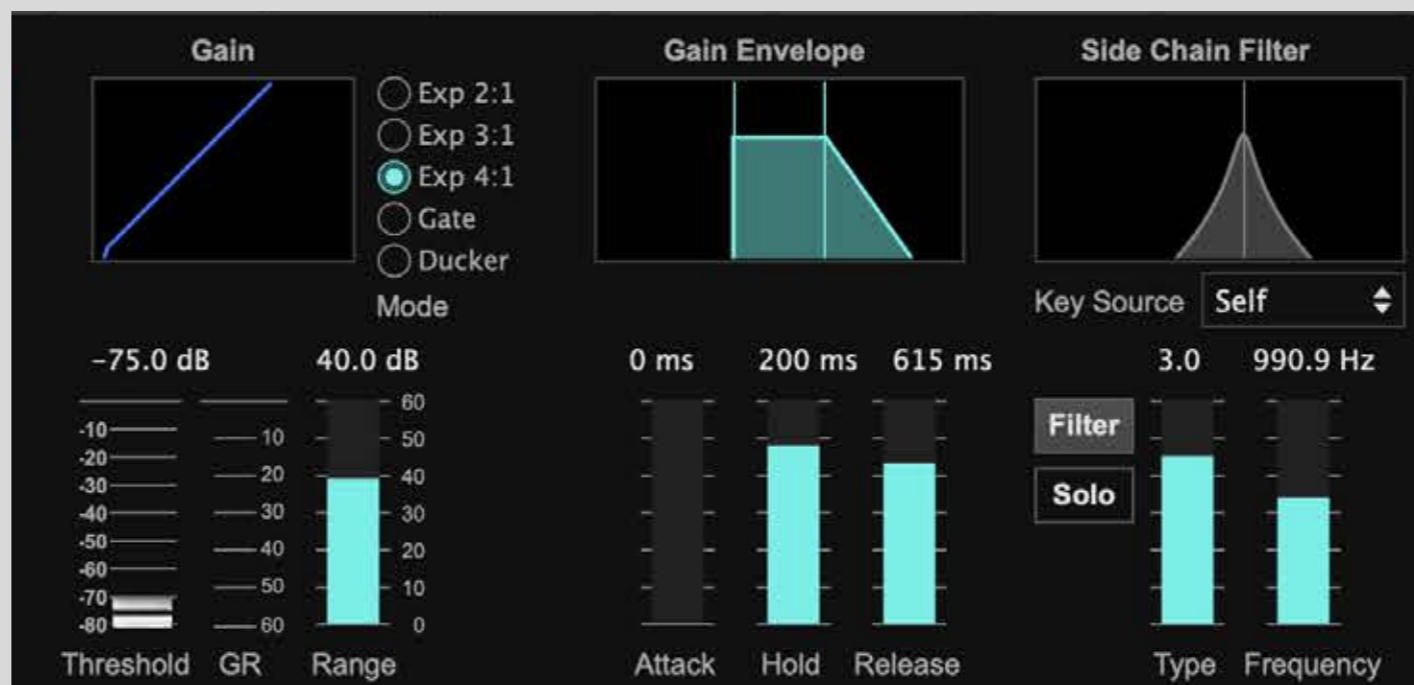
## EQ - AUDIO-TECHNICA AT4041

The Audio-Technica AT4041 is a great microphone for capturing detail on an acoustic guitar. This EQ preset has a low end roll of around 120 Hz, a cut at 500 Hz to reduce some boxiness and a boost at 4.5 kHz to add in some clarity on the acoustic guitar.



## GATE

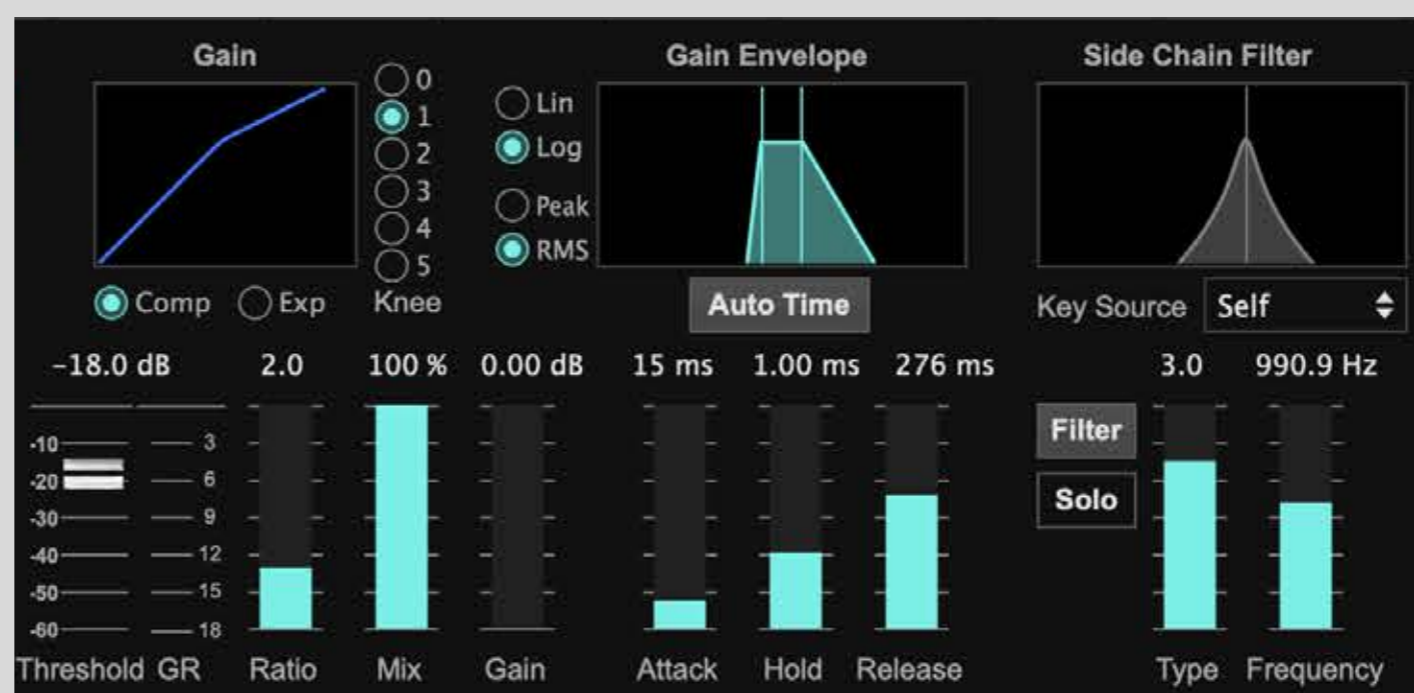
Attack: 0 ms  
 Hold: 200 ms  
 Release: 615 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the bass guitar is not being played. Some bass guitars will be more noisy, if this is the case, increase the threshold until the gate activates when the guitar is not being played.

## COMP

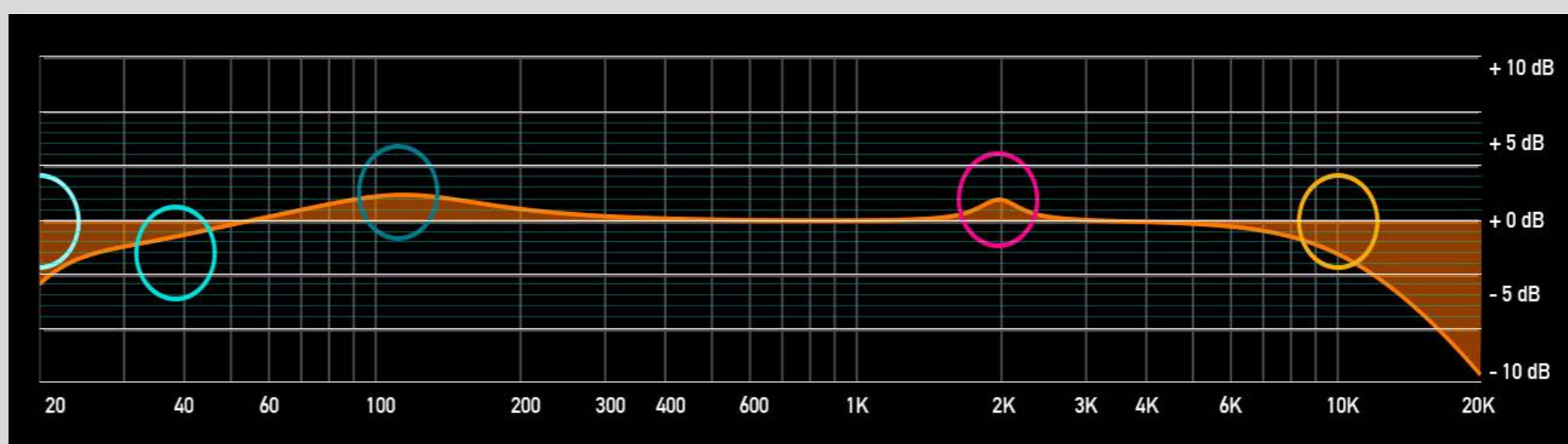
Thres: -18.0 dB  
 Attack: 15 ms  
 Hold: 1 ms  
 Release: 276 ms  
 Ratio: 2:1  
 Knee: 1 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is helping keep the bass guitar dynamics to a nice average volume. Adjust the threshold to where there is -3-6 dB of gain reduction when the bass is playing at a loud volume. You will notice a longer release time, this is to help keep a natural sound with the bass guitar.

## EQ - BASS GTR

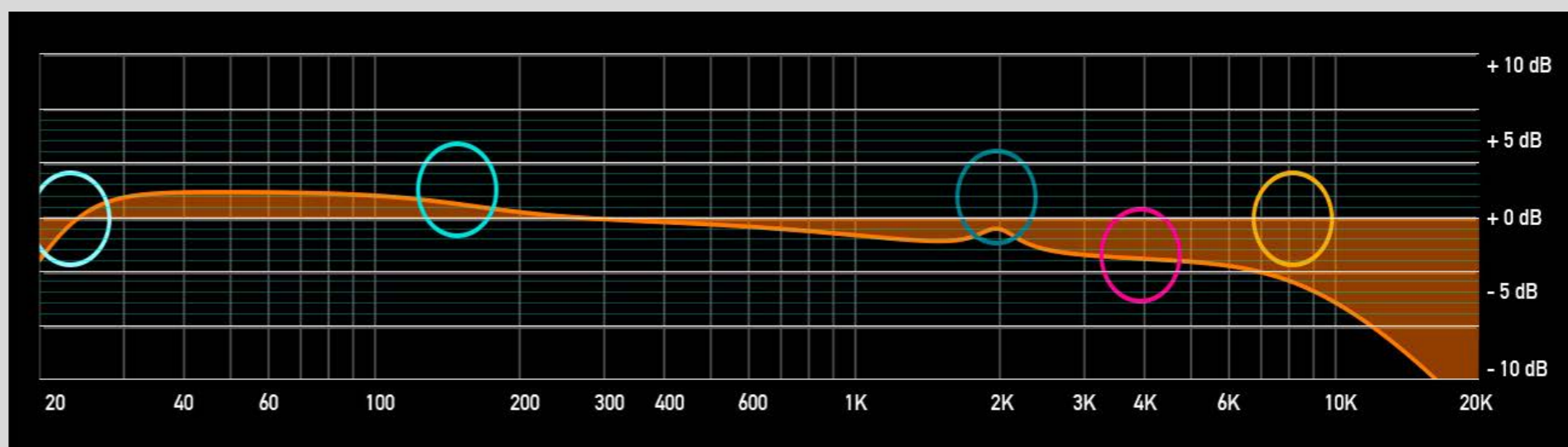
This EQ curve is designed to work with a DI box and has a wide boost at 100 Hz to bring more low end to the bass guitar, as well as a narrow boost at 2 kHz to bring in some clarity to the bass. There is also a slight cut below 40 Hz and above 10 kHz to have the bass sit better in your mix with a full band.





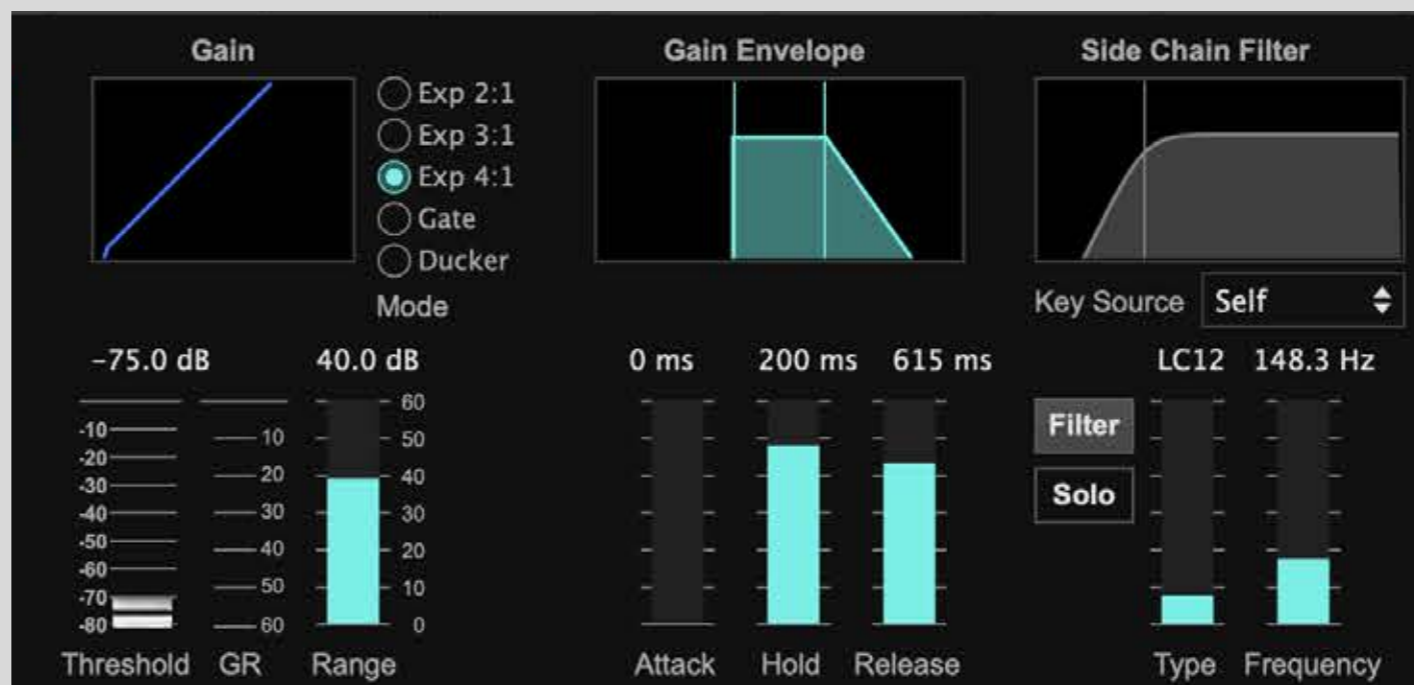
## EQ - BASS GTR DARKER

Similar to the other bass eq curve, but will give a darker sounding bass guitar channel.



## GATE

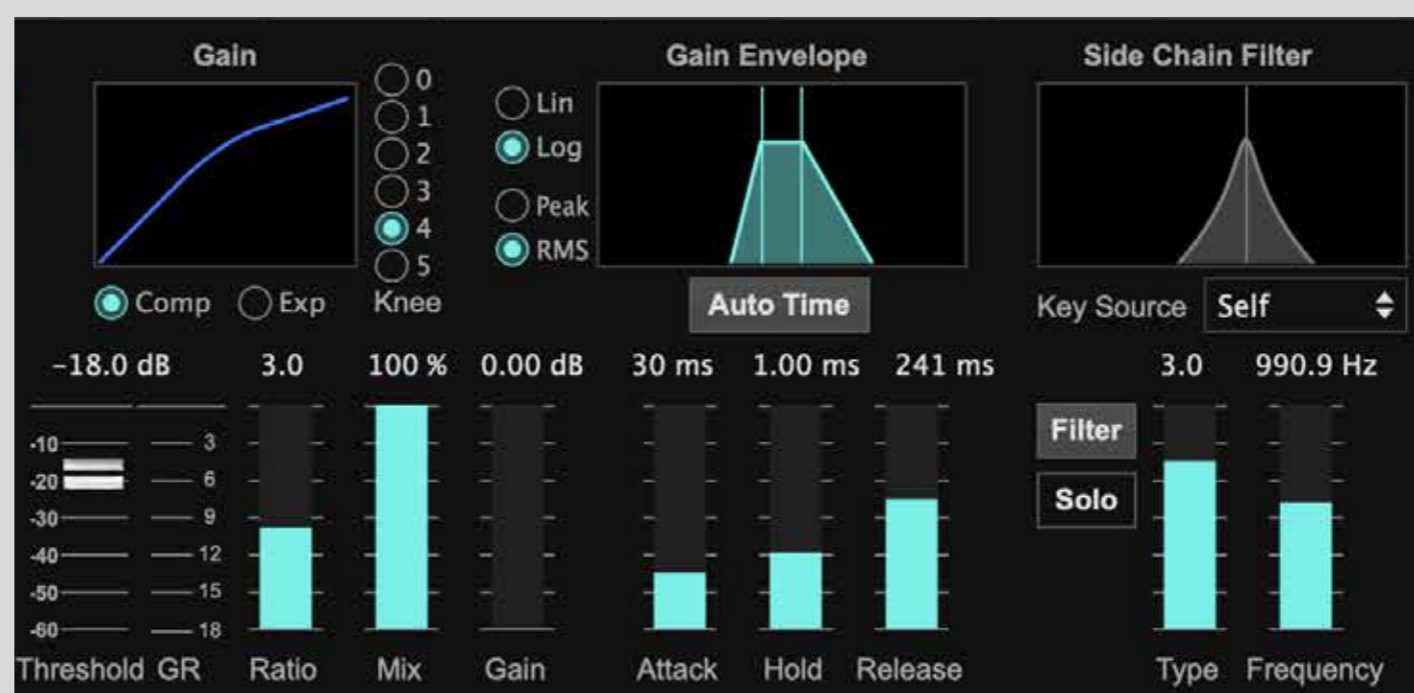
Attack: 0 ms  
 Hold: 200 ms  
 Release: 615 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the guitar is not being played. Some guitar amps will have a slight buzz, hiss, or hum that you will want to attenuate with the gate, raise the threshold high enough to cut this noise out, but not cut off any quiet notes from the guitarist.

## COMP

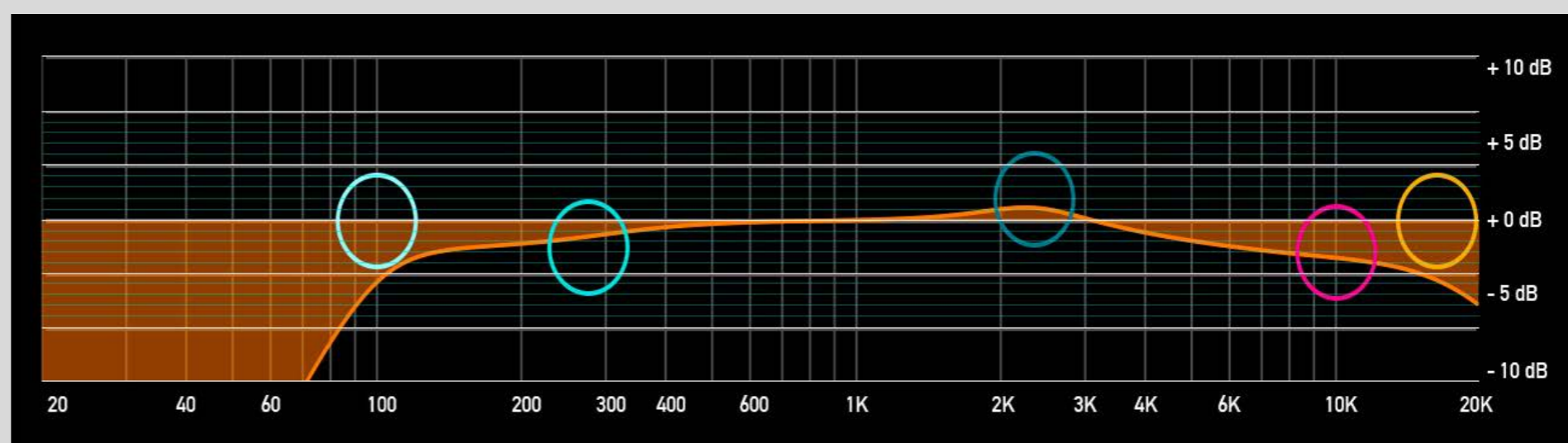
Thres: -18.0 dB  
 Attack: 30 ms  
 Hold: 1 ms  
 Release: 241 ms  
 Ratio: 3:1  
 Knee: 4 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the guitarist. Adjust the threshold to where there is -2-4 dB of gain reduction when the guitarist is playing at their loudest volume.

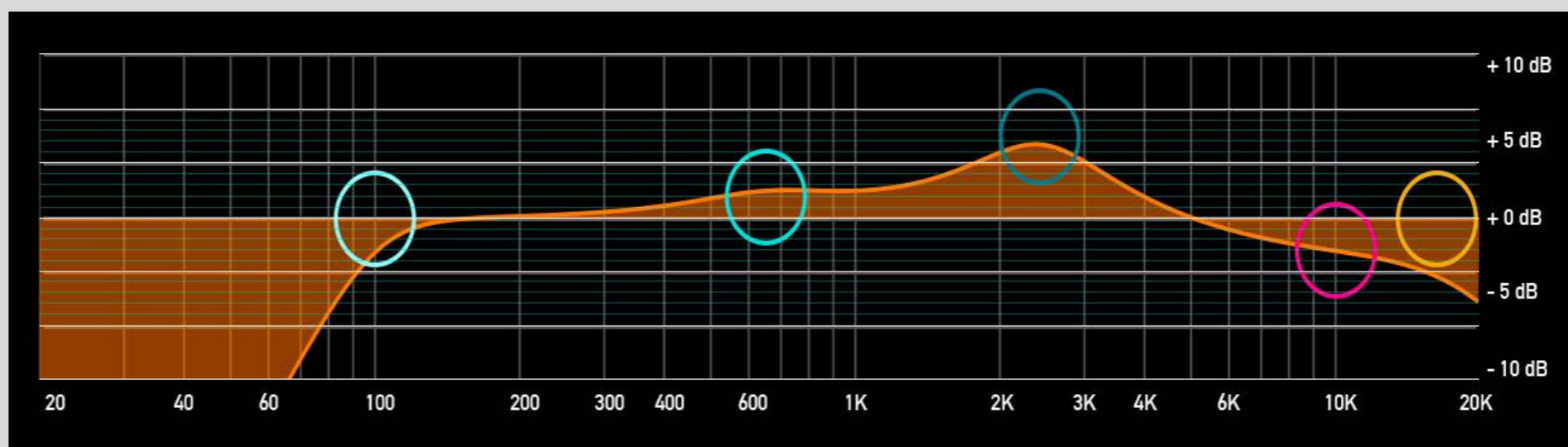
## EQ - GENERAL

This EQ gives a general curve for an electric guitar to boost around 2.5 kHz for adding clarity and help the electric guitar cut through a mix with other instruments. There is a LF and HF roll off to help keep your mix clear for other instruments to take up these frequency ranges.



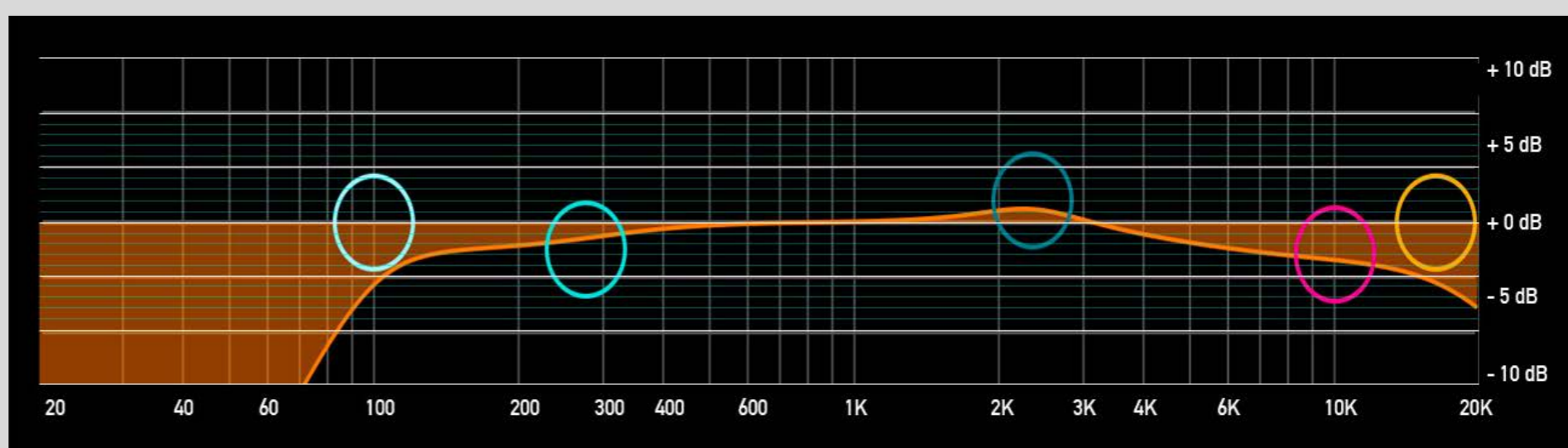
## EQ - GENERAL 2

This curve is similar to the General EQ curve, however adds a large mid boost to give a different sound and yield a more mid range heavy sounding electric guitar.



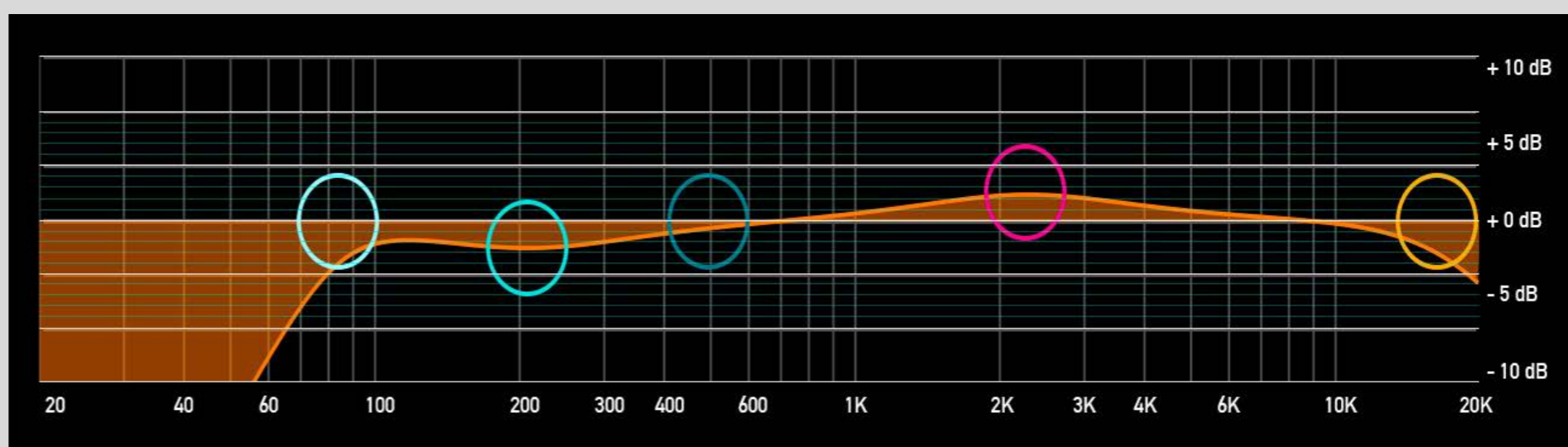
## EQ - AUDIX I5

The Audix i5 is a popular microphone for mic'ing an electric guitar amp. This frequency curve takes the Audix i5's sound into account to give the electric guitar the right tonality to sit in your mix.



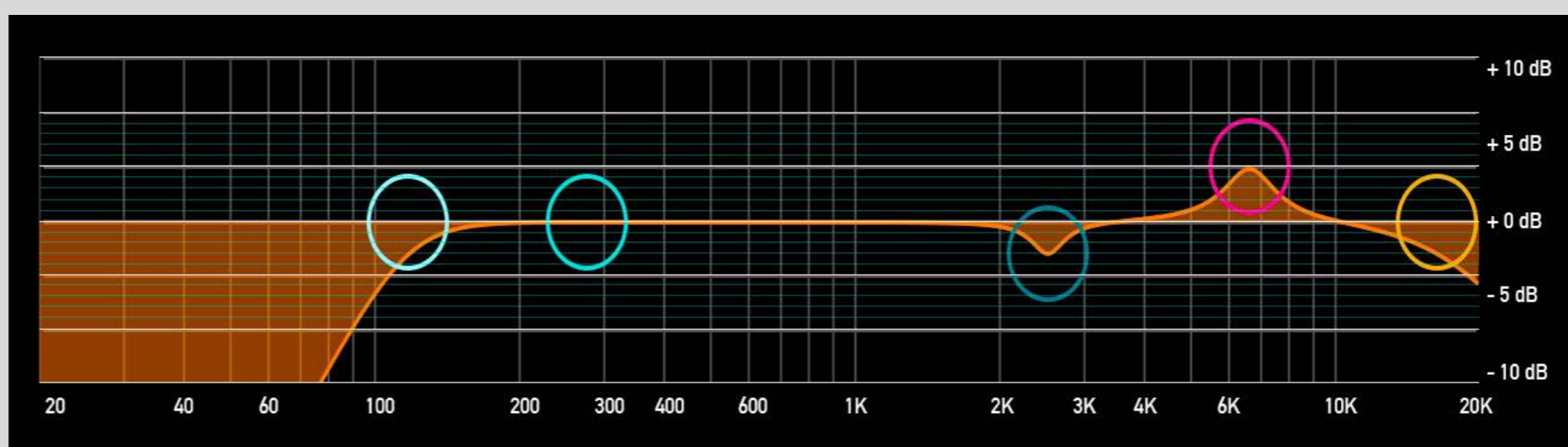
## EQ - SHURE SM57

The Shure SM57 is the most popular microphone for mic'ing an electric guitar amp. This frequency curve takes the SM57's sound into account to give the electric guitar the right tonality to sit in your mix.



## EQ - SENNHEISER E 906

Another popular microphone is the Sennheiser e906, this frequency curve takes the e906's sound into account to give the electric guitar the right tonality to sit in your mix.





## Keys

- General EQ

## Synth

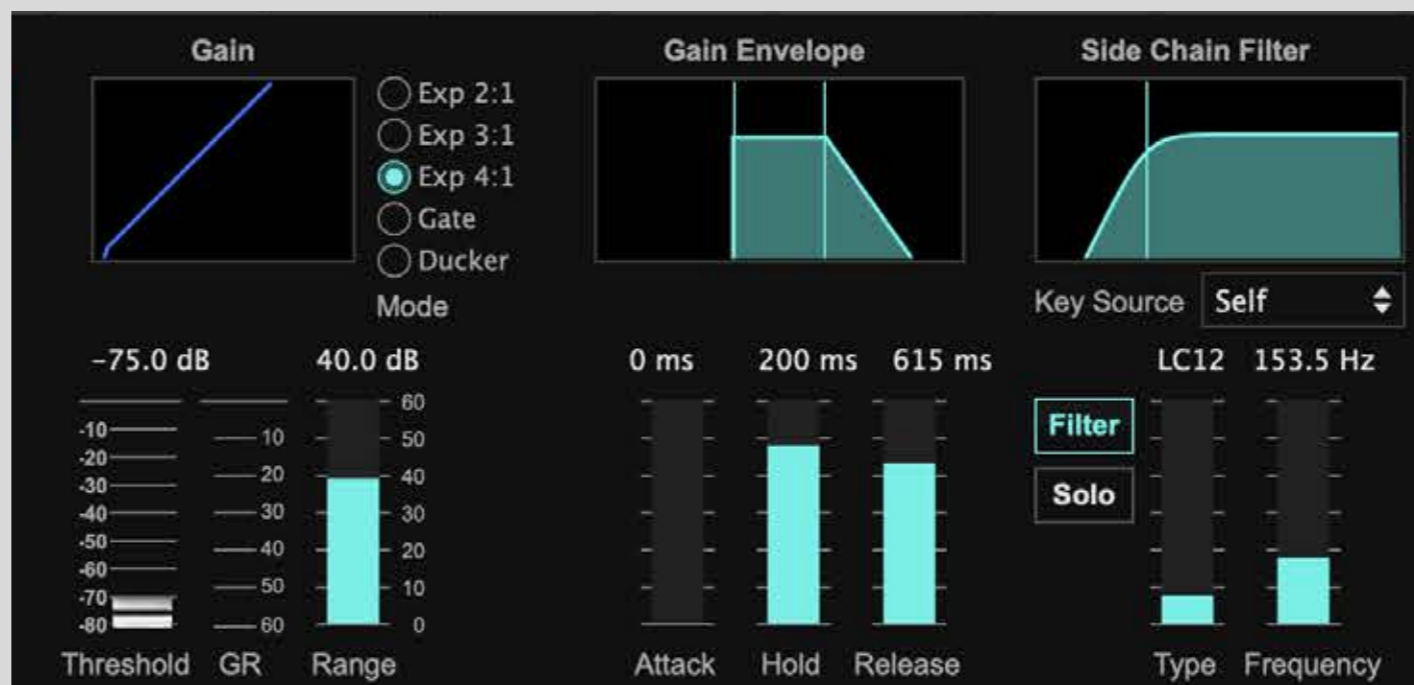
- General EQ

## Piano

- Large-Diaphragm Condenser
- Small-Diaphragm Condenser

## GATE

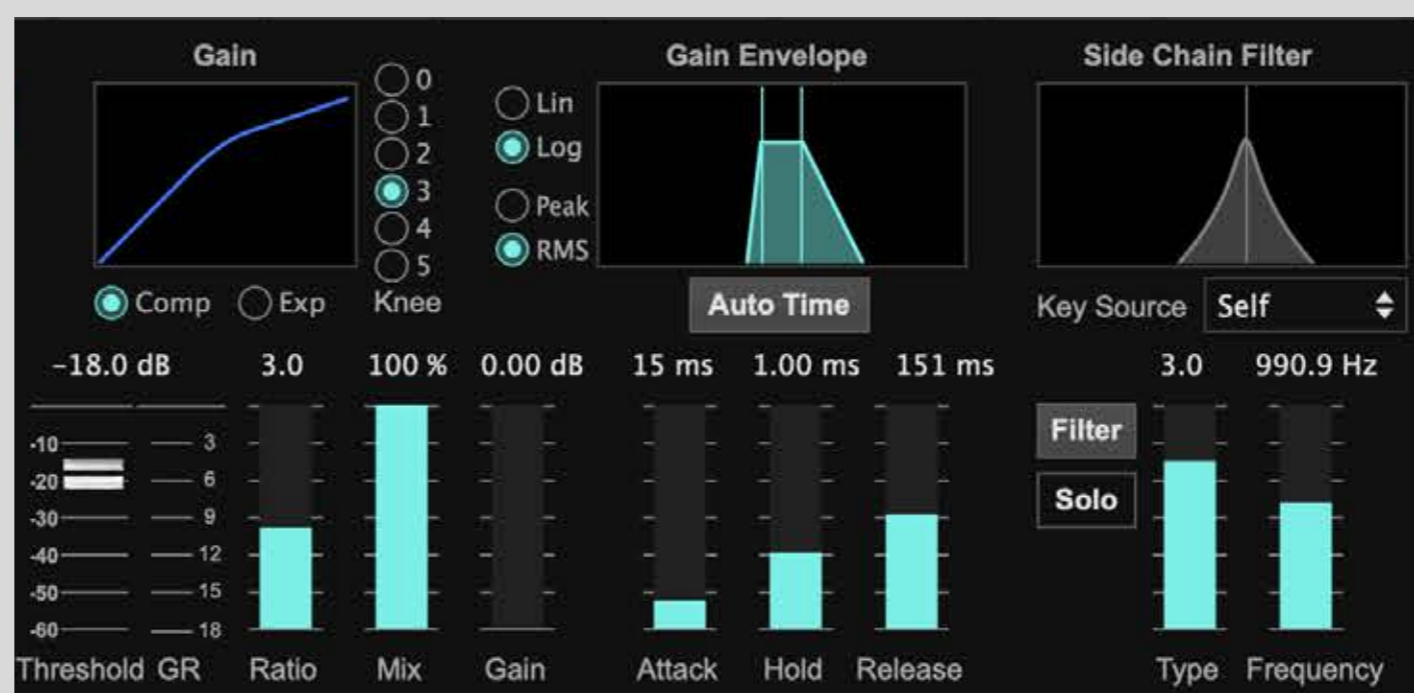
Attack: 0 ms  
 Hold: 200 ms  
 Release: 615 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the keys are not being played.

## COMP

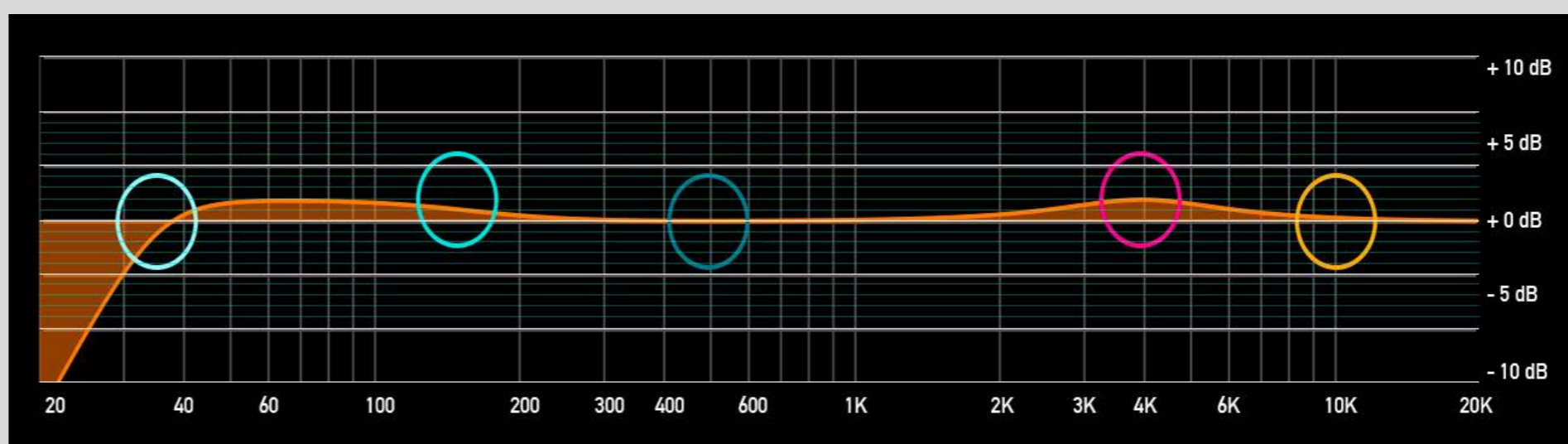
Thres: -18.0 dB  
 Attack: 15 ms  
 Hold: 1 ms  
 Release: 151 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the keys. Adjust the threshold to where there is -2-4 dB of gain reduction when the keys are being played at the loudest volume.

## EQ - GENERAL

This EQ curve is to help sit the keys in your mix with the rest of the band. A boost in the low end and a boost at 4 kHz helps emphasize primary frequencies of the keys.



## GATE

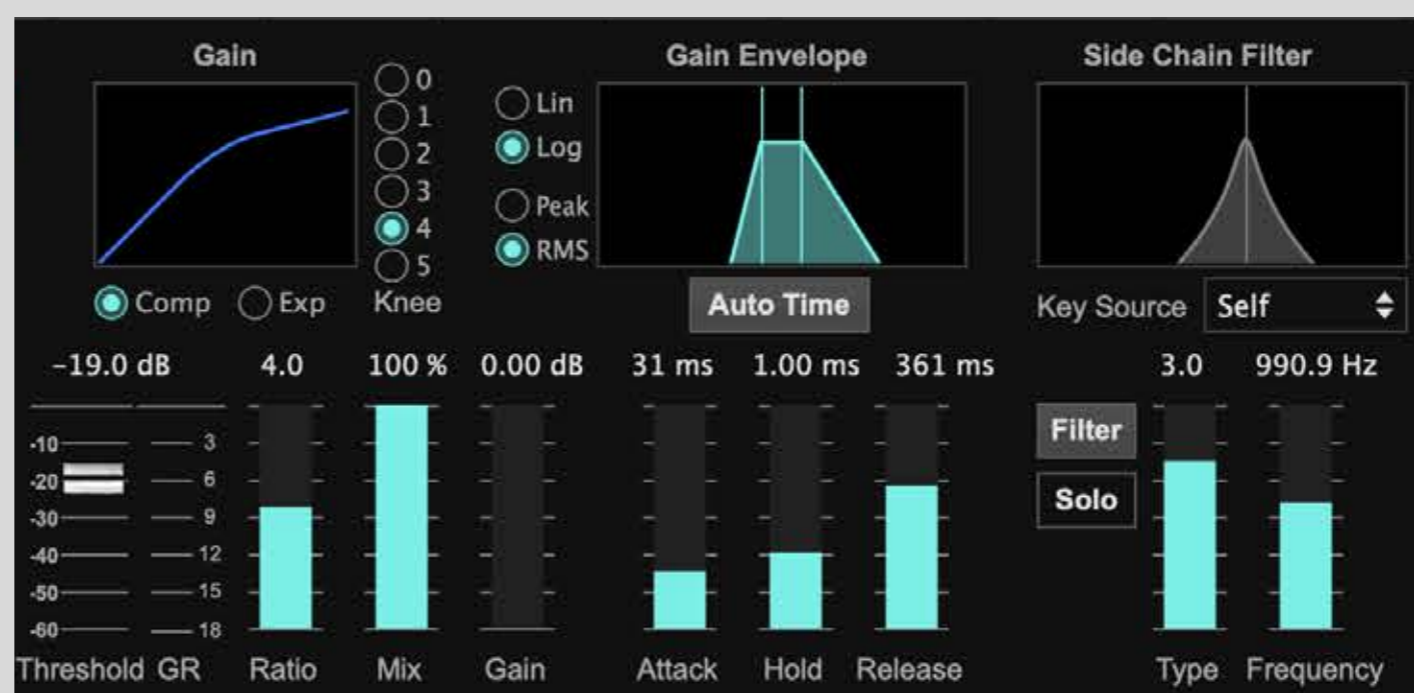
Attack: 0 ms  
 Hold: 200 ms  
 Release: 615 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the synth is not being played.

## COMP

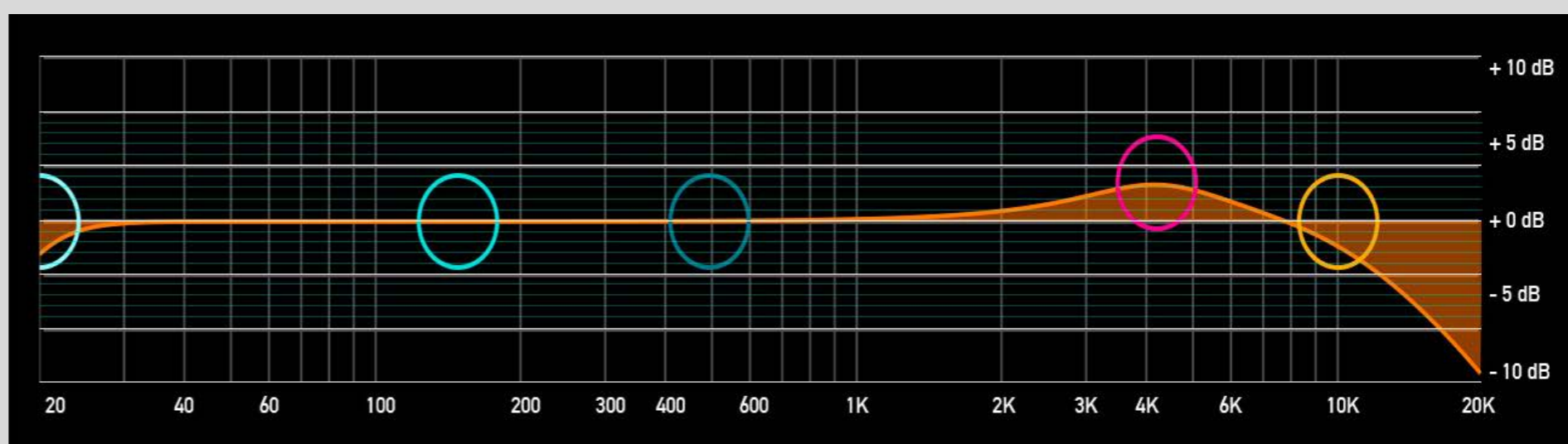
Thres: -19.0 dB  
 Attack: 31 ms  
 Hold: 1 ms  
 Release: 361 ms  
 Ratio: 4:1  
 Knee: 4 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the synth. Adjust the threshold to where there is -2-4 dB of gain reduction when the synth is being played at the loudest volume.

