X32 EFFECTS PRESETS

Thanks so much for downloading my Effects Preset Library for the for the Behringer X32 & Midas M32. 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.

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 effects 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 Effects 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 ‘EFFECTS’ 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 & page select over to the ‘EFFECTS’ page
- 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:

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 Effects Presets’ folder) onto your computer
- Open X32-Edit, press ‘Library’, click on the ‘Effects’ tab.
- Select Preset 01
- Press Import
- Navigate to where you saved the Preset Library to.
- Select all of the presets.
- Press ‘Open’ or ‘Load’ depending on your computer operating system.

X32 EFFECTS PRESETS

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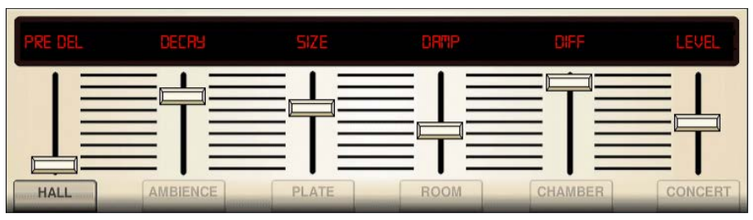
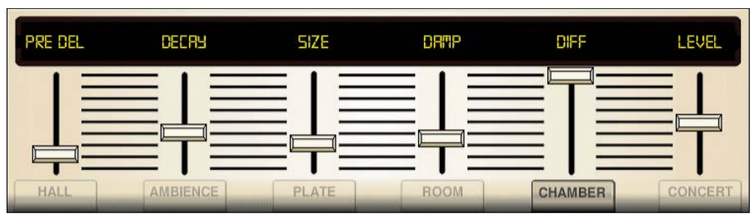


