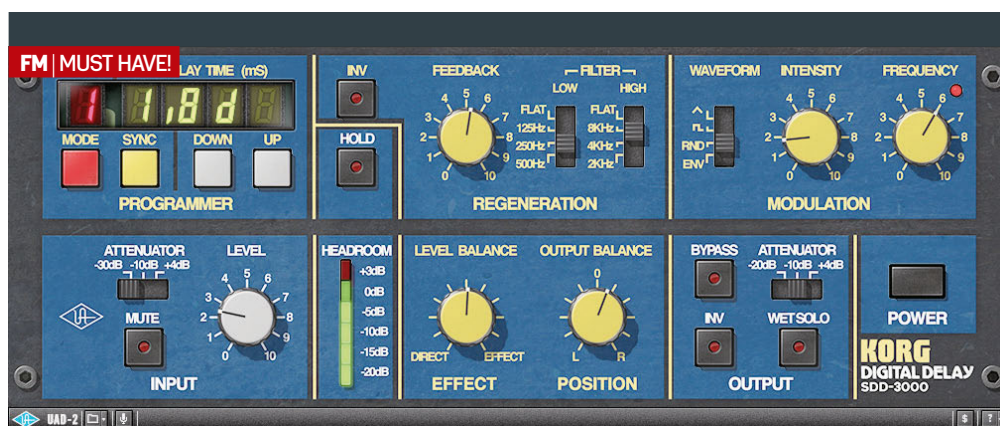


UAD 9.3 plugins

In UAD's latest update, you'll find an emulation of one of the most famous delay units of all time, alongside a panning processor which refuses to be governed by the confines of two-dimensional sound. The first Dynamic EQ to reach the UAD platform arrives too...



Korg SDD-3000 Digital Delay £149

If ever proof were required that not all delay effects are born equal, the SDD-3000 is exhibit A. Released in 1982, Korg's rack-mounted echo unit fell into the hands of U2's Edge and the rest is rock/pop history. However, there's plenty here if you're more of a synth-smith than an axe-wielder. Each module is clearly labelled, with tempo-sync'd or millisecond-based delays flanked firstly by a frequency-selectable Feedback knob, which can provide everything from single subtle echoes to multi-tapped layers. The Modulation section introduces transformative effects in a variety of ways (including LFOs, Envelope and Random triggers) to produce delay, flanging, phasing and chorus treatments. A flexible, warm-sounding echo unit which beautifully echoes the 13-bit colour of the original.

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VERDICT 9.2



Oxford Dynamic EQ

£189

Volume-sensitive tone shaping is an extremely useful technique. Taming harsh frequencies from sounds with fixed, 'traditional' EQs is one thing, but having EQ bands which work harder as the level increases often provides more flexibility. The Oxford Dynamic EQ offers five overlapping bands of processing, letting you carry out anything from single-band de-essing to multiband processing at the mastering stage. Precision is assured thanks to switchable audio detection options. 'Peak' responds to overall peak signal level, whereas 'Onset' reacts to more sudden signal spikes and aggressive transients. In 'Peak' mode, you have a choice of 'Above' and 'Below' modes, which provide 'conventional' (downwards compression/upward expansion) and 'inverted' (the opposite) processing. Stretching flexibility even further, each band can operate in mono, stereo or mid/side modes too.

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VERDICT 9.1



ENGL Savage 120 £115

UAD's range of ENGL amplifier emulations gains a new addition, with Brainworx having developed the Savage 120. The clue to its character is in the title; this is an amp with metal on its mind and it's phenomenal at roughing up and punishing input signals.

It will, of course, find favour with UAD's army of guitar players first and foremost, but there's plenty here to consider for electronic musicians too. If you like aggressive synth treatments, more extreme sound design flavours or metallic overtones on parallel drum channels, the Savage 120 offers plenty of girder-strength sonics. As with Brainworx's other UAD amp emulations, there's a built-in FX rack which provides lots of customisable options.

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VERDICT 8.3



AMS RMX16 Expanded

£260

Mark Crabtree's AMS RMX16 reverb continues to find favour in many world-leading studios, which is no surprise when you consider the thousands of hit records which have employed its services. UAD users have had access to an emulation of its coveted wares for some time but the 9.3 update provides a second iteration of the plugin, branded as AMS RMX16 Expanded. This offers nine rare algorithms made for the original hardware including NonLin 1, Freeze and Reversed effects. The way in which these algorithms were originally added to the hardware was via a barcode reader but, of course, life is more straightforward on the UAD system, where the 'Expanded' plugin appears alongside the original. The new algorithms make this reverb significantly more flexible and it will appeal to a broader range of musical applications as a result. It's awash with new presets to explore these options, while both iterations of the plugin are bundled for the stated price.

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VERDICT 9.0



Dytronic Cyclosonic Panner £115

There are so many ways to get sounds 'moving' in a mix with volume automation and filter movement perhaps the most used. However, auto-panning is another popular technique, as it gets sounds zipping from side to side in assorted ways. The Dytronic Cyclosonic Panner, released in 1984, attempted something revolutionary, by imparting a three-dimensional processing approach to stereo sounds. Left and right-hand sides of the signal are labelled A and B and the Pan modes allow you to work with these in tandem, or separate them, so they can move independently. Then, you can choose the Pan Rate, Waveform (for smooth circling, or squarer 'jumps'), Width and Depth dials. The results can be staggering, as auto-panning and Doppler style effects converge.

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VERDICT 9.0