## EQ - GENERAL

This EQ curve is to help sit the synth in your mix with the rest of the band. A boost at 4 kHz helps emphasize the synth in your mix.



## GATE

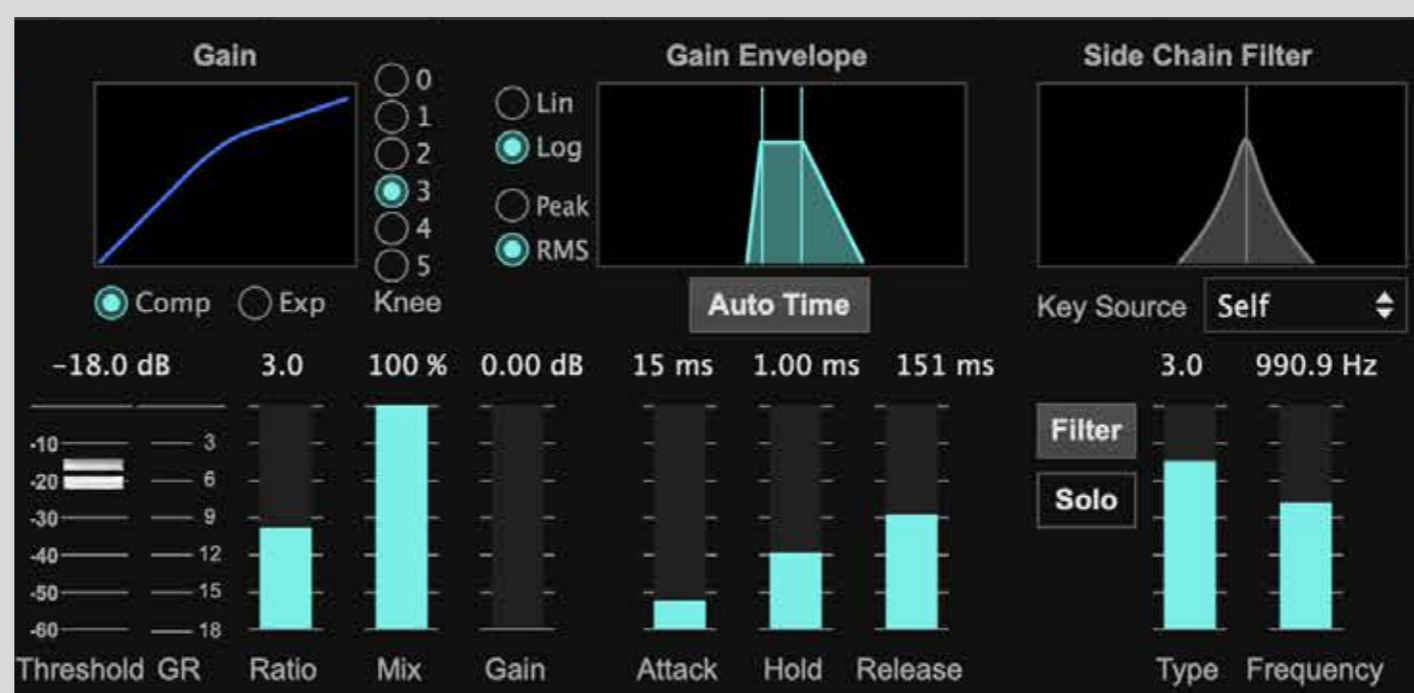
Attack: 0 ms  
 Hold: 200 ms  
 Release: 614 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the piano is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

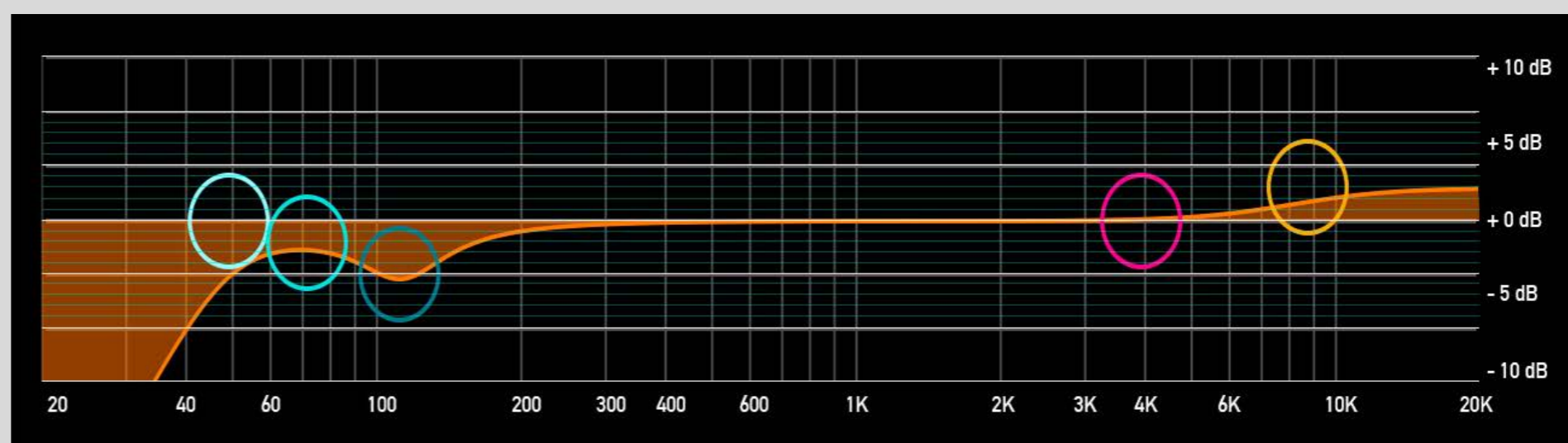
Thres: -18.0 dB  
 Attack: 15 ms  
 Hold: 1 ms  
 Release: 151 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the piano. Adjust the threshold to where there is -3-6 dB of gain reduction when the piano is being played at the loudest volume.

## EQ - LARGE DIAPHRAGM CONDENSER

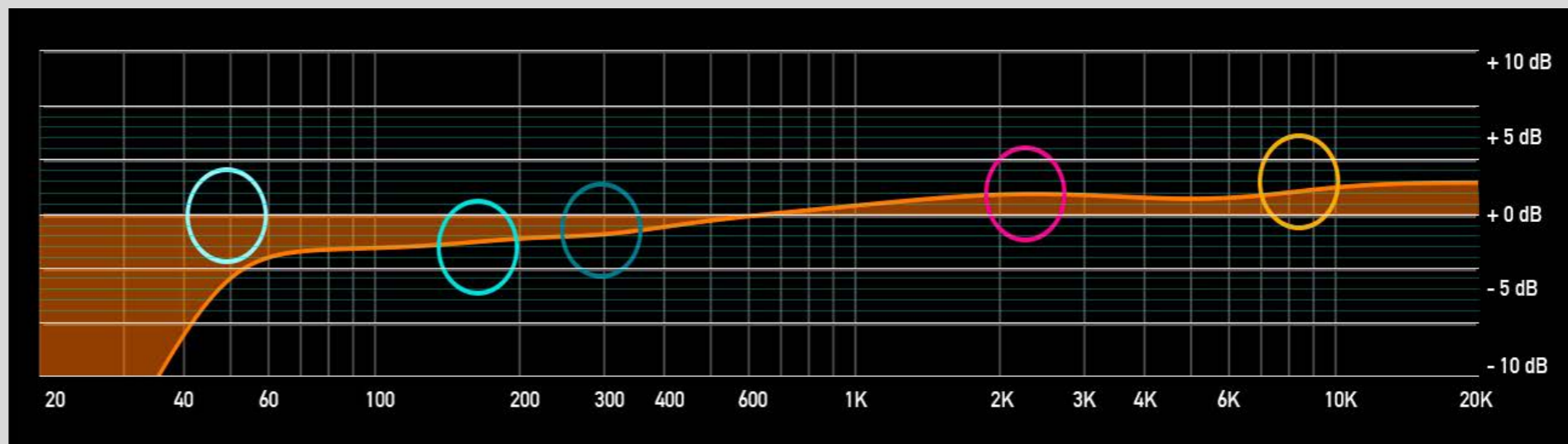
This EQ curve is for a Large Diaphragm Condenser microphone that is placed close to the strings of a piano. A classic popular microphone would be the [AKG C414](#) or the [Mojave MA-50](#).





## EQ - SMALL DIAPHRAGM CONDENSER

This EQ curve is for a Small Diaphragm Condenser microphone that is placed close to the strings of a piano.





### Drums - Kick In

- Shure Beta 91A
- Sennheiser e901

### Drums - Kick Out

- Shure Beta 52A
- Sennheiser e902
- Audix D6

### Drums - Snare Top

- General EQ
- Shure SM57
- Shure Beta 57A
- Audix i5

### Drums - Snare Bottom

- General EQ
- Shure SM57
- Shure KSM137

### Drums - Hi Tom

- Sennheiser e604
- Sennheiser e904
- Shure SM57
- Audix D2

### Drums - Mid Tom

- Sennheiser e604
- Sennheiser e904
- Shure SM57
- Audix D2

### Drums - Floor Tom

- Sennheiser e604
- Sennheiser e904
- Shure SM57
- Audix D4

### Drums - Hi Hat

- General EQ

### Drums - Ride

- General EQ

### Drums - Overhead

- Large-Diaphragm Condenser
- Shure KSM137
- Shure SM81

## GATE

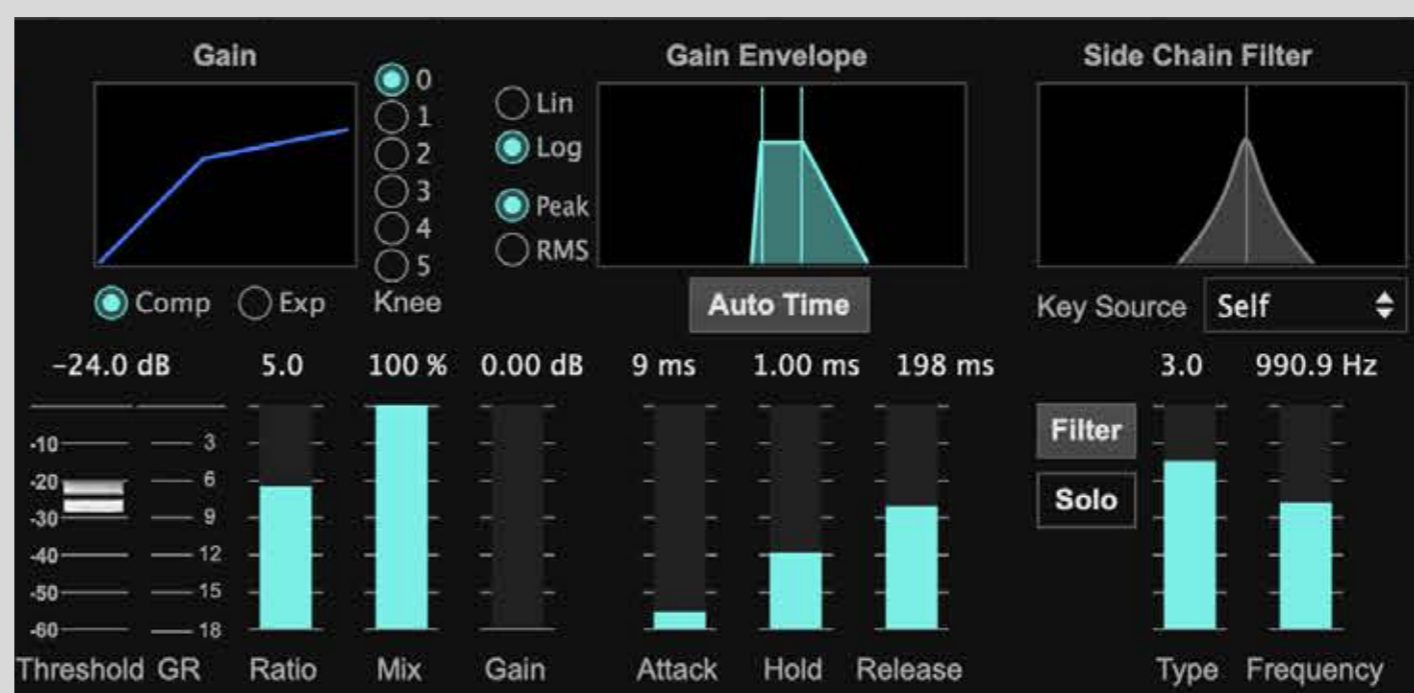
Attack: 0 ms  
 Hold: 79.6 ms  
 Release: 361 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the kick is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the kick is not being hit, but is still open when the drummer is hitting the kick with softer notes. The toms and snare will be the biggest culprits of activating the gate unintentionally.

## COMP

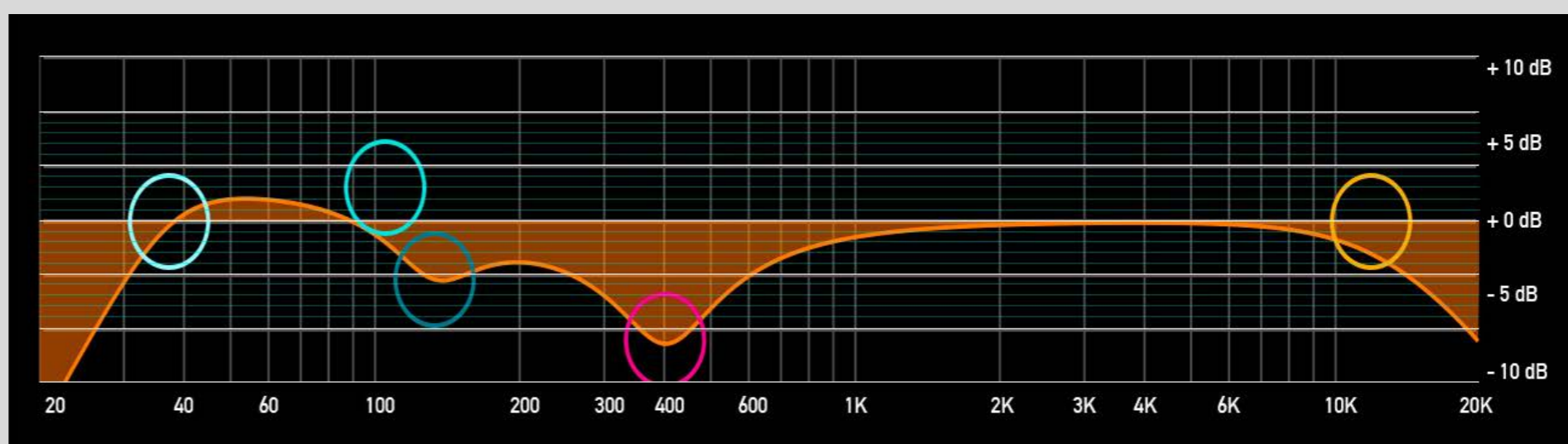
Thres: -24.0 dB  
 Attack: 9 ms  
 Hold: 1 ms  
 Release: 198 ms  
 Ratio: 5:1  
 Knee: 0 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the kick and elongate the sustain of the drum. Adjust the threshold to where there is -3-6 dB of gain reduction when the drum is hit at a loud volume.

## EQ - SHURE BETA 91A

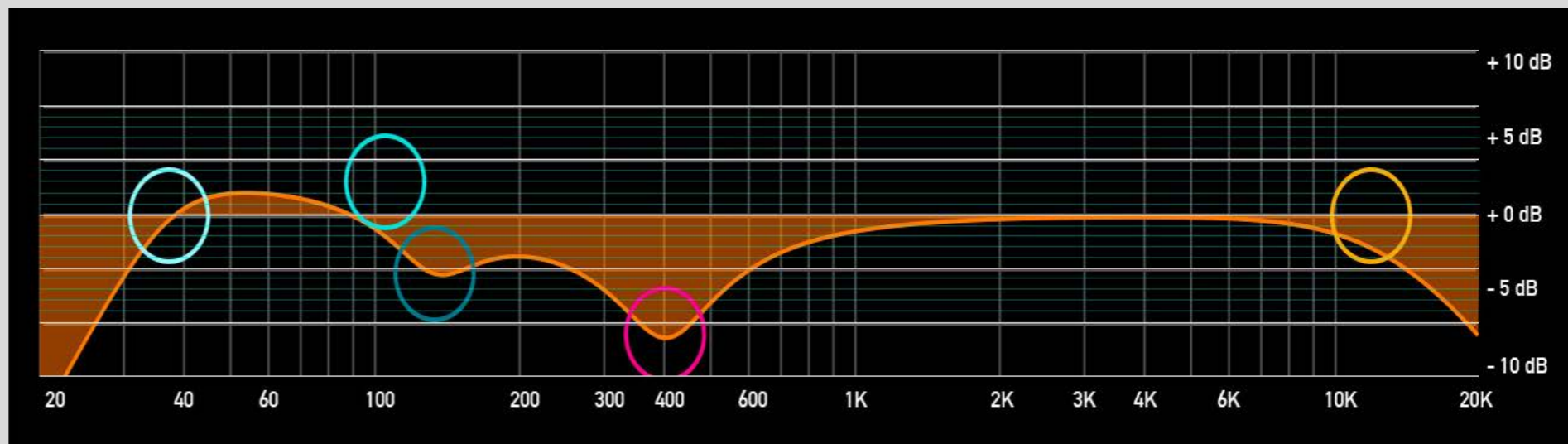
This EQ curve is for the [Shure Beta 91A](#) placed inside of the kick drum. Cuts at 150 Hz and 400 Hz help remove unwanted frequencies of the kick drum that occur inside of the drum.





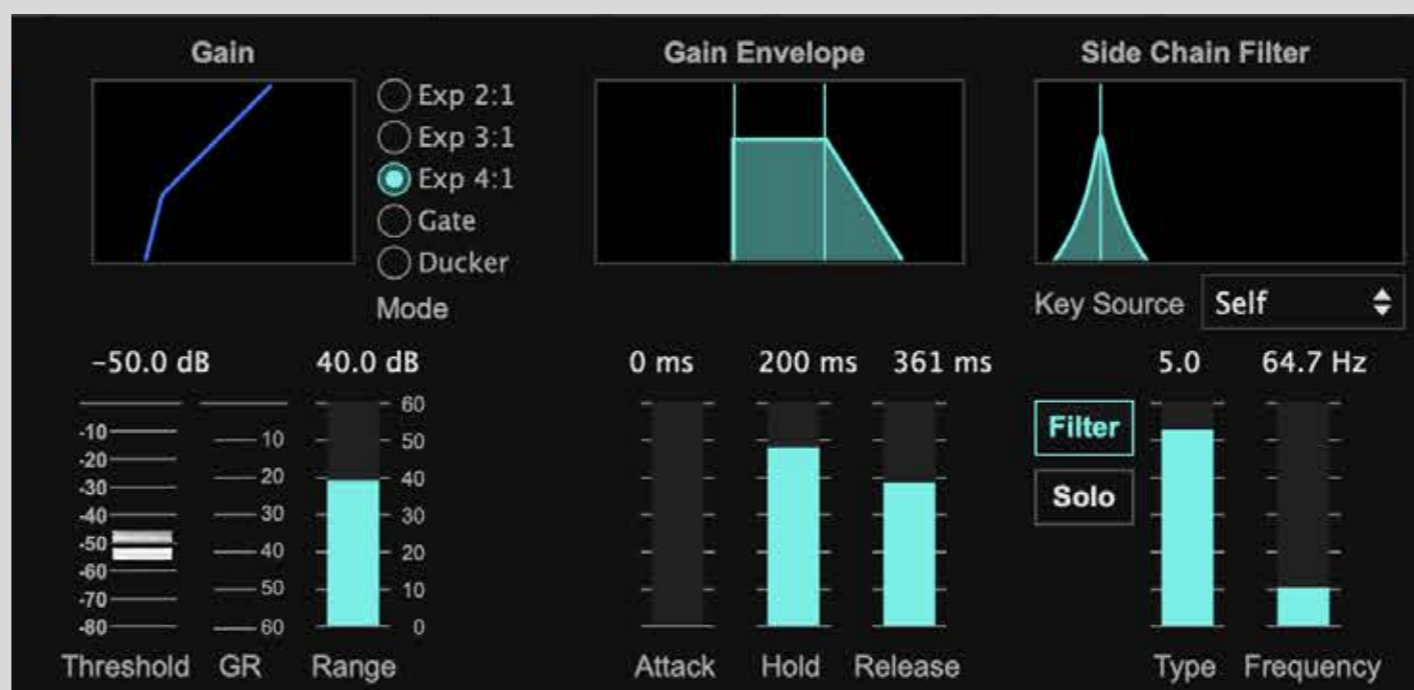
## EQ - SENNHEISER E 901

This EQ curve is for the Sennheiser e 901 placed inside of the kick drum. Cuts at 150 Hz and 400 Hz help remove unwanted frequencies of the kick drum that occur inside of the drum.



## GATE

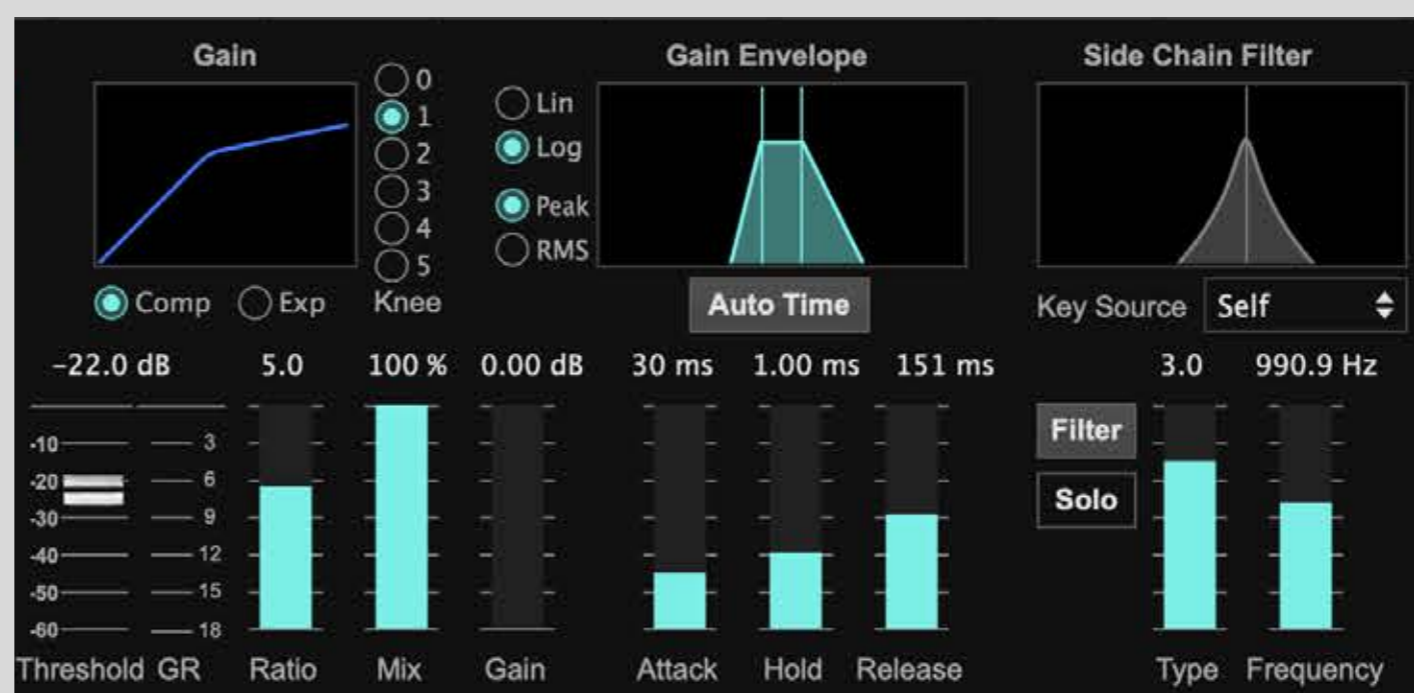
Attack: 0 ms  
 Hold: 200 ms  
 Release: 361 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the kick is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the kick is not being hit, but is still open when the drummer is hitting the kick with softer notes. The toms and snare will be the biggest culprits of activating the gate unintentionally.

## COMP

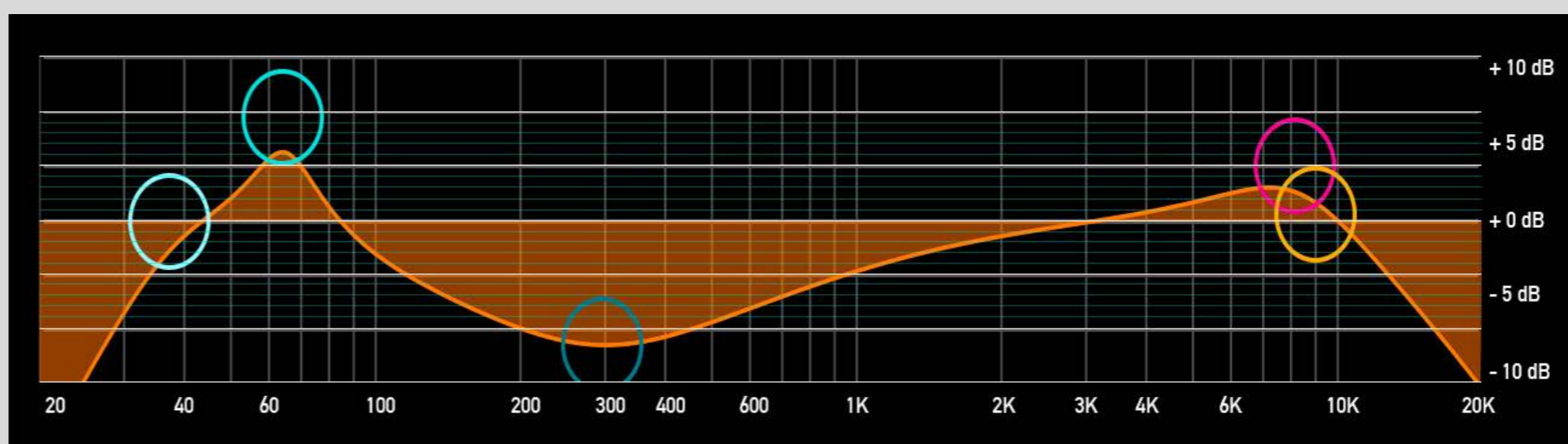
Thres: -22.0 dB  
 Attack: 30 ms  
 Hold: 1 ms  
 Release: 151 ms  
 Ratio: 5:1  
 Knee: 1 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the kick and elongate the sustain of the drum. Adjust the threshold to where there is -3-6 dB of gain reduction when the drum is hit at a loud volume.

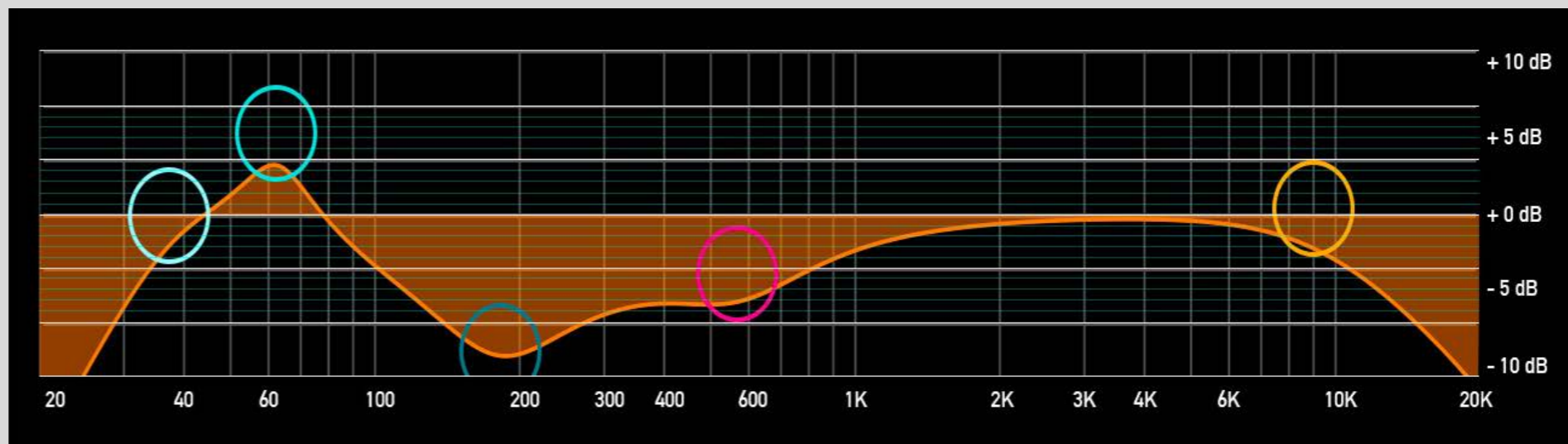
## EQ - SHURE BETA 52A

This EQ curve is for the Shure Beta 52A placed outside of the kick drum at the air hole. A wide Q cut at 300 Hz help remove unwanted frequencies of the kick drum. A large boost at 65 Hz and a boost in the high frequency help yield a kick drum present in the mix.



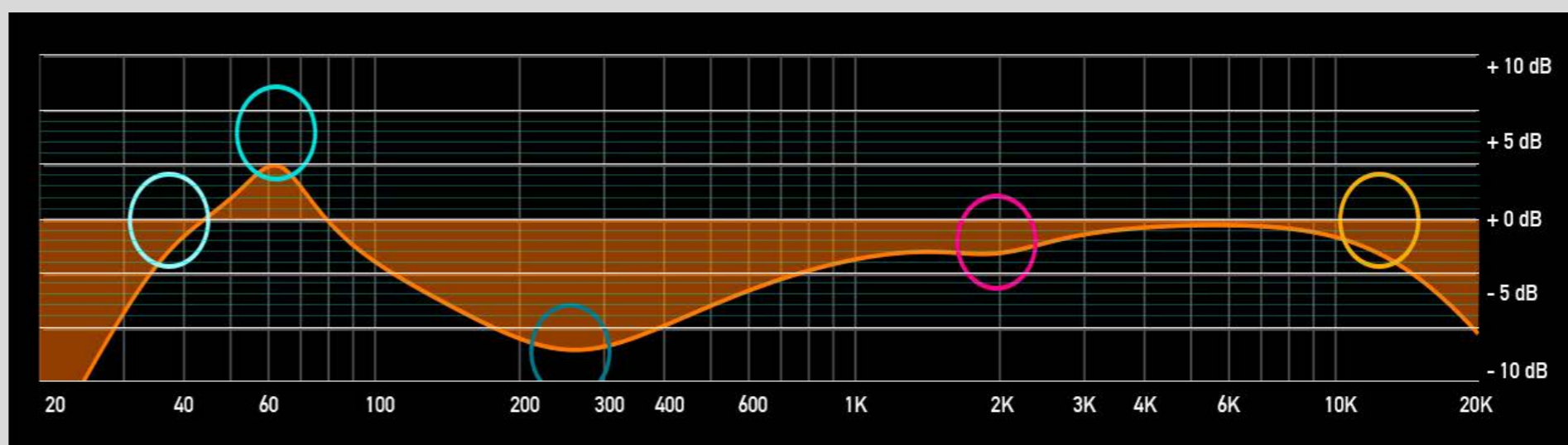
## EQ - SENNHEISER E 902

This EQ curve is for the Sennheiser e 902 placed outside of the kick drum at the air hole. Cuts at 190 Hz and 500 Hz help remove unwanted frequencies of the kick drum. A large boost at 65 Hz helps yield a kick drum present in the mix.



## EQ - AUDIX D6

This EQ curve is for the Audix D6 placed outside of the kick drum at the air hole. A wide Q cut at 270 Hz help remove unwanted frequencies of the kick drum. A small cut at 2 kHz is for reducing some boosted frequencies of the microphone. A large boost at 65 Hz helps yield a kick drum present in the mix.





# SNARE TOP

## CHANNEL PRESET

### GATE

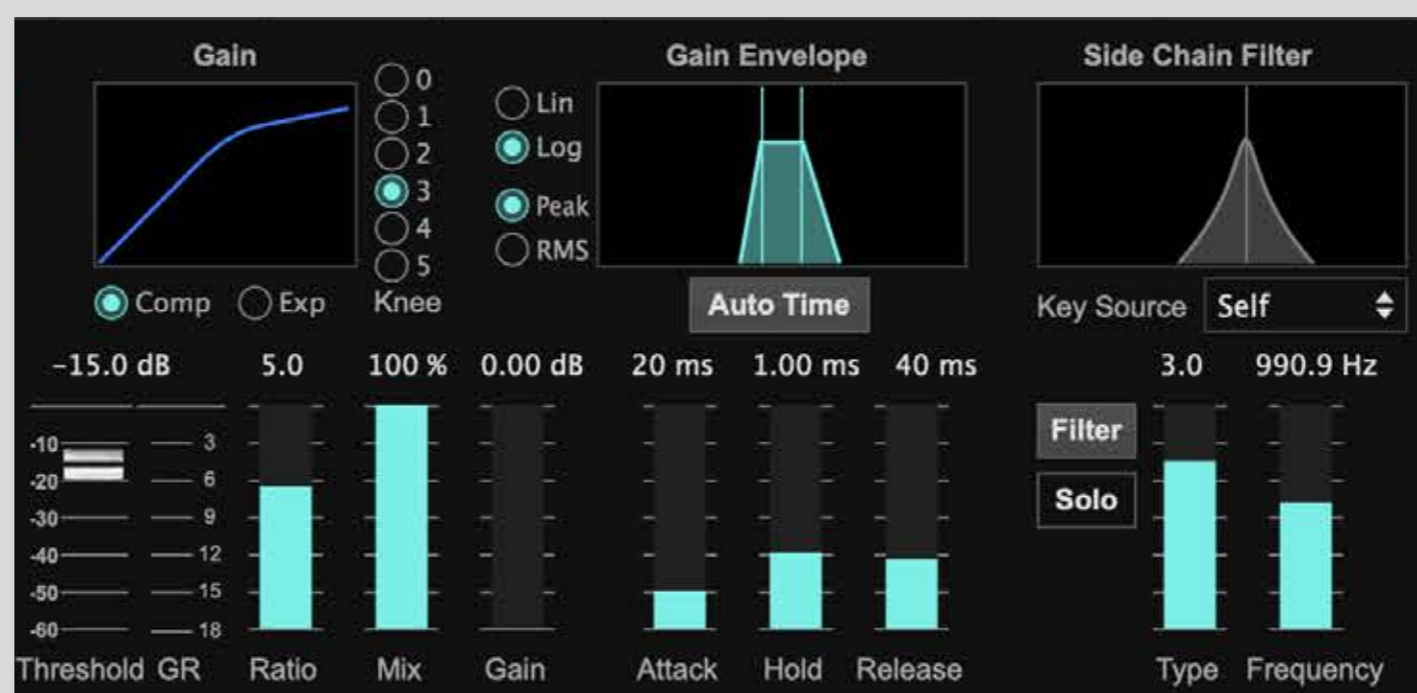
Attack: 0 ms  
 Hold: 200 ms  
 Release: 538 ms  
 Ratio: 4:1  
 Range: 20 dB



These gate settings are for creating an automatic mute for when the snare is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the snare is not being hit, but is still open when the drummer is hitting the snare with softer notes. The rack tom and hi hat will be the biggest culprits of activating the gate unintentionally.

### COMP

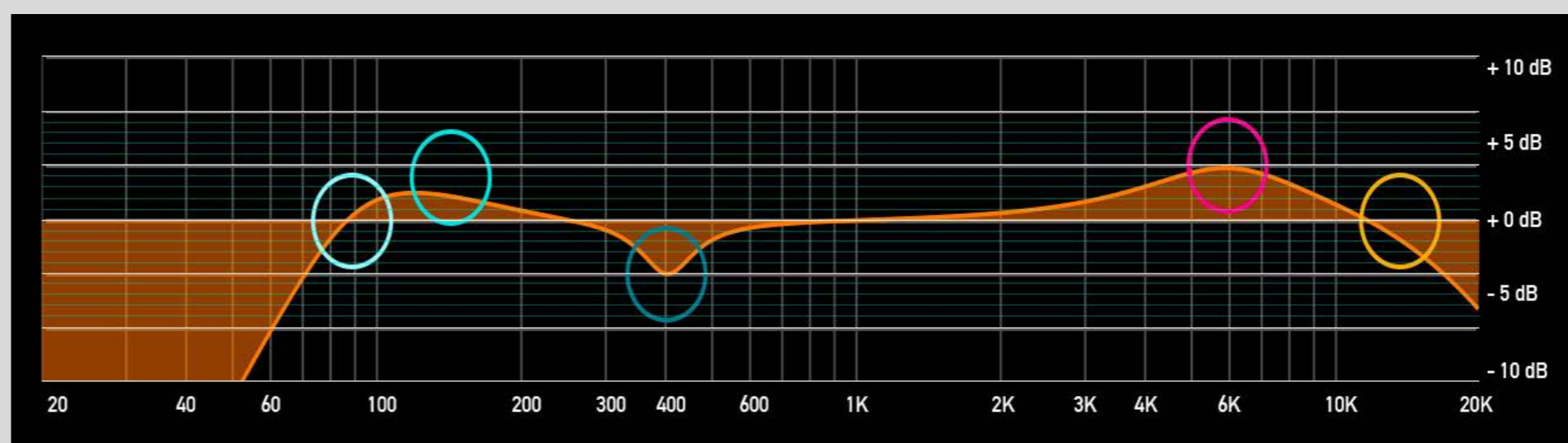
Thres: -15.0 dB  
 Attack: 20 ms  
 Hold: 1 ms  
 Release: 40 ms  
 Ratio: 5:1  
 Knee: 3 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the snare and elongate the sustain of the drum. Adjust the threshold to where there is -2-6 dB of gain reduction when the drum is hit at a loud volume.

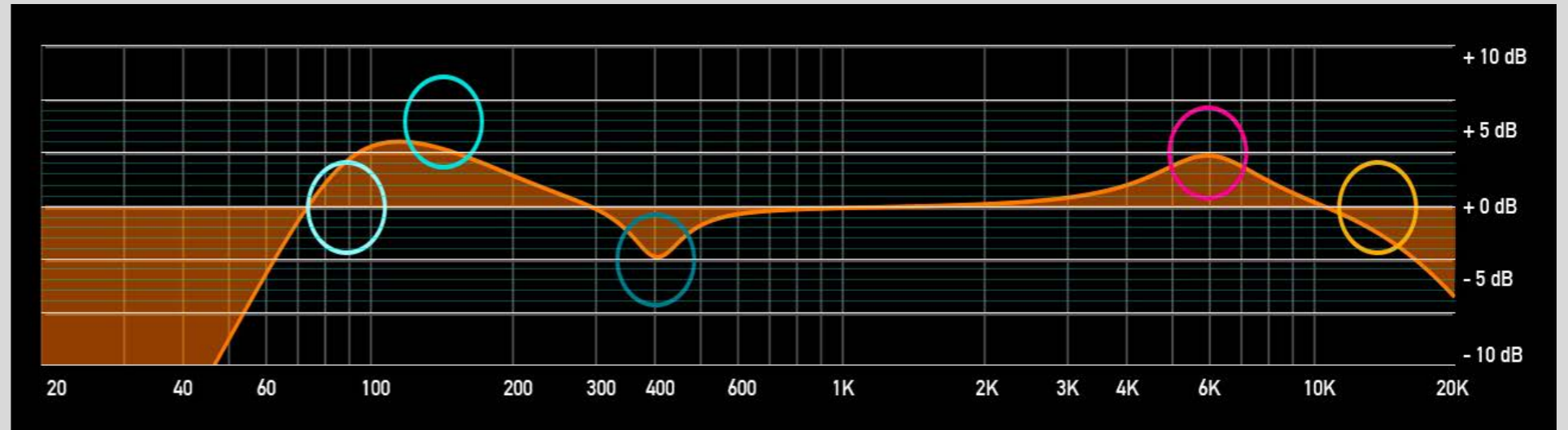
### EQ - GENERAL

This is a general EQ curve that could be used with any microphone on the snare top. A boost in the low end and the high end helps give the snare drum a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum.



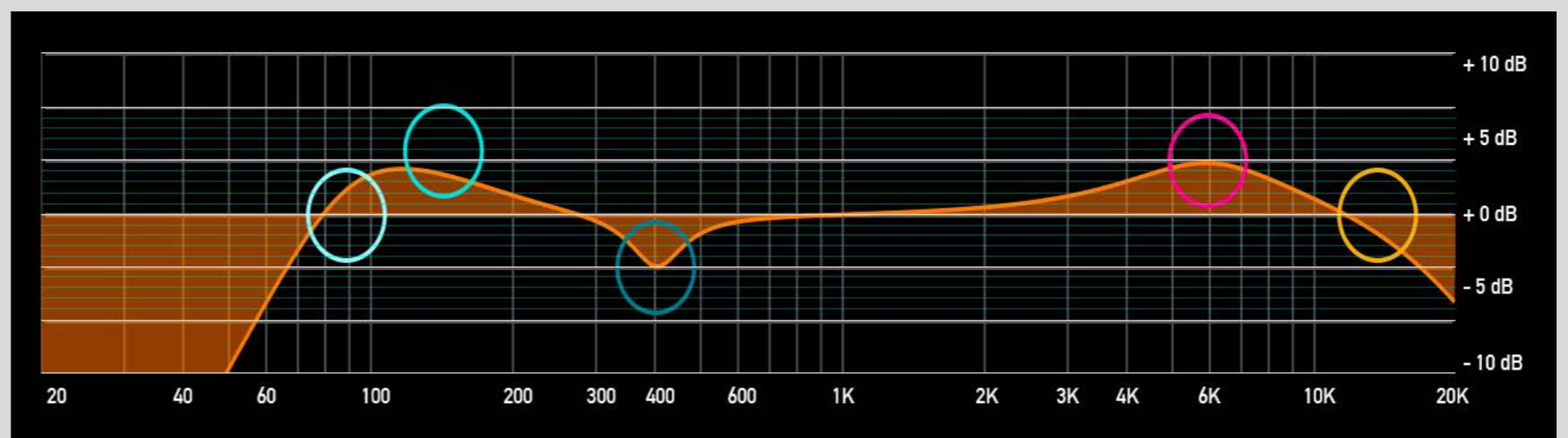
## EQ - SHURE SM57

This is an EQ curve for the Shure SM57 on the snare top. A boost in the low end and the high end helps give the snare drum a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum.



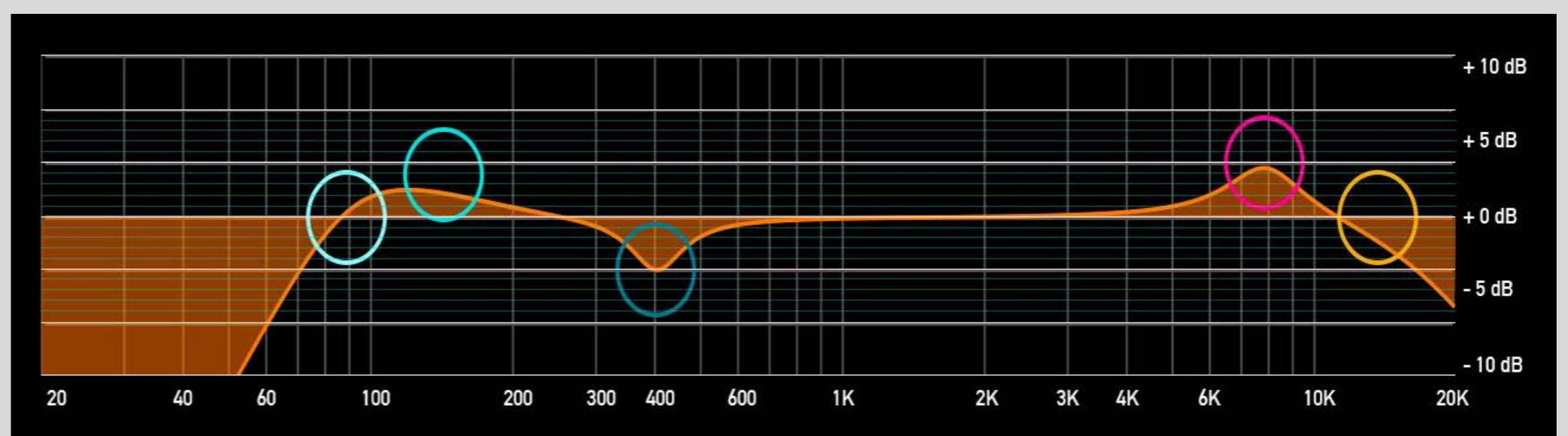
## EQ - SHURE BETA 57A

This is an EQ curve for the Shure Beta 57A on the snare top. A boost in the low end and the high end helps give the snare drum a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum. You will notice the boost in the HF is narrower, this is due to the sound of this microphone.