HALL REVERB 05-08



CHAMBER REVERB 09-13

PLATE REVERB 14-18

GATED REVERB 19-20

VINTAGE ROOM 21-24

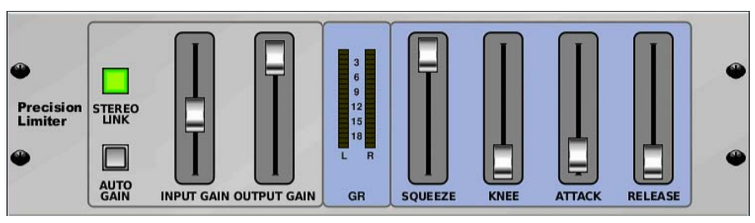
VINTAGE REVERB 25-28

DELAY+CHAMBER 29-30

STEREO DELAY 31-32

ROTARY SPEAKER 33-34

WAVE DESIGNER 35-36



PRECISION LIMITER 37-41

ENHANCER 42-44

GUITAR AMP 45-48

TUBE STAGE 49-51

DEESSER 52-54

XTEC EQ1 55-57

XTEC EQ5 58-60

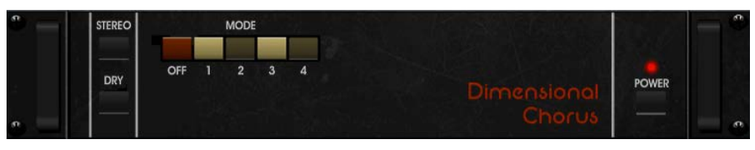
FAIR COMP 61-65

LEISURE COMP 66-68

ULTIMO COMP 69-73

SOUND MAXER 74-76

EDISON EX1 77-78



DIMENSION-C 79-82

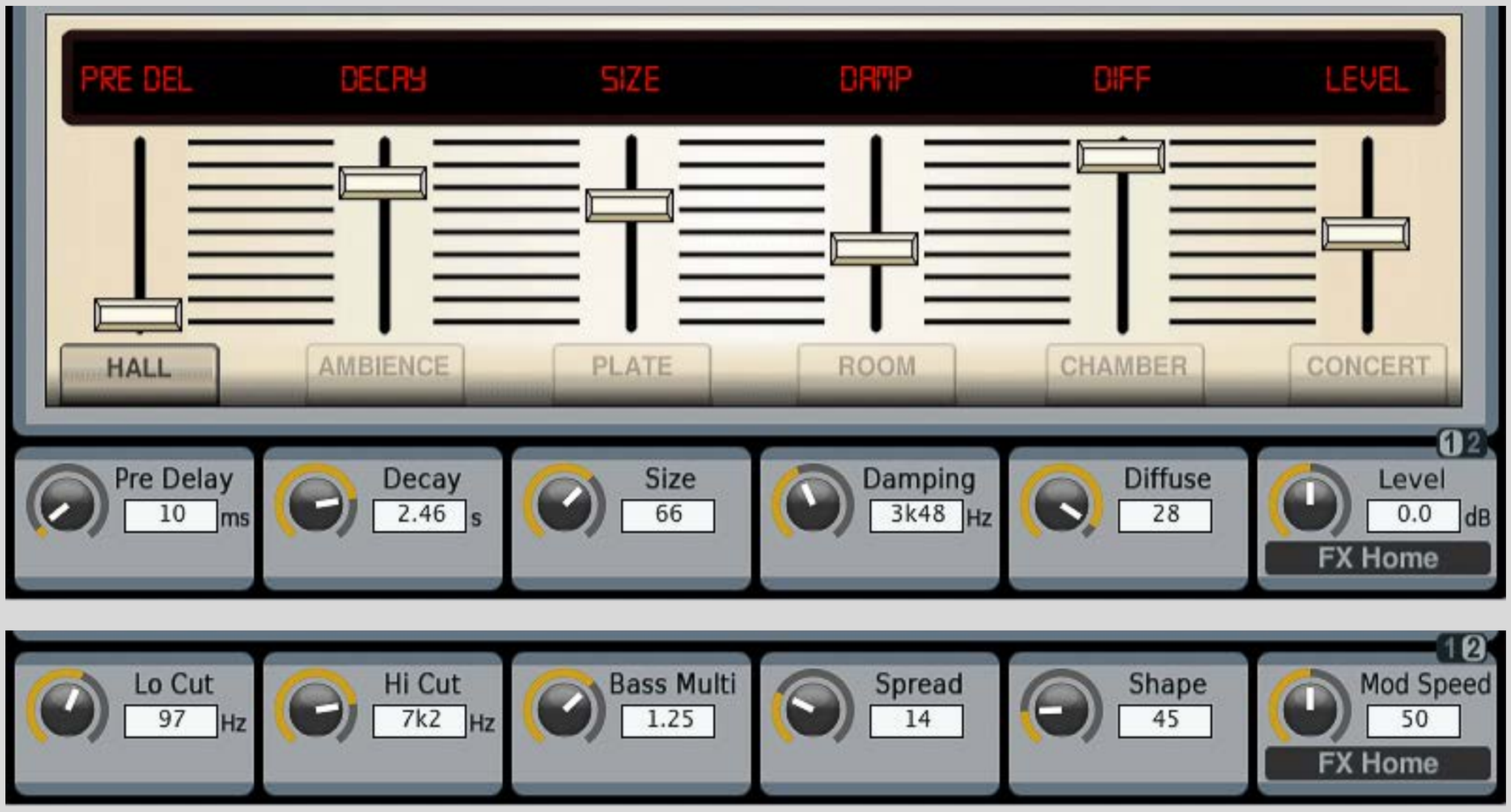
COMBINATOR 83-85

HALL REVERB

EMULATED AFTER: LEXICON 480L CHAMBER

The Hall Reverb effect on the Behringer X32 is a simulation of the natural reverberation that occurs when sound is recorded in medium to large-sized concert halls. It can give the mix a lush, three-dimensional quality that will make the performance sound larger than life. The Hall Reverb effect has several parameters that can be adjusted to shape the sound of the reverb, such as diffusion, spread, low cut, high shelf, decay time, and pre-delay. The Hall Reverb effect would be best suited for instruments or vocals that need a spacious and warm ambience, such as acoustic guitar, piano, strings, or choir. It can also be used to create a sense of depth and distance in the mix by applying different amounts of reverb to different sources. For example, a lead vocal could have less reverb than a backing vocal to make it stand out more in front of the mix.

01-dBB-Large Hall

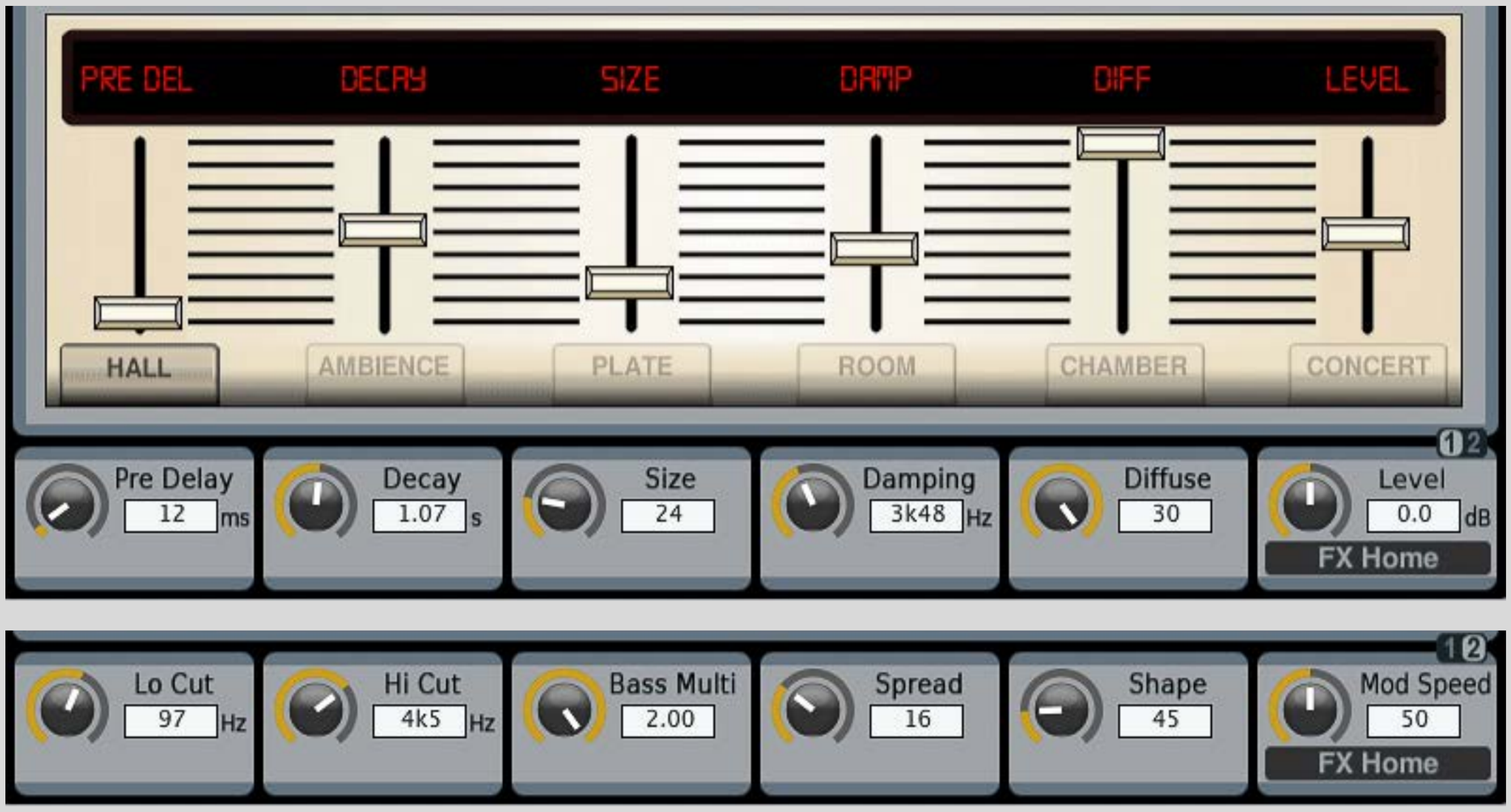


A large hall reverb with a short pre-delay, long decay, and large size.

02 - dBB-MedVocalHall

A medium hall reverb with a short pre-delay, medium decay, and large size.

