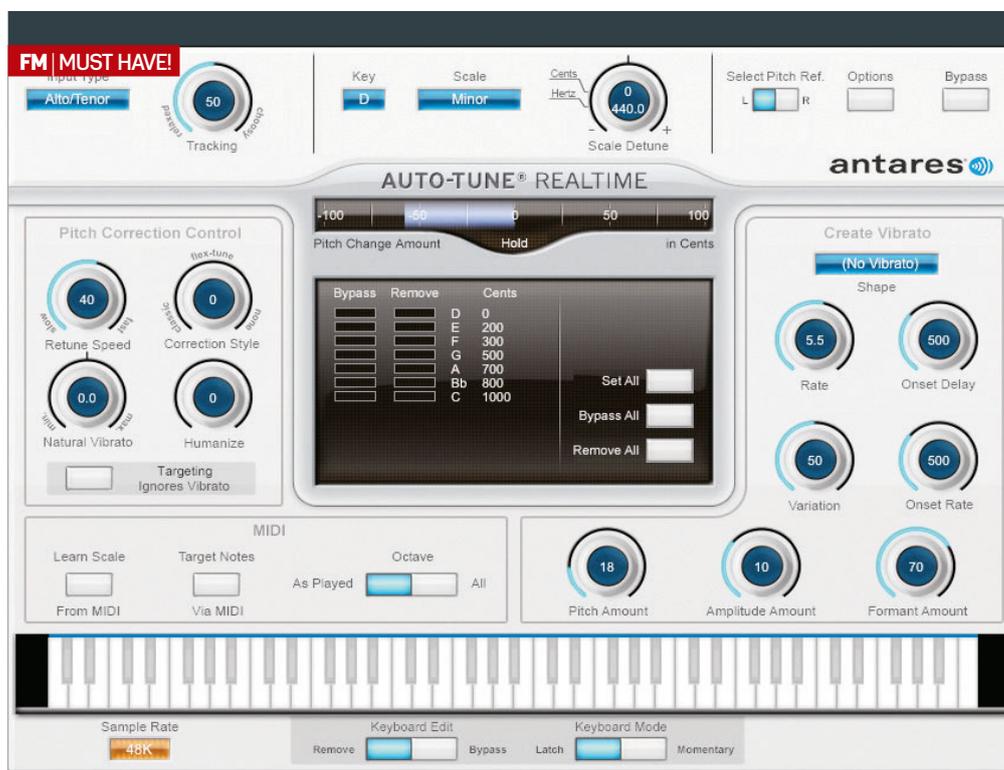


UAD 9.2 plugins

The SSL G Bus Compressor gets an overhaul, amp and reverb options are further expanded at affordable prices, and Antares Auto-Tune is finally available – as a mix processor, for tracking, and even for live performance. Plenty for everyone, then...



Antares Auto-Tune Realtime £189

Upon release, Antares' original Auto-Tune was a game-changer for the music industry. Suddenly, not only was genuine pitch correction viable but, overnight, a new production technique – made infamous by Cher's smash hit *Believe* – was introduced to the mixing canon, and has been in and out of fashion ever since. UAD 9.2 introduces Auto-Tune Realtime, which brings both sides of Auto-Tune's personality to the UAD platform. Yes, here is the instant gratification of the hyper-tuned effect for which Auto-Tune has become synonymous, but here too is a feature-set capable of more subtle pitch correction. With control over Pitch Correction styles, Vibrato, extensive Scale modes, a Keyboard Mode to trigger and control pitch correction via MIDI and more, it's straightforward to dial in the flavour and amount of tuning you need. And better still, it's available in real-time, meaning that pitch correction can be applied whilst tracking (or performing live) when working with an Apollo audio interface.

www.uaudio.com

VERDICT 9.2



Pure Plate Reverb £115

In the latest of UAD's more cost-effective plugins, Plate reverb is now available in the form of the Pure Plate reverb. This picks up on the legacy of the EMT140 to offer a simple-to-use interface with the classic 'spatial placement' effect we associate so readily with vocals and other single instruments in the mix. Below the VU meter at the top, you'll find a Low Cut slider offering roll-off to frequencies below 90Hz or 180Hz, whilst Pre-Delay can be added with settings of 50ms or 250ms. Reverb Time is controlled via plus and minus buttons up to a maximum of 5s, whilst Bass and Treble dials provide tonal shaping for the Reverb Tail. The Reverb can be panned, and a Dry/Wet dial can be overridden in favour of a 'Wet Only' signal if you're working with auxiliary busses. The sound quality is lovely; warm, round, classic, and exactly what you'd expect and hope for from a Plate reverb. And all at an attractive price, too.

www.uaudio.com

VERDICT 9.0



Eden WT800 Bass Amplifier £115

Softube, a regular UAD collaborator, return with their latest emulation for the platform: Eden Amplification's WT800. A favourite of classic rock bassists, the flexibility of the feature set here nevertheless makes this amp capable of good things across assorted musical genres and, during testing, it added serious character

to synth basses, particularly when used as a parallel processor. In addition to the Gain and characterful 'Enhance' dials, equalisation options are comprehensive thanks to the five-way semi-parametric EQ. Meanwhile, a popout window on the right-hand side allows you to blend the dual cabinets via a three-channel mixer, with faders and choices of four microphone emulations. There's a built-in compression stage too, whilst both 4x10 and 1x15 cabinets have been modelled, and can be used simultaneously. Add these to the DI output and the range of blended tones is impressively broad. This isn't only an amp for electric bass aficionados; its one to take equally seriously if you make electronic music and are looking for richer, more aggressive bass tone.

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VERDICT 8.9



Fuchs Train II Amplifier £115

Ken Fischer's Trainwreck amplifiers are the stuff of legend in rock 'n' roll circles, and they're the foundation on which Fuchs' Train II amplifier is built, as modelled for the UAD platform by Brainworx. Its hallmark sound is one rich in crunchy, clean and driving tone, and it's available both at the mix stage or whilst tracking when working with Apollo interfaces. Brainworx's famous FX Rack is back here, with 100 recording chain options available through a range of mic and cabinet chains. This is a processor that will more immediately appeal to guitarists than EDM producers, but if you want to enhance your synth leads and basses with some crunchy overdrive, Train II is capable of great things when blended in on parallel distortion channels.

www.uaudio.com

VERDICT 8.6

FM STUDIO ESSENTIAL!

SSL 4000 G Bus Compressor £229

The SSL 4000 G Bus Compressor is the latest hardware classic to be 'updated' for the UAD platform; as UAD-2 has allowed for accelerated processing and therefore 'more detail', so UA have revisited classics including the 1176 and LA-2A, redesigning them for greater accuracy. The G Bus Compressor is famed for its use on a mix's output channel strip, providing power, punch and, above all, a cohesion to a summed mix that is frequently referred to as 'mix glue'. UAD's update adds new features including a Mix dial for parallel treatments

(useful on string or drum groups, for instance) as well as a sidechain filter and a Headroom control too. Elsewhere, the feature set will be familiar to many, with the characteristic grey livery providing Threshold, Attack, Release and Make-Up Gain controls around a choice of 2:1, 4:1 or 10:1 Ratios. The sound is sumptuous; a notable improvement upon its predecessor.

www.uaudio.com

VERDICT 9.1