## EQ - AUDIX I5

This is an EQ curve for the Audix i5 on the snare top. A boost in the low end and the high end helps give the snare drum a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum. You will notice the boost in the HF is narrower, this is due to the sound of this microphone.



## GATE

Attack: 0 ms  
 Hold: 112 ms  
 Release: 315 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the snare is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the snare is not being hit, but is still open when the drummer is hitting the snare with softer notes. You will notice a high threshold setting for this channel, as the snare bottom always is in a noisy area.

## COMP

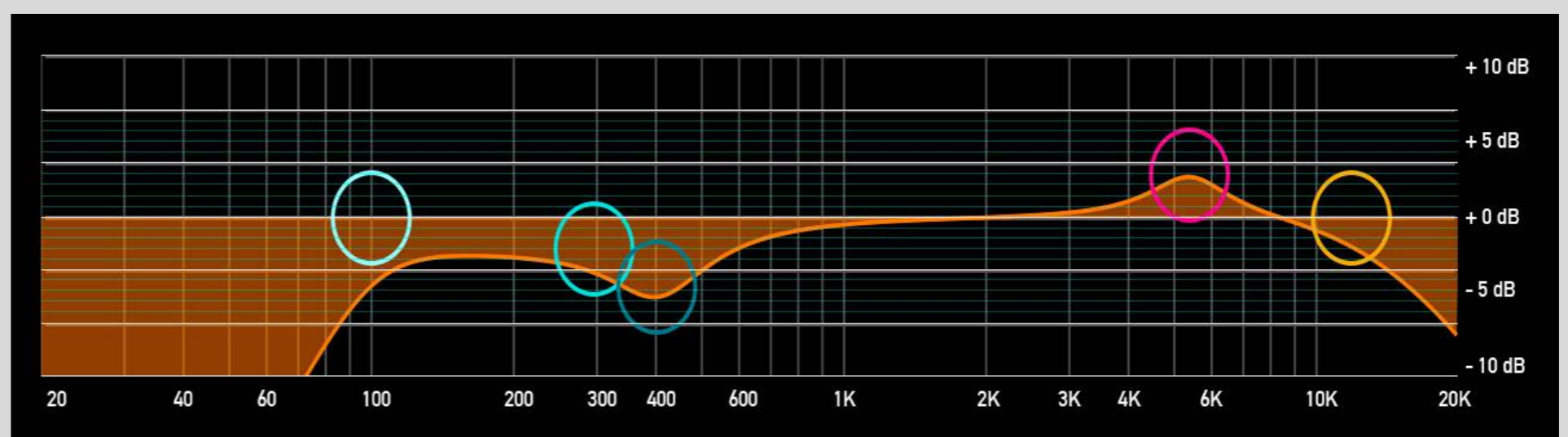
Thres: -31.0 dB  
 Attack: 8 ms  
 Hold: 2 ms  
 Release: 42 ms  
 Ratio: 5:1  
 Knee: 3 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the snare and elongate the sustain of the snares. Adjust the threshold to where there is -2-8 dB of gain reduction when the drum is hit at a loud volume.

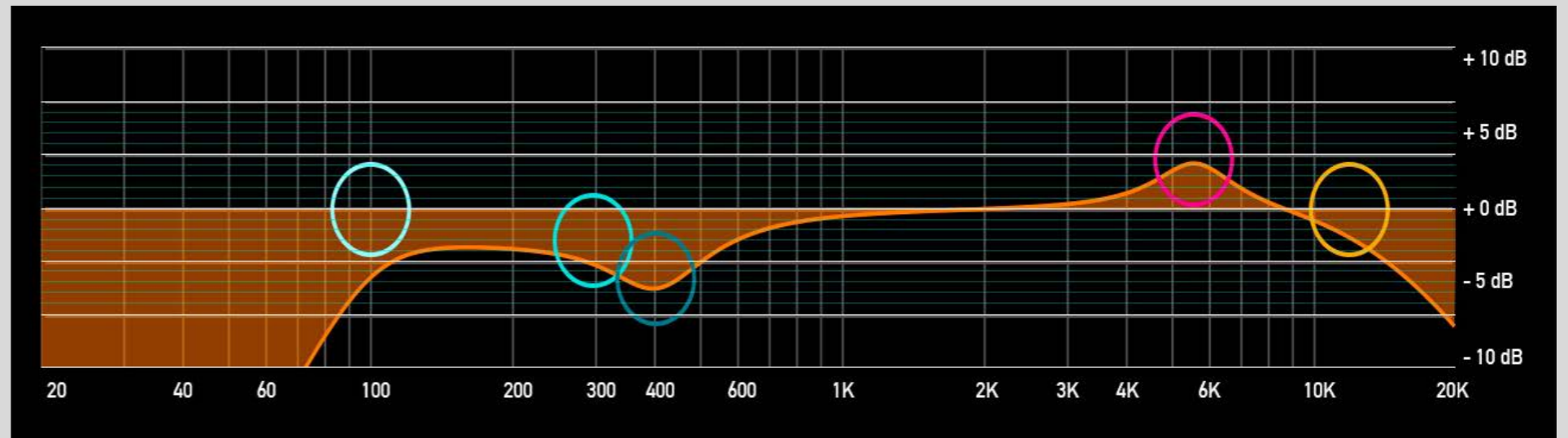
## EQ - GENERAL

This is a general EQ curve that could be used with any microphone on the snare bottom. A boost in the high end helps give the snare drum snares a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum and a slight cut in the low end removes unnecessary frequencies.



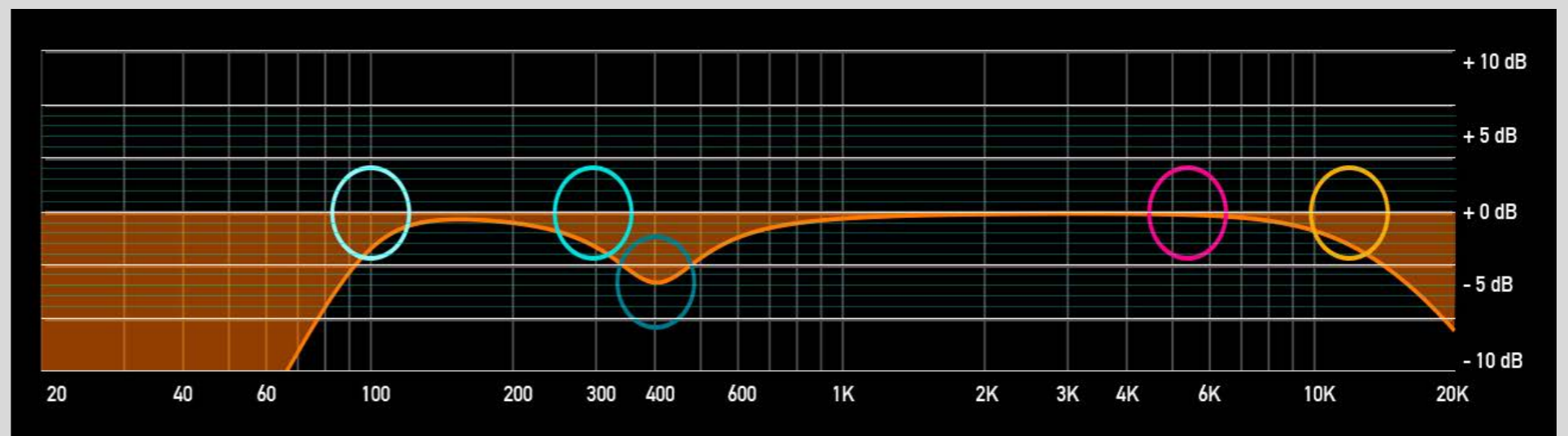
## EQ - SHURE SM57

This is an EQ curve for the Shure SM57 on the snare bottom. A boost in the high end helps give the snare drum snares a forward presence in the mix. A cut at 400 Hz removes unwanted boxiness of the snare drum and a slight cut in the low end removes unnecessary frequencies.



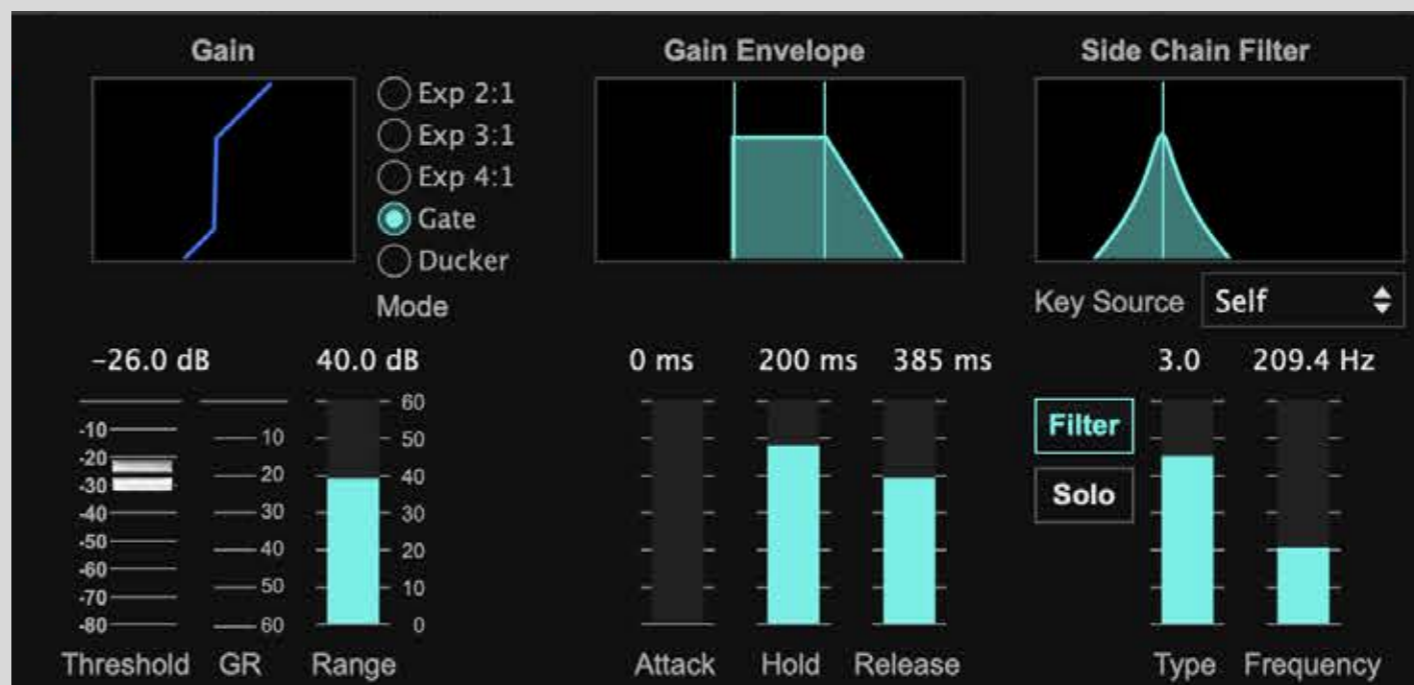
## EQ - SHURE KSM137

This is an EQ curve for the Shure KSM137 on the snare bottom. This is one of my favorite microphones for snare bottom. Being a condenser mic there is more high frequency than a dynamic microphone. A cut at 400 Hz removes unwanted boxiness of the snare drum.



## GATE

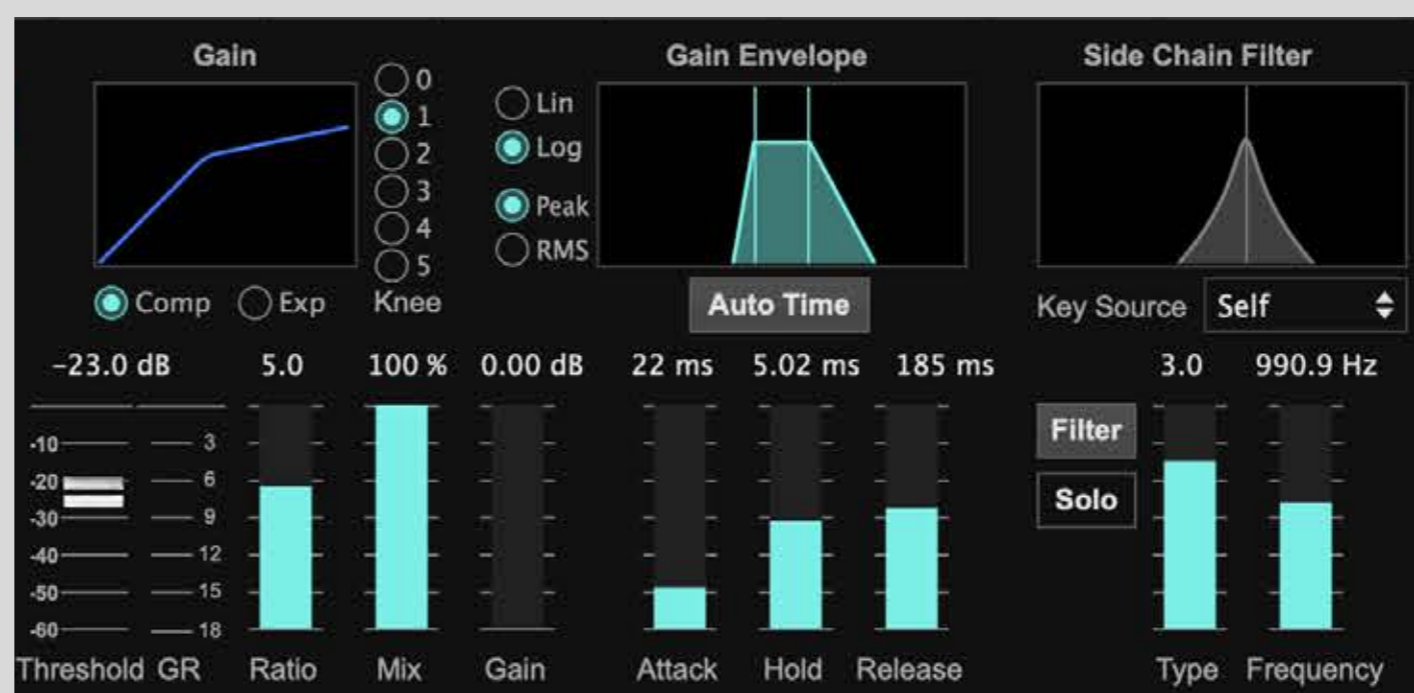
Attack: 0 ms  
 Hold: 200 ms  
 Release: 385 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the hi tom is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the tom is not being hit, but is still open when the drummer is hitting the tom with softer notes.

## COMP

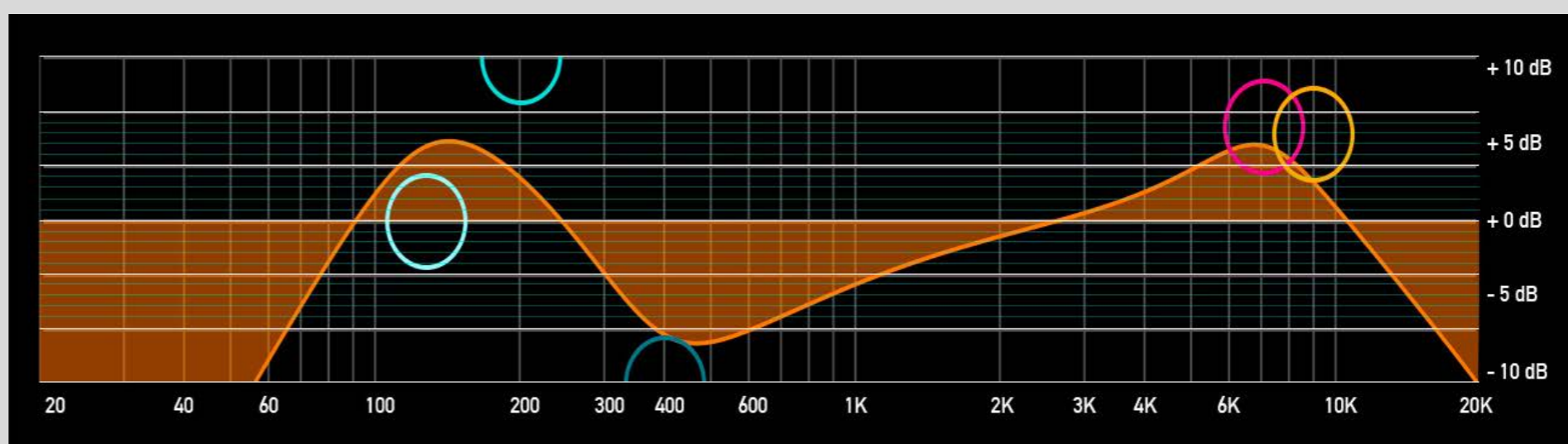
Thres: -23.0 dB  
 Attack: 22 ms  
 Hold: 5 ms  
 Release: 185 ms  
 Ratio: 5:1  
 Knee: 1 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the hi tom and elongate the sustain of the drum. Adjust the threshold to where there is -3-8 dB of gain reduction when the drum is hit at a loud volume.

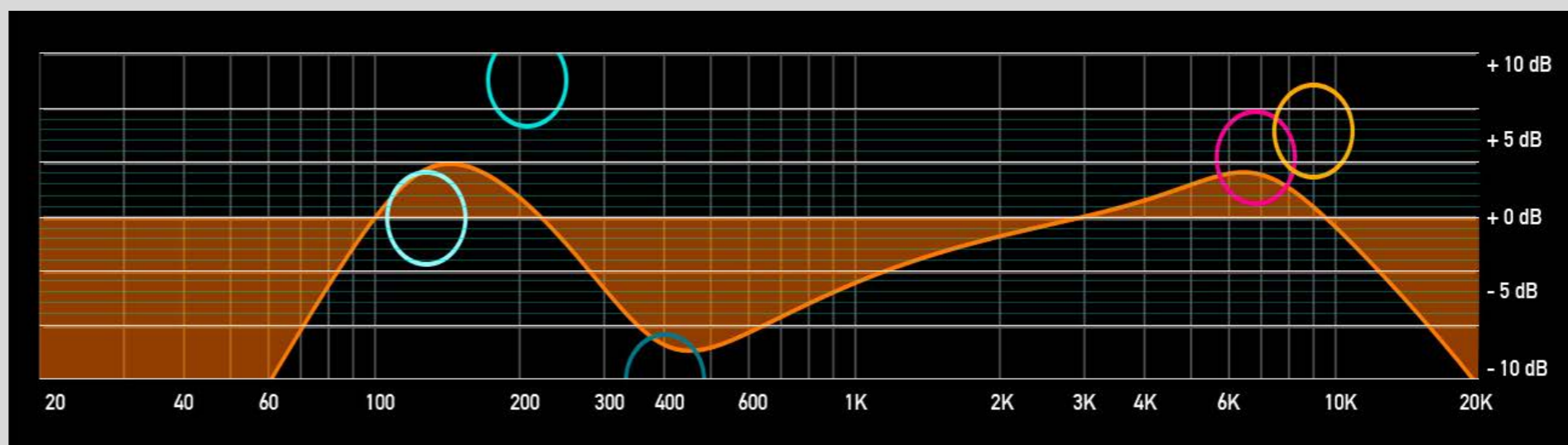
## EQ - SENNHEISER E 604

This EQ curve is for the e 604 on a tom. There is a large low end boost and high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



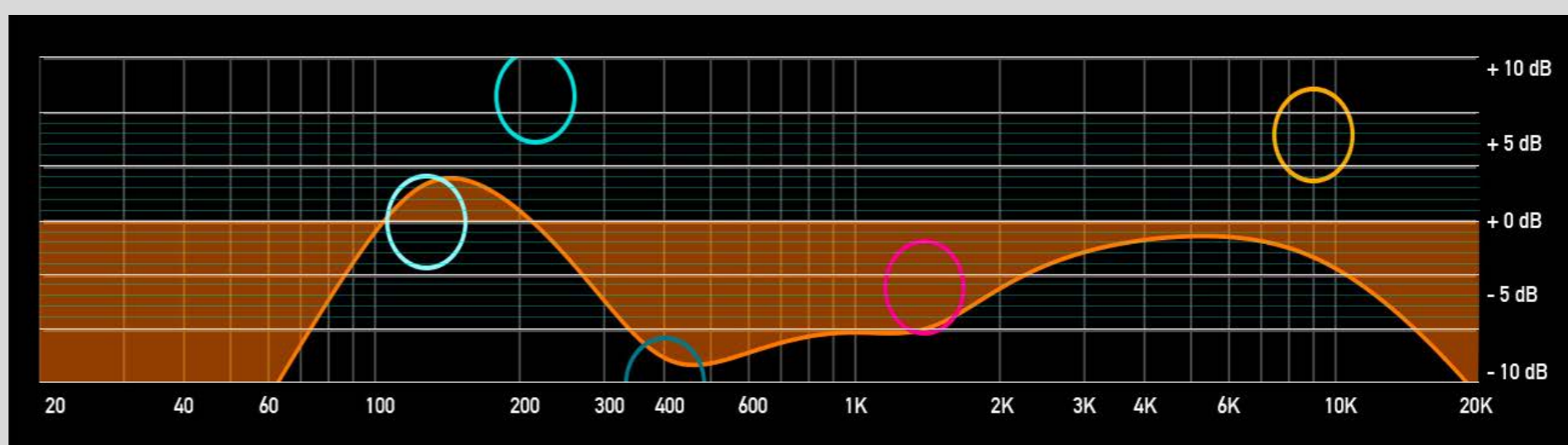
## EQ - SENNHEISER E 904

This EQ curve is for the e 904 on a tom. There is a large low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



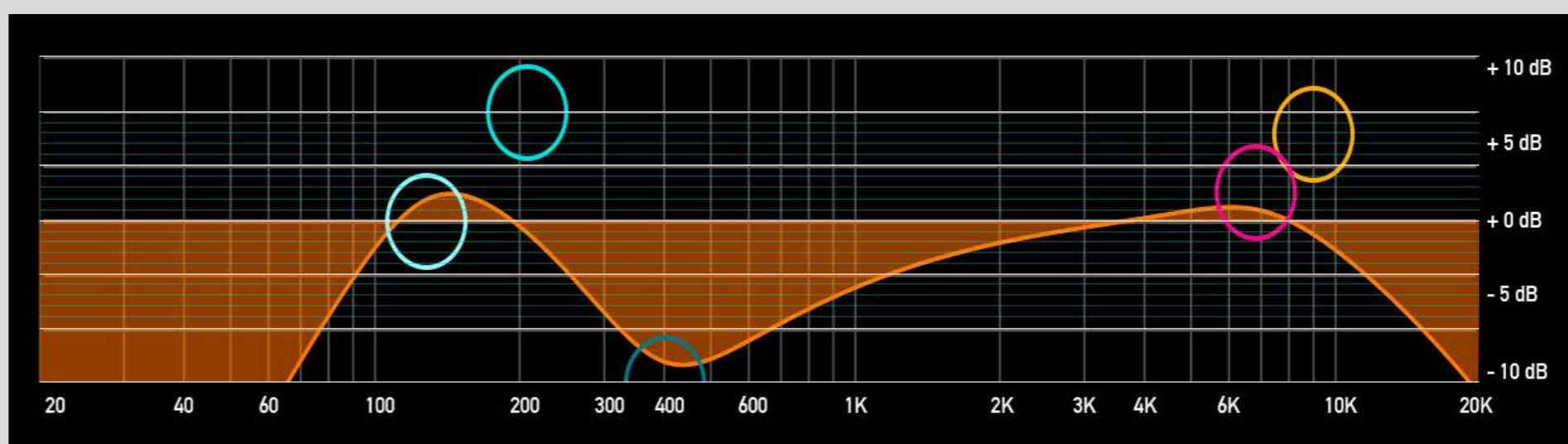
## EQ - SHURE SM57

This EQ curve is for the SM57 on a tom. There is a large low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. Mid range cuts help remove unwanted frequencies.



## EQ - AUDIX D2

This EQ curve is for the Audix D2 on a tom. There is a low end boost and a slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



## GATE

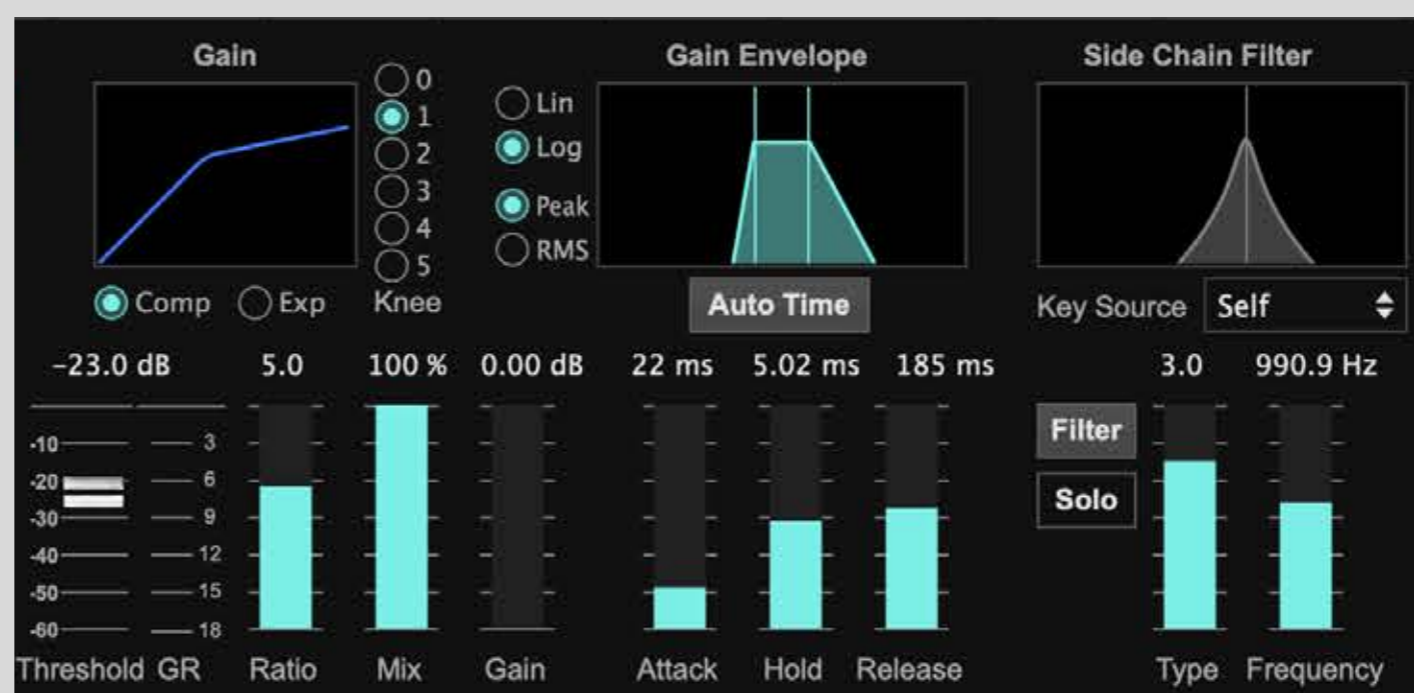
Attack: 0 ms  
 Hold: 200 ms  
 Release: 385 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the tom is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the tom is not being hit, but is still open when the drummer is hitting the tom with softer notes.

## COMP

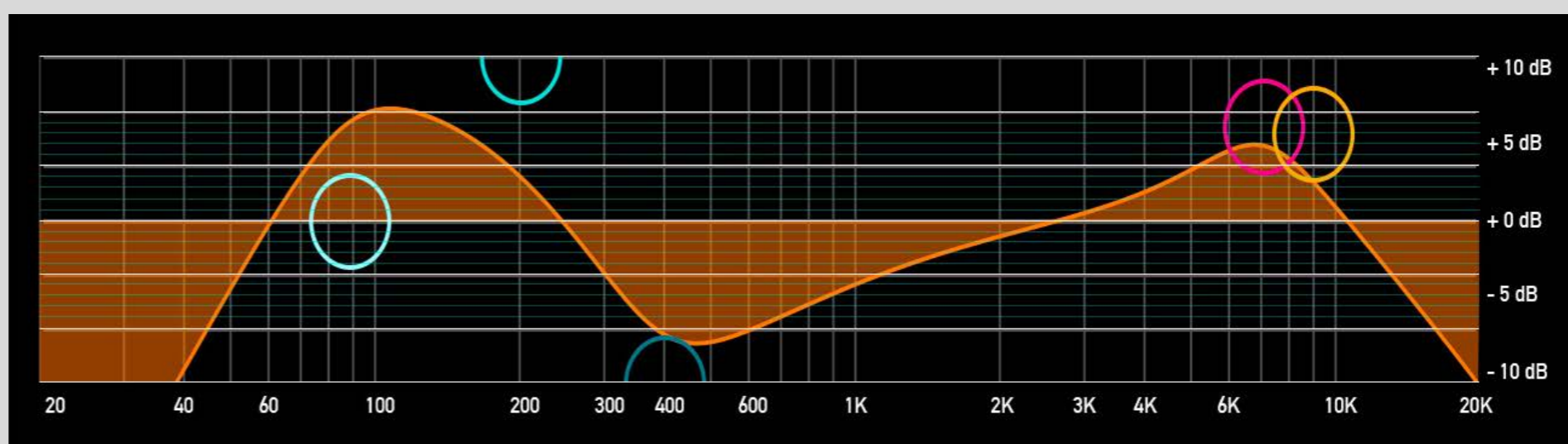
Thres: -23.0 dB  
 Attack: 22 ms  
 Hold: 5 ms  
 Release: 185 ms  
 Ratio: 5:1  
 Knee: 1 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the mid tom and elongate the sustain of the drum. Adjust the threshold to where there is -3-8 dB of gain reduction when the drum is hit at a loud volume.

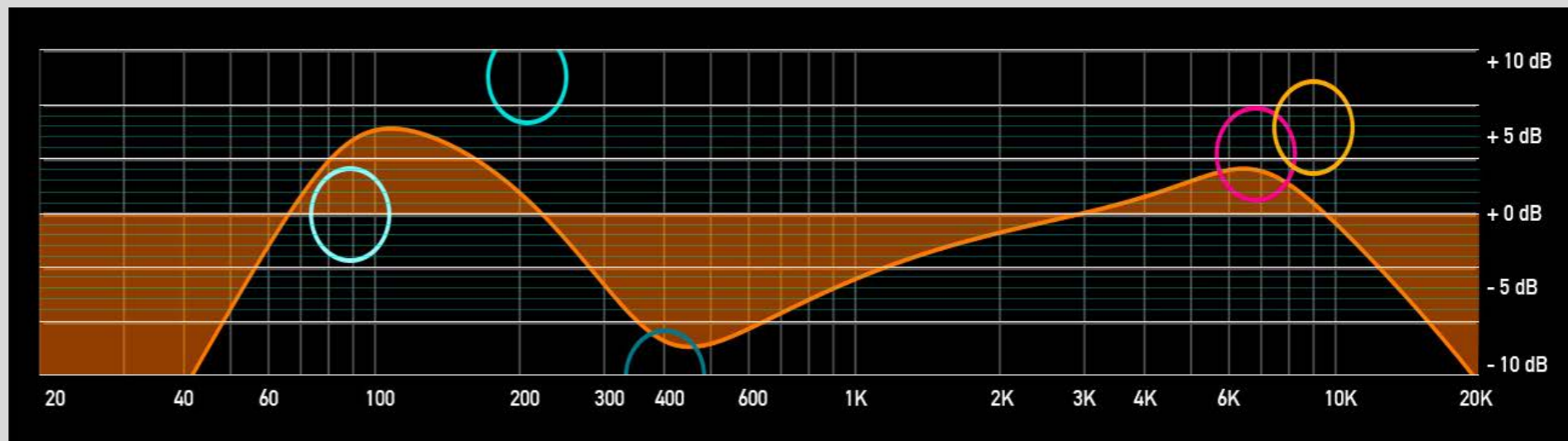
## EQ - SENNHEISER E 604

This EQ curve is for the e 604 on a mid tom. There is a slightly lower large low end boost and high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



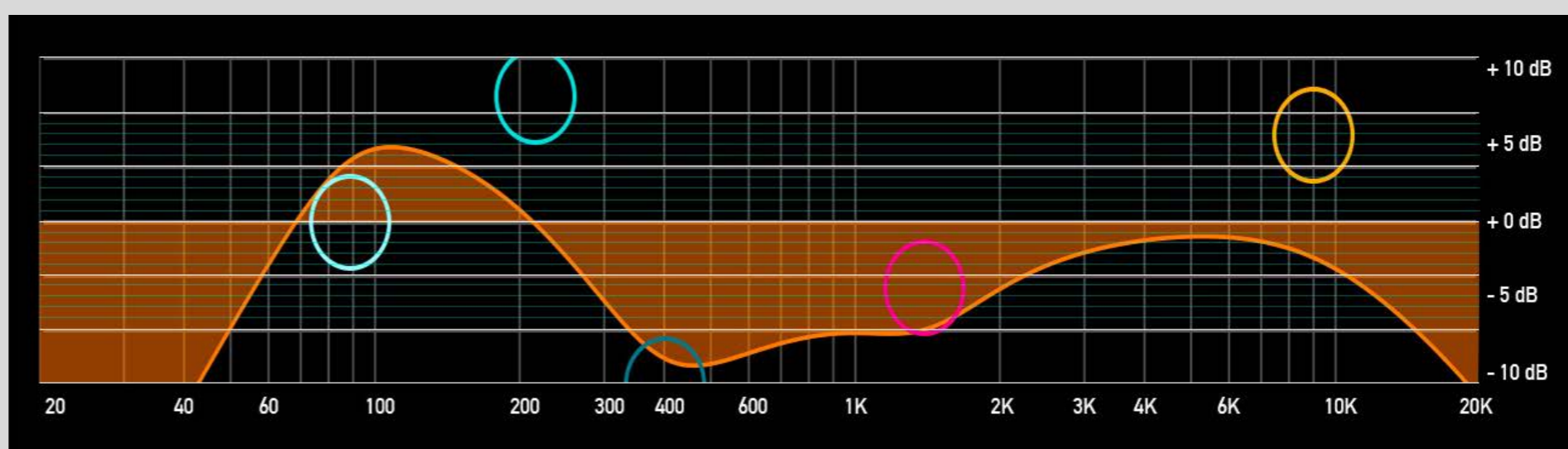
## EQ - SENNHEISER E 904

This EQ curve is for the e 904 on the mid tom. There is a large low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



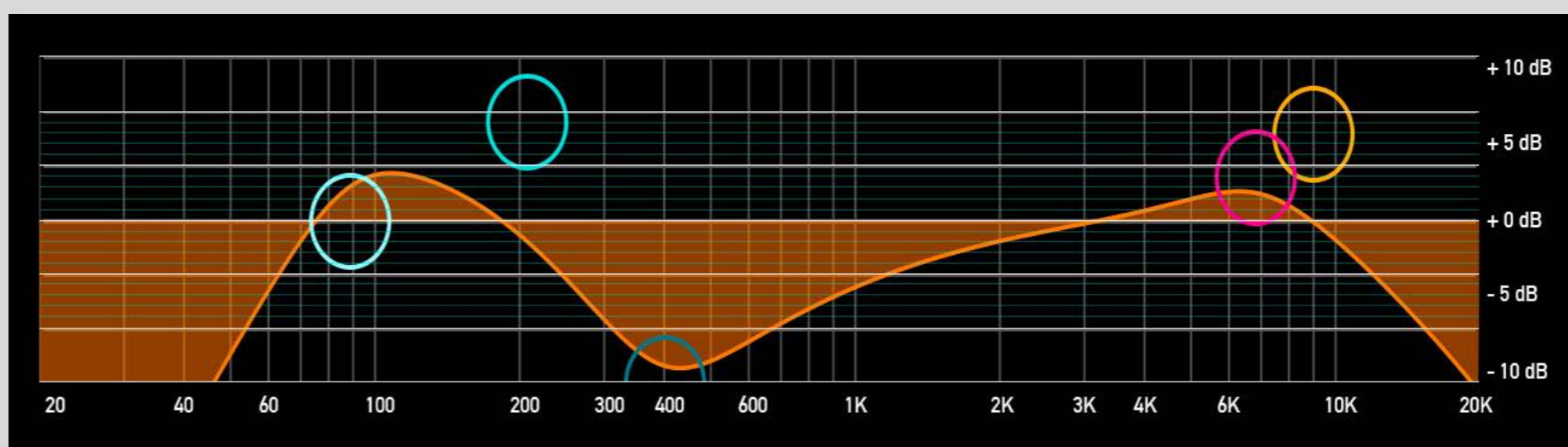
## EQ - SHURE SM57

This EQ curve is for the SM57 on the mid tom. There is a low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. Mid range cuts help remove unwanted frequencies.



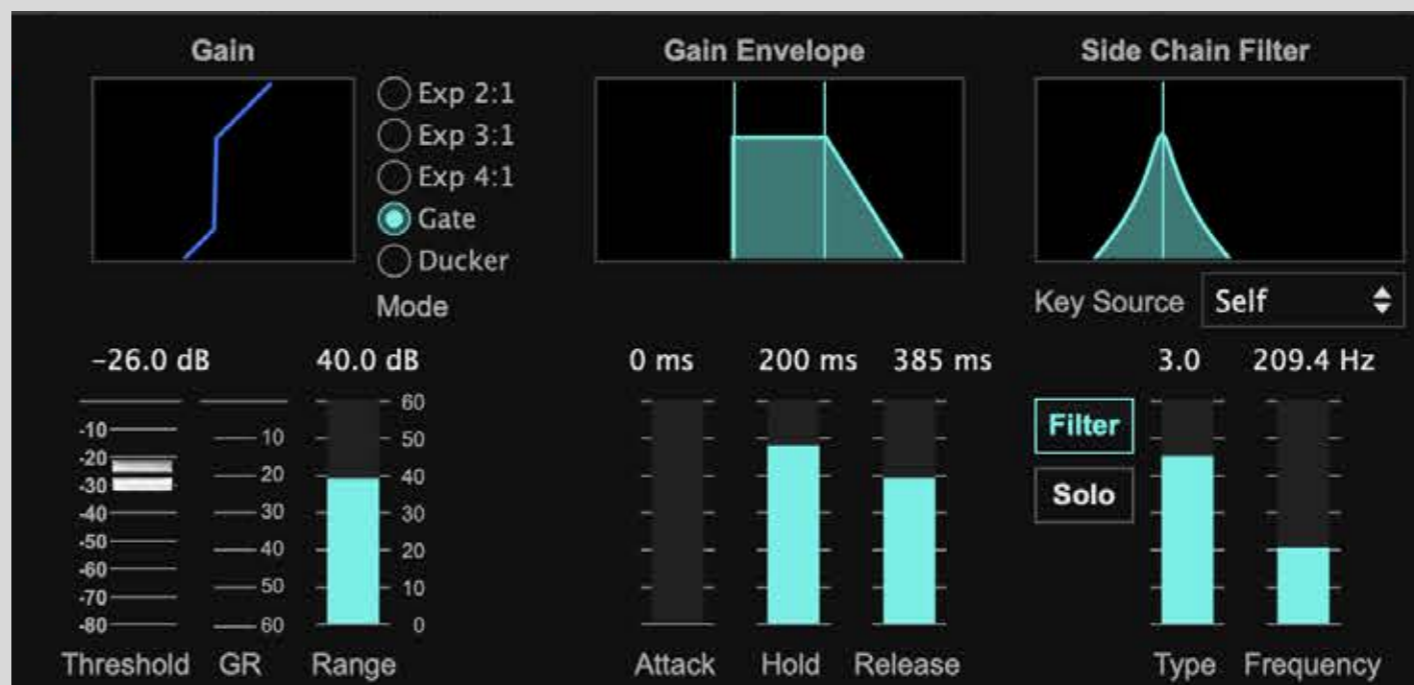
## EQ - AUDIX D2

This EQ curve is for the Audix D2 on a tom. There is a low end boost and a slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



## GATE

Attack: 0 ms  
 Hold: 200 ms  
 Release: 385 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the floor tom is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the tom is not being hit, but is still open when the drummer is hitting the tom with softer notes.

## COMP

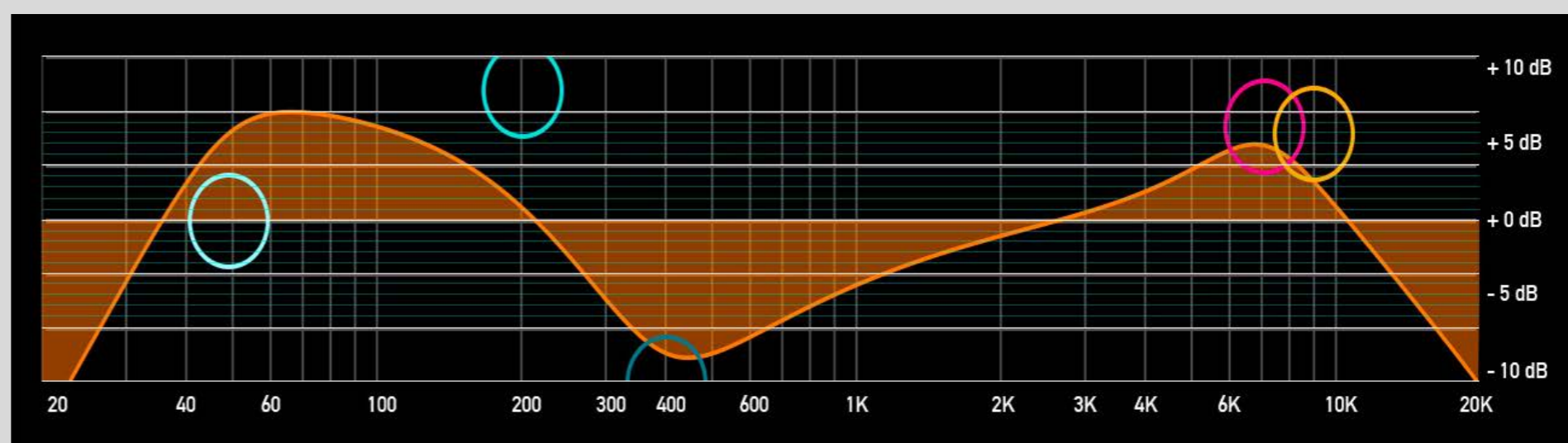
Thres: -23.0 dB  
 Attack: 19 ms  
 Hold: 10 ms  
 Release: 226 ms  
 Ratio: 5:1  
 Knee: 1 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the floor tom and elongate the sustain of the drum. Adjust the threshold to where there is -3-8 dB of gain reduction when the drum is hit at a loud volume.