03 - dBB-SmDrumHall

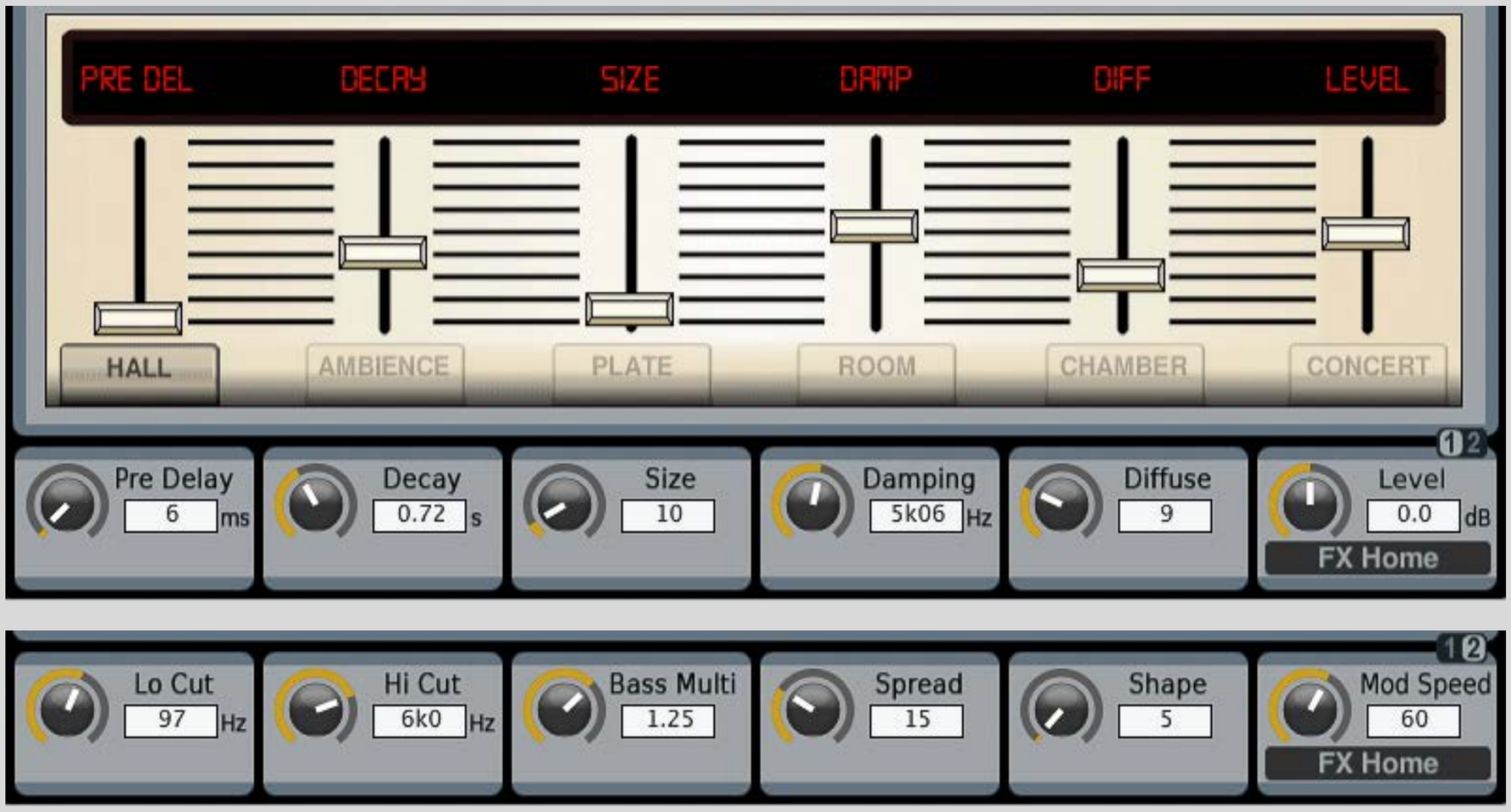


A small drum hall reverb with a short pre-delay, medium decay, and medium size.

04 - dBB-SmVocalHall

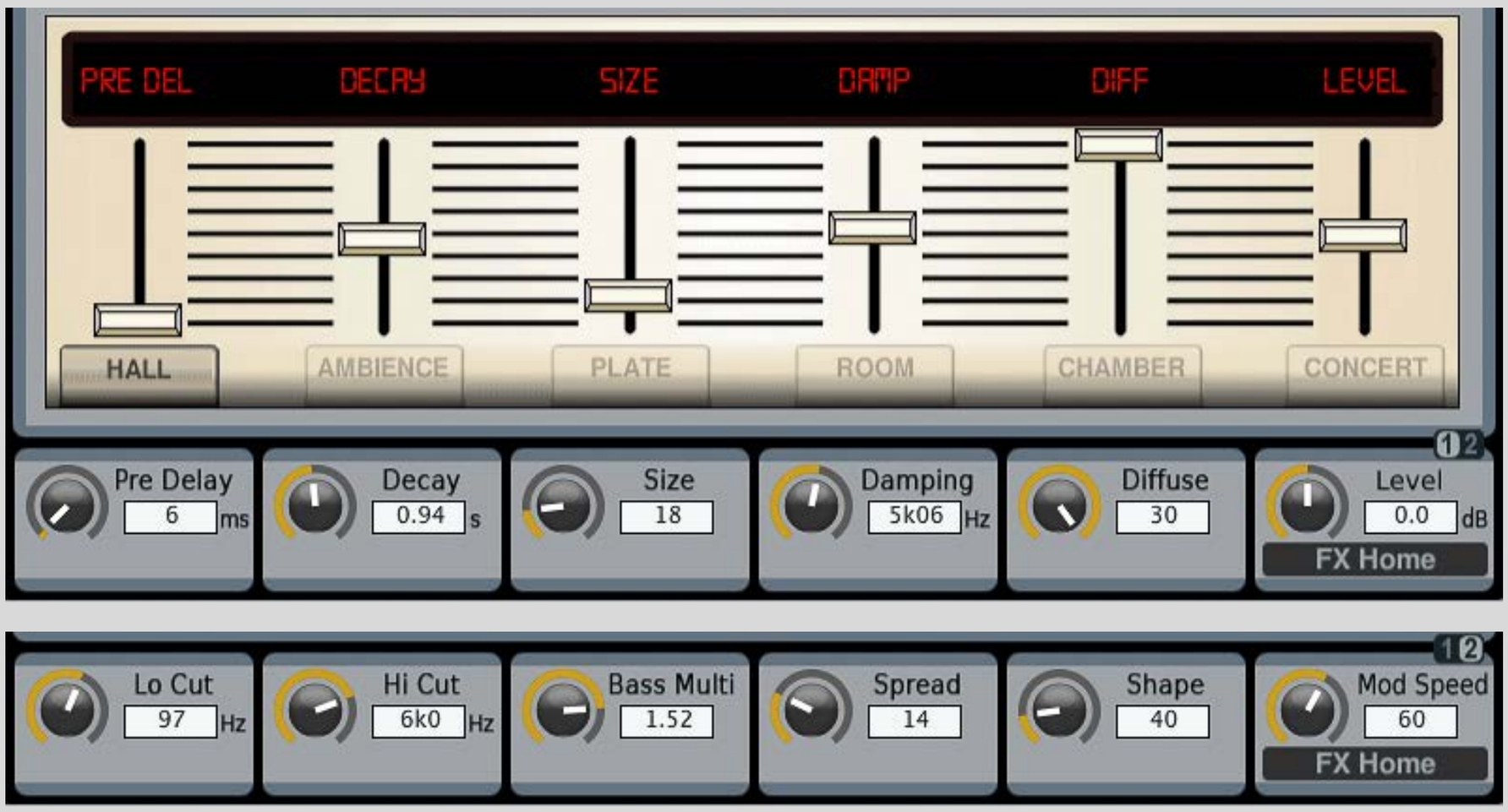
A small hall vocal reverb with no pre-delay, medium decay, and medium size.