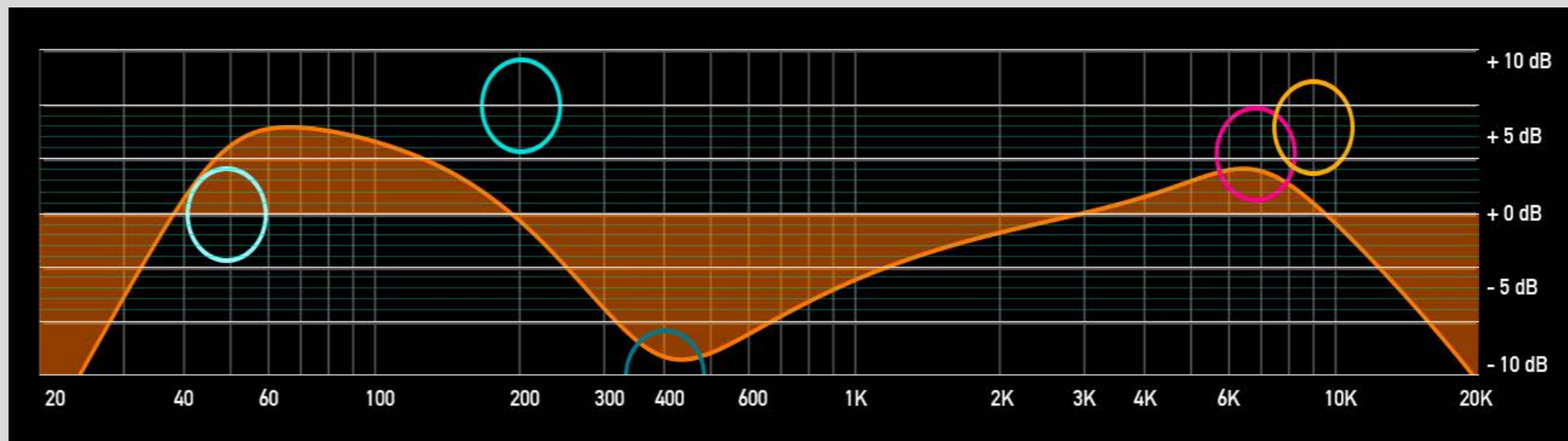
## EQ - SENNHEISER E 604

This EQ curve is for the e 604 on the floor tom. There is a large very low end boost and high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



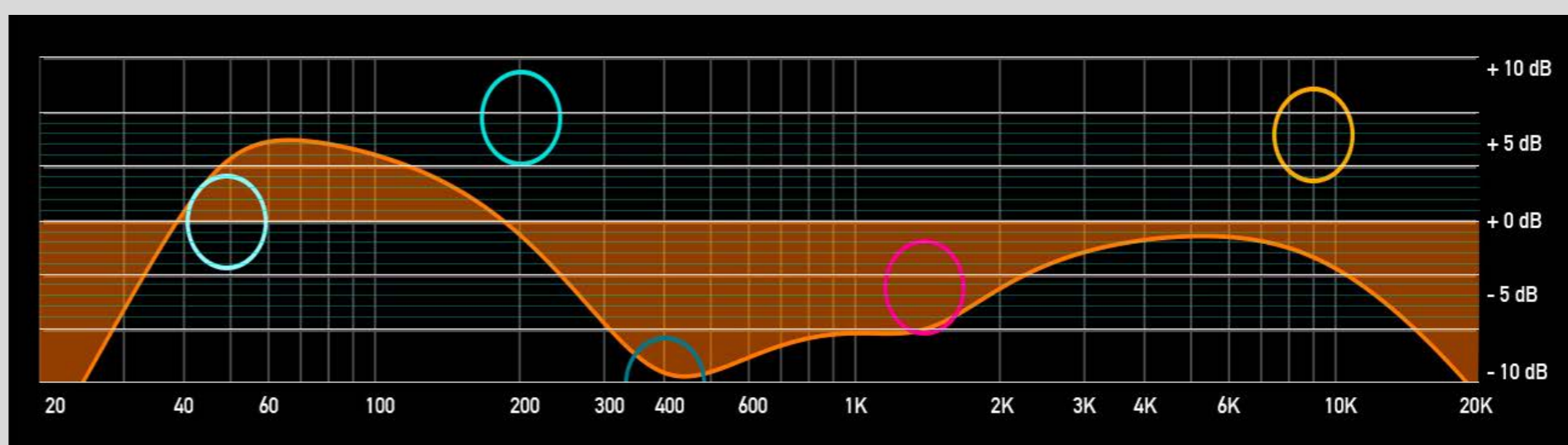
## EQ - SENNHEISER E 904

This EQ curve is for the e 904 on the floor tom. There is a large very low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



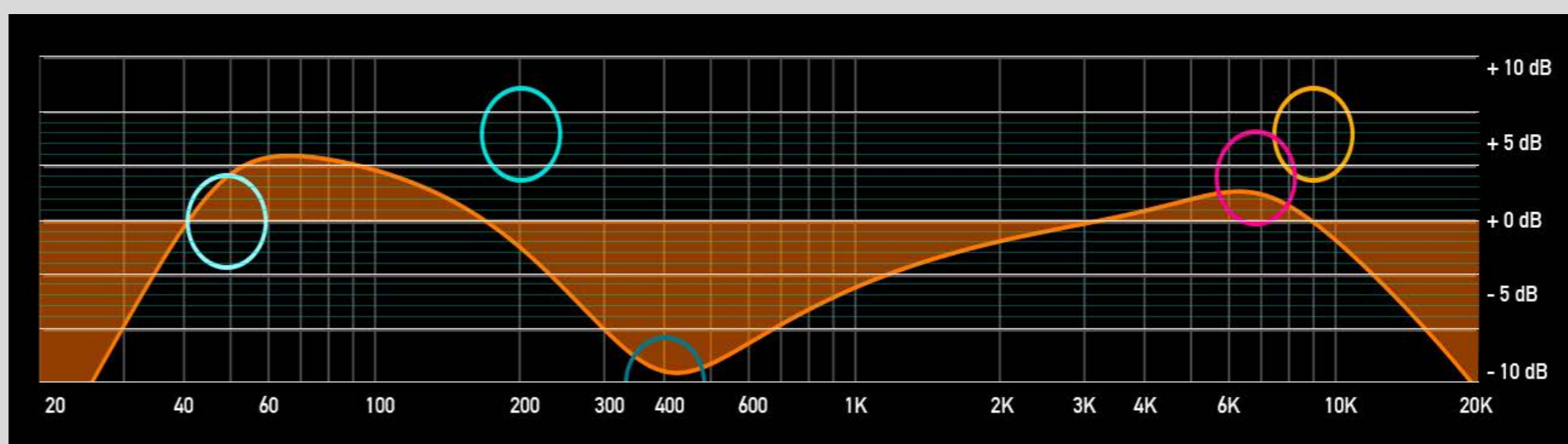
## EQ - SHURE SM57

This EQ curve is for the SM57 on the floor tom. There is a low end boost and slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cuts help remove unwanted frequencies.



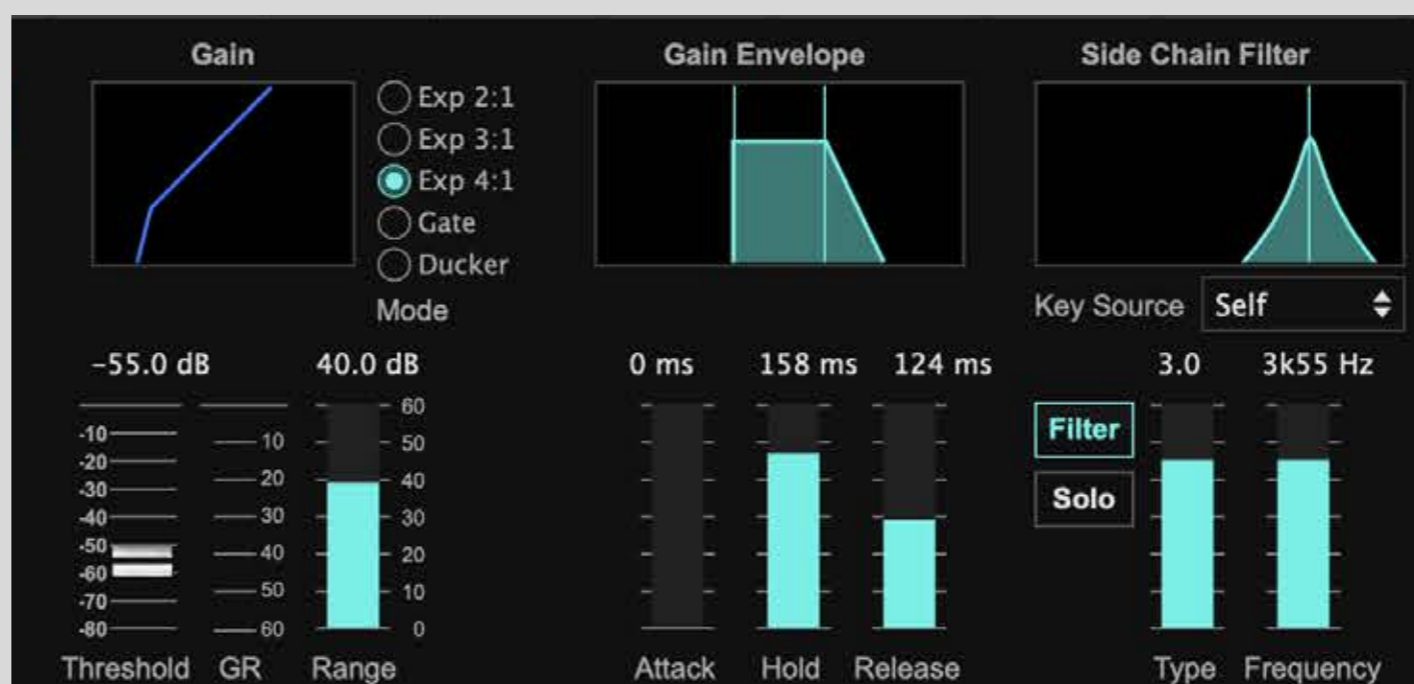
## EQ - AUDIX D4

This EQ curve is for the Audix D4 on the floor tom. There is a low end boost and a slight high frequency boost to emphasize the tom's fundamental tone and the attack of the stick hitting the head. The mid range cut helps remove unwanted frequencies.



## GATE

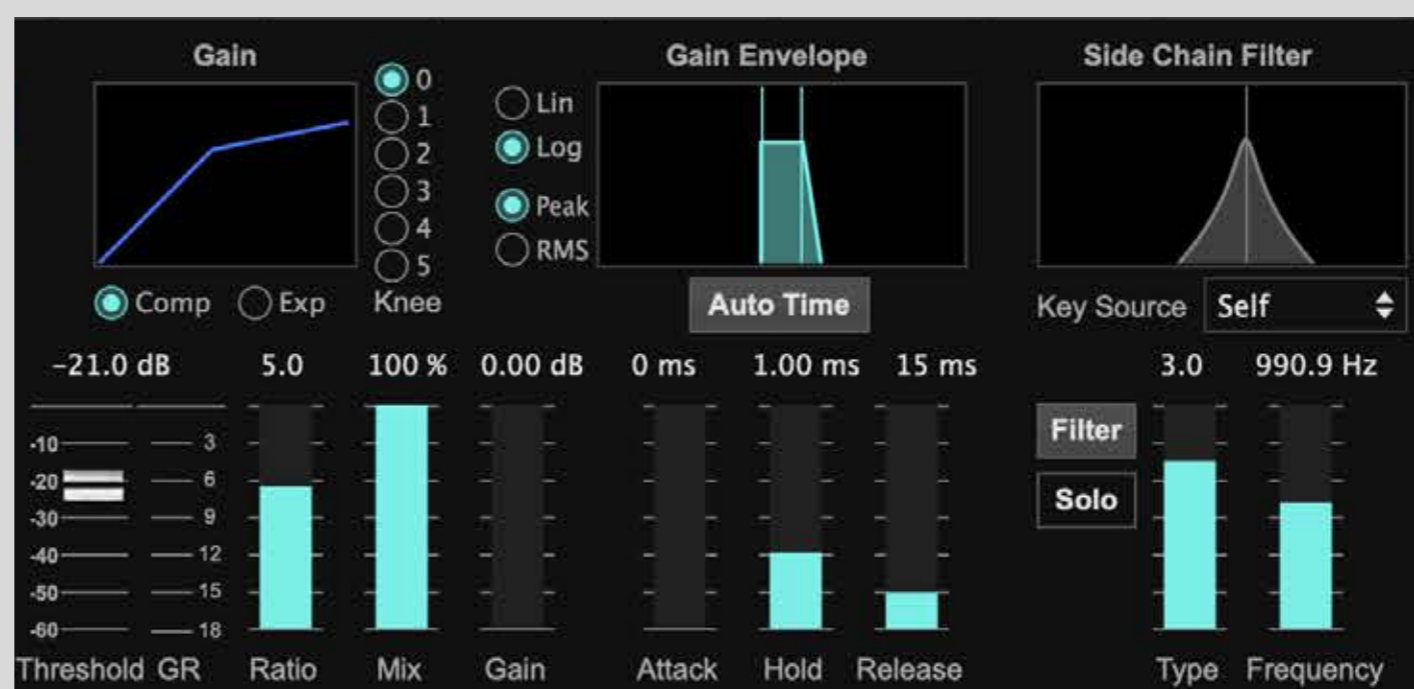
Attack: 0 ms  
 Hold: 158 ms  
 Release: 124 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the hi hat is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the hi hat is not being hit, but is still open when the drummer is hitting the hi hat with softer notes.

## COMP

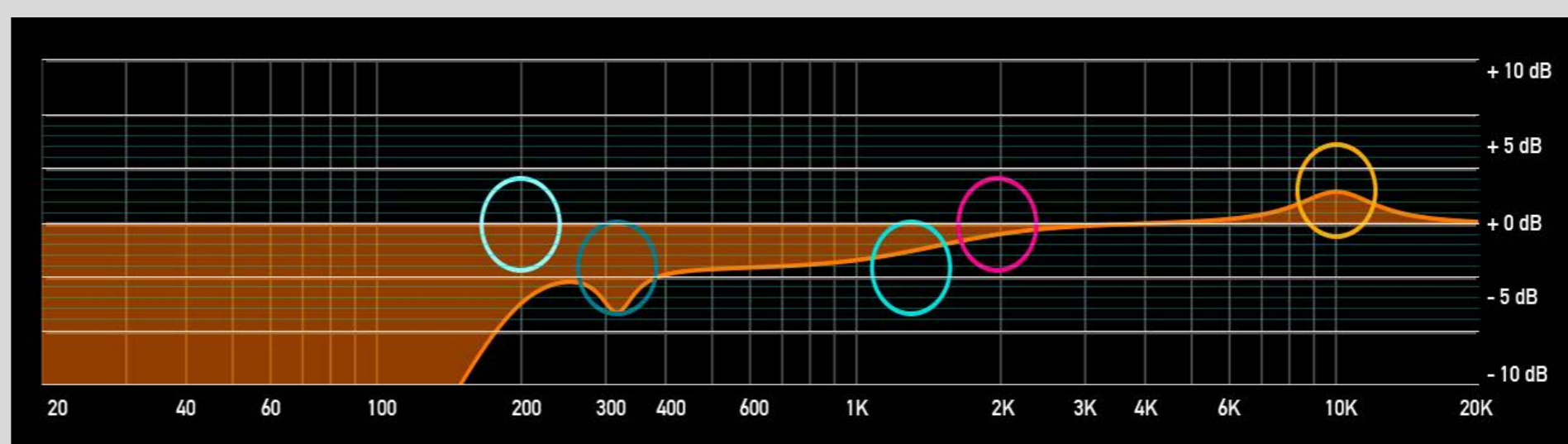
Thres: -21.0 dB  
 Attack: 0 ms  
 Hold: 1 ms  
 Release: 15 ms  
 Ratio: 5:1  
 Knee: 0 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to give more tone out of the hi hat. Typically the hi hats will have a very loud transient and not much tone after, so these compression settings will help give the hi hat a little more tone. Adjust the threshold to where there is -2-6 dB of gain reduction when the hats are hit at a loud volume.

## EQ - GENERAL

This is a general EQ for the hi hat using any microphone. There is a low cut up to 200 Hz and a cut around 300 Hz to remove unwanted frequencies. The low shelf and the boost at 10 kHz helps give the hi hat a tone that will cut through the mix.



## GATE

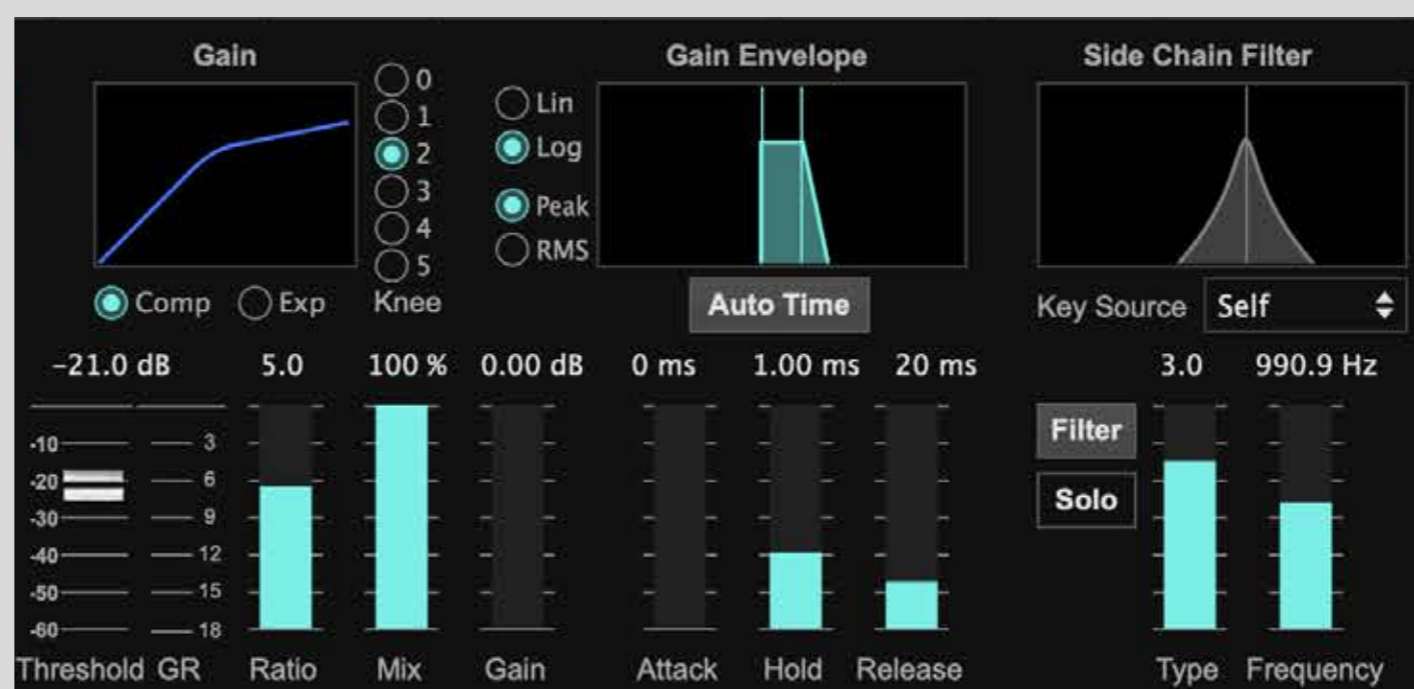
Attack: 0 ms  
 Hold: 158 ms  
 Release: 124 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the ride is not being played. You will need to adjust the threshold with the volume on your stage so that the gate activates when the ride is not being hit, but is still open when the drummer is hitting the ride with softer notes.

## COMP

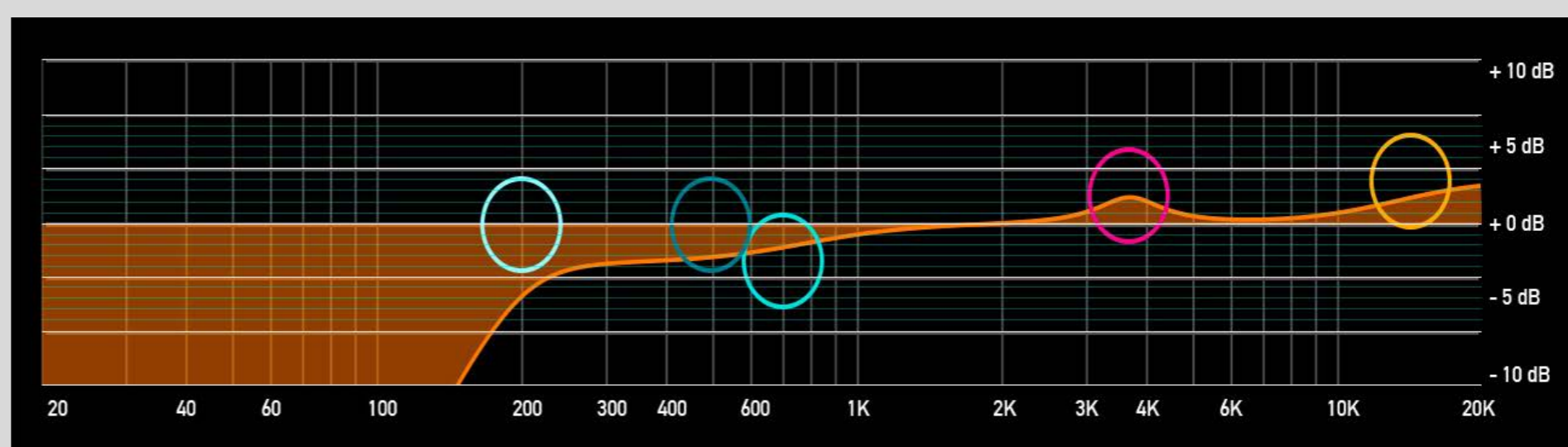
Thres: -21.0 dB  
 Attack: 0 ms  
 Hold: 1 ms  
 Release: 20 ms  
 Ratio: 5:1  
 Knee: 2 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to lessen the initial transient of the ride cymbal. Adjust the threshold to where there is -2-4 dB of gain reduction when the ride is hit at a loud volume.

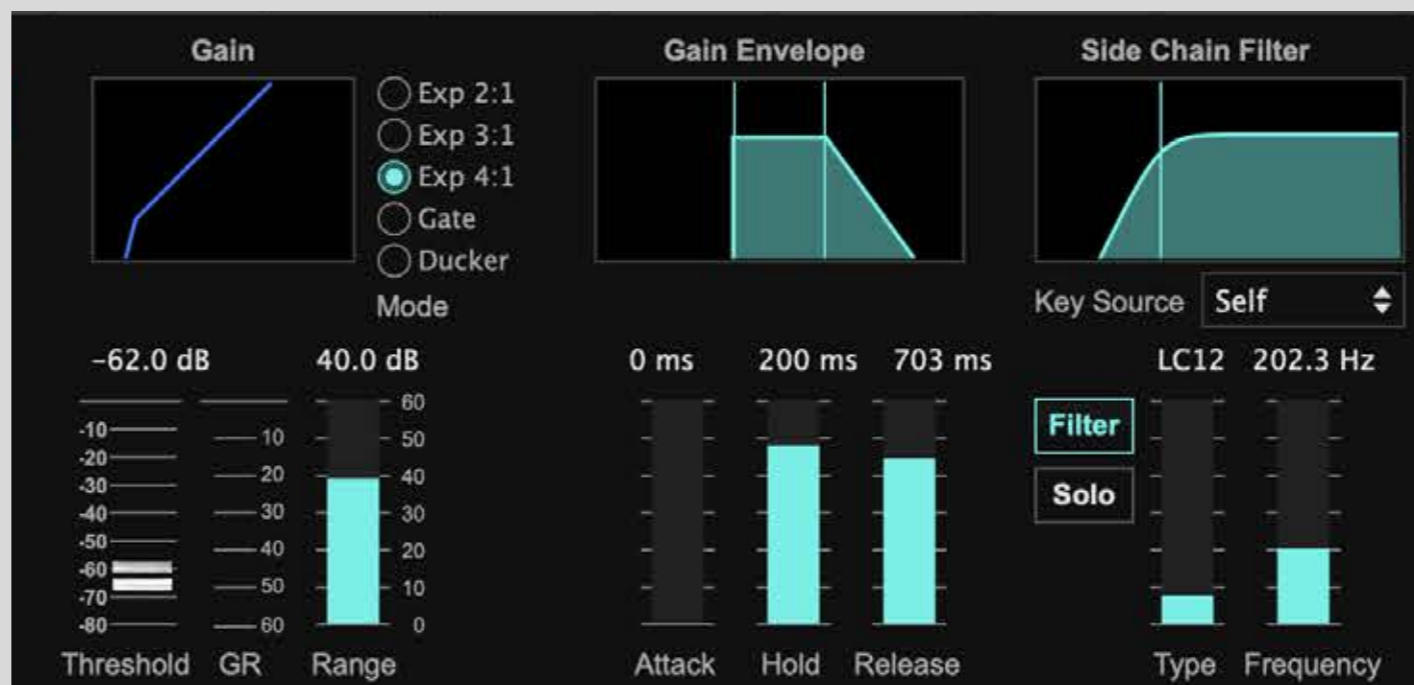
## EQ - GENERAL

This is a general EQ for the ride using any microphone. There is a low cut up to 200 Hz and low shelf to remove unwanted frequencies. There is a boost around 4 kHz and a high shelf boost at 15 kHz, this helps give the ride a tone that will cut through the mix.



## GATE

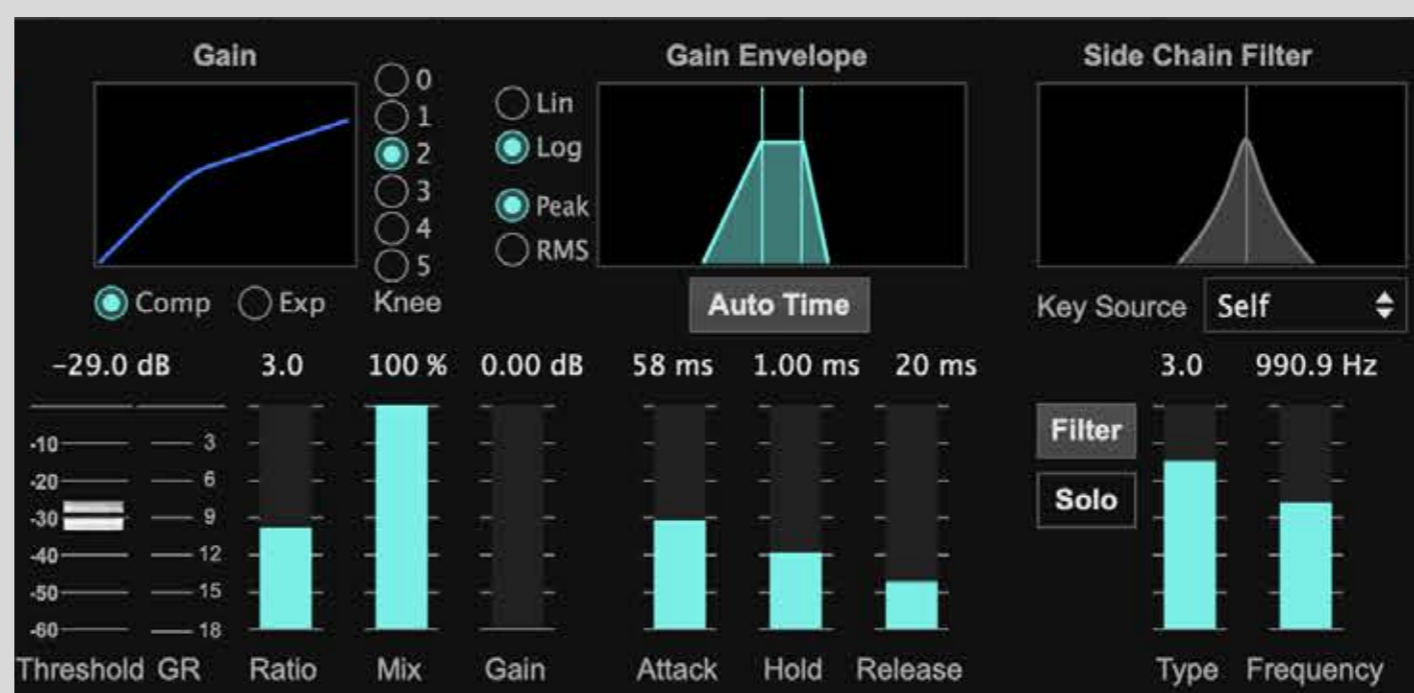
Attack: 0 ms  
 Hold: 200 ms  
 Release: 703 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the drums are not being played.

## COMP

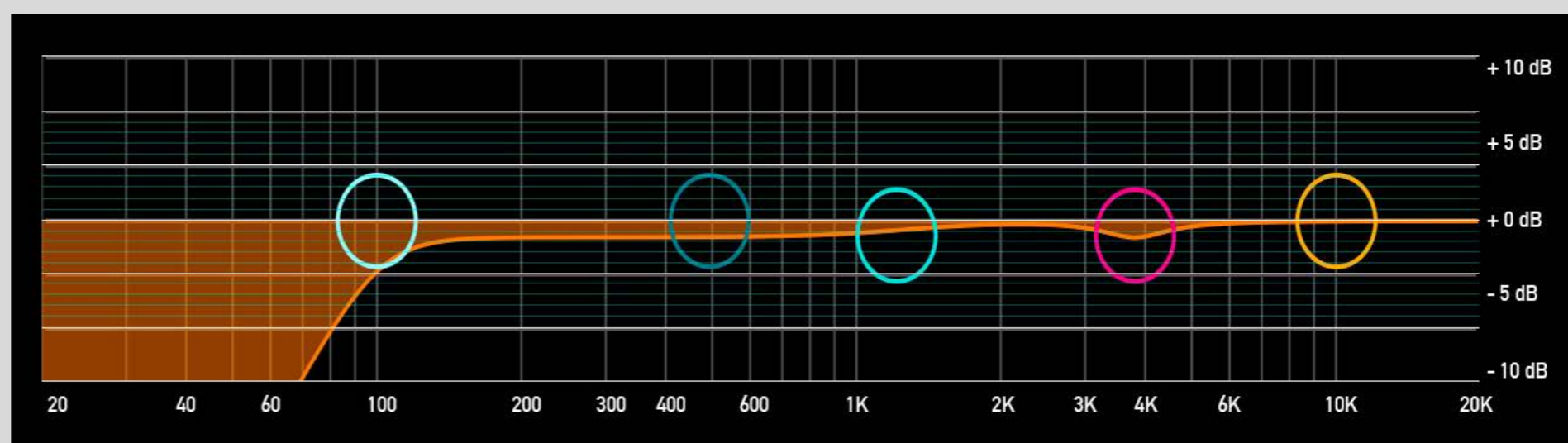
Thres: -29.0 dB  
 Attack: 58 ms  
 Hold: 1 ms  
 Release: 20 ms  
 Ratio: 3:1  
 Knee: 2 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the overall drum kit. Adjust the threshold to where there is -2-6 dB of gain reduction when the drums are hit at a loud volume.

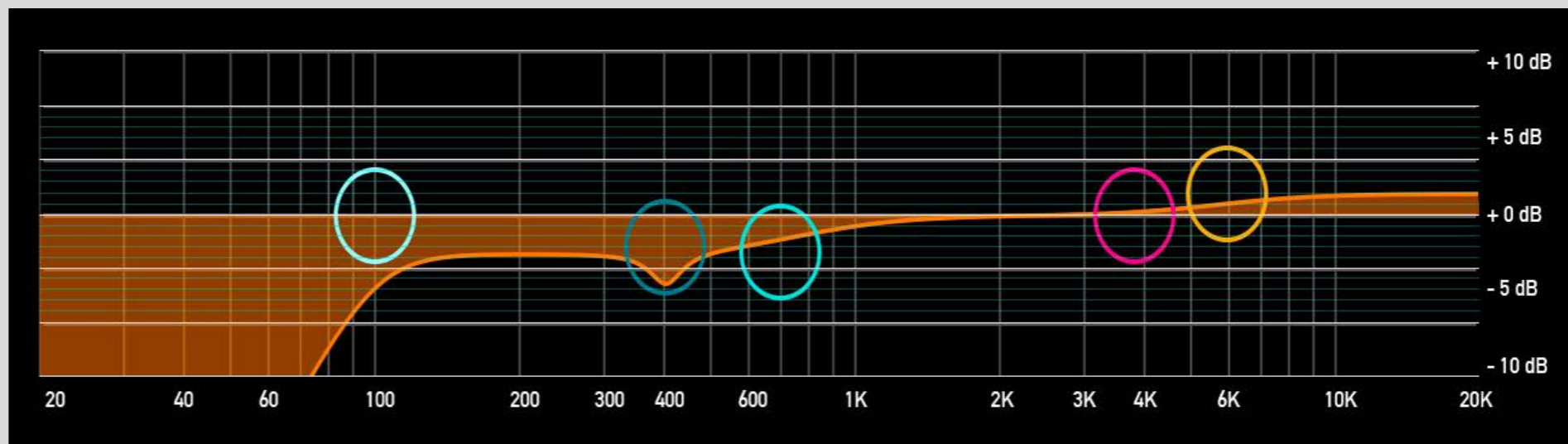
## EQ - LARGE DIAPHRAGM CONDENSER

This is an EQ curve to use on drum overheads using a large diaphragm condenser microphone like the [AKG C414](#) or the [Mojave MA-50](#).



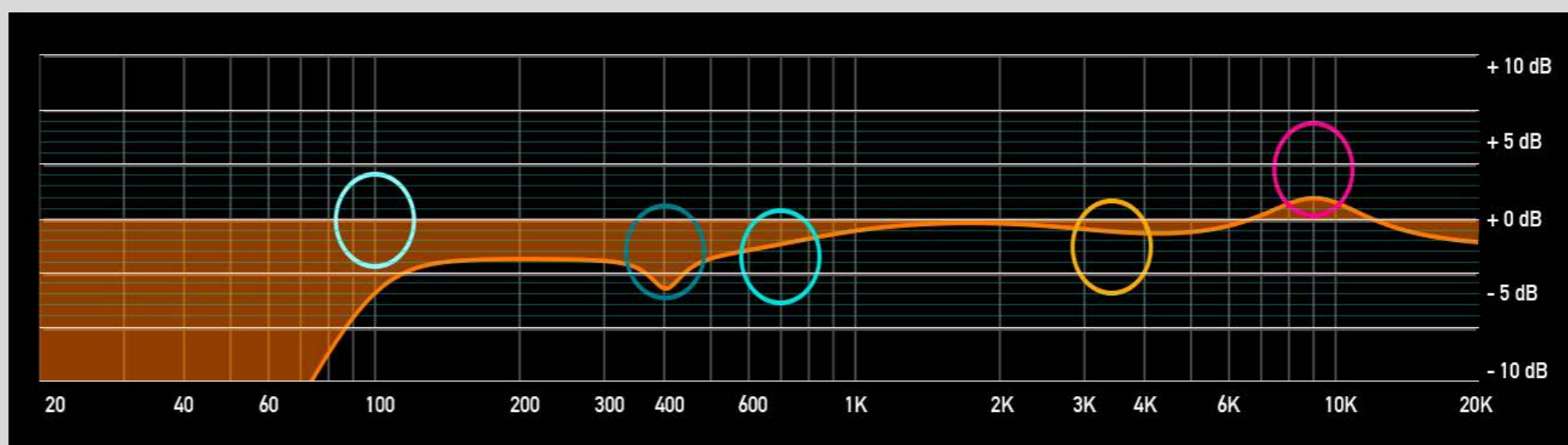
## EQ - SHURE KSM137

This is an EQ curve to use with the Shure KSM137 on the drum overheads. A low shelf and cut at 400 Hz remove unwanted frequencies while a high shelf boost at 4 kHz helps give the cymbals a boost in the overall mix.



## EQ - SHURE SM81

This is an EQ curve to use with the Shure SM81 on the drum overheads. A low shelf and cut at 400 Hz remove unwanted frequencies while a high boost at 9.5 kHz helps give the cymbals a boost in the overall mix. The cut at 3 kHz helps remove over sensitive frequencies on this microphone.





# PERCUSSION

**Conga High**  
- General EQ

**Conga Low**  
- General EQ

**Auxiliary Percussion**  
- General EQ

## GATE

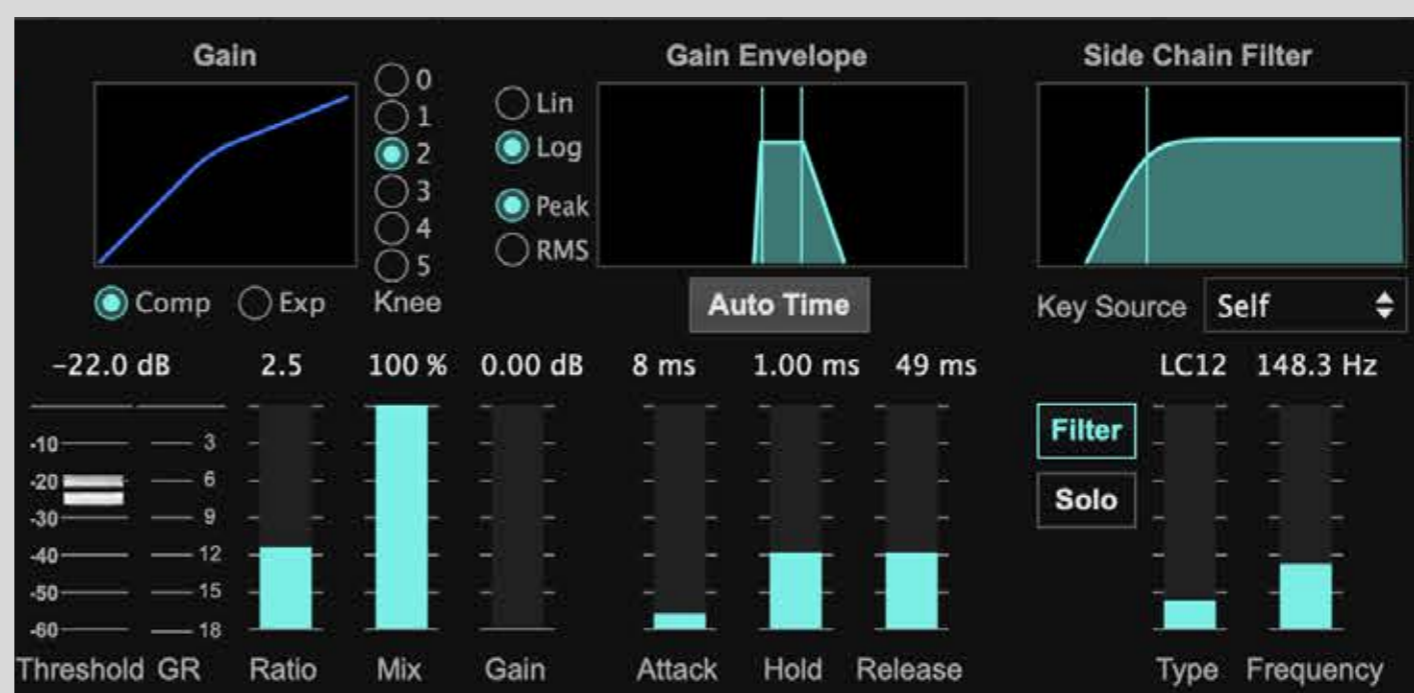
Attack: 0 ms  
 Hold: 63.2 ms  
 Release: 315 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the conga is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

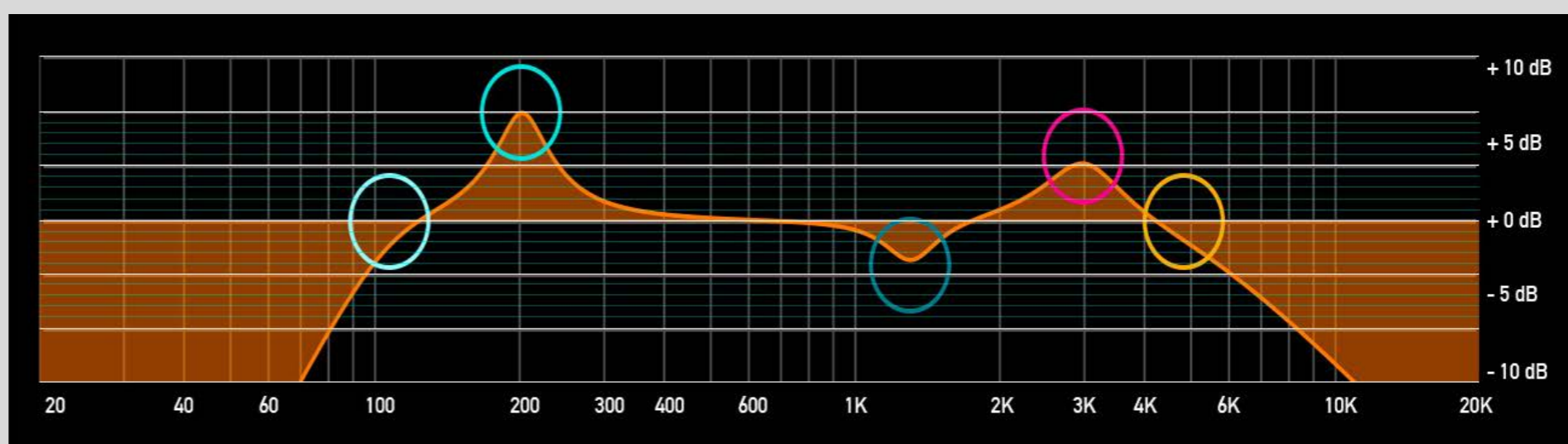
Thres: -22.0 dB  
 Attack: 8 ms  
 Hold: 1 ms  
 Release: 49 ms  
 Ratio: 2.5:1  
 Knee: 2 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the conga and elongate the sustain of the drum. Adjust the threshold to where there is -4-6 dB of gain reduction when the conga is being played at the loudest volume.

## EQ - GENERAL

This is an EQ curve for a dynamic microphone like the Shure SM57 on the high conga. The boosts at 200 Hz and 3 kHz help keep the conga forward in the mix. A low cut and a high cut help remove unwanted frequencies.



## GATE

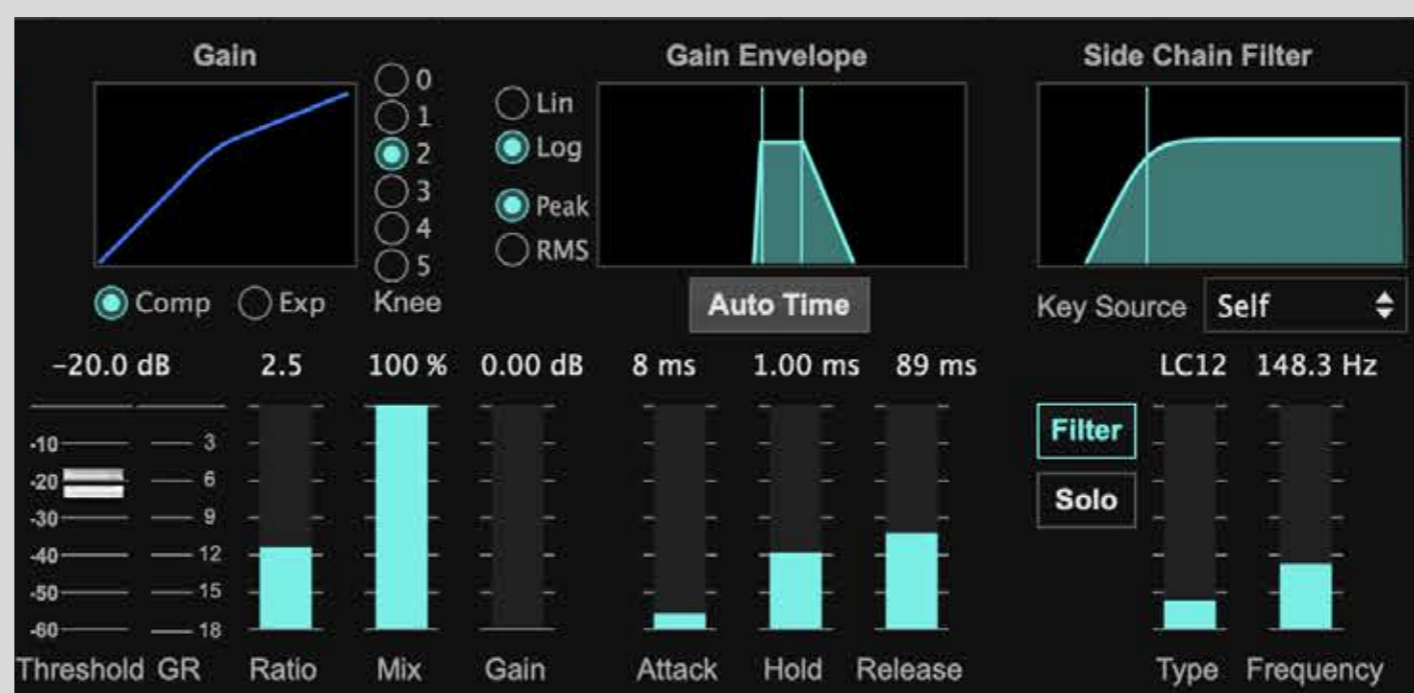
Attack: 0 ms  
 Hold: 63.2 ms  
 Release: 315 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the conga is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

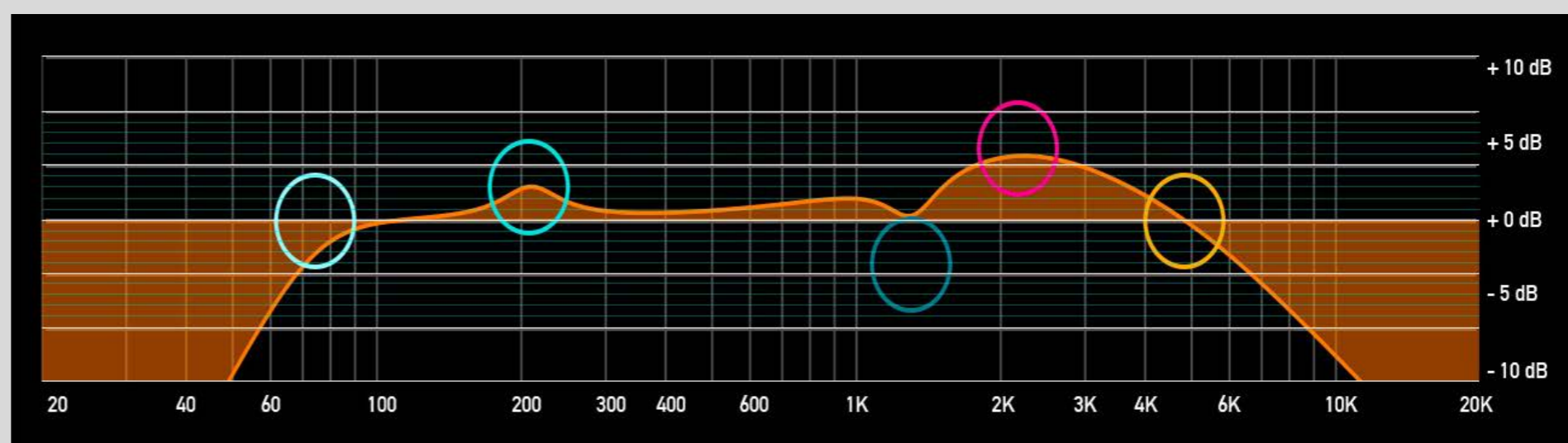
Thres: -20.0 dB  
 Attack: 8 ms  
 Hold: 1 ms  
 Release: 89 ms  
 Ratio: 2.5:1  
 Knee: 2 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the conga and elongate the sustain of the drum. Adjust the threshold to where there is -4-6 dB of gain reduction when the conga is being played at the loudest volume.

## EQ - GENERAL

This is an EQ curve for a dynamic microphone like the Shure SM57 on the low conga. The boosts at 200 Hz and around 2.5 kHz help keep the conga forward in the mix. A low cut and a high cut help remove unwanted frequencies.



## GATE

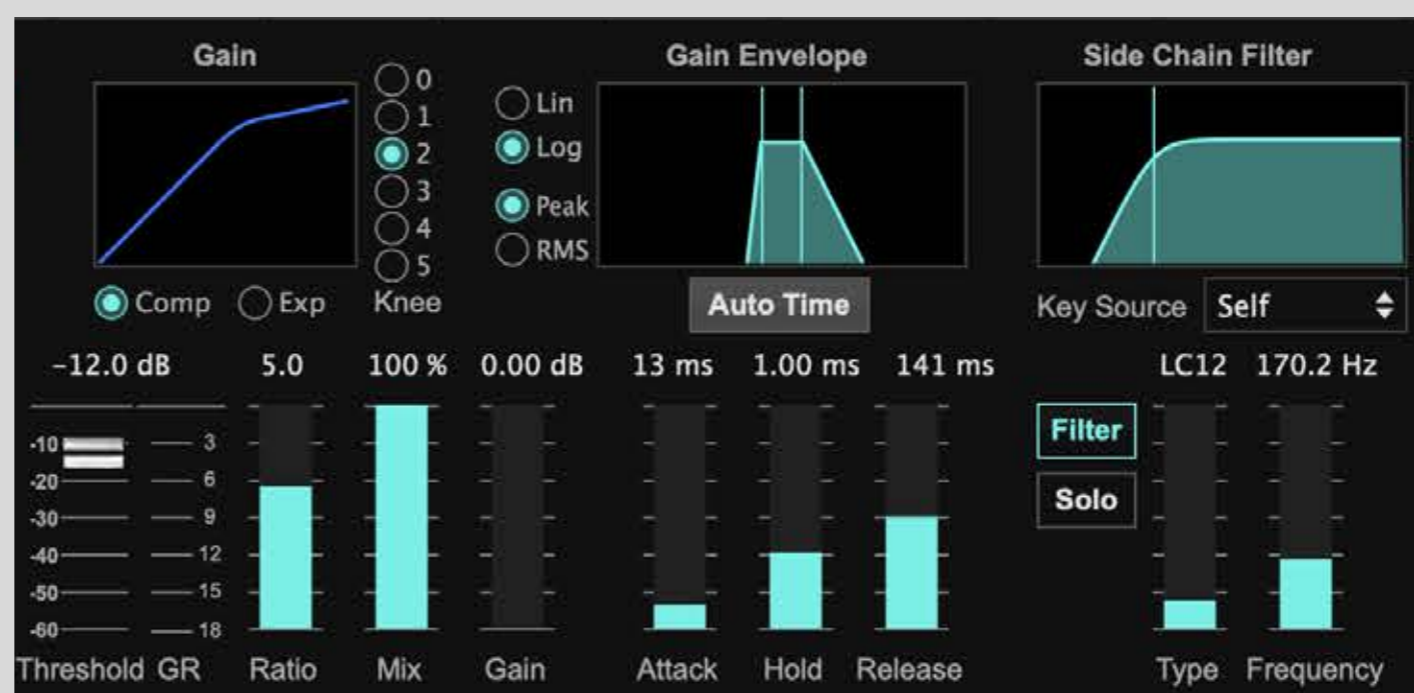
Attack: 0 ms  
 Hold: 158 ms  
 Release: 538 ms  
 Ratio: 4:1  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the percussion is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

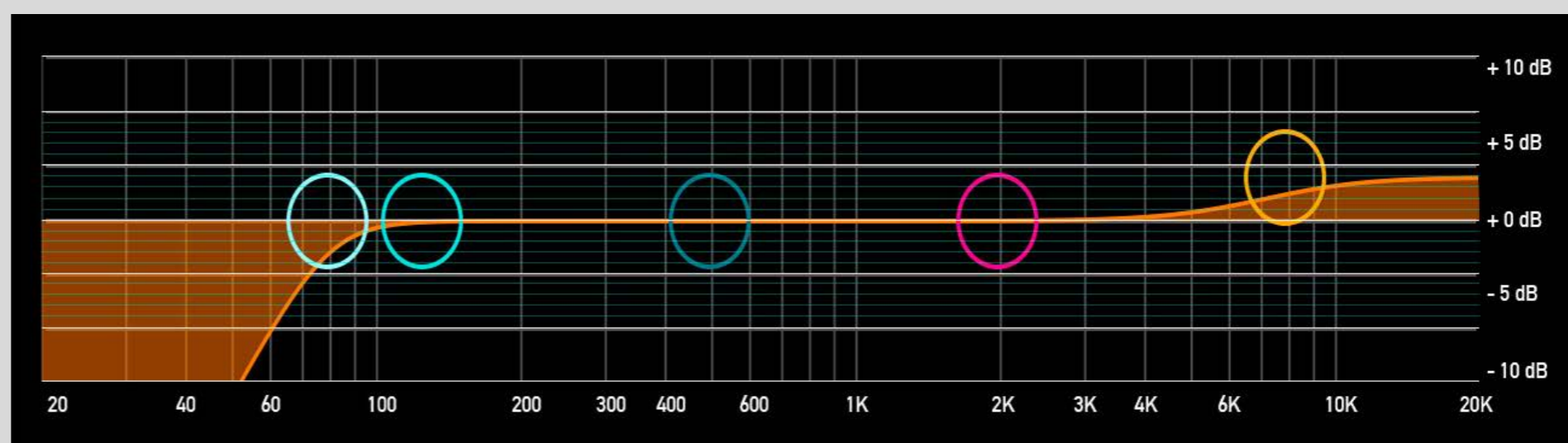
Thres: -12.0 dB  
 Attack: 13 ms  
 Hold: 1 ms  
 Release: 141 ms  
 Ratio: 5:1  
 Knee: 2 dB  
 Detector: PEAK  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the percussion. Adjust the threshold to where there is -2-4 dB of gain reduction when the percussion is being played at the loudest volume.

## EQ - GENERAL

This is an EQ curve to use on the auxiliary percussion. This is typically a condenser microphone and the high shelf boost at 8 kHz helps give a sparkle to the percussion sound.





# VOCAL

**Vocal**

- General EQ
- General EQ+Air
- General EQ+Bass
- Audix OM3
- Audix OM5
- Audix OM7
- Sennheiser e835
- Sennheiser e845
- Sennheiser e945
- Shure PGA48
- Shure PGA58
- Shure PG58
- Shure SM58
- Shure Beta 58A
- Shure Beta 87
- Shure KSM9

**Choir**

- Audix Microboom
- Large-Diaphragm Condenser
- Small-Diaphragm Condenser

## GATE

Attack: 1 ms  
 Hold: 79.6 ms  
 Release: 173 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the singer is not singing. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

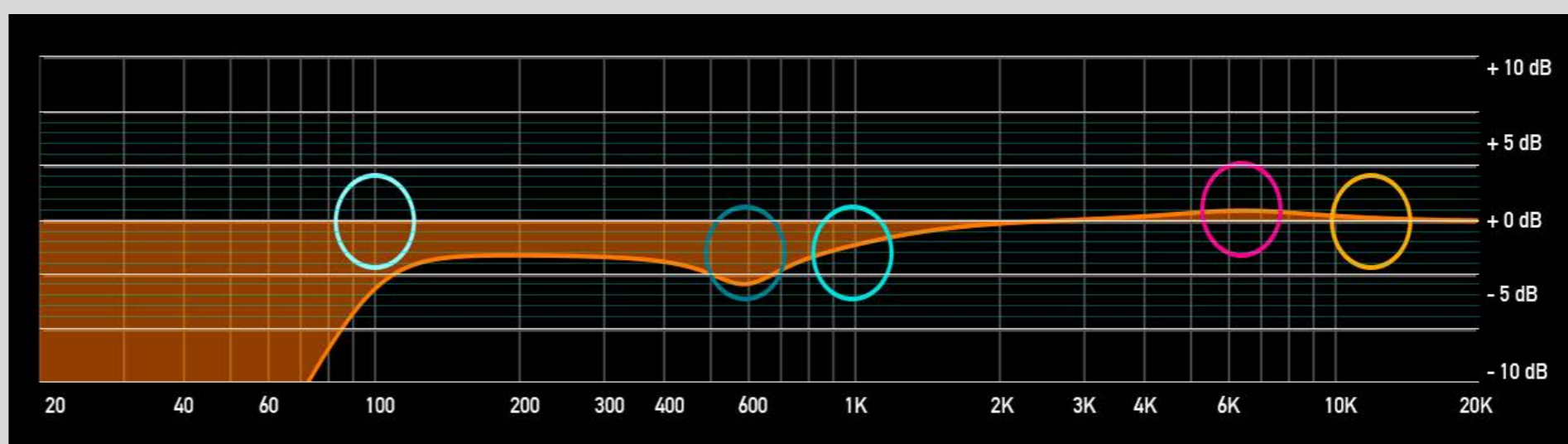
Thres: -23.5 dB  
 Attack: 25 ms  
 Hold: 1 ms  
 Release: 108 ms  
 Ratio: 7:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the vocalist. Adjust the threshold to where there is -5-9 dB of gain reduction when the singer is at their loudest volume.

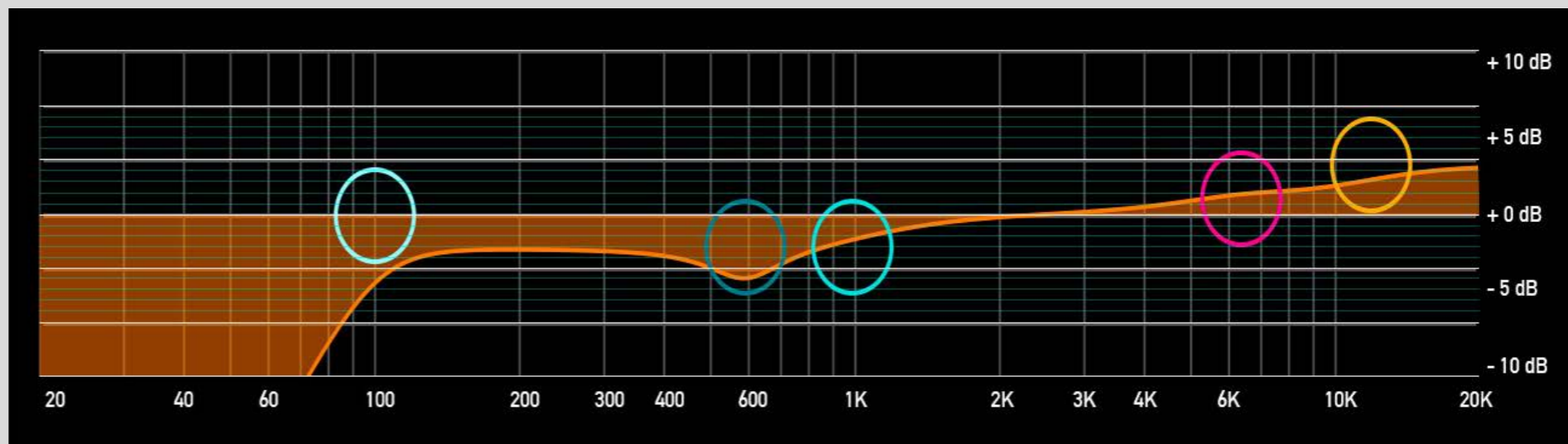
## EQ - GENERAL

This is a standard EQ curve that can be applied to any vocal with any microphone. The shaping in the low end helps keep proximity effect to a minimum and keeps the vocal sounding clear in the mix.



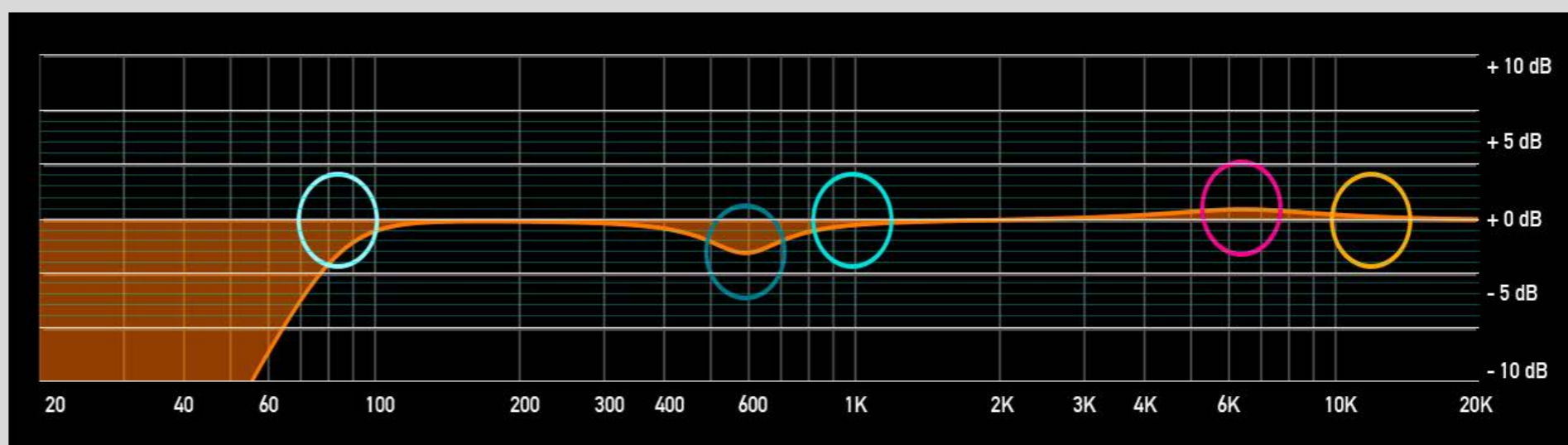
## EQ - GENERAL + AIR

This EQ curve is similar to the Vocal General curve, but adds a high frequency air boost.



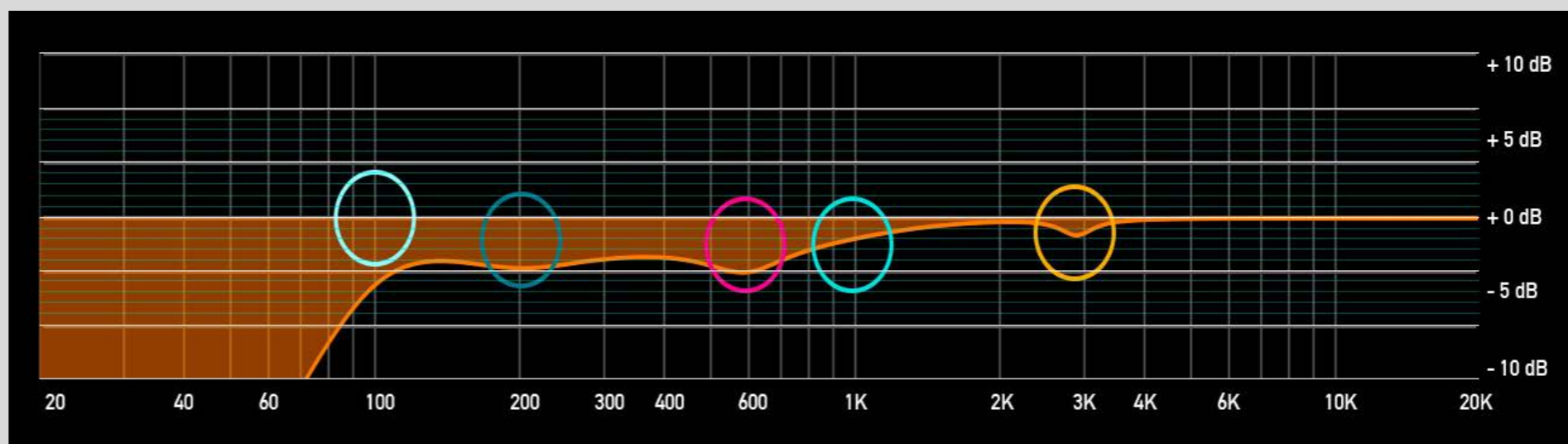
## EQ - GENERAL + BASS

This EQ curve is similar to the Vocal General curve, but adds more low end into the channel to provide a bass heavy vocal channel mix.



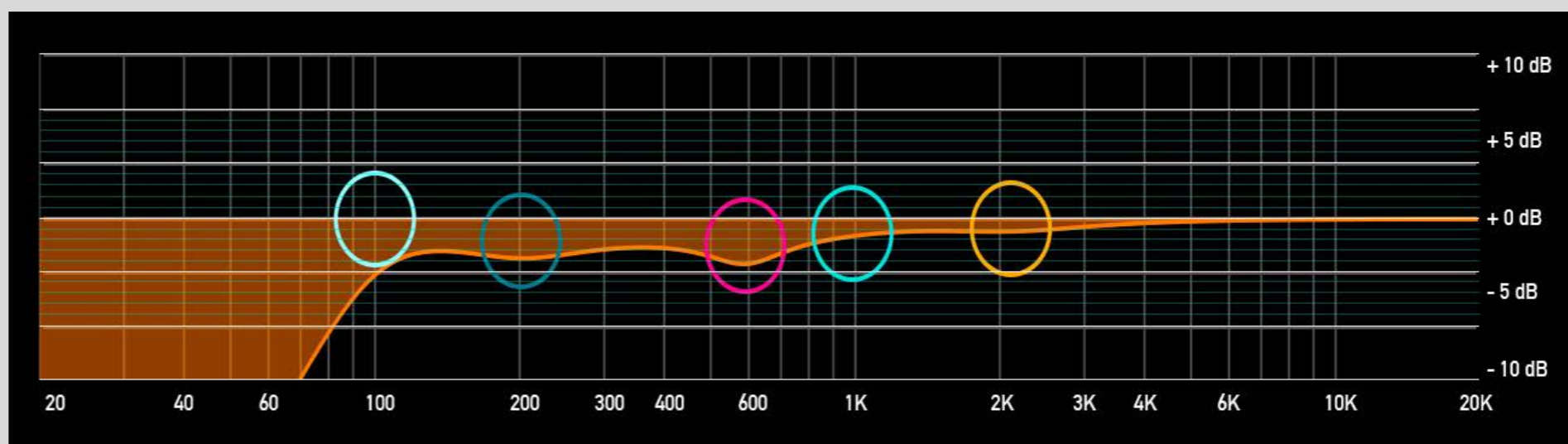
## EQ - AUDIX OM3

This EQ curve is for the Audix OM3 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the OM3.



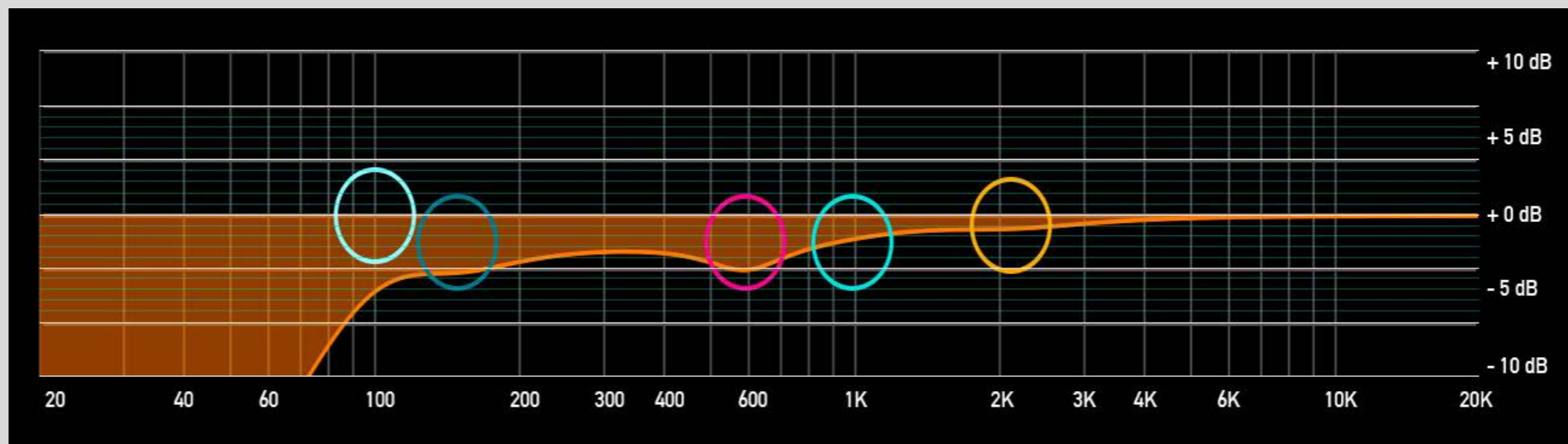
## EQ - AUDIX OM5

This EQ curve is for the Audix OM5 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the OM5.



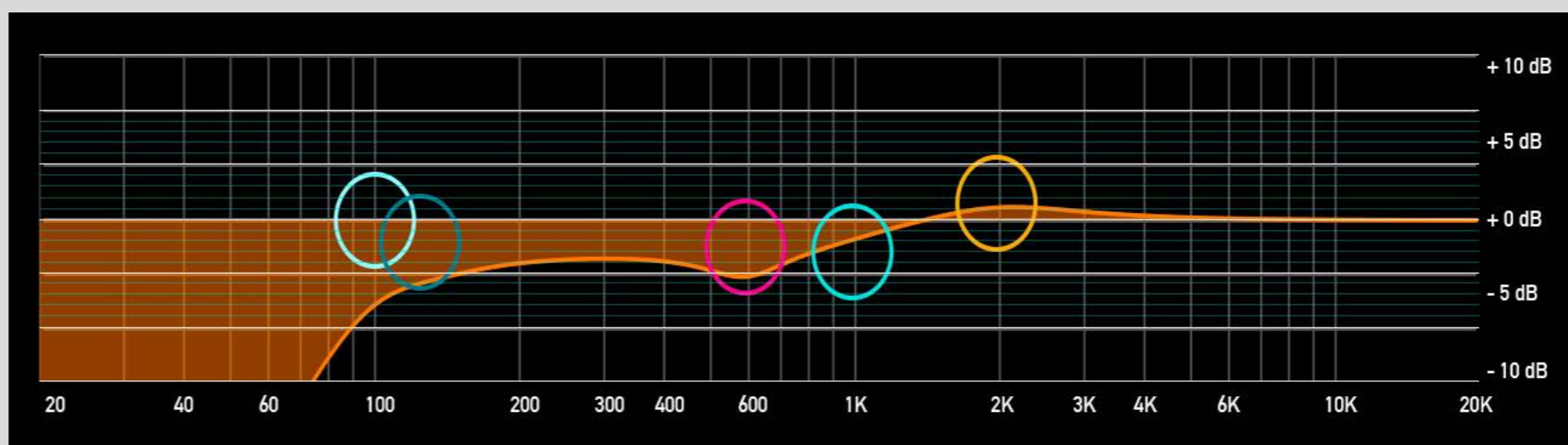
## EQ - AUDIX OM7

This EQ curve is for the Audix OM7 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the OM7.



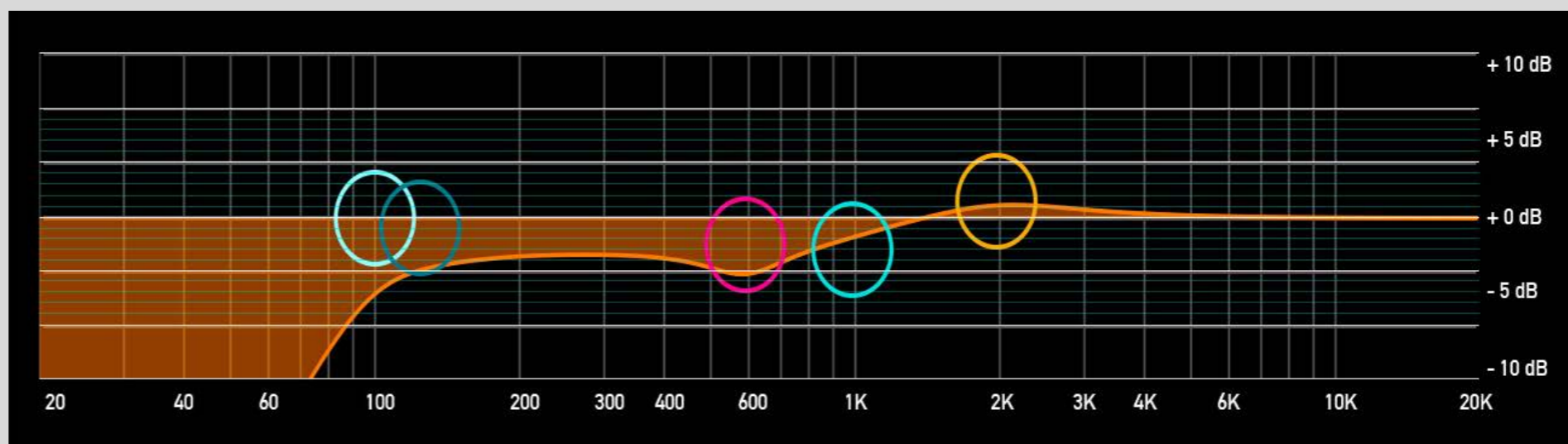
## EQ - SENNHEISER E 835

This EQ curve is for the Sennheiser e 835 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the e835.



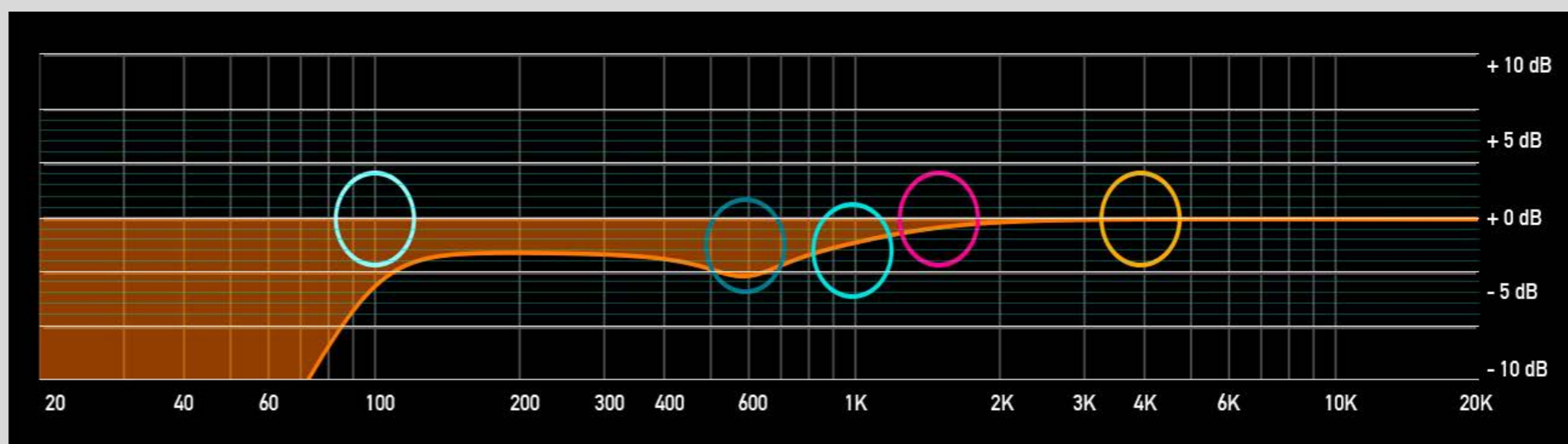
## EQ - SENNHEISER E 845

This EQ curve is for the Sennheiser e 845 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the e845.



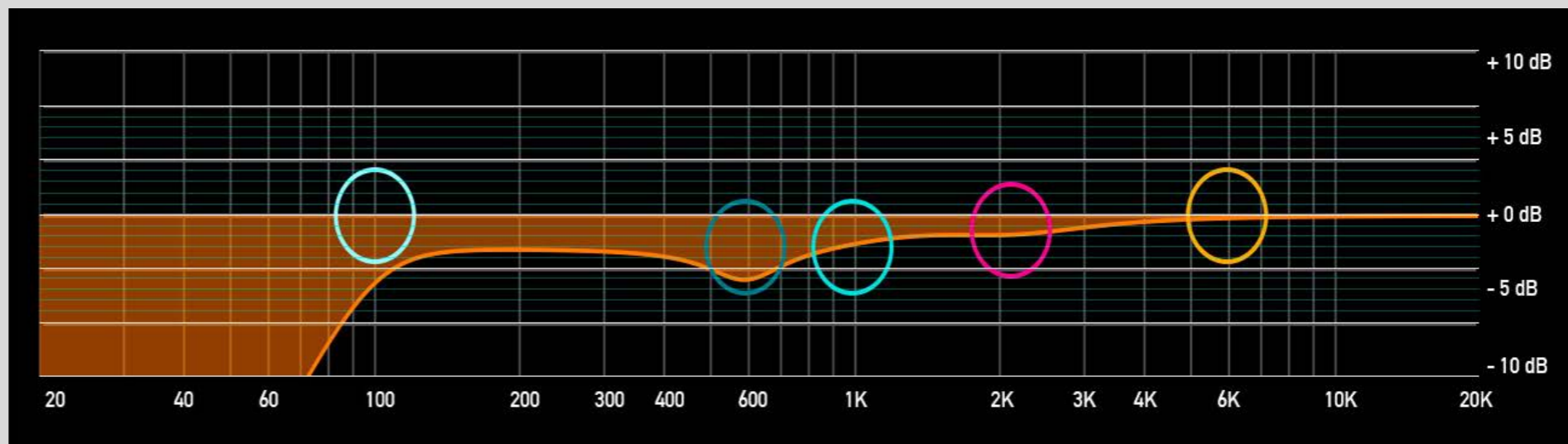
## EQ - SENNHEISER E 945

This EQ curve is for the Sennheiser e 945 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the e945.



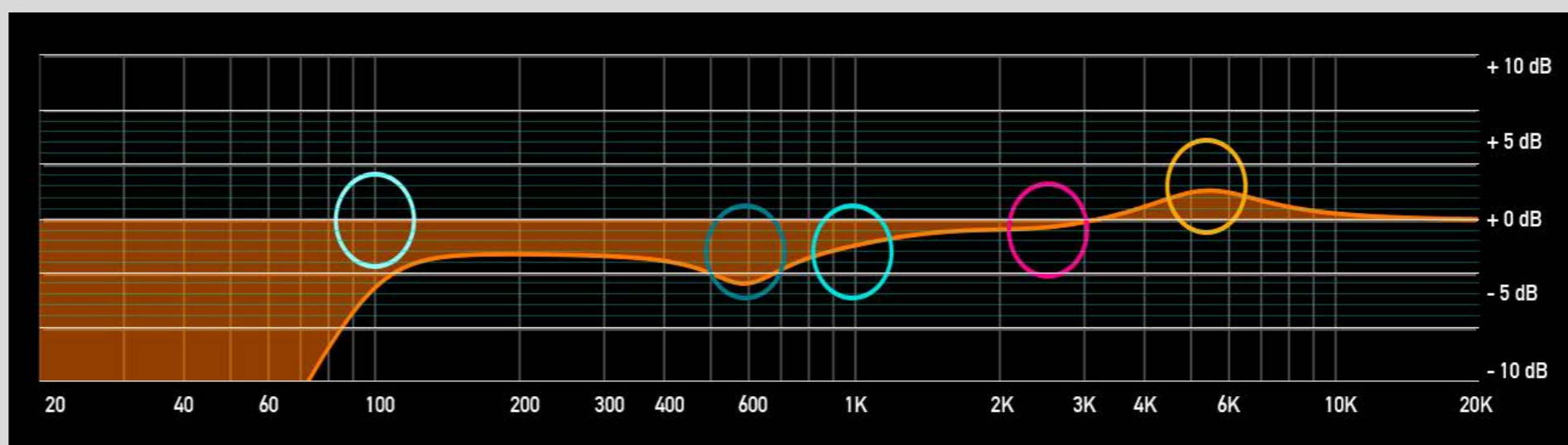
## EQ - SHURE PGA48

This EQ curve is for the Shure PGA48 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the PGA48.



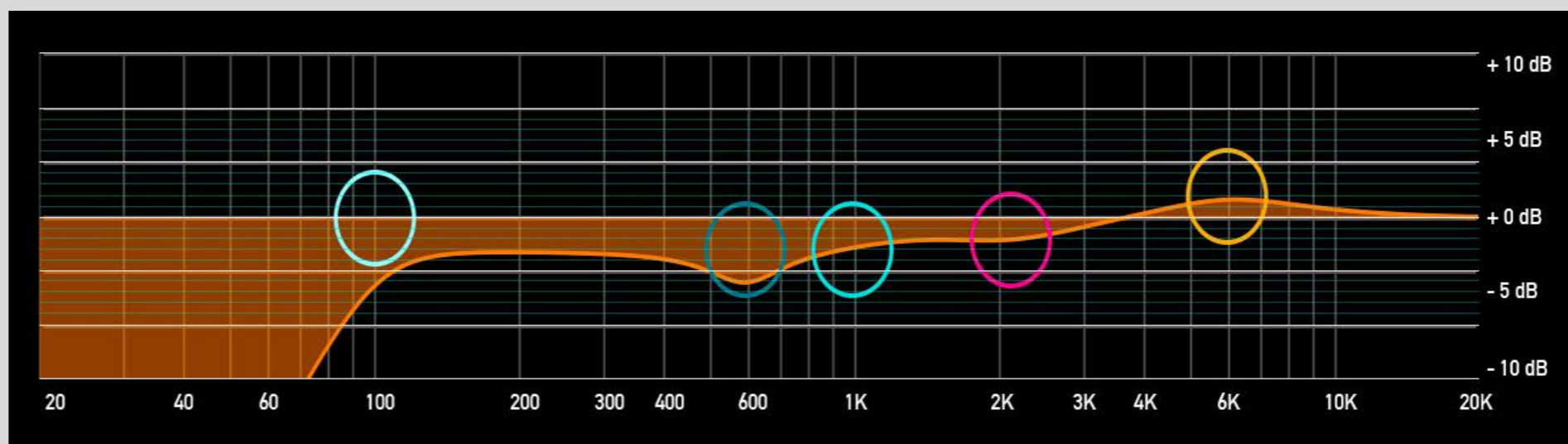
## EQ - SHURE PGA58

This EQ curve is for the Shure PGA58 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the PGA58.



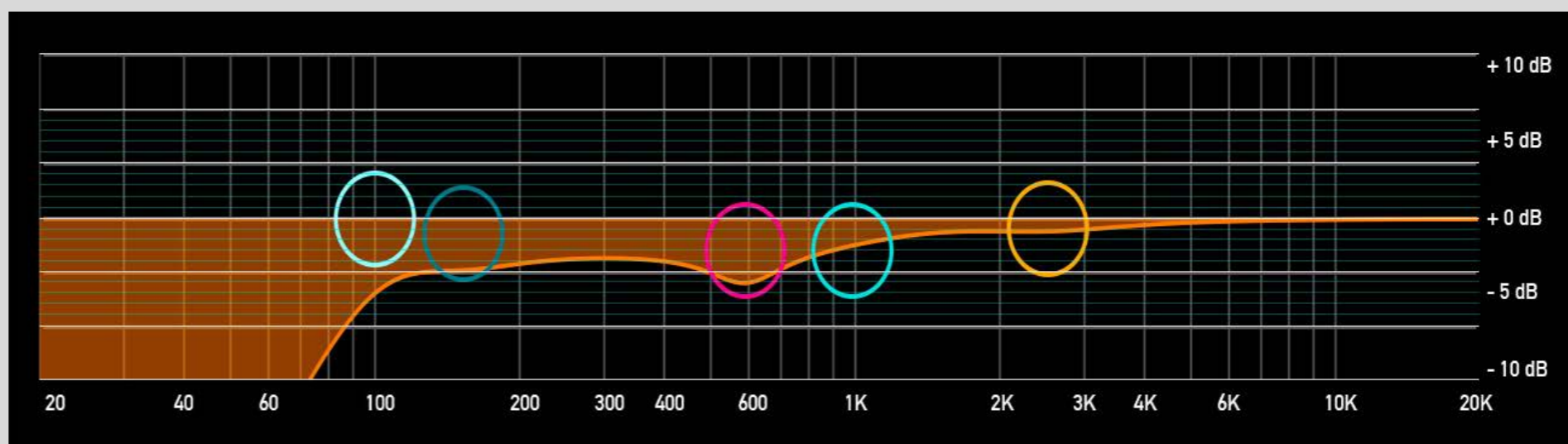
## EQ - SHURE PG58

This EQ curve is for the Shure PG58 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the PG58.



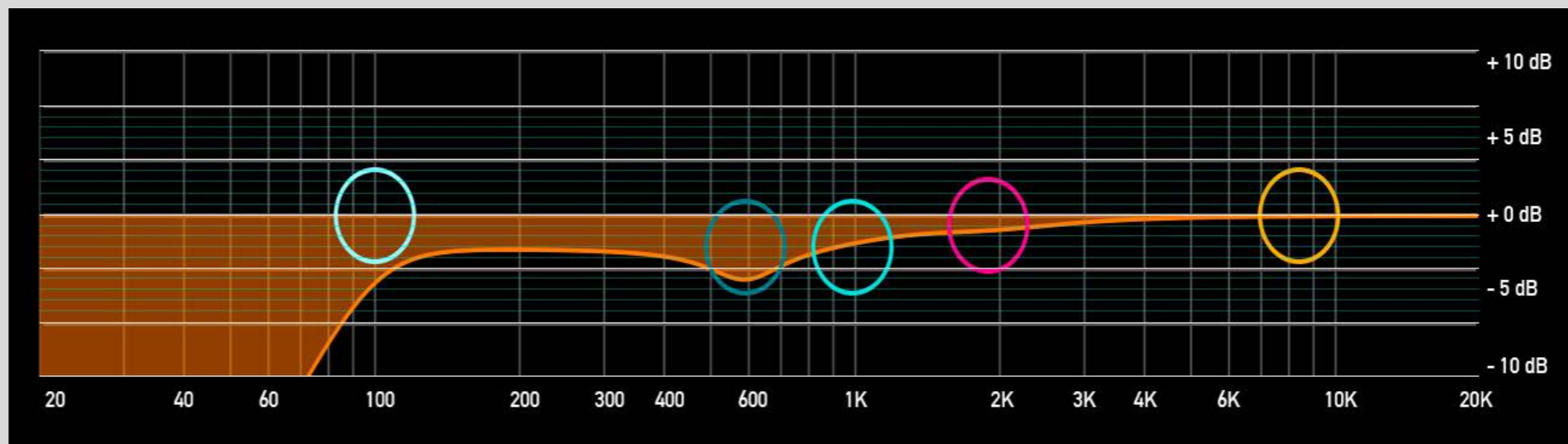
## EQ - SHURE SM58

This EQ curve is for the Shure SM58 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the SM58.



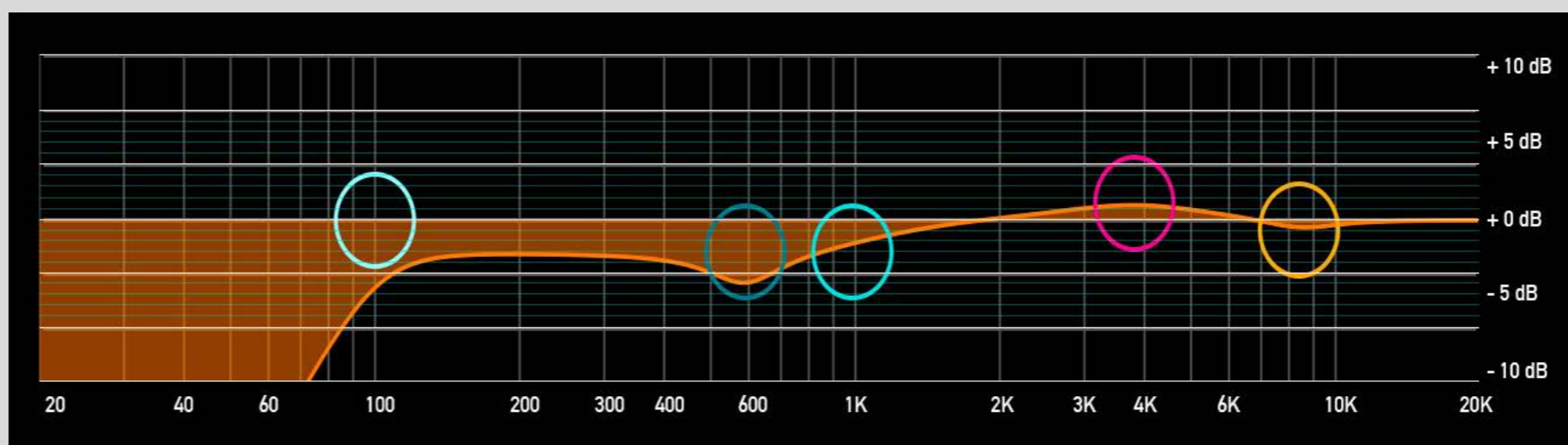
## EQ - SHURE BETA 58A

This EQ curve is for the Shure Beta58A on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the Beta58.



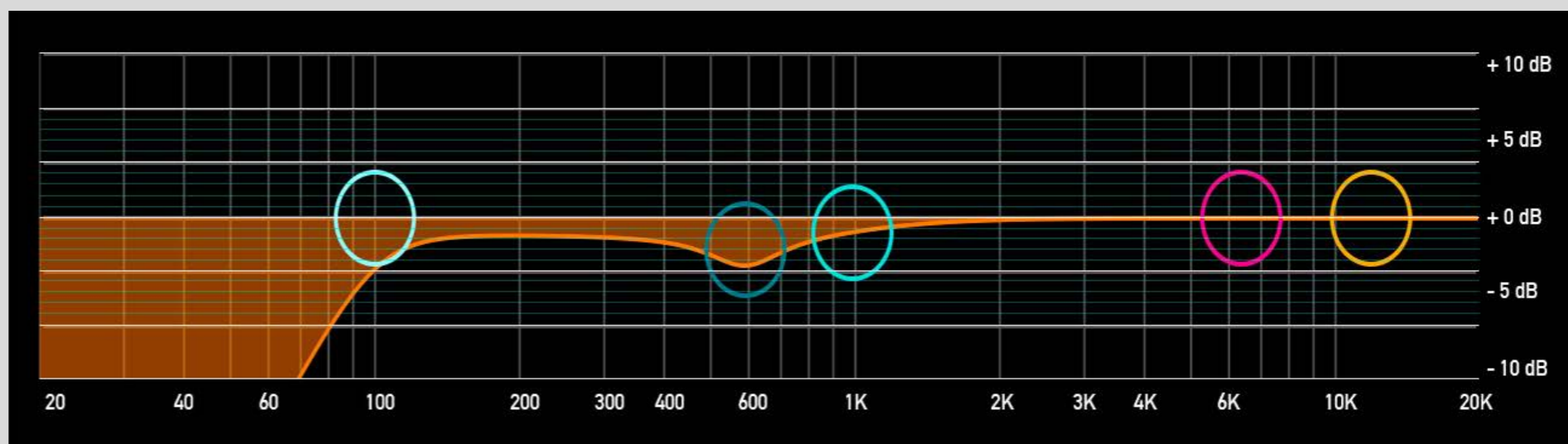
## EQ - SHURE BETA 87A

This EQ curve is for the Shure Beta 87A on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the Beta87.