05 - dBB-Studio 1



A live studio hall reverb with a very short pre-delay, short decay, and small size.

06 - dBB-Studio 2



A live studio hall reverb with a very short pre-delay, short decay, and medium size.

CHAMBER REVERB

EMULATED AFTER: LEXICON 480L CHAMBER

The Chamber Reverb effect on the Behringer X32 is a simulation of the natural reverberation that occurs when sound is recorded in a small to medium-sized room, such as a studio, a church, or a chamber. It can give the mix a smooth, intimate, and realistic quality that will make the performance sound more organic and natural. The Chamber Reverb effect has several parameters that can be adjusted to shape the sound of the reverb, such as diffusion, spread, low cut, high shelf, decay time, and pre-delay. The Chamber Reverb effect would be best suited for instruments or vocals that need a subtle and warm ambience, such as electric guitar, saxophone, flute, or solo voice. It can also be used to create a sense of cohesion and blend in the mix by applying the same amount of reverb to different sources. For example, a drum kit could have a consistent chamber reverb to make it sound like it was recorded in the same room.

07 - dBB-LrgDrkChamb

A large chamber reverb with a dark sound. Has a short pre-delay, long decay, medium size and dampening at 2.7kHz.

08 - dBB-LrgWideChamb

A wide chamber reverb with no pre-delay, long decay, and medium size.

11 - dBB-MedDrkChamb

A medium chamber reverb with a dark sound. Has no pre-delay, short decay, medium size and dampening at 3.4kHz.

12 - dBB-MedVOXChamb

A medium chamber vocal reverb with a very short pre-delay, medium decay, and medium size.

09 - dBB-MedChambEM

A medium chamber reverb with a darker sound. Has no pre-delay, medium decay, medium size and dampening at 3kHz.

10 - dBB-MedChamber

A medium chamber reverb with no pre-delay, medium decay, and medium size.

13 - dBB-SmlChamber

A small chamber reverb with no pre-delay, short decay, and small size.

14 - dBB-SmlDrkChamb

A small chamber reverb with a dark sound. Has no pre-delay, short decay, small size and dampening at 3.9kHz.

PLATE REVERB

EMULATED AFTER: LEXICON PCM-70

The Plate Reverb effect on the Behringer X32 is a simulation of the artificial reverberation that was created by sending a signal through a transducer to create vibrations on a plate of sheet metal. It can give the mix a bright, shimmering, and metallic quality that will make the performance sound more lively and energetic. The Plate Reverb effect has several parameters that can be adjusted to shape the sound of the reverb, such as diffusion, spread, low cut, high shelf, decay time, and pre-delay. The Plate Reverb effect would be best suited for instruments or vocals that need a sparkling and brilliant ambience, such as electric guitar, snare drum, cymbals, or female voice.

15 - dBB-Inst Verb

My favorite instrument plate reverb with a medium pre-delay, short decay, and medium size.

16 - dBB-Large Plate

A large plate reverb with a short pre-delay, long decay, and large size.

17 - dBB-Medium Plate

A medium plate reverb with zero pre-delay, medium decay, and medium size.

18 - dBB-MedPlateDrk

A medium plate reverb with a dark sound. It has zero pre-delay, medium decay, and medium size.

19 - dBB-Short Slap

A short slap plate reverb. It has a long pre-delay, medium decay, and large size.

20 - dBB-Small Plate

A small plate with no pre-delay, short decay, and small size.

21 - dBB-SmalPlateDrk

A small plate reverb with a dark sound. It has no pre-delay, short decay, small size, and dampening at 2.3kHz.

22 - dBB-Vocal Verb

A vocal plate reverb. It has a medium pre-delay, medium decay, medium size and a dampening at 3kHz.

GATED REVERB

EMULATED AFTER: LEXICON 300/480L

The Gated Reverb effect on the Behringer X32 is a simulation of the artificial reverberation that was created by combining a reverb with a noise gate. It can give the mix a punchy, snappy, and dramatic quality that will make the performance sound more powerful and energetic. The Gated Reverb effect has several parameters that can be adjusted to shape the sound of the reverb, such as diffusion, spread, low cut, high shelf, decay time, and pre-delay. The Gated Reverb effect would be best suited for instruments or vocals that need a sharp and crisp ambience, such as snare drum, kick drum, or electric guitar. It can also be used to create a sense of contrast and excitement in the mix by applying different amounts of reverb to different sources.

23 - dBB-SnareGateVrb

A gated reverb for snare. Set the decay to fall off in between snare hits for best results.

VINTAGE ROOM

EMULATED AFTER: QUANTEC QRS

The Vintage Room effect on the Behringer X32 is a simulation of the natural reverberation that occurs when sound is recorded in a small room, such as a studio, a church, or a chamber. It can give the mix a bit of warmth and just a touch of reverb, making the performance sound more organic and natural. The Vintage Room effect has several parameters that can be adjusted to shape the sound of the reverb, such as diffusion, spread, low cut, high shelf, decay time, and pre-delay. The Vintage Room effect would be best suited for instruments or vocals that need a subtle and warm ambience, such as acoustic guitar, piano, flute, or solo voice. It can also be used to breathe life into close mic'ed guitar and drum tracks.

24 - dBB-VintDrkMedRm

A small plate reverb with a dark sound. It has no pre-delay, short decay, small size, and dampening at 2.3kHz.

25 - dBB-VintLrgRoom

A vintage medium room reverb with medium pre-delay, long decay, and large size.

26 - dBB-VintMedRoom

A vintage medium room reverb with a short pre-delay, medium decay, and medium size.

27 - dBB-VintSmlBrigh

A vintage small room reverb with a bright sound. It has no pre-delay, short decay, and small size.

28 - dBB-VintSmlRoom

A vintage small room reverb with no pre-delay, short decay, and small size.

VINTAGE REVERB

EMULATED AFTER: EMT250

The Vintage Reverb is a time-based effect on the Behringer X32 that is modeled after the historic EMT 250. The EMT 250 was originally released in 1976 at the AES convention, and it was the first digital reverberation device to create ambiance through a completely electronic system. The Vintage Reverb effect would be best suited for instruments or vocals that need a sparkling and brilliant ambience, such as electric guitar, snare drum, cymbals, or female voice. It can also be used to create a sense of contrast and excitement in the mix by applying different amounts of reverb to different sources.

29 - dBB-HrdWall VOX

A vintage hard wall reverb for vocals. It has a long pre-delay and short decay. The reverb tail has a higher balance of high frequency than low frequency.

30 - dBB-Big Arena

A vintage reverb with the sound of a large arena. It has a long pre-delay and long decay. The reverb tail has a higher balance of low frequency than high frequency.

31 - dBB-Snare Fat

A vintage reverb for snare. It has a short pre-delay and short decay. The reverb tail has a higher balance of low frequency than high frequency.

32 - dBB-Drum Verb

A vintage reverb for drums. It has a short pre-delay and medium decay. The reverb tail has a higher balance of mid frequency than high and low frequency.

33 - dBB-Vocal Verb

A vintage reverb for vocals. It has a medium pre-delay and medium decay. The reverb tail has a higher balance of low frequency and mid frequency than high frequency.

DELAY + CHAMBER

EMULATED AFTER: LEXICON PCM 70

The Delay + Chamber effect on the Behringer X32 is a combination of two effects that can create a rich and spacious sound for the selected signal. It allows you to apply a delay and a reverb effect in one device, saving an effects rack and a mix bus. The Delay & Chamber effect has several parameters that can be adjusted to shape the sound of the effect, such as balance, low cut, mix, time, pattern, feedback, feed high-cut, crossfeed, pre-delay, decay, size, and damping.

The Delay + Chamber effect would be best suited for instruments or vocals that need a smooth and realistic ambience, such as acoustic guitar, piano, saxophone, or solo voice. It can also be used to create a sense of depth and distance in the mix by applying different amounts of delay and reverb to different sources. For example, a lead vocal could have less delay and more reverb than a backing vocal to make it more present in the mix.

34 - dBB-VOXDly+Chamb

A vocal delay with a chamber reverb on the output of the delay. Set the time to be 1/4 note beats and the delay will be on the 1/8th note for best effect. Chamber reverb has a short pre-delay, medium decay and a large size

STEREO DELAY

EMULATED AFTER: LEXICON PCM 70

The Stereo Delay effect on the Behringer X32 is a simulation of the artificial reverberation that is created by repeating the input signal after a specified time and inserting it back into the mix at a specified level, creating an echo effect. The Stereo Delay effect has several parameters that can be adjusted to shape the sound of the delay, such as balance, low cut, mix, time, pattern, feedback, feed high-cut, and crossfeed. The Stereo Delay effect would be best suited for instruments or vocals that need a wide presence in the stereo field, such as electric guitar, snare drum, cymbals, or female voice. It can also be used to create a sense of depth and distance in the mix by applying different amounts of delay to different sources.

35 - dBB-StereoTapDly

A stereo tap delay to use with vocals to create a stereo bouncing effect.

36 - dBB-TapDelayMono

A mono tap delay for vocals, set the time to 1/4 or 1/8th notes for best effect.

ROTARY SPEAKER

EMULATED AFTER: LESLIE ROTATING SPEAKER

The Rotary Speaker effect on the Behringer X32 is a simulation of the sound of a Leslie rotating speaker, which is a type of speaker cabinet that has spinning horns and woofers to create a doppler effect. It can give the mix a whirling, psychedelic quality that will make the performance sound more dynamic and expressive. The Rotary Speaker effect has several parameters that can be adjusted to shape the sound of the effect, such as low speed, high speed, fast button, balance, drive, horn level, and woofer level. The Rotary Speaker effect would be best suited for instruments or vocals that need a swirling and vibrant ambience, such as organ, electric piano, guitar, or harmonica. It can also be used to create a sense of movement and variation in the mix by applying different speeds and levels of the effect to different sources.

37 - dBB-Leslie

An emulation of a Leslie Cabinet for your keyboard.

38 - dBB-OlChurchOrgn

An emulation of an old church organ for your keyboard.

WAVE DESIGNER

EMULATED AFTER: SPL TRANSIENT DESIGNER

The Wave Designer effect on the Behringer X32 is a powerful tool for adjusting signal transients and dynamics, such as attack and sustain. It can make a snare drum really “crack” in the mix or level out volume inconsistencies of slap bass tracks. The Wave Designer effect has several parameters that can be adjusted to shape the sound of the effect, such as attack, sustain, output, and mix. The Wave Designer effect would be best suited for instruments or vocals that need a sharp and crisp ambience, such as drums, percussion, guitar, or harmonica. It can also be used to create a sense of punch and impact in the mix by applying different amounts of attack and sustain to different sources.

39 - dBB-Bass Attack

Adds more attack to bass guitar by using the Wave Designer.

40 - dBB-SnareSustain

Add more sustain to the snare drum with the Wave Designer.