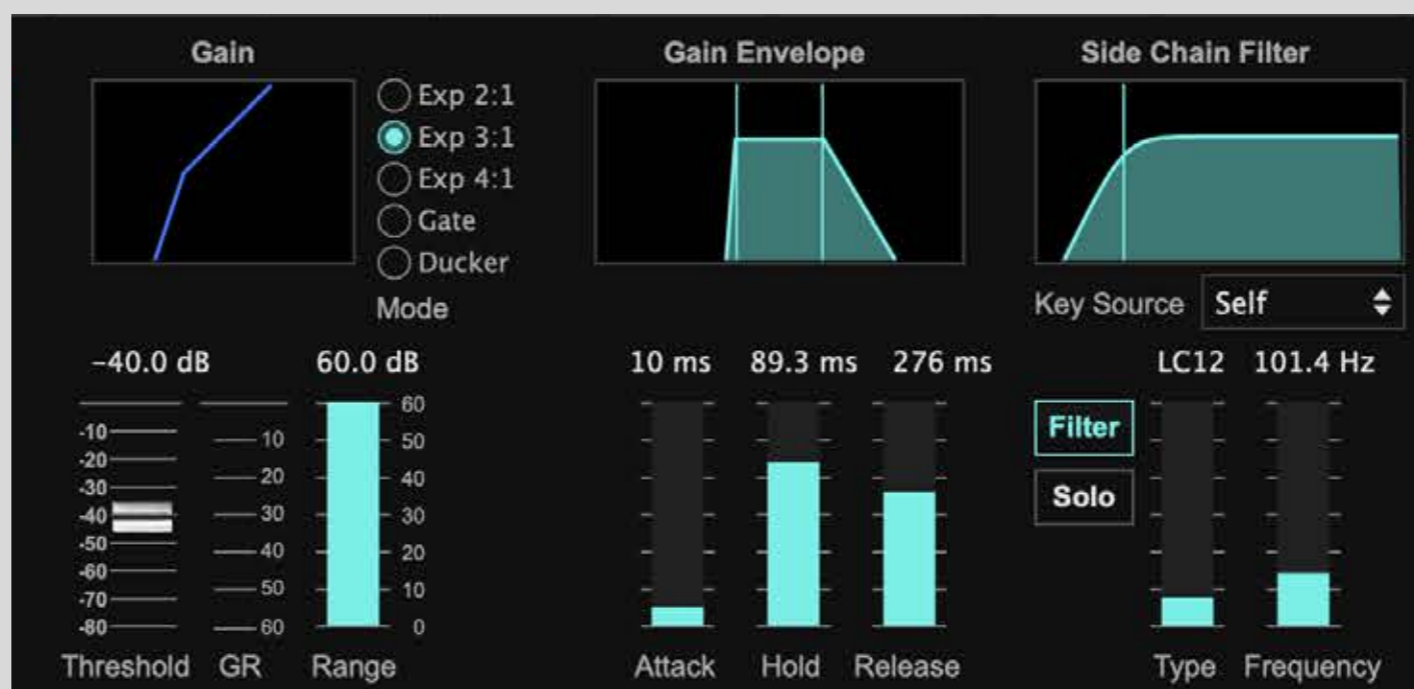
## EQ - SHURE KSM9

The Shure KSM9 is my favorite vocal microphone. This EQ curve is for the Shure KSM9 on a vocalist. The EQ shaping of this curve will yield a clear sounding vocal with the specific sound of the KSM9.



## GATE

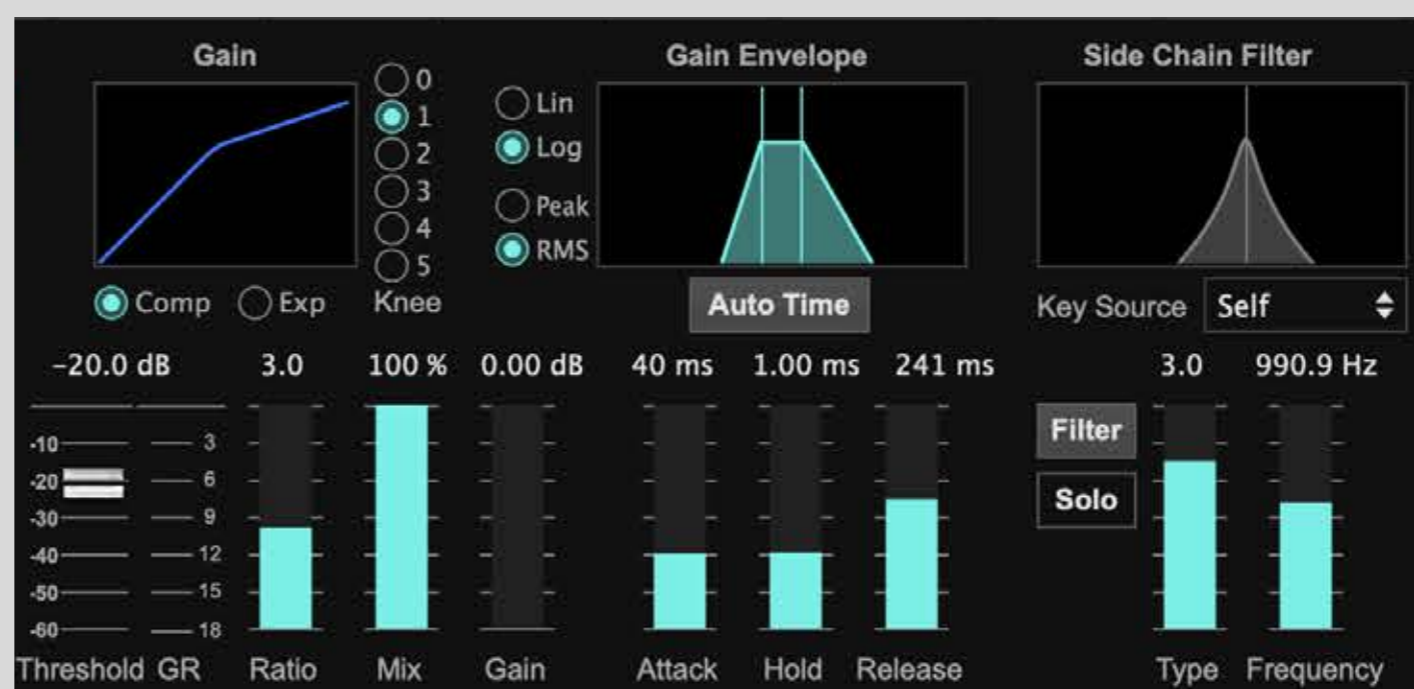
Attack: 10 ms  
 Hold: 89.3 ms  
 Release: 276 ms  
 Ratio: 3:1  
 Range: 60 dB



These gate settings are for creating an automatic mute for when the choir is not singing. You will need to adjust the threshold with the volume on your stage so that the gate activates when the choir is not singing, but is still open when the choir is singing softer notes. The Ratio is set to 1:3 rather than gate to allow a smoother transition between unmuted and muted.

## COMP

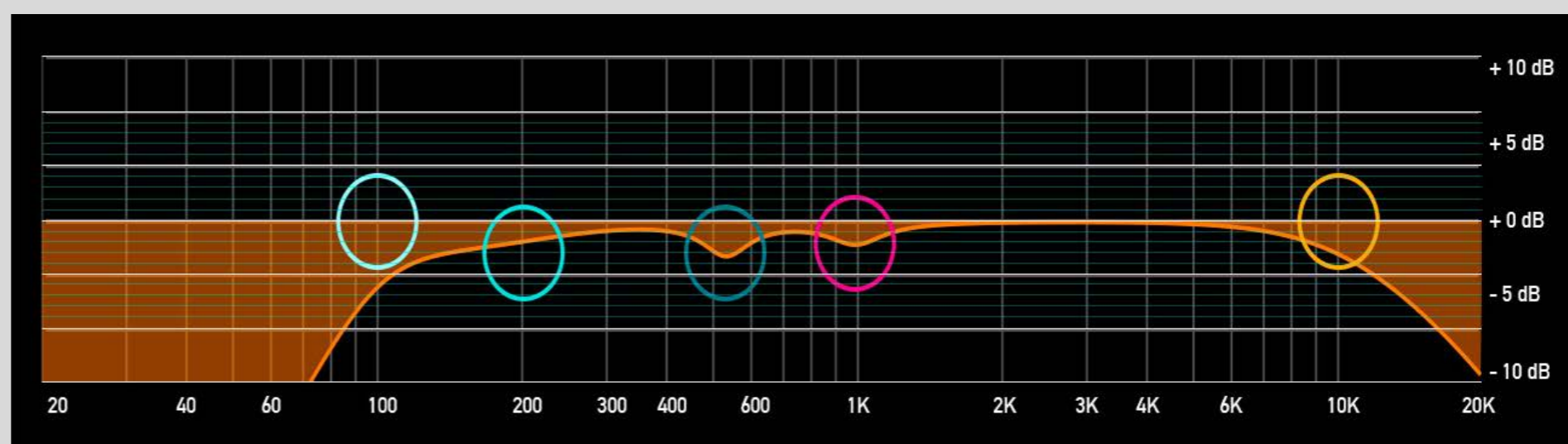
Thres: -20.0 dB  
 Attack: 40 ms  
 Hold: 1 ms  
 Release: 241 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is helping keep the choir microphones to a nice average volume. Adjust the threshold to where there is -2-4 dB of gain reduction when the choir is singing at a loud volume. You will notice a medium attack time and a longer release time, this is to help keep a natural sound with the choir.

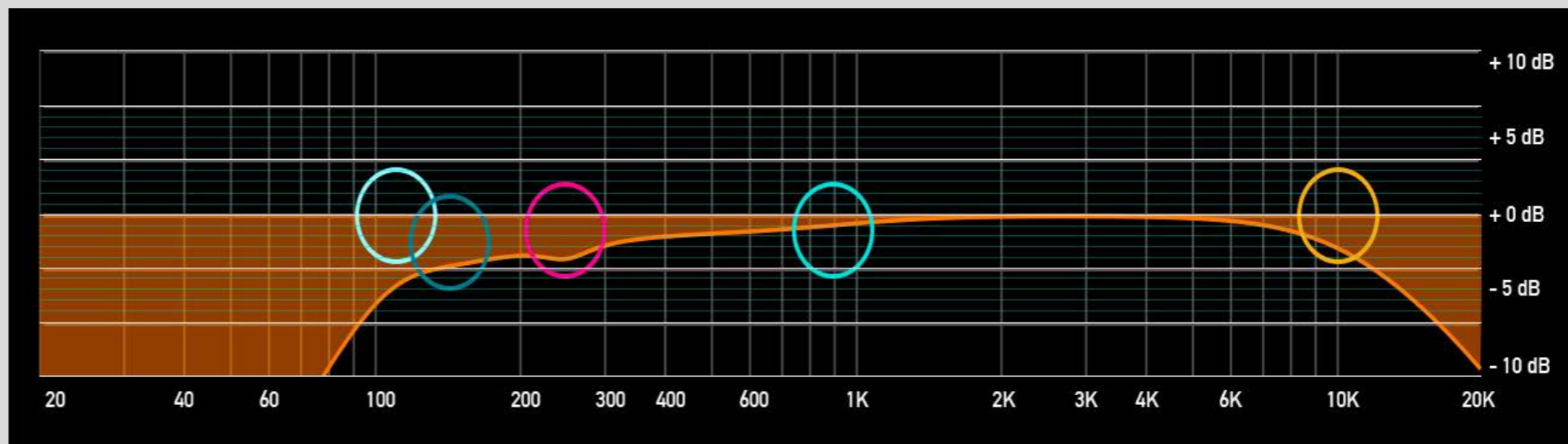
## EQ - CHOIR AUDIX MICROBOOM

This is an EQ curve for the [Audix Microboom](#) on a choir. The low end roll off and the high frequency roll off help control feedback.



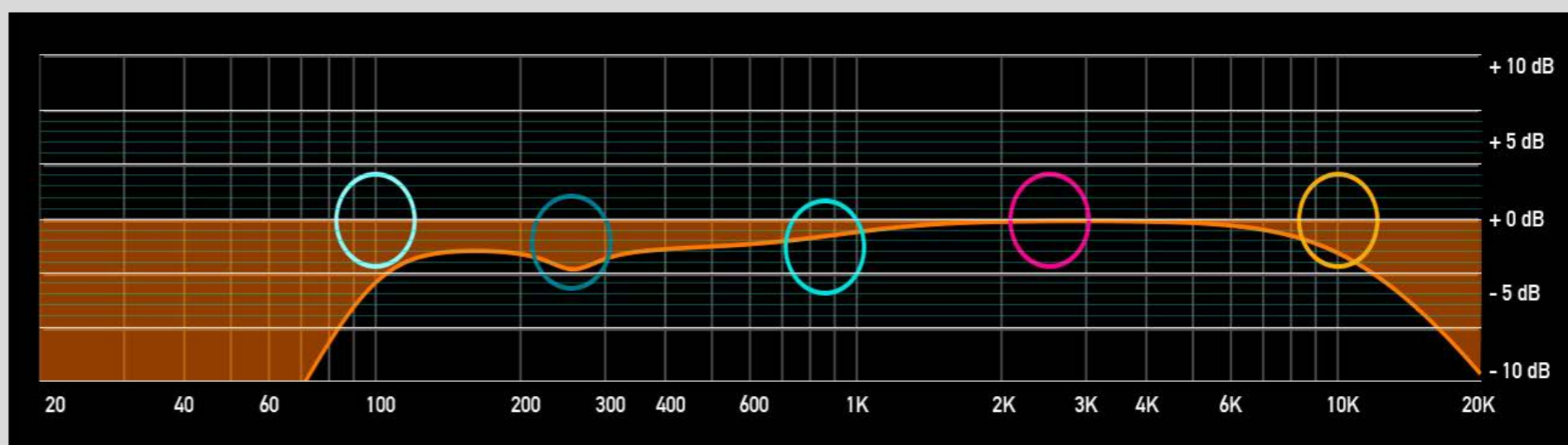
## EQ - CHOIR LARGE CONDENSER

This is an EQ curve for the a Large Diaphragm Condenser on a choir. The low end roll off and the high frequency roll off help control feedback.



## EQ - CHOIR SMALL CONDENSER

This is an EQ curve for the a Small Diaphragm Condenser on a choir. The low end roll off and the high frequency roll off help control feedback.



# BRASS & WINDS

## Alto Saxophone

- Audio-Technica ATM350
- Shure PGA98H
- Audio-Technica Pro35
- Shure SM57

## Baritone Saxophone

- Audio-Technica ATM350
- Shure PGA98H
- Audio-Technica Pro35
- Shure SM57

## Tenor Saxophone

- Audio-Technica ATM350
- Shure PGA98H
- Audio-Technica Pro35
- Shure SM57

## Trombone

- Audio-Technica ATM350
- Sennheiser e835
- General EQ
- Shure SM57

## Trumpet

- General EQ
- Audio-Technica ATM350
- Audio-Technica ATM650
- Sennheiser e835
- Shure SM57

## Flute

- General EQ
- Audio-Technica ATM350



## GATE

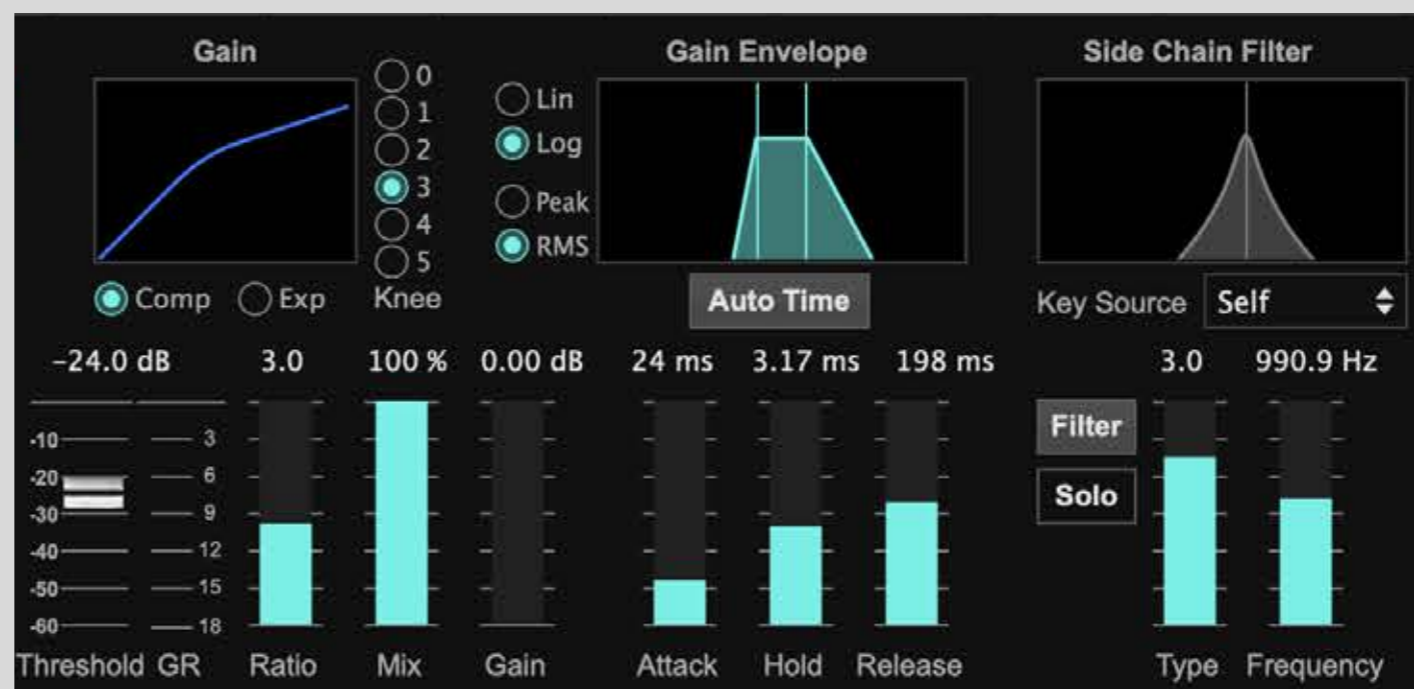
Attack: 0 ms  
 Hold: 20 ms  
 Release: 315 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the alto sax is not being played. You will notice a higher threshold setting of -40 dB, this is to help attenuate the channel when they are not playing. If softer notes are being cut off, you will need to lower the threshold so that notes are not cut off.

## COMP

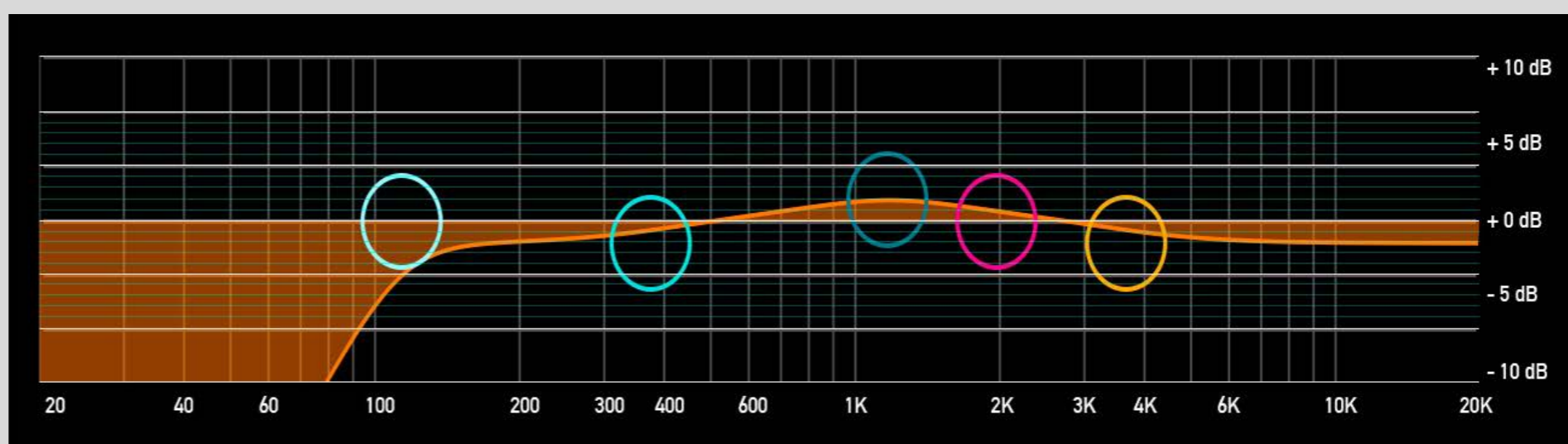
Thres: -24.0 dB  
 Attack: 24 ms  
 Hold: 3.17 ms  
 Release: 198 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is helping keep the alto saxophone volume slightly constrained to a nice average volume. Adjust the threshold to where there is -3-6 dB of gain reduction when the saxophone is playing at a loud volume.

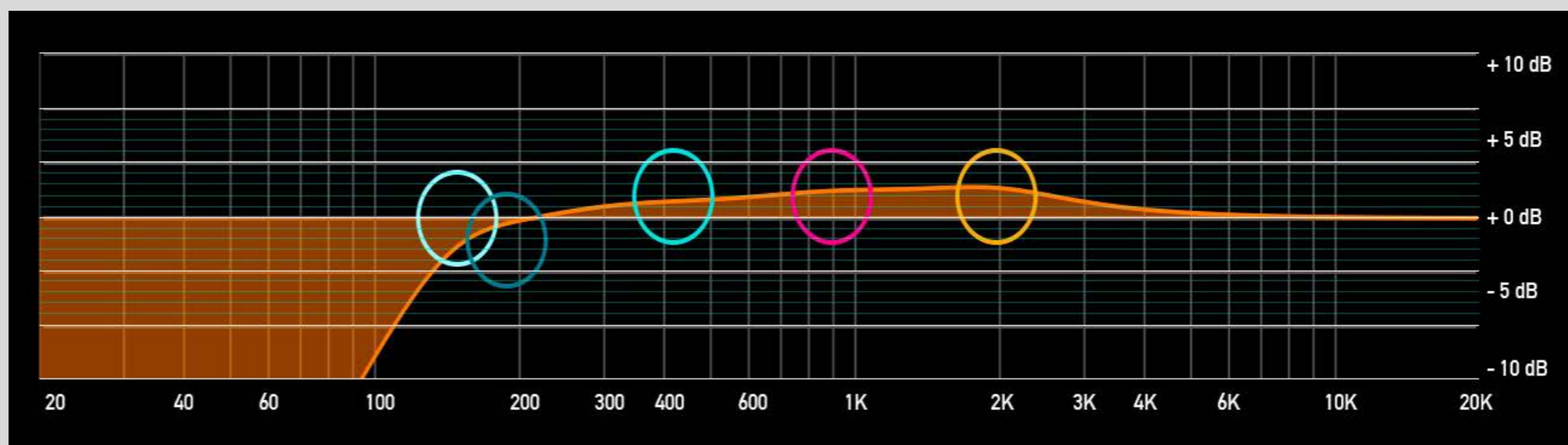
## EQ - AUDIO-TECHNICA ATM350

The [Audio-Technica ATM350](#) is a popular clip on instrument microphone. This EQ curve is for using this microphone on the Alto Saxophone.



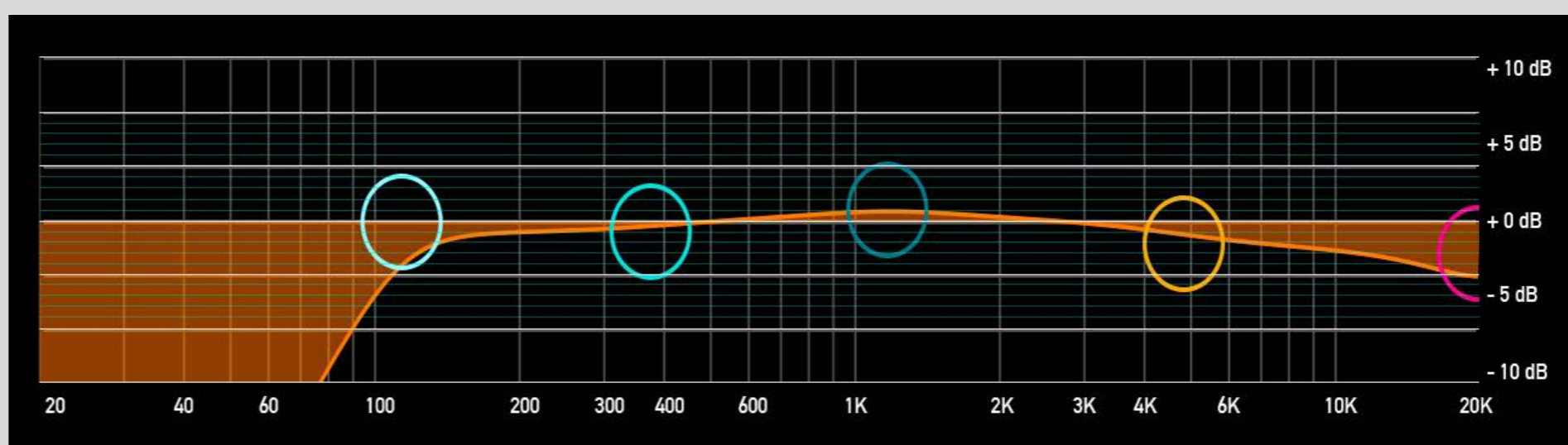
## EQ - SHURE PGA98H

The Shure PGA98H is a popular clip on instrument microphone. This EQ curve is for using this microphone on the Alto Saxophone.



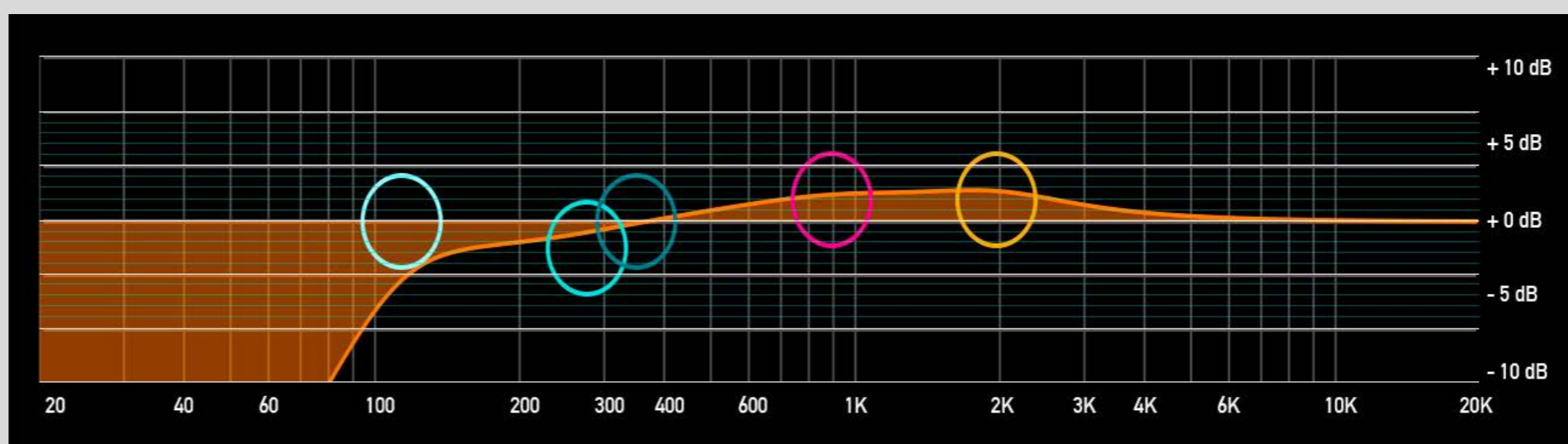
## EQ - AUDIO-TECHNICA PRO 35

The Audio-Technica Pro 35 is a popular clip on instrument microphone. This EQ curve is for using this microphone on the Alto Saxophone.



## EQ - SHURE SM57

This EQ curve is for the Shure SM57 being used on the Alto Saxophone.



## GATE

Attack: 0 ms  
 Hold: 20 ms  
 Release: 337 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the bari sax is not being played. You will notice a higher threshold setting of -40 dB, this is to help attenuate the channel when they are not playing. If softer notes are being cut off, you will need to lower the threshold so that notes are not cut off.

## COMP

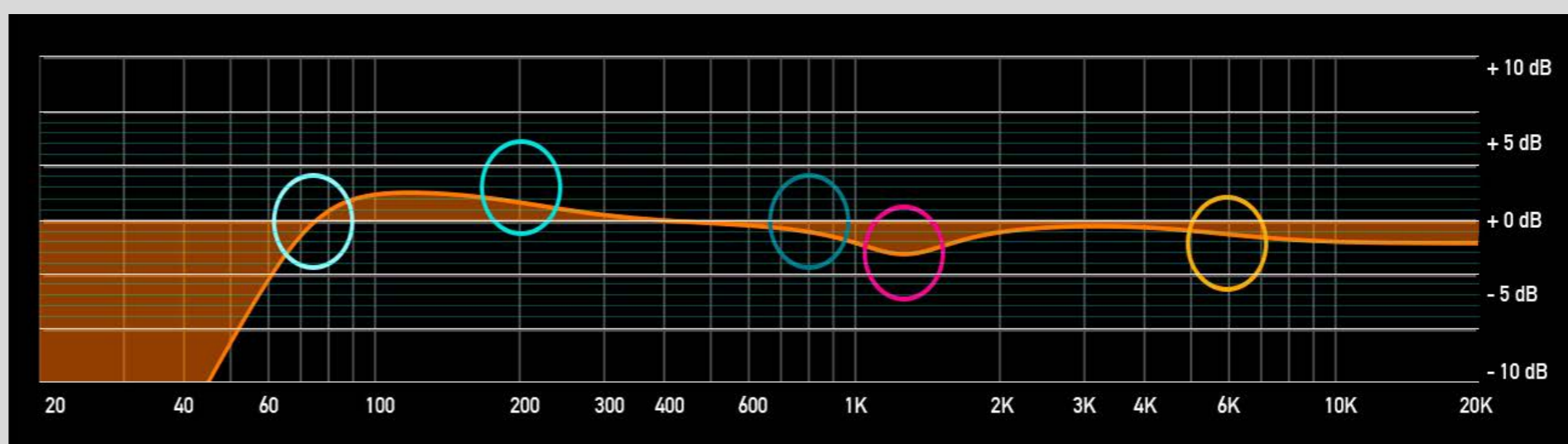
Thres: -24.0 dB  
 Attack: 24 ms  
 Hold: 15.8 ms  
 Release: 315 ms  
 Ratio: 4:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is helping keep the bari saxophone volume slightly constrained to a nice average volume. Adjust the threshold to where there is -3-6 dB of gain reduction when the saxophone is playing at a loud volume.

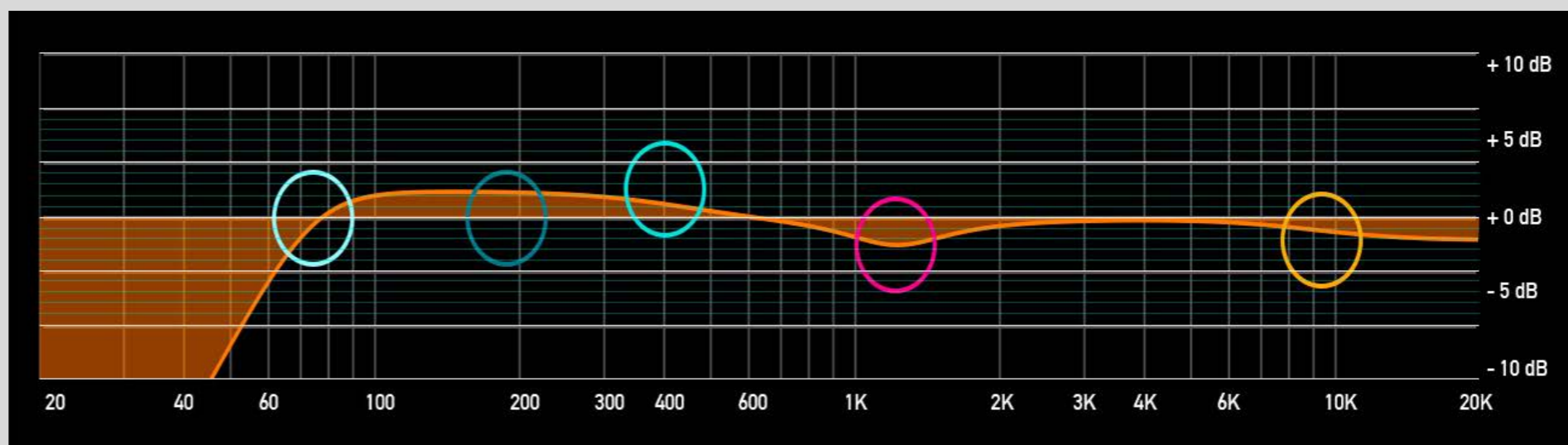
## EQ - AUDIO-TECHNICA ATM350

The [Audio-Technica ATM350](#) is a popular clip on instrument microphone. This EQ curve is for using this microphone on the baritone saxophone.



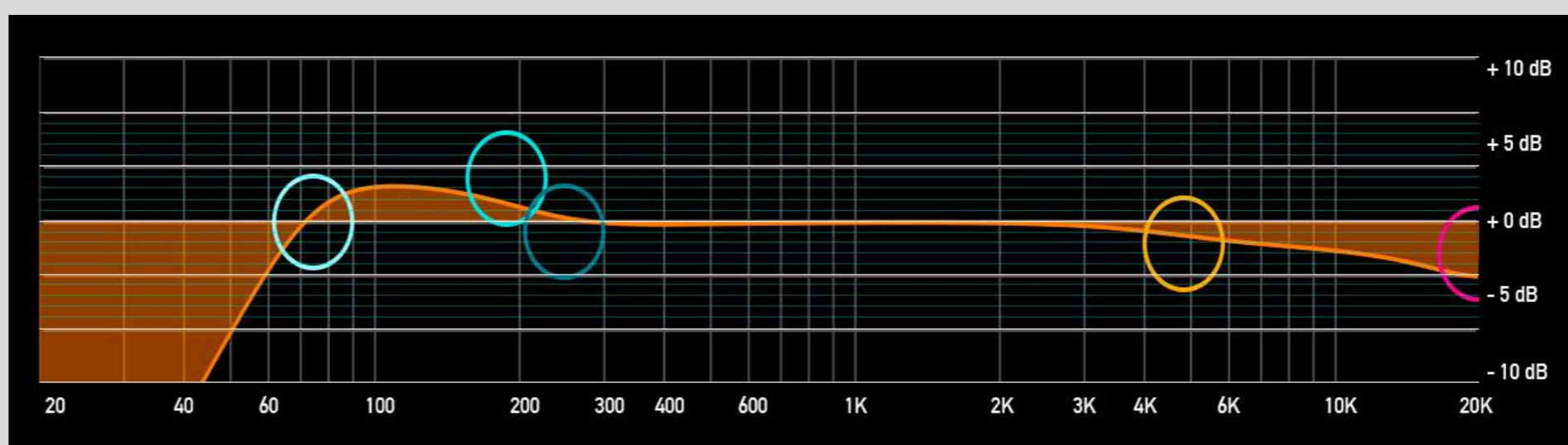
## EQ - SHURE PGA98H

The Shure PGA98H is a popular clip on instrument microphone. This EQ curve is for using this microphone on the baritone saxophone.



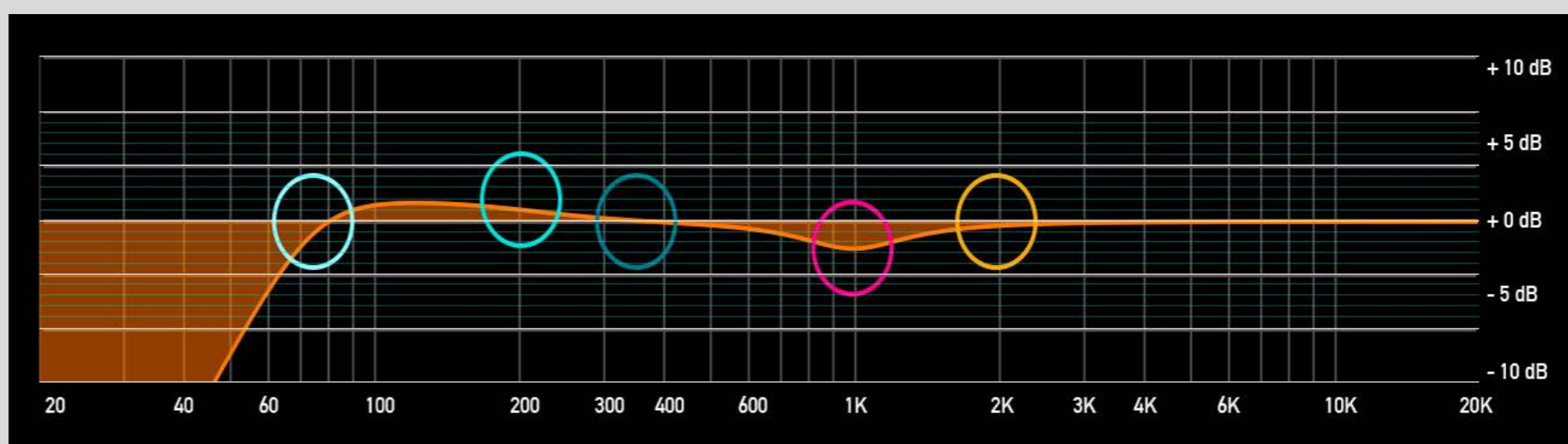
## EQ - AUDIO-TECHNICA PRO 35

The Audio-Technica Pro 35 is a popular clip on instrument microphone. This EQ curve is for using this microphone on the baritone saxophone.



## EQ - SHURE SM57

This EQ curve is for the Shure SM57 being used on the baritone saxophone.



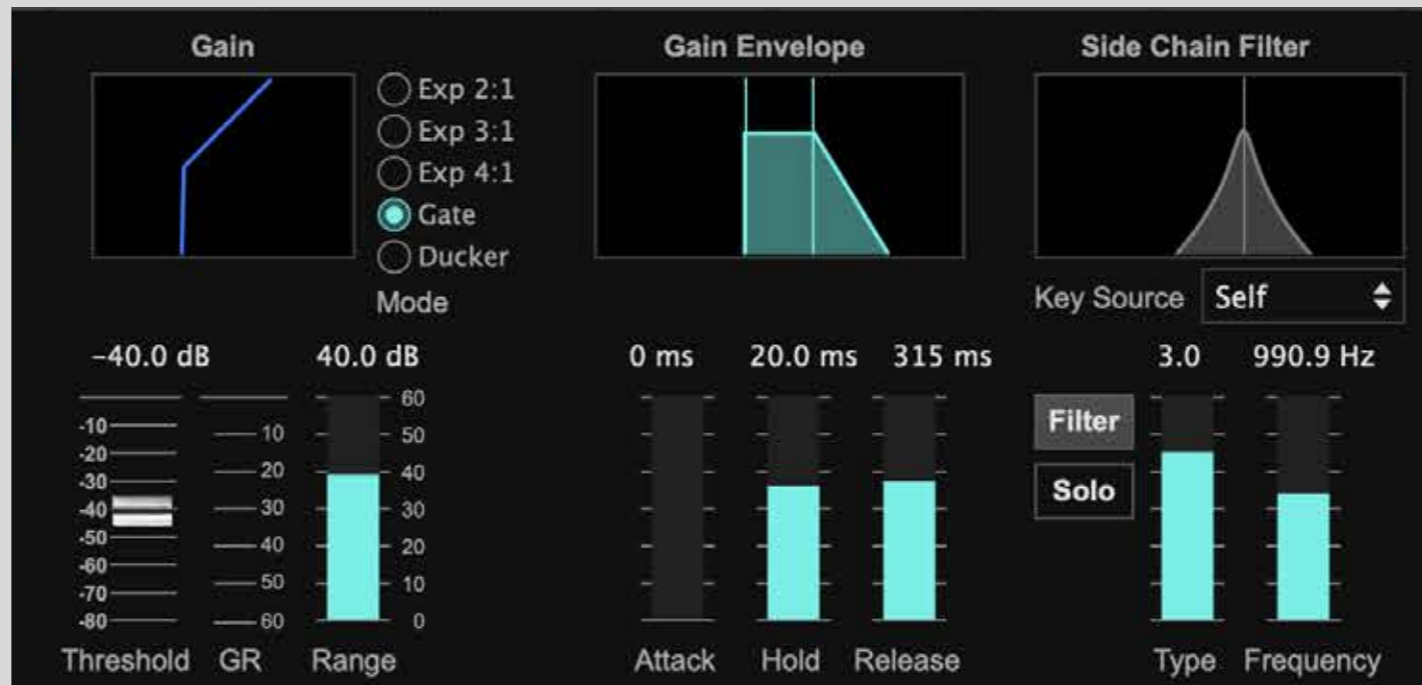


# TENOR SAX

## CHANNEL PRESET

### GATE

Attack: 0 ms  
 Hold: 20 ms  
 Release: 315 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the tenor saxophone is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

### COMP

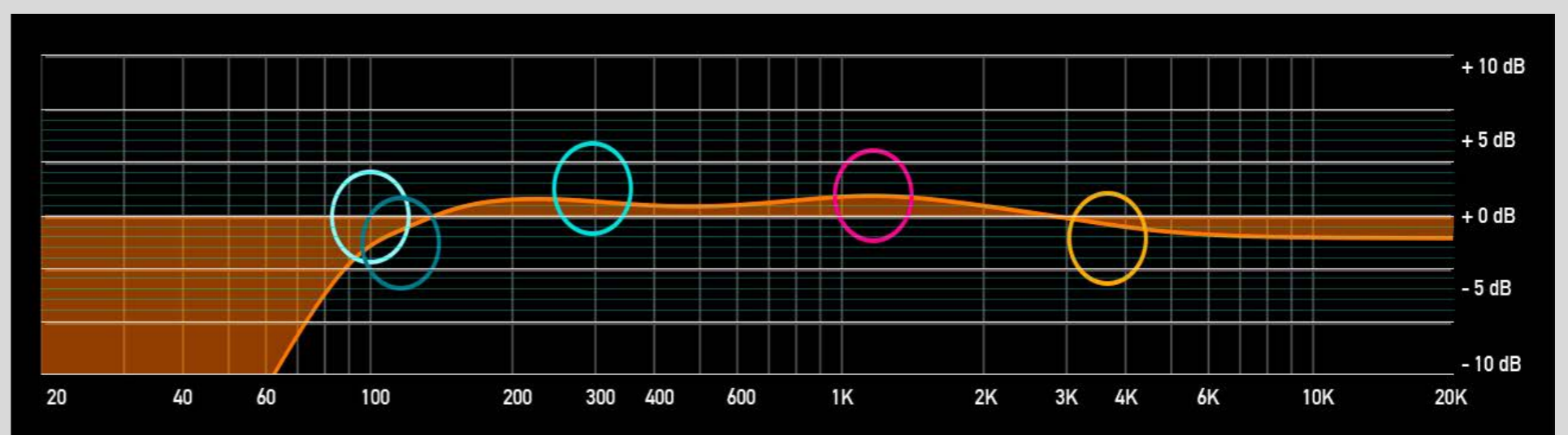
Thres: -24.0 dB  
 Attack: 24 ms  
 Hold: 10 ms  
 Release: 226 ms  
 Ratio: 4:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the tenor saxophone. Adjust the threshold to where there is -3-6 dB of gain reduction when the sax is being played at the loudest volume.

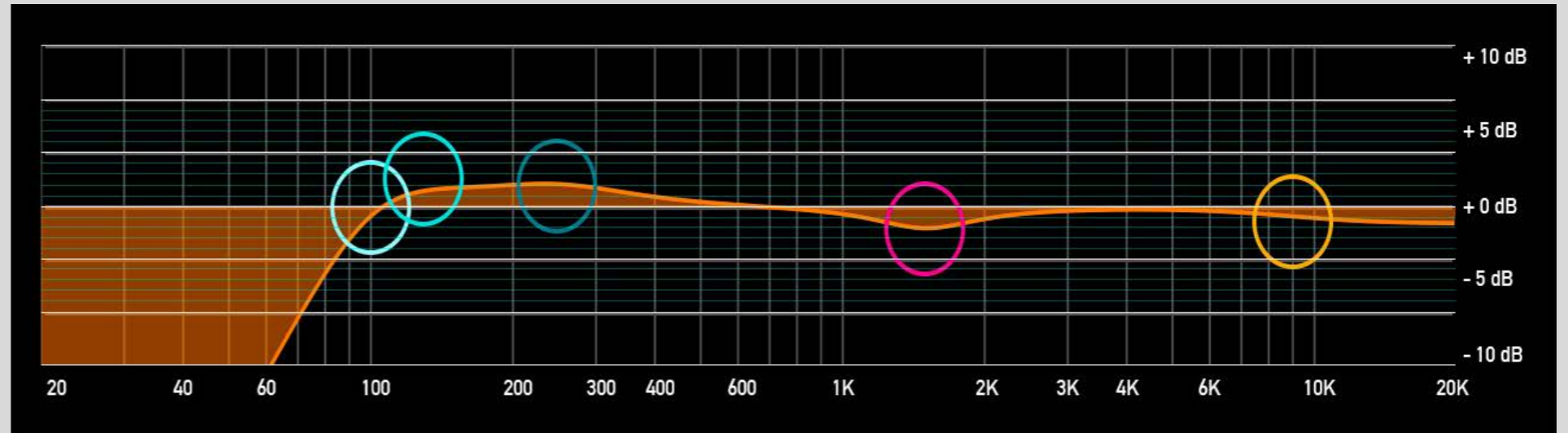
### EQ - AUDIO-TECHNICA ATM350

The [Audio-Technica ATM350](#) is a popular clip on instrument microphone. This EQ curve is for using this microphone on the tenor saxophone.



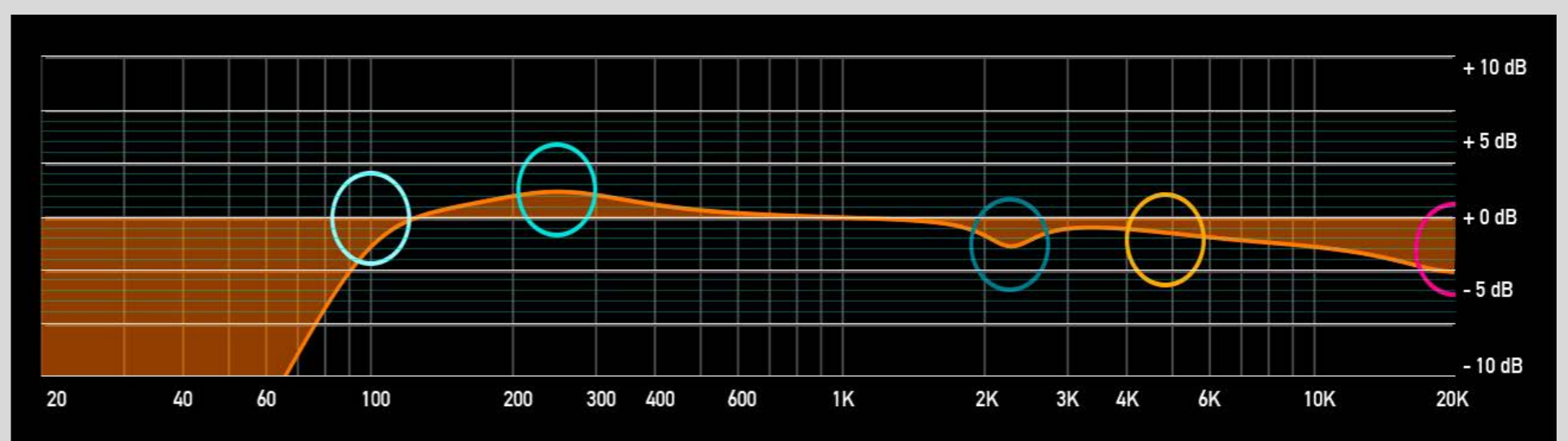
## EQ - SHURE PGA98H

The Shure PGA98H is a popular clip on instrument microphone. This EQ curve is for using this microphone on the tenor saxophone.



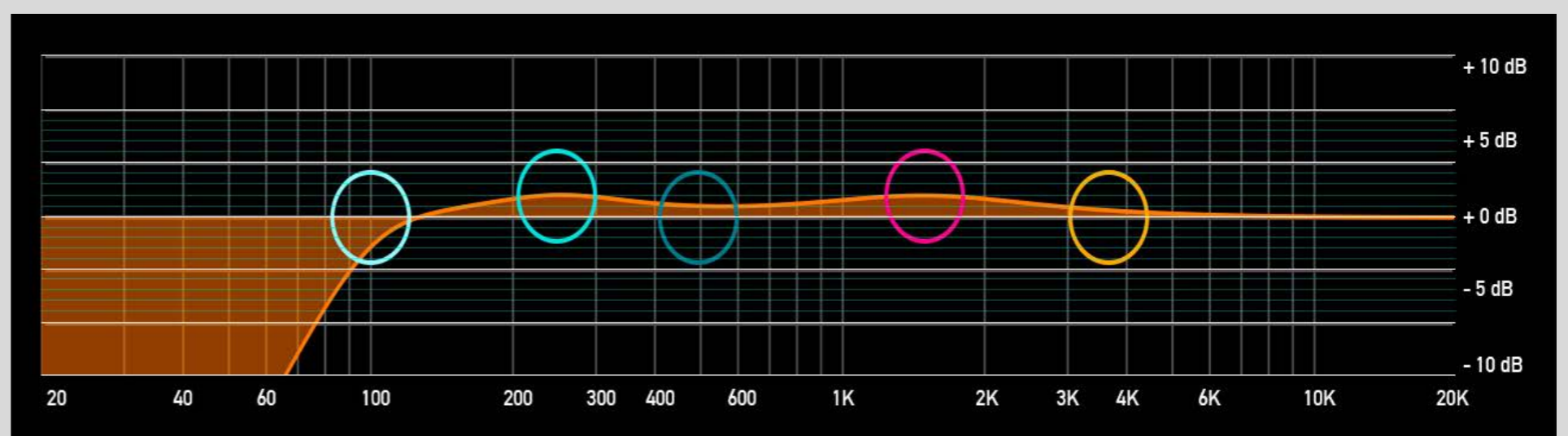
## EQ - AUDIO-TECHNICA PRO 35

The Audio-Technica Pro 35 is a popular clip on instrument microphone. This EQ curve is for using this microphone on the tenor saxophone.



## EQ - SHURE SM57

This EQ curve is for the Shure SM57 being used on the tenor saxophone.





# TROMBONE

## CHANNEL PRESET

### GATE

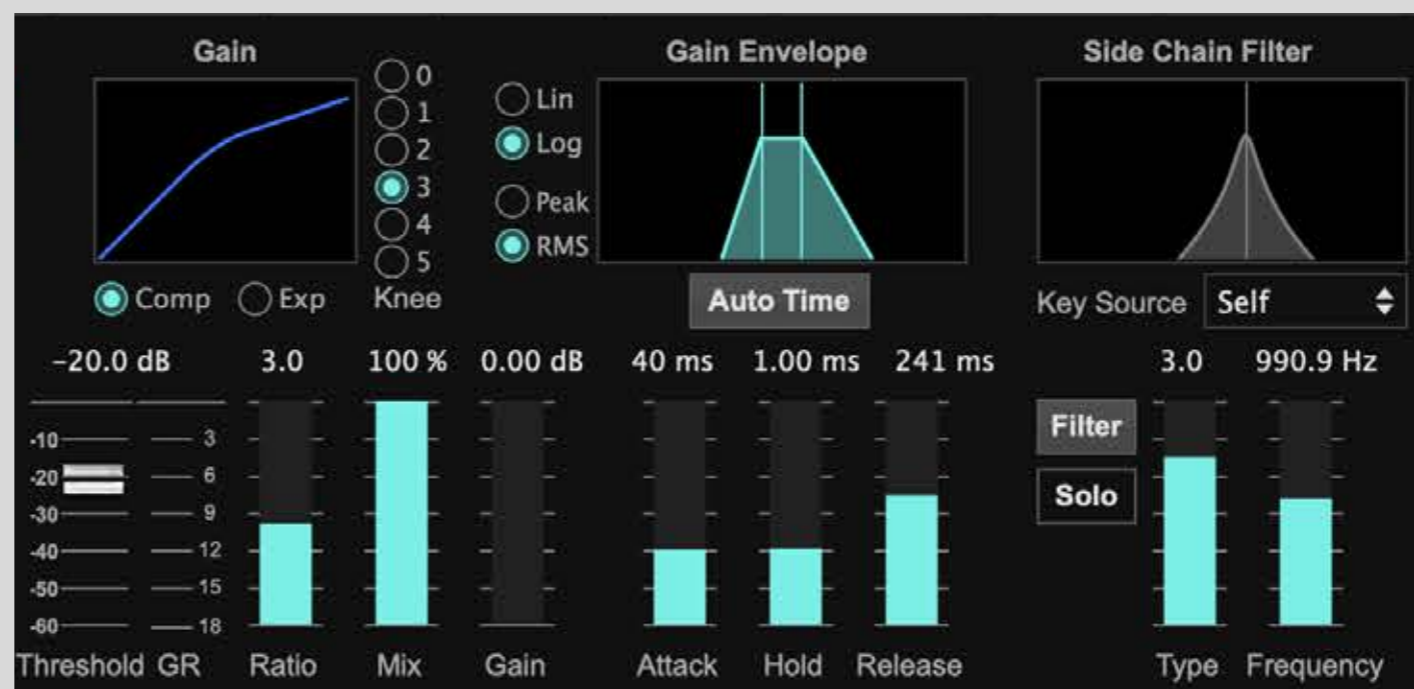
Attack: 0 ms  
 Hold: 28.2 ms  
 Release: 315 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the trombone is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

### COMP

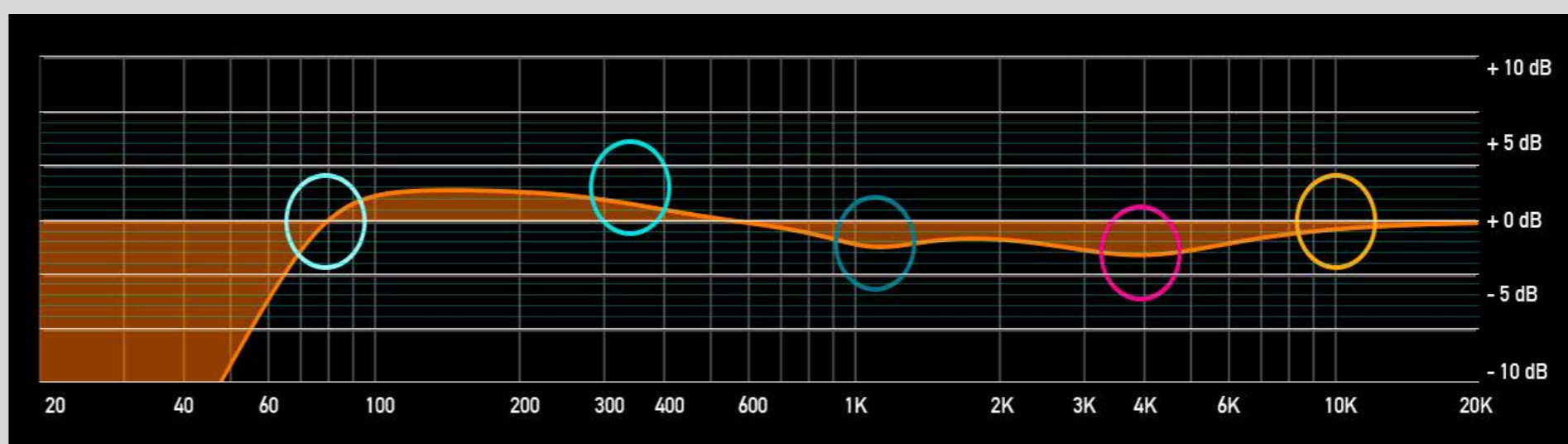
Thres: -20.0 dB  
 Attack: 40 ms  
 Hold: 1 ms  
 Release: 241 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the trombone. Adjust the threshold to where there is -3-6 dB of gain reduction when the trombone is being played at the loudest volume.

### EQ - AUDIO-TECHNICA ATM350

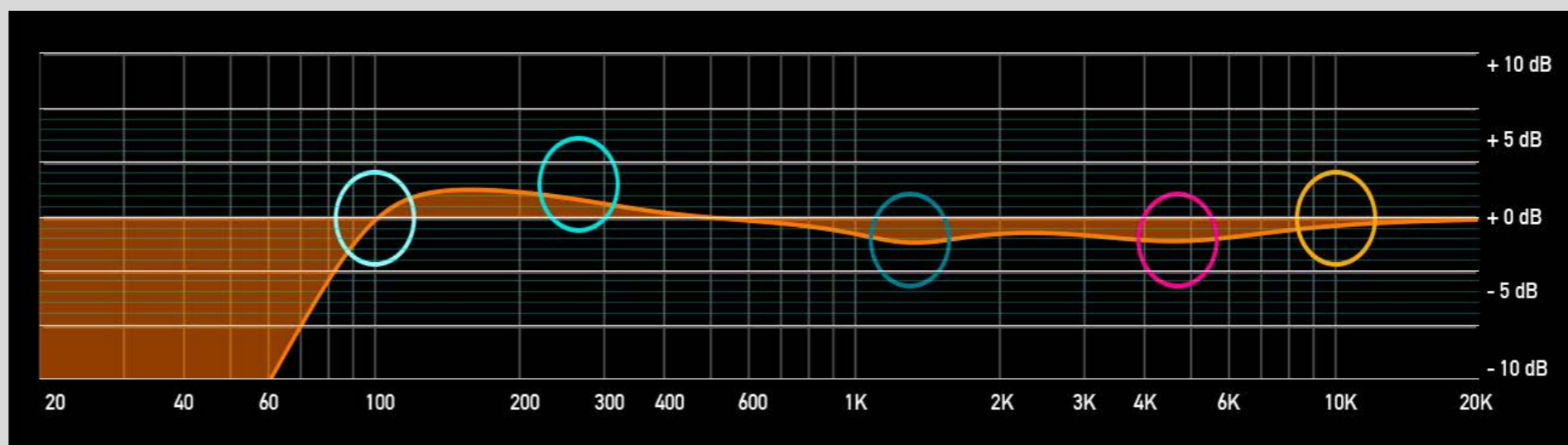
The [Audio-Technica ATM350](#) is a popular clip on instrument microphone. This EQ curve is for using this microphone on the trombone.





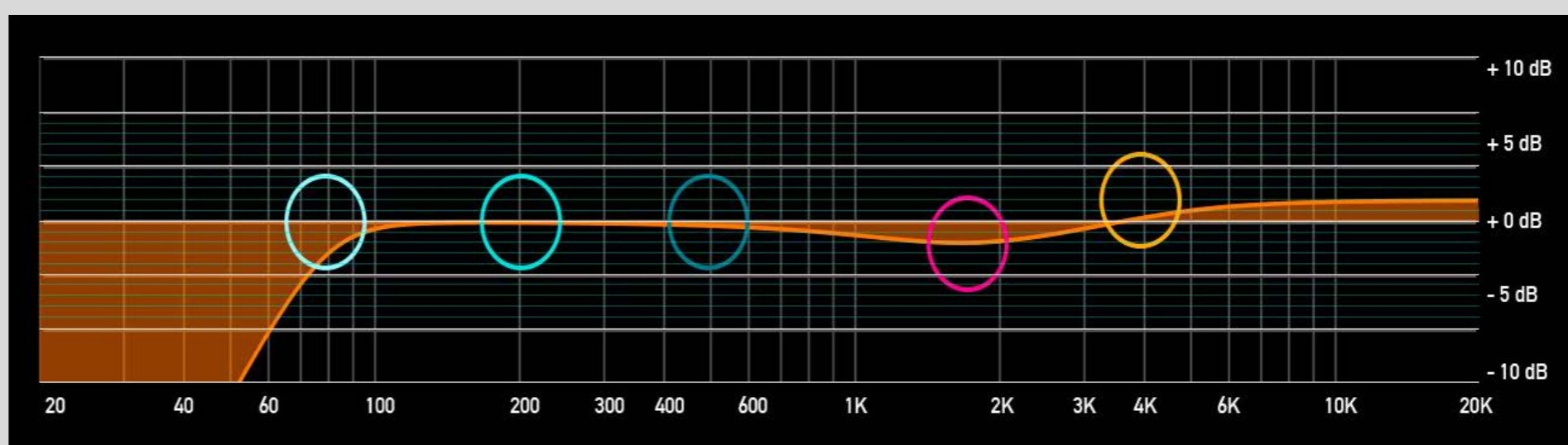
## EQ - SENNHEISER E 835

This EQ curve is for the Sennheiser e 835 being used on the trombone.



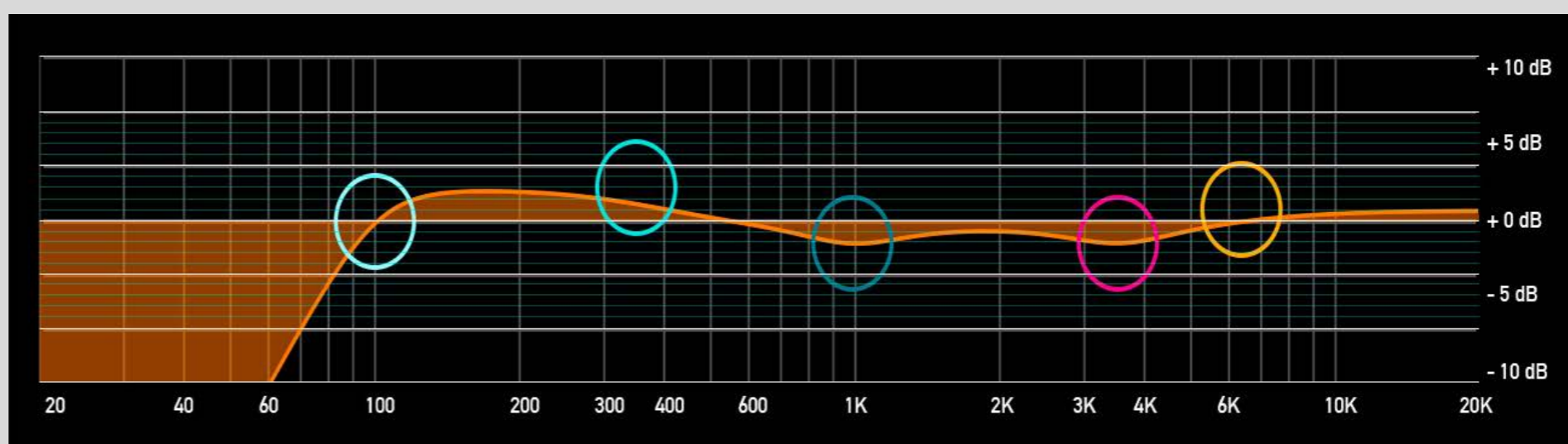
## EQ - GENERAL

This is a general EQ curve for any microphone on the trombone



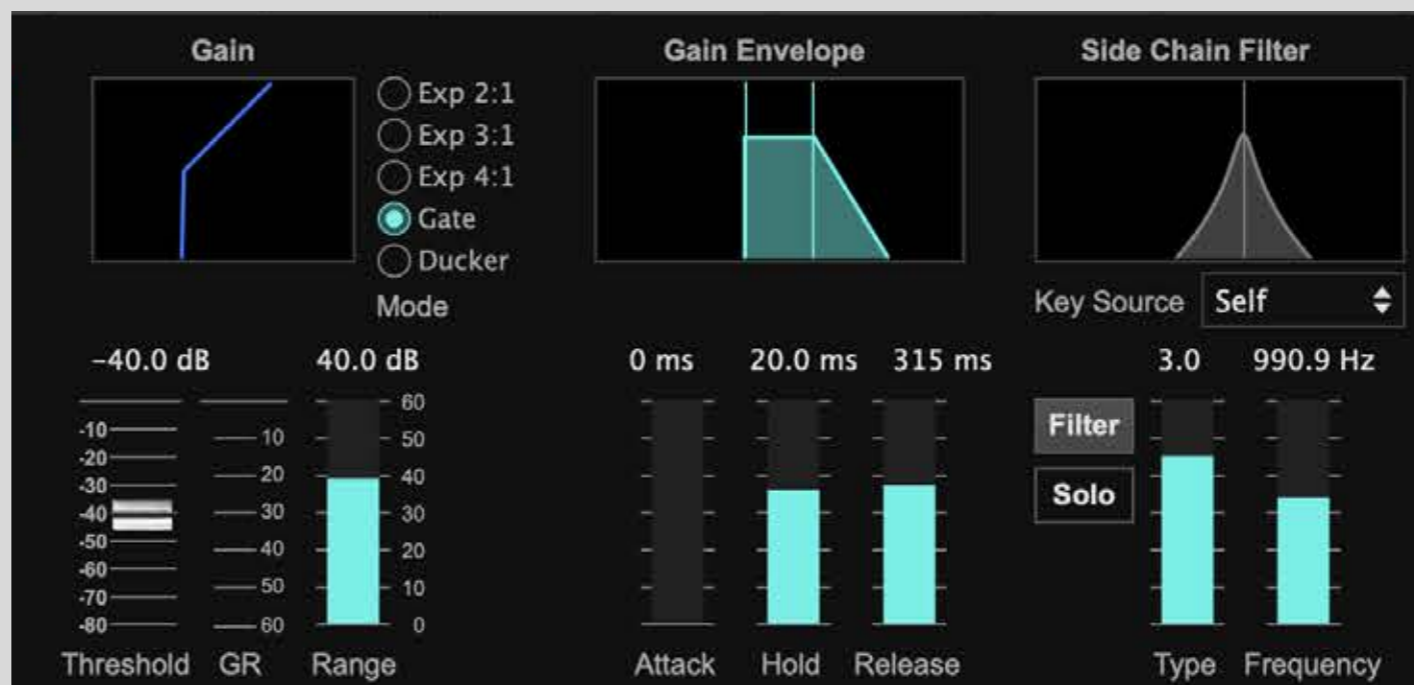
## EQ - SHURE SM57

This EQ curve is for the Shure SM57 being used on the trombone.



## GATE

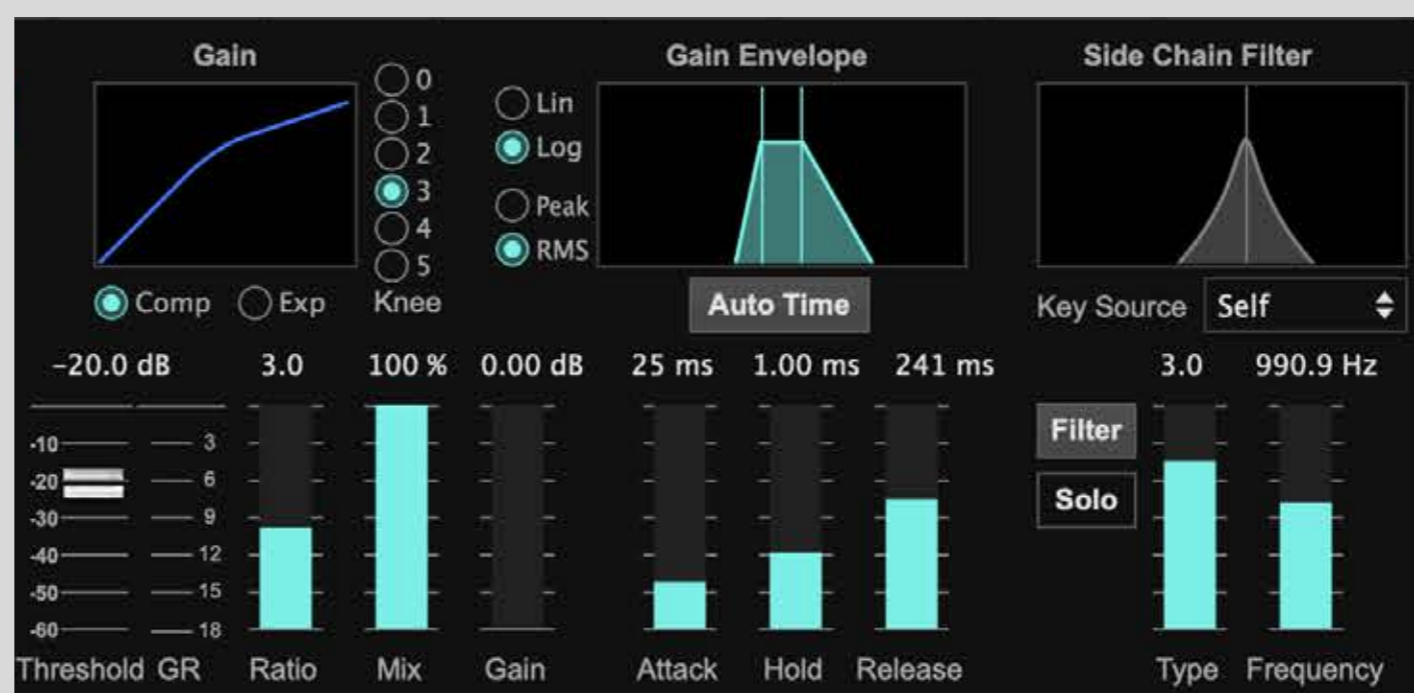
Attack: 0 ms  
 Hold: 20 ms  
 Release: 315 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the trumpet is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

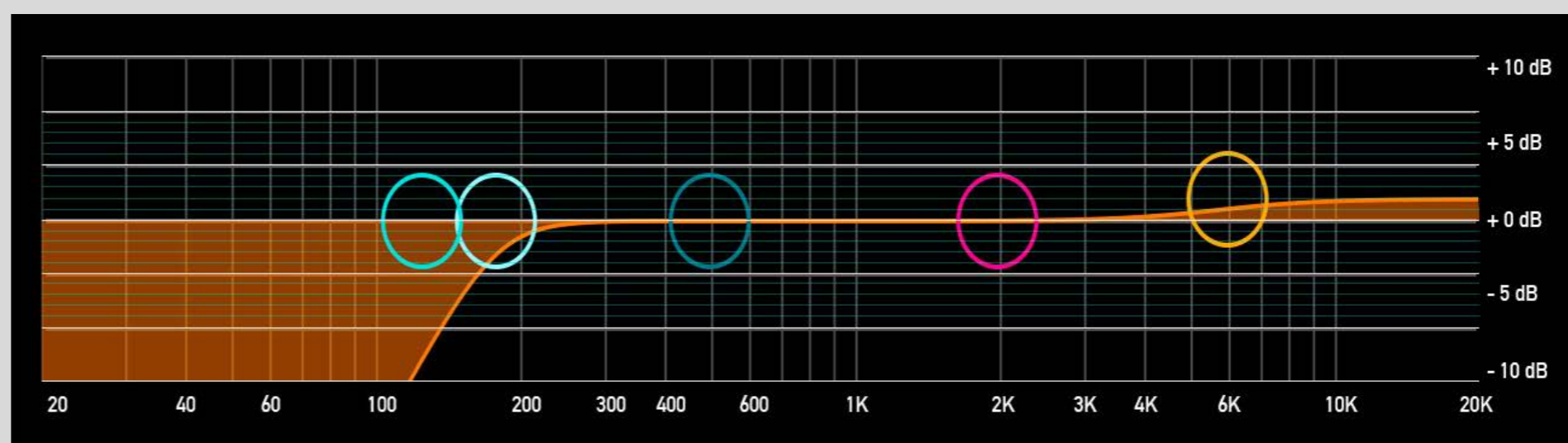
Thres: -20.0 dB  
 Attack: 25 ms  
 Hold: 1 ms  
 Release: 241 ms  
 Ratio: 3:1  
 Knee: 3 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the trumpet. Adjust the threshold to where there is -3-6 dB of gain reduction when the trumpet is being played at the loudest volume.

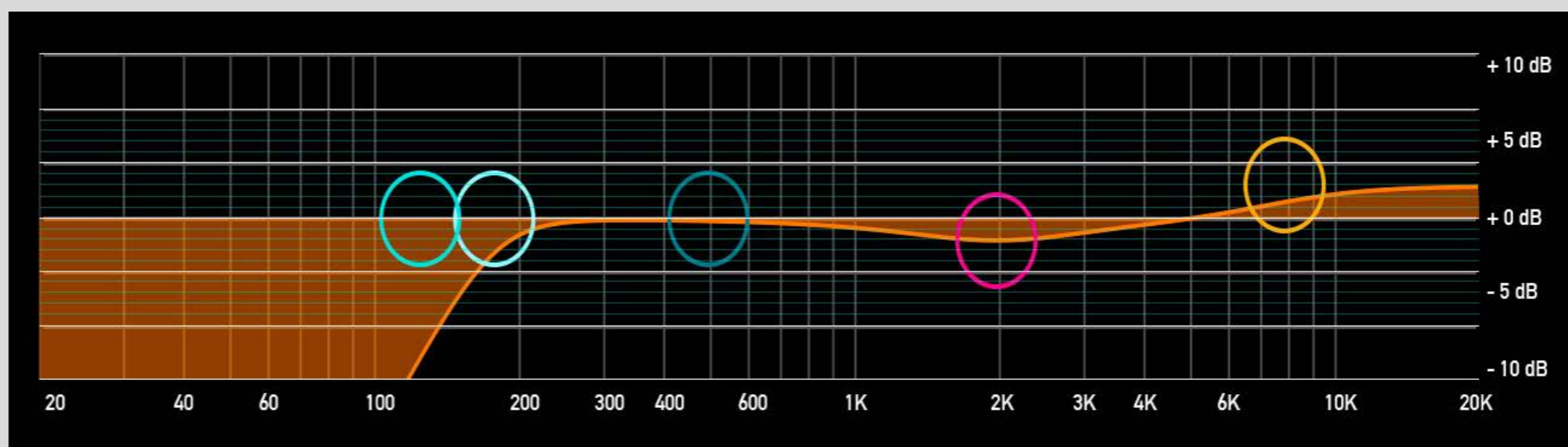
## EQ - GENERAL

This is a general EQ curve for any microphone on the trumpet.



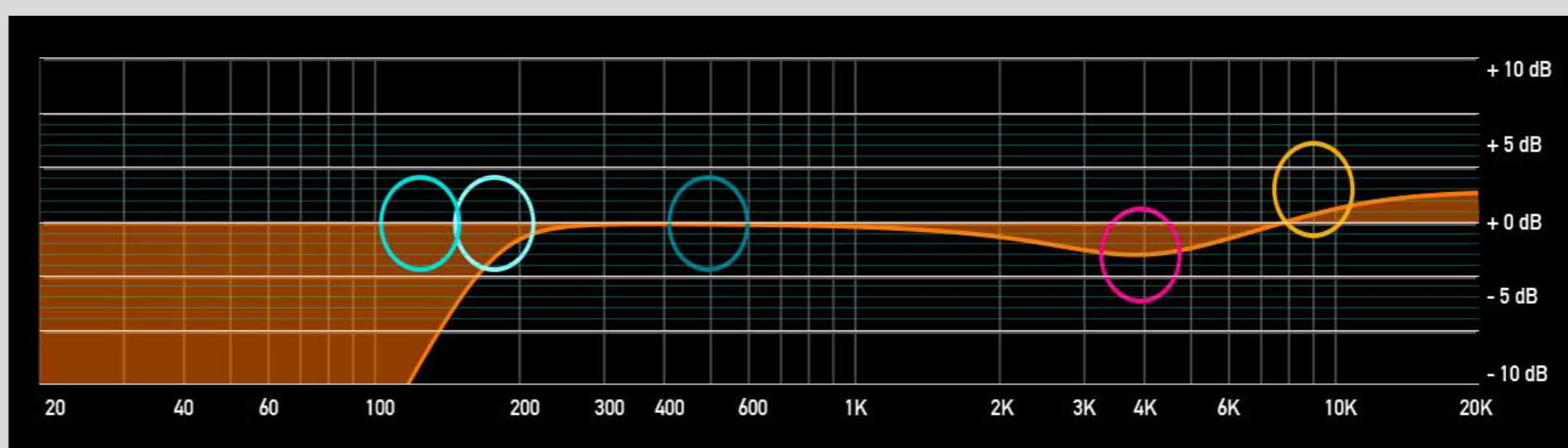
## EQ - AUDIO-TECHNICA ATM350

The Audio-Technica ATM350 is a popular clip on instrument microphone. This EQ curve is for using this microphone on the trumpet.



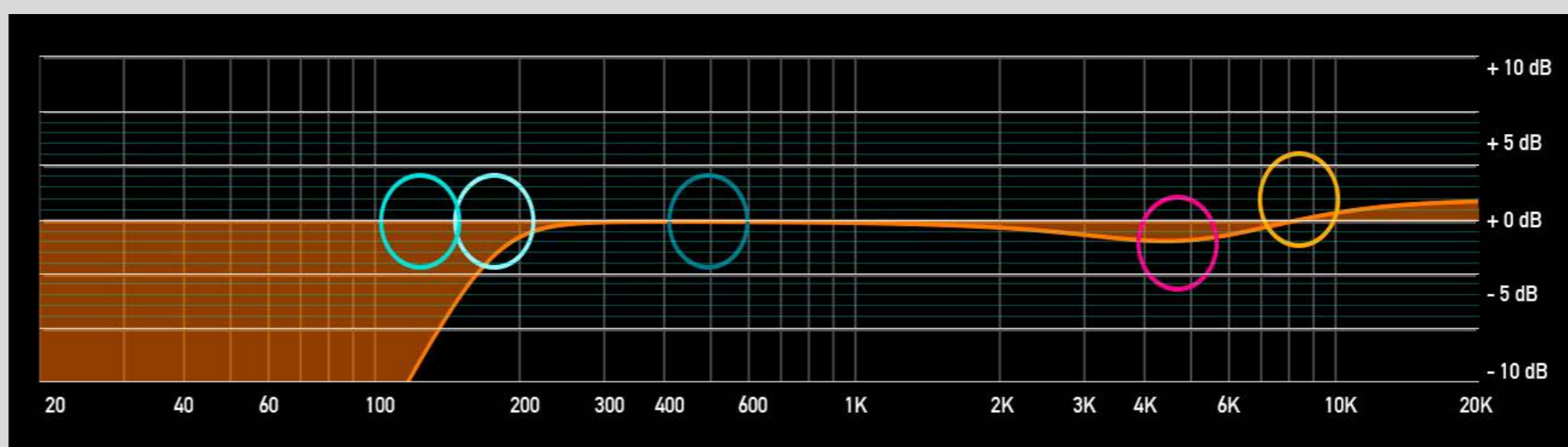
## EQ - AUDIO-TECHNICA ATM650

The Audio-Technica ATM650 is a great sounding hyper-cardioid instrument microphone. This EQ curve is for using this microphone on the trumpet.



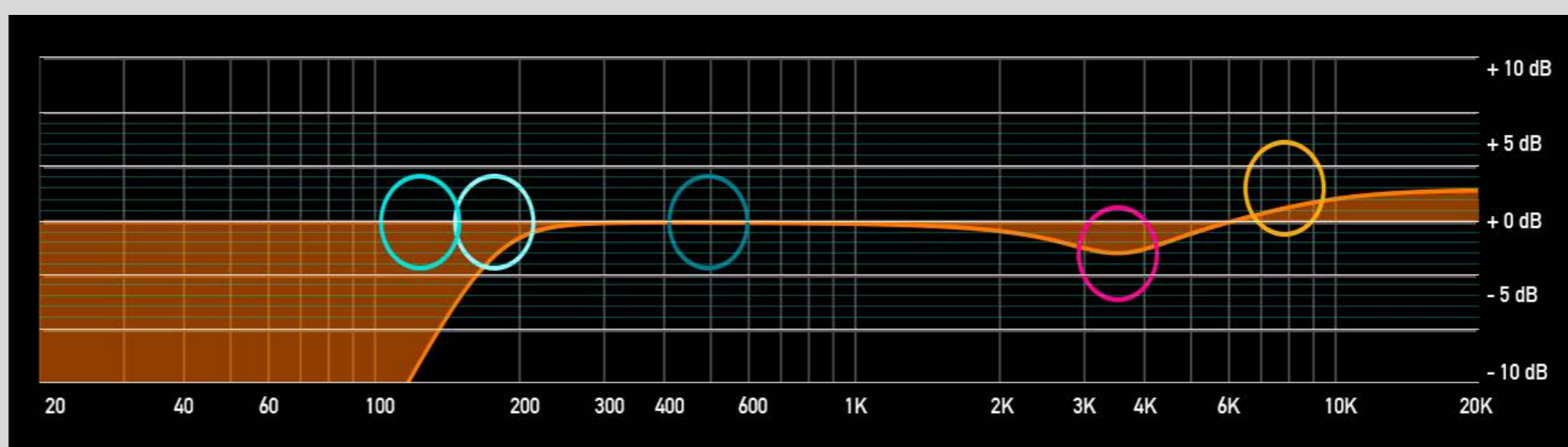
## EQ - SENNHEISER E 835

This EQ curve is for the Sennheiser e 835 being used on the trumpet.



## EQ - SHURE SM57

This EQ curve is for the Shure SM57 being used on the trumpet.



## GATE

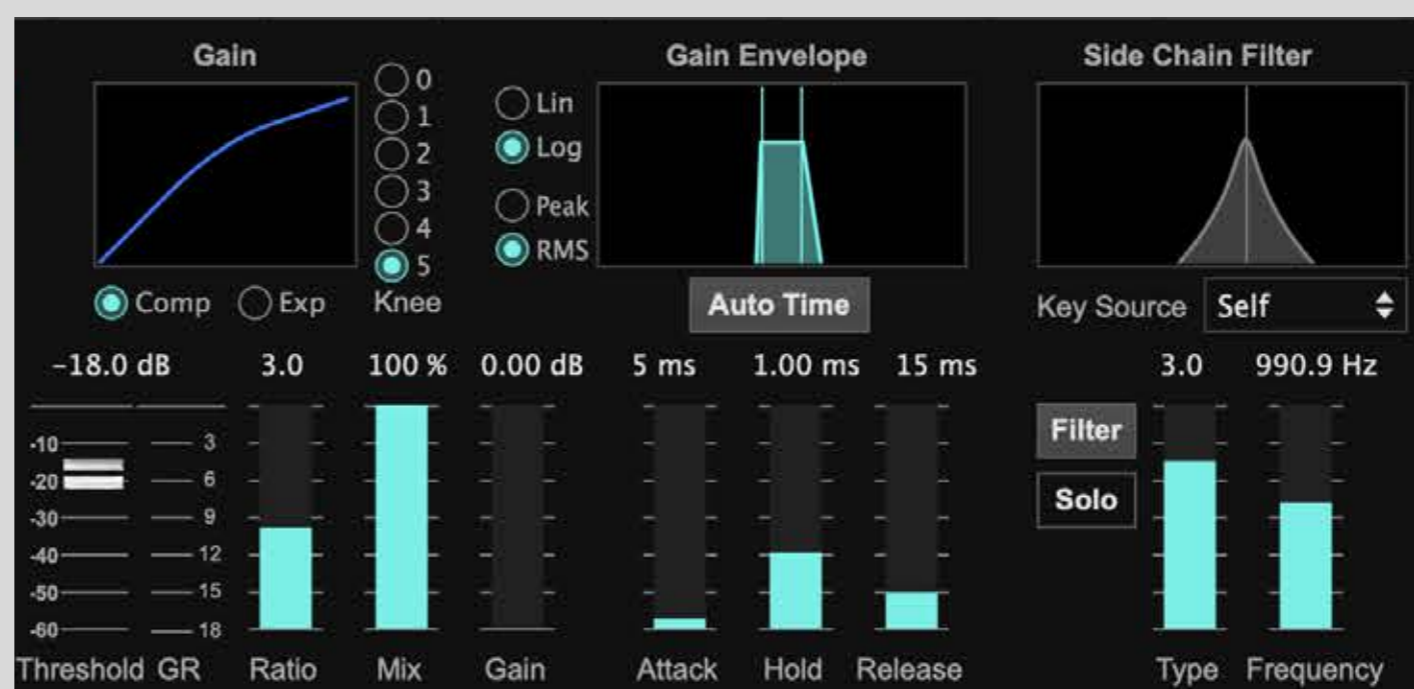
Attack: 0 ms  
 Hold: 20 ms  
 Release: 315 ms  
 Ratio: Gate  
 Range: 40 dB



These gate settings are for creating an automatic mute for when the flute is not being played. Depending on the volume of the stage around the musician, you might have to raise or lower the threshold.

## COMP

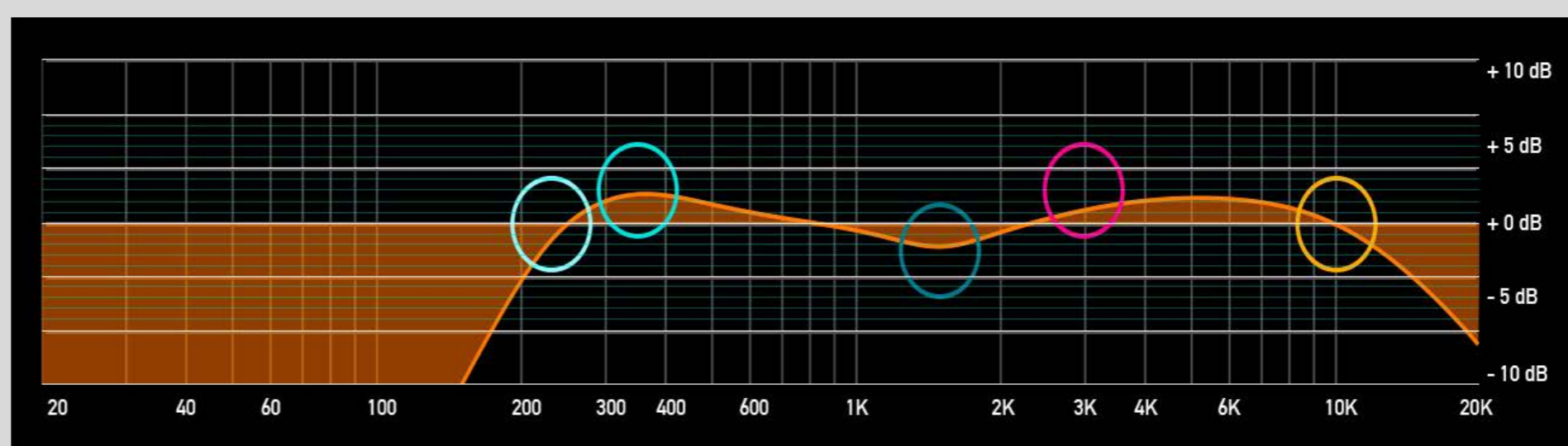
Thres: -18.0 dB  
 Attack: 5 ms  
 Hold: 1 ms  
 Release: 15 ms  
 Ratio: 3:1  
 Knee: 5 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of the flute. Adjust the threshold to where there is -3-6 dB of gain reduction when the flute is being played at the loudest volume.

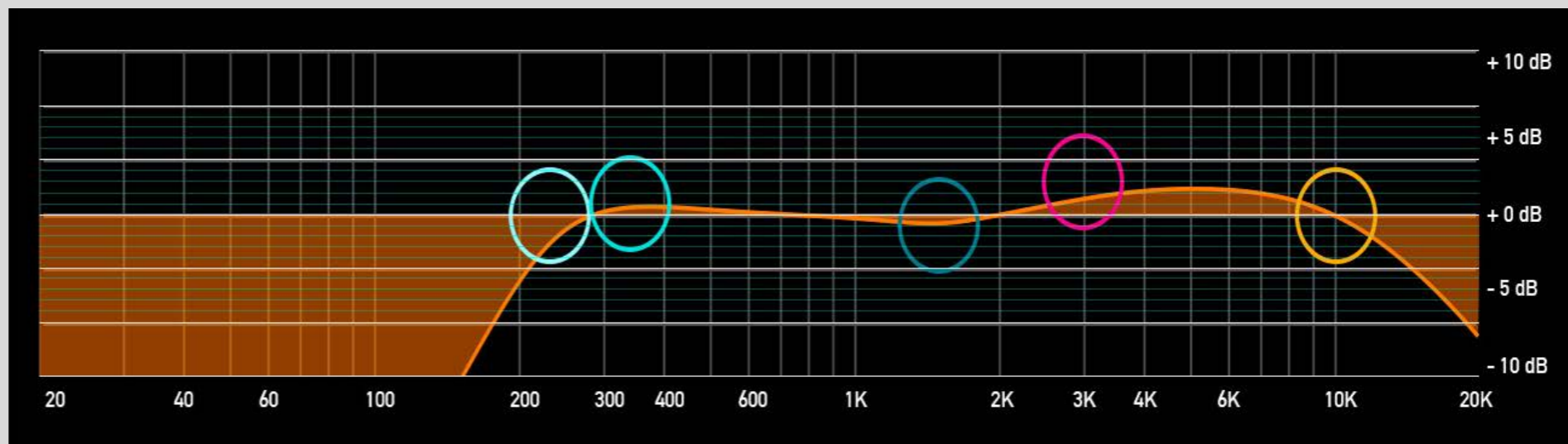
## EQ - GENERAL

This is a general EQ curve for any microphone on the flute.