PRECISION LIMITER

EMULATED AFTER: SONY OXFORD OXF-R3

The Precision Limiter effect on the Behringer X32 is a tool for setting a precise volume limit, ensuring distortion-free, optimal signal integrity. It can boost quiet signals or prevent clipping while preserving the level of “hot” signals. The Precision Limiter effect has several parameters that can be adjusted to shape the sound of the effect, such as threshold, attack, release, and output. The Precision Limiter effect would be best suited for signals that need a consistent and controlled volume level, such as live stream, broadcast, or recording. It can also be used to protect speakers and amplifiers from overload and damage.

41 - dBB-Hard Limit

A hard wall limiter with a short attack, short release and 8dB of input gain.

42 - dBB-LimitDefault

Default settings to start with on the Precision Limiter.

43 - dBB-Moderate Lim

A limiter with moderate limiting, a short attack, medium release, high amount of “squeeze” and 7dB of input gain.

44 - dBB-Rock Limit

A limiter for some rock and roll, a short attack, medium release, mild amount of “squeeze”, and 6dB of input gain.

45 - dBB-Slamming

A limiter that slams the sound. 18 dB of input gain, a longer attack, long release, and a very high amount of “squeeze”.

46 - dBB-BusEnhance

A limiter with to enhance your mixbus, a shortish attack, long release, soft knee, high amount of “squeeze” and 6dB of input gain.

47 - dBB-Gentle Limit

A limiter with gentle limiting, a shortish attack, medium release, soft knee, and 6dB of input gain.

EMULATED AFTER: SPL VITALIZER

The Stereo Enhancer effect on the Behringer X32 is a tool for improving the stereo image and clarity of a signal, such as a vocal or an instrument track. It can make the signal sound wider, brighter, and more present in the mix. The Stereo Enhancer effect has several parameters that can be adjusted to shape the sound of the effect, such as drive, bass, mid, top, width, and mix. The Stereo Enhancer effect would be best suited for signals that need a boost in the high frequencies and a spread in the stereo field, such as vocals, guitars, keyboards, or percussion. It can also be used to add some sparkle and excitement to dull or flat sounding tracks.

48 - dBB-Stereo Keys

Stereo Enhancing for your stereo keyboard.

49 - dBB-BusEqlLdness

An emulation of the Equal-Loudness Contour for your stereo mixbus.

50 - dBB-Dual Keys

Enhancing for two mono keyboards.

51 - dBB-DualEqlLdness

An emulation of the Equal-Loudness Contour for two mono mixbusses.

GUITAR AMP

EMULATED AFTER: TECH 21 SANSAMP

The Guitar Amp effect on the Behringer X32 is a simulation of the sound of a guitar amplifier, which is a device that amplifies the signal from an electric guitar or bass guitar and modifies its tone and character. It can give the channel a rich, warm, and distorted quality that will make the performance sound more rock and roll. The Guitar Amp effect has several parameters that can be adjusted to shape the sound of the effect, such as drive, bass, mid, treble, presence, and mix. The Guitar Amp effect would be best suited for instruments that need a crunchy and powerful ambience, such as electric guitar, bass guitar, or harmonica. It can also be used to create a sense of distortion and aggression in the mix by applying different amounts of drive and tone to different sources. For example, a lead guitar could have more drive and treble than a rhythm guitar.

52 - dBB-MarshBluesB

A dual guitar amp with the emulation of a Marshall Bluesbreaker Combo Amplifier.

53 - dBB-Hiwatt

A dual guitar amp with the emulation of a Hiwatt Amplifier.

54 - dBB-BigHuf3.1415

A dual guitar amp with the emulation of a Big Muff Pi.

55 - dBB-AC30

A dual guitar amp with the emulation of a Vox AC30 Amplifier.

56 - dBB-Fend Twin

A dual guitar amp with the emulation of a Fender Twin Amplifier.

57 - dBB-FendSupClean

A dual guitar amp with the emulation of a Clean Fender Amplifier.

TUBE STAGE

The Tube Stage effect on the Behringer X32 is a versatile effect that can simulate a variety of modern and classic tube preamps. It can give the mix a warm and fuzzy sound that ranges from subtle to fully saturated. The Tube Stage effect has several parameters that can be adjusted to shape the sound of the effect, such as drive, even, odd, and gain. The Tube Stage effect would be best suited for signals that need a rich and harmonic ambience, such as electric guitar, bass guitar, organ, or vocals. It can also be used to create a sense of distortion and aggression in the mix by applying different amounts of drive and harmonics to different sources. For example, a lead guitar could have more drive and odd harmonics than a rhythm guitar to put the lead guitar more forward in the mix.

58 - dBB-Bit of Tube

A bit of stereo tube warmth.

59 - dBB-Ol'RadioMic

An emulation of an old radio microphone, crackly and muffly EQ included!

60 - dBB-Tube Warmth

Tube Warmth with a HF roll off.

DEESSER

EMULATED AFTER: SPL 1219 DUAL-BAND DE-ESSER

The Dual/Stereo DeEsser effect on the Behringer X32 is a tool for reducing the harshness and sibilance of vocal or instrumental signals, such as “s”, “sh”, or “t” sounds. It can make the mix sound smoother and more balanced, without affecting the natural tone and character of the source. The DeEsser effect has several parameters that can be adjusted to shape the sound of the effect, such as threshold, ratio, attack, release, frequency, and mode. The DeEsser effect would be best suited for signals that need a gentle and transparent de-essing, such as vocals, acoustic guitar, saxophone, or flute. It can also be used to create a sense of clarity and definition in the mix by applying different amounts of de-essing to different sources. For example, a lead vocal could have less de-essing than a backing vocal.

61 - dBB-SnareLessHat

A creative use of a DeEsser to remove some spill of the hi-hat in the snare drum channel.

62 - dBB-Male DeEss

DeEsser settings to start with for a male.

63 - dBB-Female DeEss

DeEsser settings to start with for a female.

XTEC EQ1

EMULATED AFTER: PULTEC EQP-1A

The XTEC EQ1 effect on the Behringer X32 is a simulation of the Pultec EQP-1A Program Equalizer, which is a classic tube-based equalizer that can boost and cut the same frequency range simultaneously, creating a unique and musical sound. It can give the mix a warm, smooth, and transparent quality that will make the performance sound more natural and organic. The XTEC EQ1 effect has several parameters that can be adjusted to shape the sound of the effect, such as low boost, low attenuation, high boost, high attenuation, bandwidth, and transformer. The XTEC EQ1 effect would be best suited for signals that need a rich and harmonic ambience, such as vocals, acoustic guitar, bass guitar, or organ. It can also be used to create a sense of depth and distance in the mix by applying different amounts of boost and attenuation to different sources. For example, a lead vocal could have more high boost and less high attenuation than a backing vocal to make it stand out more in the mix.

64 - dBB-Kick Drum

A vintage tube equalizer for the kick drum.

65 - dBB-Elect.GTR

A vintage tube equalizer for the electric guitar.

66 - dBB-Keys

A vintage tube equalizer for the keyboard.

XTEC EQ5

EMULATED AFTER: PULTEC MEQ-5

The XTEC EQ5 effect on the Behringer X32 is a simulation of the Pultec MEQ-5 Mid-Range Equalizer, which is a classic tube-based equalizer that can boost and cut the same frequency range simultaneously, creating a unique and musical sound. It can give the mix a warm, smooth, and transparent quality that will make the performance sound more natural and organic. The XTEC EQ5 effect has several parameters that can be adjusted to shape the sound of the effect, such as low peak, mid dip, high peak, bandwidth, and transformer. The XTEC EQ5 effect would be best suited for signals that need a rich and harmonic ambience, such as vocals, acoustic guitar, bass guitar, or organ. It can also be used to create a sense of depth and distance in the mix by applying different amounts of boost and cut to different sources. For example, a lead vocal could have more high peak and less mid dip than a backing vocal.

67 - dBB-Snare Cut

A vintage tube equalizer for the snare drum with some mid-range cutting.

68 - dBB-SnareBoost

A vintage tube equalizer for the snare drum.

69 - dBB-Bass GTR

A vintage tube equalizer for the Bass Guitar.

FAIR COMP

EMULATED AFTER: FAIRCHILD 670

The Fair Comp effect on the Behringer X32 is a simulation of the Fairchild 670 stereo tube compressor, which is a classic and rare device that can create a smooth and warm sound with a lot of character. It can give the mix a rich, full, and transparent quality that will make the performance sound more natural and organic. The Fair Comp effect has several parameters that can be adjusted to shape the sound of the effect, such as input gain, threshold, attack time, bias knob, and output gain. The Fair Comp effect would be best suited for signals that need a gentle and musical compression, such as vocals, acoustic guitar, bass guitar, or organ. It can also be used to create a sense of depth and distance in the mix by applying different amounts of compression to different sources. For example, a lead vocal could have more compression than a backing vocal.

70 - 670 Mixbus

An emulation of a FairChild 670 for your stereo mixbus.

71 - 670DrmBusFst

An emulation of a FairChild 670 for your stereo drum mixbus with fast attack.

72 - 670DrmBusSlo

An emulation of a FairChild 670 for your stereo drum mixbus with slow attack.

73 - 670 Piano

An emulation of a FairChild 670 for your piano.

74 - 670 Pop Vocal

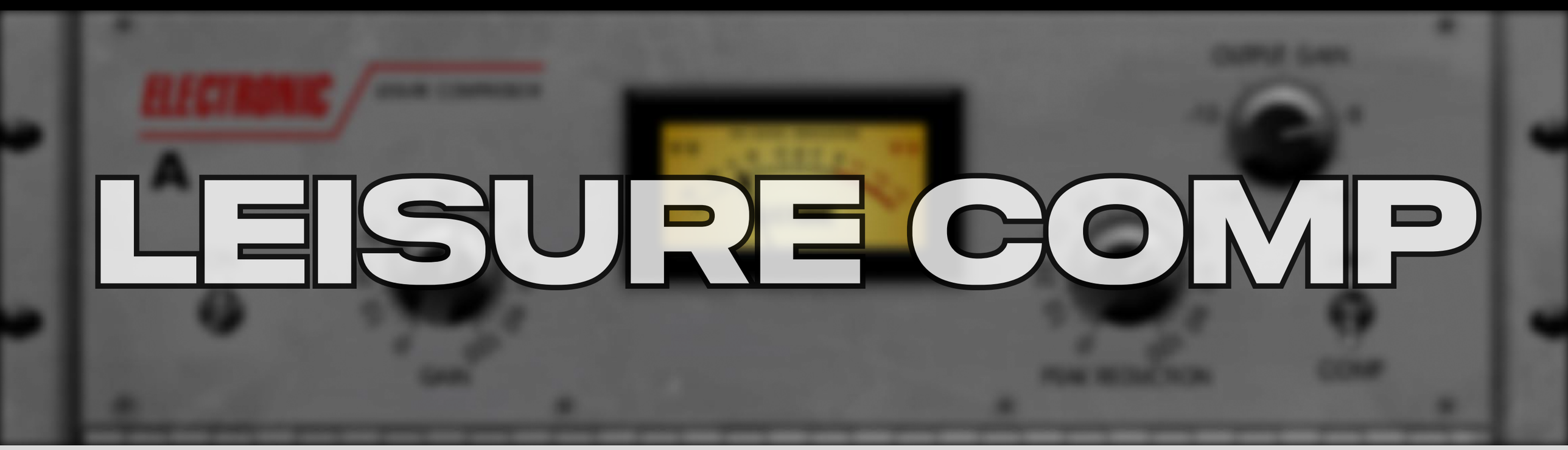
An emulation of a FairChild 670 for your vocals.

75 - 670 Guitar

An emulation of a FairChild 670 for your acoustic guitar.

76 - 670 Vocal

An emulation of a FairChild 670 for your vocals.



LEISURE COMP

EMULATED AFTER: TELETRONIX LA-2A

The Leisure Comp effect on the Behringer X32 is a simulation of the LA-2A Leveling Amplifier, which is a classic tube-based compressor that can create a smooth and warm sound with a lot of character. It can give the mix a rich, full, and transparent quality that will make the performance sound more natural and organic. The Leisure Comp effect has several parameters that can be adjusted to shape the sound of the effect, such as peak reduction, gain, emphasis, and mix. The Leisure Comp effect would be best suited for signals that need a gentle and musical compression, such as vocals, acoustic guitar, bass guitar, or organ. It can also be used to create a sense of depth and distance in the mix by applying different amounts of compression to different sources. For example, a lead vocal could have more compression than a backing vocal.