## EQ - AUDIO-TECHNICA ATM350

The Audio-Technica ATM350 is a popular clip on instrument microphone. This EQ curve is for using this microphone on the flute.





# SPEECH

**Speech Lav**  
- General EQ

**Speech Headset**  
- General EQ

**Speech Handheld**  
- General EQ

**Podium**  
- Shure SM57  
- Shure SM58  
- Shure PGA57  
- Shure MX412  
- Shure MX418

# GATE

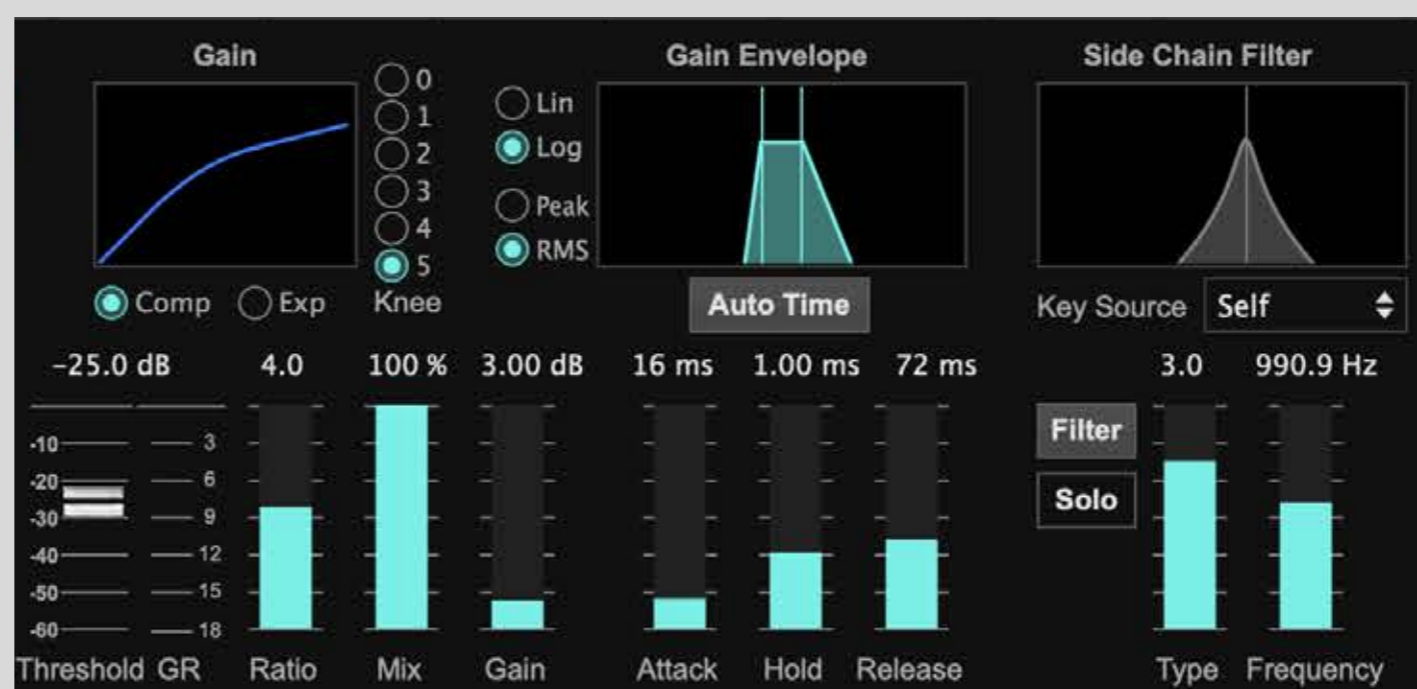
Attack: 0 ms  
 Hold: 100 ms  
 Release: 226 ms  
 Ratio: 3:1  
 Range: 12 dB



These gate settings are for creating an automatic mute for when the presenter when they are not speaking. Depth is set to 12 dB to still yield a natural sound to spoken word. If quiet words are accidentally cut off, adjust the threshold lower.

# COMP

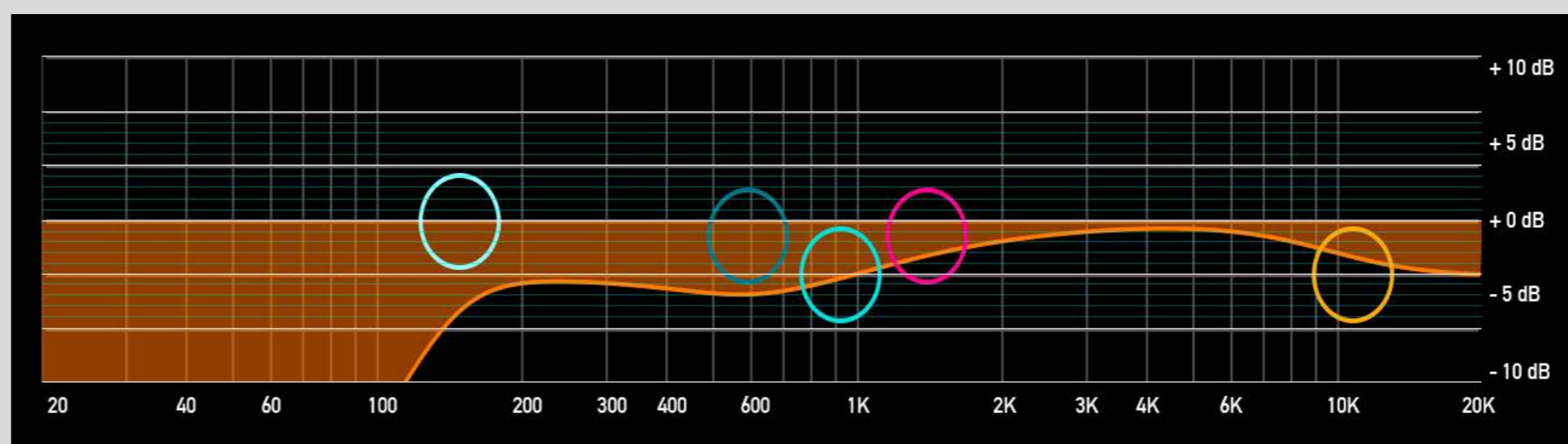
Thres: -25.0 dB  
 Attack: 16 ms  
 Hold: 1 ms  
 Release: 72 ms  
 Ratio: 4:1  
 Knee: 5 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of spoken word. Adjust the threshold to where there is -3-6 dB of gain reduction when the presenter is at their loudest.

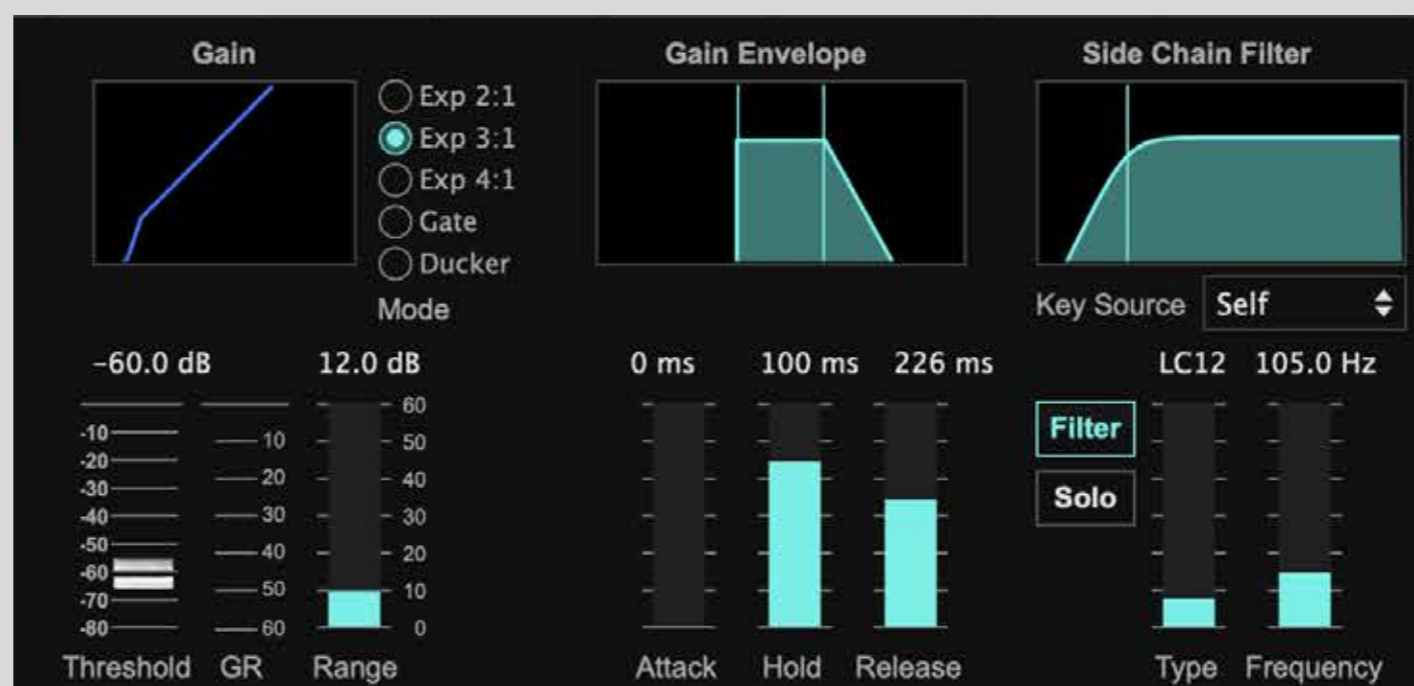
# EQ - GENERAL

This is a general EQ setting for a LAV mic on a presenter. The low end shelf and the low cut help keep the spoken word clear. The high shelf cut is to help counter feedback.



## GATE

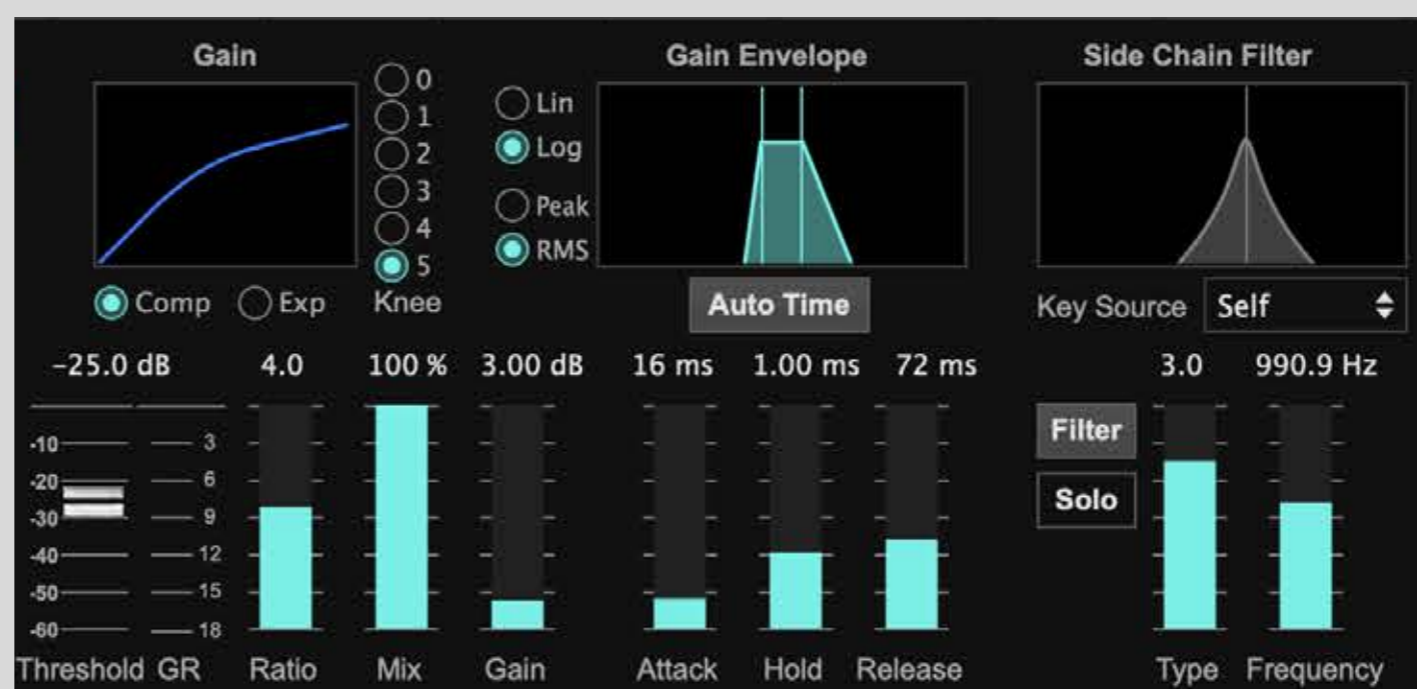
Attack: 0 ms  
 Hold: 100 ms  
 Release: 226 ms  
 Ratio: 3:1  
 Range: 12 dB



These gate settings are for creating an automatic mute for when the presenter when they are not speaking. Depth is set to 12 dB to still yield a natural sound to spoken word. If quiet words are accidentally cut off, adjust the threshold lower.

## COMP

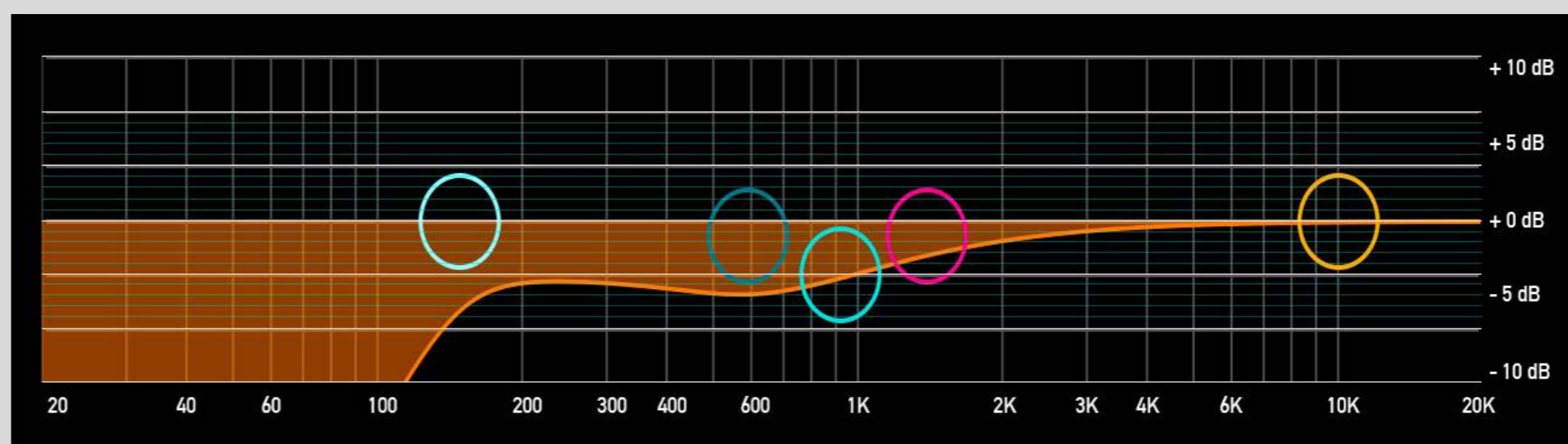
Thres: -25.0 dB  
 Attack: 16 ms  
 Hold: 1 ms  
 Release: 72 ms  
 Ratio: 4:1  
 Knee: 5 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of spoken word. Adjust the threshold to where there is -3-6 dB of gain reduction when the presenter is at their loudest.

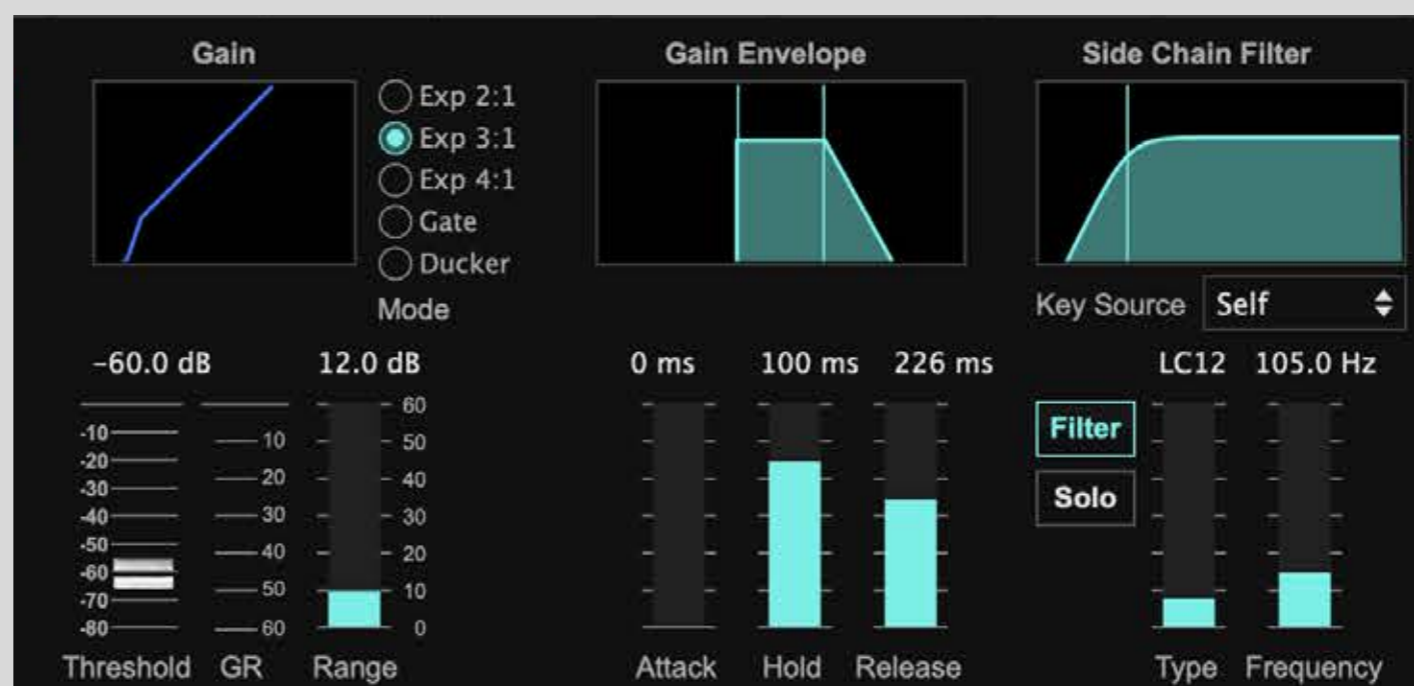
## EQ - GENERAL

This is a general EQ setting for a headset mic on a presenter. The low end shelf and the low cut help keep the spoken word clear.



## GATE

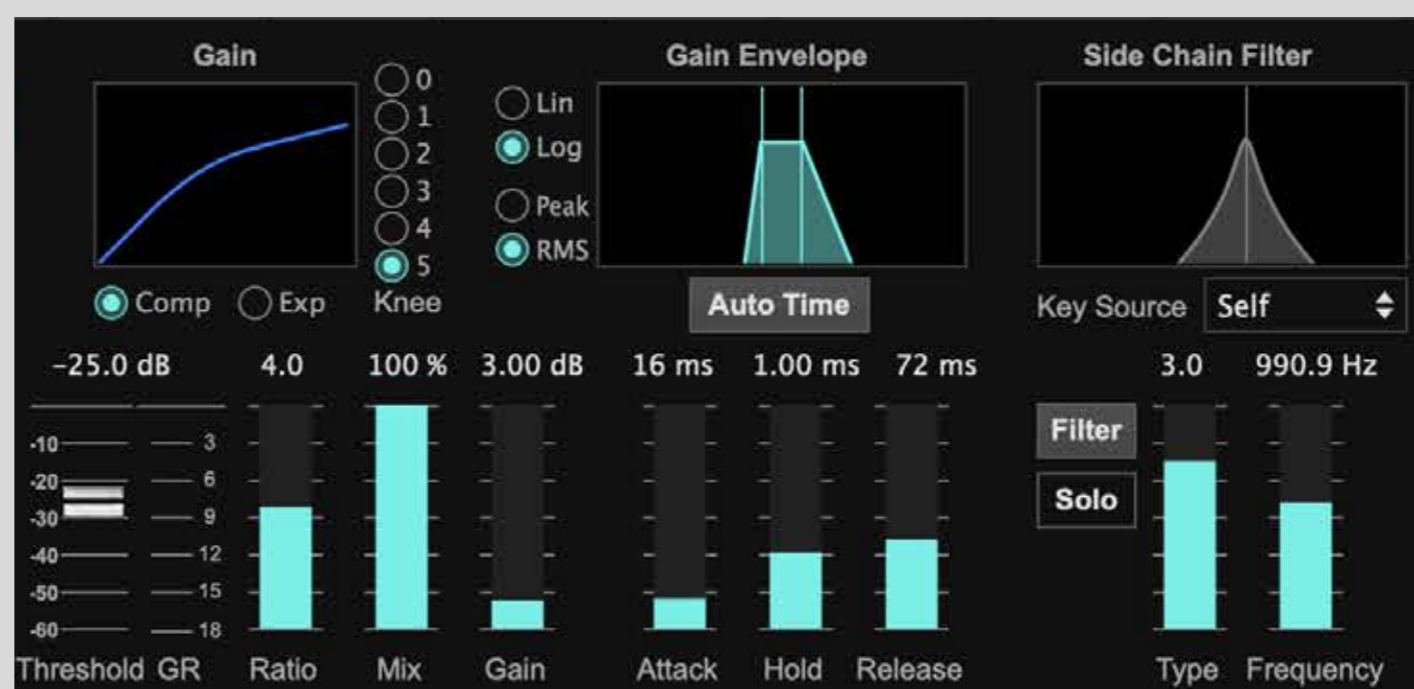
Attack: 0 ms  
 Hold: 100 ms  
 Release: 226 ms  
 Ratio: 3:1  
 Range: 12 dB



These gate settings are for creating an automatic mute for when the presenter when they are not speaking. Depth is set to 12 dB to still yield a natural sound to spoken word. If quiet words are accidentally cut off, adjust the threshold lower.

## COMP

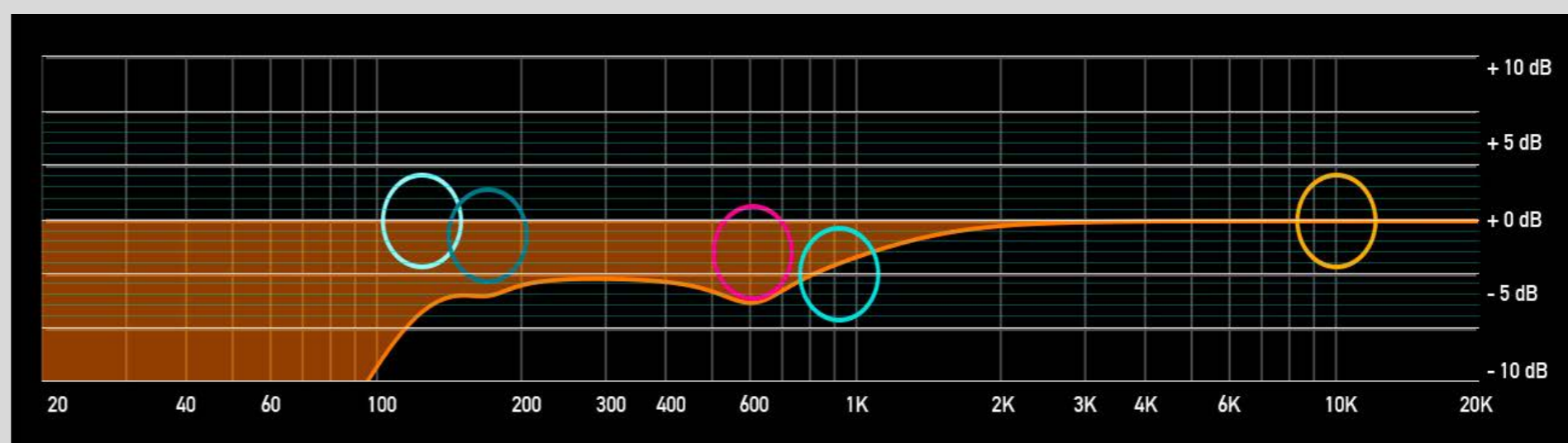
Thres: -25.0 dB  
 Attack: 16 ms  
 Hold: 1 ms  
 Release: 72 ms  
 Ratio: 4:1  
 Knee: 5 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of spoken word. Adjust the threshold to where there is -3-6 dB of gain reduction when the presenter is at their loudest.

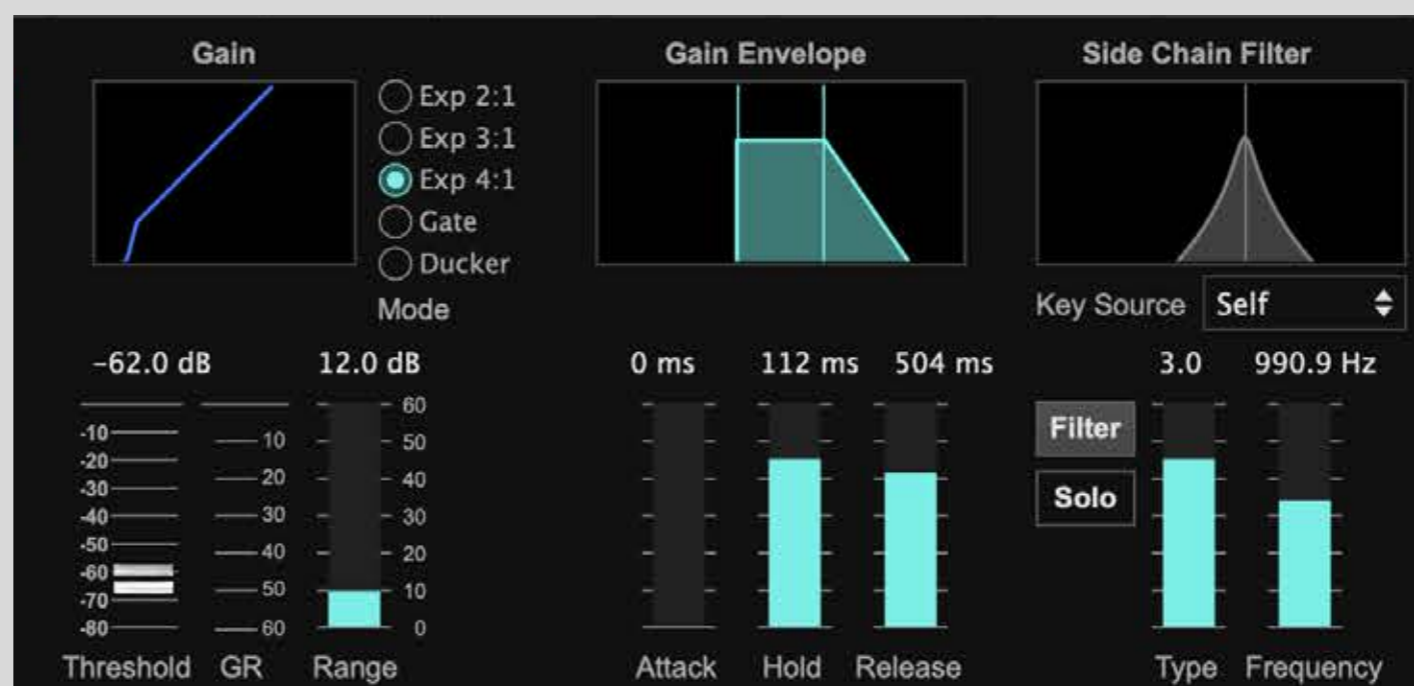
## EQ - GENERAL

This is a general EQ setting for a handheld mic on a presenter. The low end shelf and the low cut help keep the spoken word clear. The cut at 180 Hz and 600 Hz help to remove unwanted frequencies from a handheld microphone being close to the mouth of a presenter.



## GATE

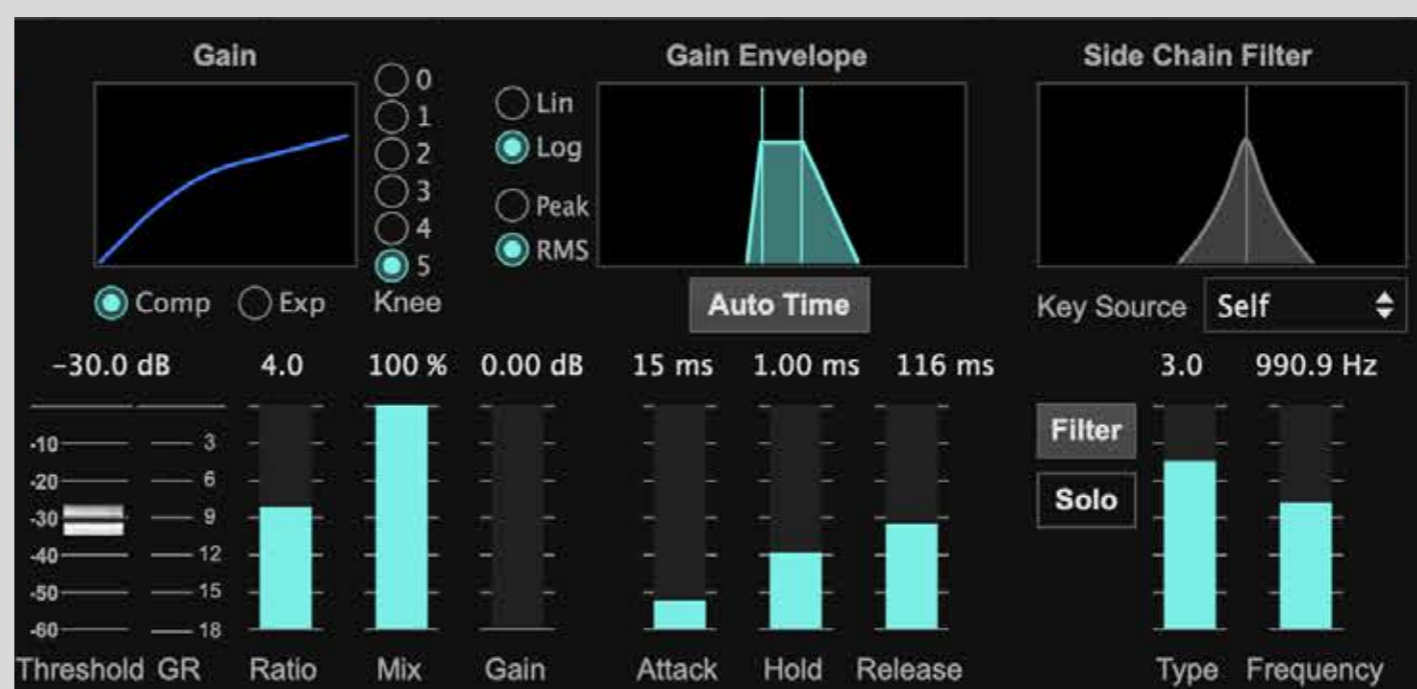
Attack: 0 ms  
 Hold: 112 ms  
 Release: 504 ms  
 Ratio: 4:1  
 Range: 12 dB



These gate settings are for creating an automatic mute for when the presenter when they are not speaking. Depth is set to 12 dB to still yield a natural sound to spoken word. If quiet words are accidentally cut off, adjust the threshold lower.

## COMP

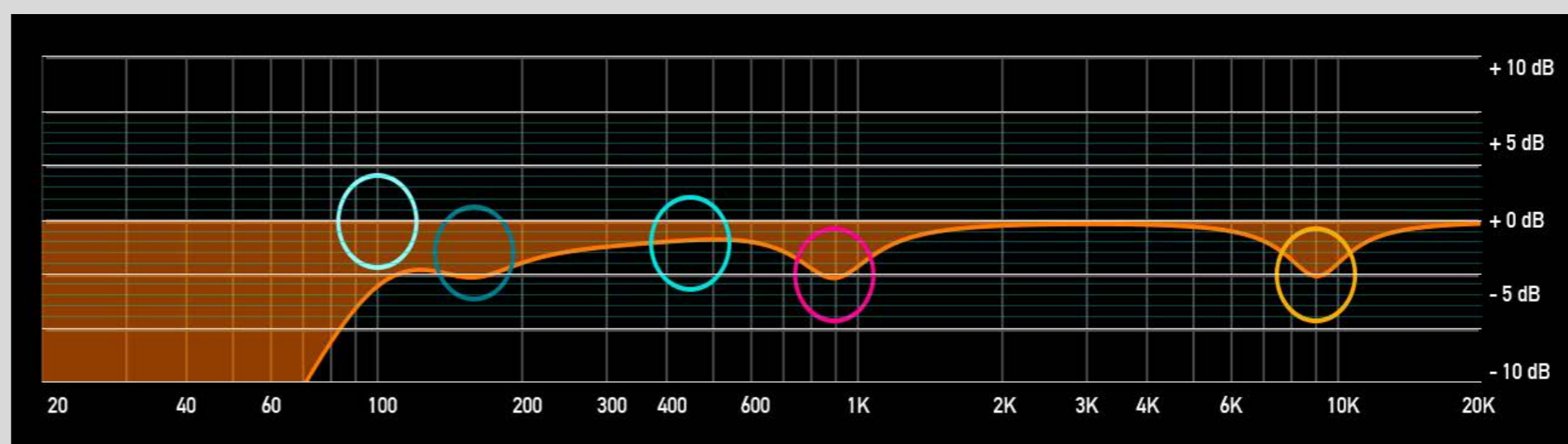
Thres: -30.0 dB  
 Attack: 15 ms  
 Hold: 1 ms  
 Release: 116 ms  
 Ratio: 4:1  
 Knee: 5 dB  
 Detector: RMS  
 Envelope: LOG



The dynamics settings above is to help control the dynamics of spoken word. Adjust the threshold to where there is -3-6 dB of gain reduction when the presenter is at their loudest.

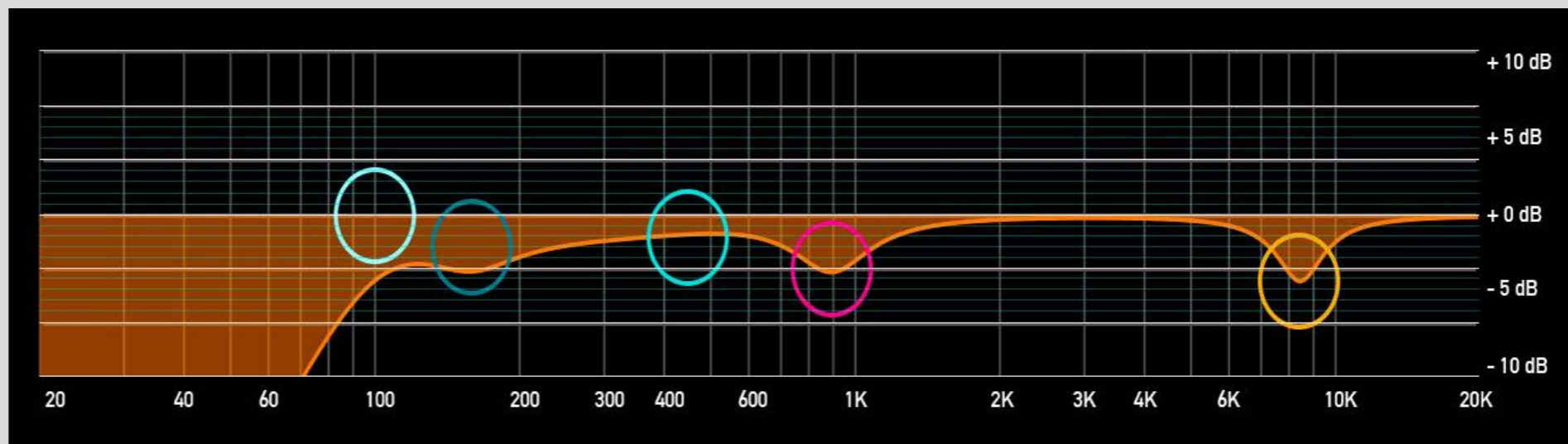
## EQ - SHURE SM57

This EQ curve is for the [Shure SM57](#) for use at a podium. The cuts help clear up the sound of the podium microphone and insure intelligibility of the presenter.



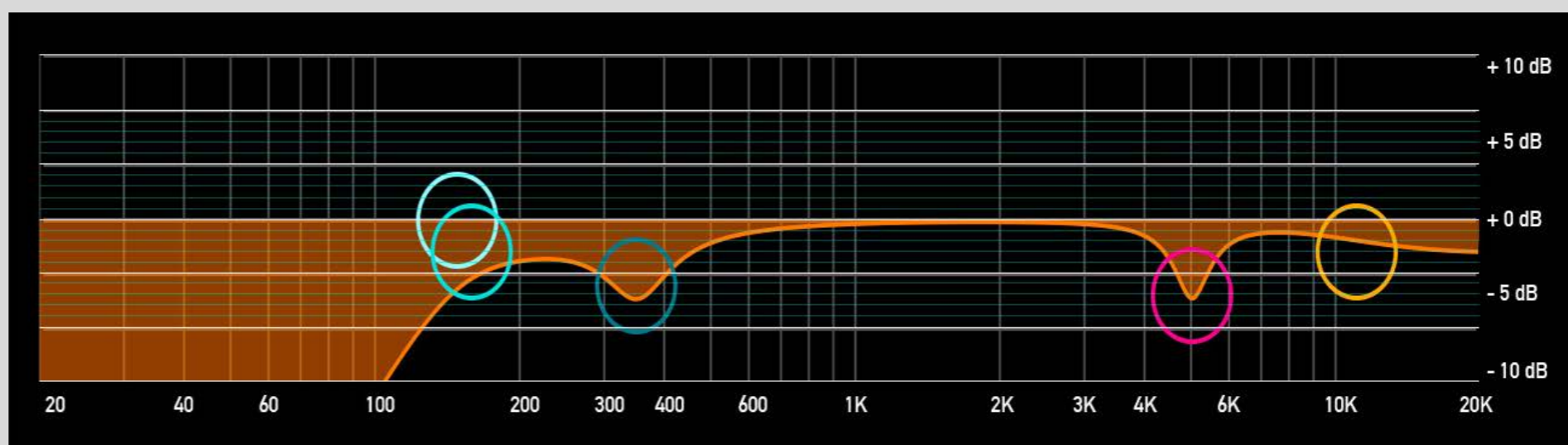
## EQ - SHURE SM58

This EQ curve is for the Shure SM58 for use at a podium. The cuts help clear up the sound of the podium microphone and insure intelligibility of the presenter.



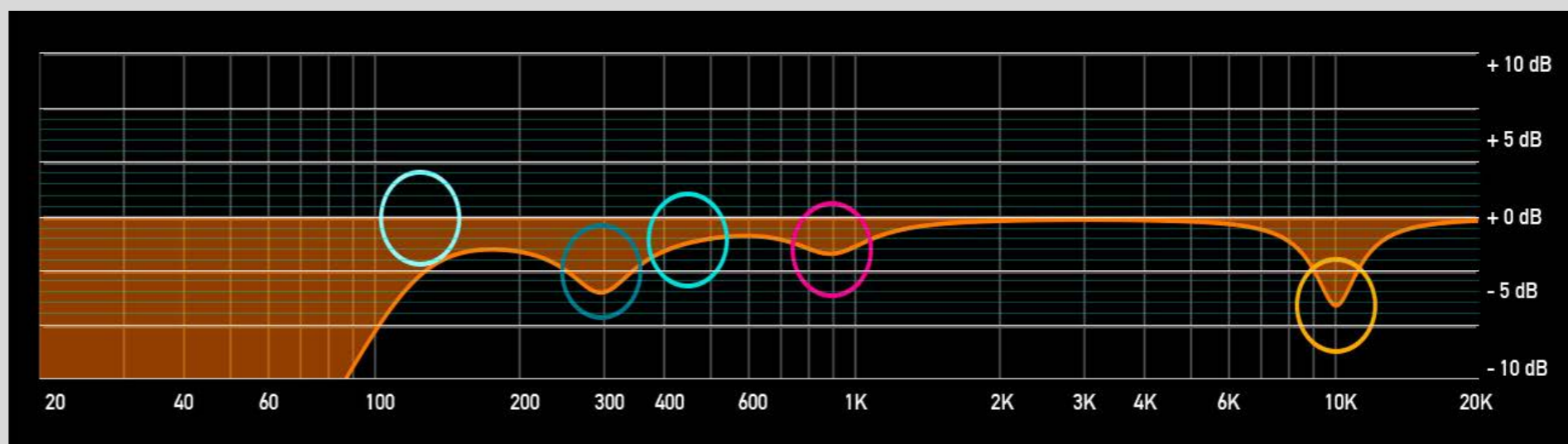
## EQ - SHURE PGA57

This EQ curve is for the Shure PGA57 for use at a podium. The cuts help clear up the sound of the podium microphone and insure intelligibility of the presenter.



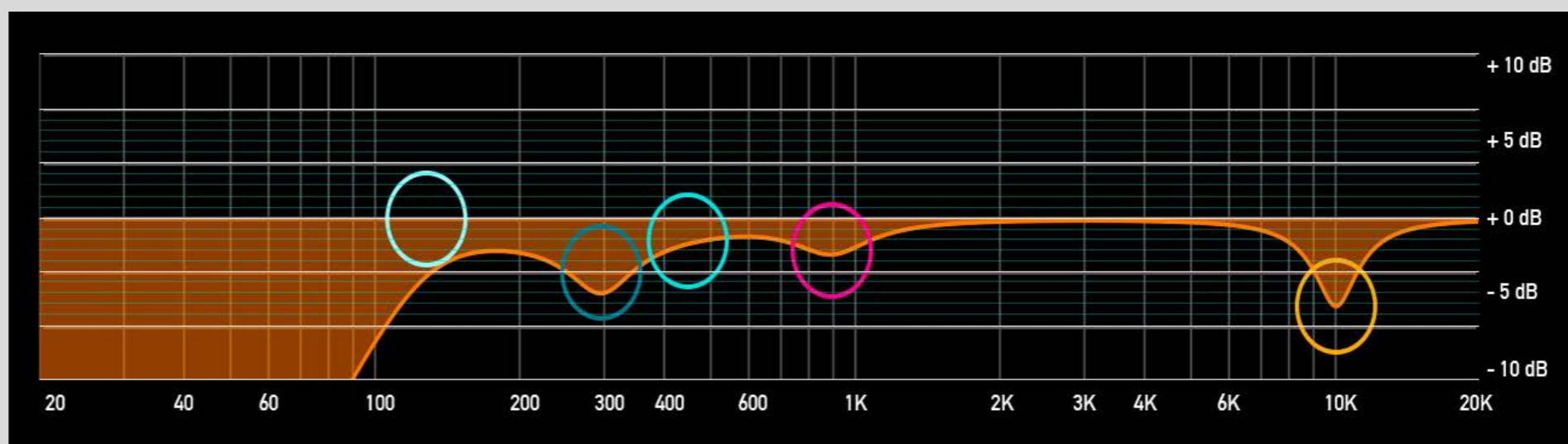
## EQ - SHURE MX412

This EQ curve is for the Shure MX412 for use at a podium. The cuts help clear up the sound of the podium microphone and insure intelligibility of the presenter.



## EQ - SHURE MX418

This EQ curve is for the Shure MX418 for use at a podium. The cuts help clear up the sound of the podium microphone and insure intelligibility of the presenter.





# X32 CHANNEL PRESETS

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