77 - dBB-LA2A VOX Hrd

An emulation of a hard hitting LA-2A for your vocals.

78 - dBB-LA2A Unity

An emulation of an LA-2A. Settings are for little to no compression at unity gain (-18dBFS). Start with these settings to dial in the compression.

79 - dBB-LA2A Vocals

An emulation of an LA-2A for your vocals.

EMULATED AFTER: UREI 1176LN

The Ultimo Comp effect on the Behringer X32 is a simulation of the Urei 1176LN Compressor, which is a classic and legendary device that can create a smooth and warm sound with a lot of character. It can give the mix a rich, full, and transparent quality that will make the performance sound more natural and organic. The Ultimo Comp effect has several parameters that can be adjusted to shape the sound of the effect, such as input gain, output gain, attack time, release time, and ratio. The Ultimo Comp effect would be best suited for signals that need aggressive compression, such as vocals, drums, guitars, or bass. It can also be used to create a sense of punch and impact in the mix by applying different amounts of compression to different sources. For example, a lead vocal could have more compression than a backing vocal to make it stand out more in the mix.

80 - dBB-76 Piano All

An emulation of an 1176 with all button mode for your piano.

81 - dBB-76 Vocal All

An emulation of an 1176 with all button mode for your vocals.

82 - dBB-A.Guitar

An emulation of an 1176 with 20:1 limiting for your acoustic guitar. Tune to get around 3dB of reduction.

83 - dBB-76 Guitar

An emulation of an 1176 with 4:1 compression for your electric guitar.

84 - dBB-76 Vocal

An emulation of an 1176 with 4:1 compression for your vocals.

85 - dBB-76 Snare

An emulation of an 1176 with 4:1 compression for your snare drum.

86 - dBB-76 Bass Fuzz

An emulation of an 1176 with very fast attack and release with 8:1 compression for your bass guitar to add a bit of grit.

SOUND MAXER

EMULATED AFTER: BBE 482I SONIC MAXIMIZER

The Sound Maxer effect on the Behringer X32 is a simulation of the BBE 482i Sonic Maximizer, which is a device that enhances the sound quality of a signal by adding low-frequency punch and high-frequency clarity. It can give the mix a powerful, bright, and loud quality that will make the performance sound more impressive and exciting. The Sound Maxer effect has several parameters that can be adjusted to shape the sound of the effect, such as drive, even, odd, and gain. The Sound Maxer effect would be best suited for signals that need a boost in the low and high frequencies and a spread in the stereo field, such as drums, guitars, keyboards, or vocals. It can also be used to add some sparkle and excitement to dull or flat sounding tracks.

87 - dBB-MixBoostMore

An emulation of the Sonic Maximizer with a moderate mix boost of HF and LF.

88 - dBB-LowBoost

An emulation of the Sonic Maximizer with a slight LF boost.

89 - dBB-Brightness

An emulation of the Sonic Maximizer with a moderate HF boost.

90 - dBB-MixBoost

An emulation of the Sonic Maximizer with a slight mix boost of HF and LF.

EDISON EX1

EMULATED AFTER: BEHRINGER EDISON

The Edison EX1 effect on the Behringer X32 is a simulation of the Behringer Edison EX1 Stereo Image Processor, which is a device that enhances the stereo image and clarity of a signal, such as a vocal or an instrument track. It can give the mix a whirling, psychedelic quality that will make the performance sound more dynamic and expressive. The Edison EX1 effect has several parameters that can be adjusted to shape the sound of the effect, such as width, depth, low mid filter, on/off, and phase meter. The Edison EX1 effect would be best suited for signals that need a wide presence in the stereo field, such as vocals, guitars, keyboards, or percussion.

91 - dBB-EX1 Spread

A stereo spectrum tool to add a bit more stereo width to your sound.

DIMENSION-C

EMULATED AFTER: ROLAND DIMENSION D CHORUS

The Dimension-C effect on the Behringer X32 is a simulation of the Roland Dimension D Chorus, which is a device that creates a thick and spacious sound by adding subtle modulation to the input signal. It can give the mix a whirling, psychedelic quality that will make the performance sound more dynamic and expressive. The Dimension-C effect has four preset modes that can be selected by using the buttons 1, 2, 3, and 4. Each mode has a different combination of delay time, modulation depth, and feedback level. The Dimension-C effect would be best suited for signals that need a wide presence in the stereo field, such as guitars, keyboards, or vocals.

92 - dBB-Keys Chorus

A perfect chorus for your keyboard.

93 - dBB-M.Voc Chorus

A perfect chorus for your male vocals.

94 - dBB-A.GTR Chorus

A perfect chorus for your acoustic guitar.

95 - dBB-GTR Chorus

A perfect chorus for your electric guitar.

96 - dBB-F.Voc Chorus

A perfect chorus for your female vocals.

COMBINATOR

EMULATED AFTER: BEHRINGER MDX-8000

The Combinator effect on the Behringer X32 is a simulation of the Behringer MDX-8000 Combinator Multi-Band Compressor, which is a device that can compress different frequency bands of a signal independently, creating a smooth and balanced sound. It can give the mix a rich, full, and transparent quality that will make the performance sound more natural and organic. The Combinator effect has several parameters that can be adjusted to shape the sound of the effect, such as threshold, ratio, attack, release, frequency, and mode. The Combinator effect would be best suited for signals that need a gentle and transparent compression, such as vocals, acoustic guitar, saxophone, or flute. It can also be used to create a sense of clarity and definition in the mix by applying different amounts of compression to different sources. For example, a lead vocal could have more compression than a backing vocal to make the lead vocal more present and forward in the mix.

97 - dBB-ST-6dBPolish

A stereo multi-band compressor with a slight polishing to your mix.

98 - dBB-StereoPush

A stereo multi-band compressor with a moderate push to your mix.

99 - dBB-MixPolish

A stereo multi-band compressor with a slight polishing to your mix and a boost to the LF and HF.

100 - dBB-DualHardLim

A dual multi-band compressor set up for limiting.

X32 EFFECTS PRESETS

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