

Scarlett Plug-in Suite

User Guide

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Installation

1. Double click on the Scarlett Plugin Suite Installer
2. Follow onscreen instruction to complete installation.

Software Activation

The Scarlett Plug-in Suite requires you to activate the software before you are able to use it. Activation requires internet access, however this is not specifically required on the computer on which the plug-ins are installed.

Here are the steps required to activate your plug-ins.

1. Open your DAW of choice.
2. Open any one of the plug-ins in the Suite in the same manner as you would open any other VST or AU plug-in in your DAW.

On opening the plug-in an activation window will appear.

Music computer connected to the Internet:

Step 1: Submit Activation Request.



Click the 'www' button and your computer will automatically open a web browser and navigate to the activation page.

Music computer NOT connected to the Internet:

Step 1: Offline Activation



Click the 'Offline Activation' button and choose a location on your computer to save the Activation Request File.

The file will be named: FFScarlettPluginSuite-License-Request

Now copy this file on to some transferable media (USB memory stick) and then copy the file onto an Internet connected computer.

Double-Click the file and your web browser will open and automatically navigate to the activation page.

FOCUSRITE E-STORE FOR THE FOCUSRITE FAMILY OF BRANDS	Products Focusrite KRK Novation	Your Account Log In Register	Your Order Your order contains no items
	Home / Scarlett Plugin Suite Software Activation		

Scarlett Plugin Suite Software Activation

You have reached the page for software activation of Scarlett Plugin Suite

First name*

Last name*

Email Address*

Email Address (Re-Enter)*

Company

Operating System*

Country*

Activation Code*

Activation Code is in the format XXXX-XXXX-XXXX-XXXX

The Focusrite E-Store accepts payments by

Enter your details and the Activation Code. The Activation Code can be found on a sticker on the back of the installer CD wallet (if purchased as a boxed copy). If you purchased the software on our E-Store, then the Activation Code will be emailed to you and also displayed in your browser at the time of purchase.

It will be in the form 0000-0000-0000-0000.

Once you have entered your details press Submit and a new activation will be sent to your email address. Please remember to disable junk mail filters or to check your junk mail folder.

The file will be named: ScarlettPluginSuite-License-XXXX-XX-XX.fnlf
 Where XXXX-XX-XX is the date of activation.

Step 2 Install License File:



Now return to the plug-in window in your DAW and click here. Locate the License file (which has been downloaded to the computer, or transferred from another computer).

Once you have selected the license file, the activation window will now display the loaded plug-in.



Scarlett Plug-in Suite Modules

Compressor



The Scarlett Compressor is modelled on the legendary Focusrite hardware devices, with individually tuned optos to help create the sound of vintage 1960s compression. The plug-in can be used to squash the dynamics of a sound in varying degrees, e.g. remove the sudden loud bursts, so that the overall level can then be turned up to make the signal as loud as possible. A compressor essentially acts like an automatic volume control, turning down the volume of a signal if it gets too loud. This reduces variation between loud and quiet passages, as it automatically reduces the gain when the signal exceeds a given volume, defined as the threshold. Using the Compressor helps to even out a performance, stopping a signal from clipping and/or disappearing in the mix, and can also give it a whole new sonic character.

The controls are:

INPUT Knob – Increases or decreases the level of the signal at the compressor input. No gain modification occurs with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB

THRESHOLD Knob – Sets the level at which compression begins. The lower this value is set, the more of the signal will be compressed as the audio will compress when the threshold is reached. Rotate the TRSHLD dial anticlockwise to lower the threshold and so increase the compression

RATIO Knob – Determines how much the signal is reduced by when it exceeds the threshold. For example, a ratio of 10:1 means that when the level of the uncompressed signal exceeds the threshold by 10dB, the compressed signal will only increase by 1dB. The higher the ratio therefore (the further the dial is rotated in a clockwise direction) the more heavily the signal is compressed

GAIN REDUCTION Meter – Indicates when compression is occurring by showing the gain reduction that the signal is undergoing

ATTACK Knob – Defines how quickly the compressor kicks in, e.g. how fast the signal is turned down when it exceeds the threshold. In other words, setting a slower/longer attack time by rotating the dial clockwise will mean more of the loud part of the signal gets through uncompressed, which makes the signal much more punchy but also more likely to clip

RELEASE Knob – Defines how quickly the compressor stops acting on the signal after it has begun to compress. Setting a quicker/shorter release time by rotating the dial anticlockwise will normally make the signal louder overall, however this is dependant on how often the level exceeds the threshold and how fast the attack time is

OUTPUT Knob – Defines how much the level of the compressed signal is increased after compression. This means that a heavily compressed signal can be turned up loud to give it much more presence without fear of any overload or clipping occurring

EQ



Equalisation of sound is an essential part of the recording process, necessary to remove or boost various sections of the audible frequency spectrum. The Scarlett EQ is 4-band, with 2 fully parametric mid bands and the option of shelving or high-/low-pass on bands 1 and 4, and exhibits the same curves as the classic Focusrite EQ; all that's required to sculpt sound with truly professional flair!

The two central bands have the same 3 knobs for modifying parameters: Frequency, Gain and Q. When band 1 or band 4 are in high- or low- pass mode (switch in lower position), the Gain knob changes into Q. This is because there is no cut or boost option with a high- or low- pass filter, just a slope of variable Q at a selected cut-off frequency. The shelving mode doesn't require a Q control because the slope is fixed.

The controls are:

INPUT Knob – Increases or decreases the level of the signal at the EQ input. No gain modification occurs with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB

FREQUENCY Knobs – Set the frequency that the band affects, e.g. the centre frequency in bell mode, the cut-off frequency in high-/low- pass mode or the start of the shelf in shelving mode

GAIN Knobs – Increase or decrease the level of the corresponding band of EQ. The band will have no effect with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB

Q Knobs – Set the level of resonance of the band, making the band have a more pronounced effect. Increasing Q decreases the band width so that the bell acts on less of the frequency range

SHELVING/HIGH- or LOW-PASS Switch – Selects a low-shelf (upper) or high-pass (lower) for band 1, and a high-shelf (upper) or low-pass (lower) for band 4

OUTPUT Knob – Increases or decreases the level of the signal at the EQ output. No gain modification occurs with the knob in a central position. Rotate clockwise to increase and anticlockwise to decrease the level by up to 18dB

Gate



A gate is a useful tool for removing unwanted background noise, or merely isolating transients to create interesting performance effects. The gate's action reduces or cuts (cuts in this case) any of the signal that falls below a certain level so that only the loudest sections are heard. When the signal is cut, the gate is described as closed.

The controls are:

THRESHOLD Knob – Sets the level at which the gate closes/opens from 0dB (maximum signal level) to -80dB (80dB below clipping level). Rotate clockwise to raise the threshold. The higher the threshold, the more the signal is affected as the gate closes when the signal falls below the threshold. So, set at 0dB (max), none of the signal will be heard as the gate will be permanently closed

HOLD Knob – Sets the amount of time that the gate stays open for when the signal rises above the threshold. Increasing this value will mean that more of the signal is heard. Setting this to maximum will mean that faster transients will have little or no effect on the gate, as the gate will remain open for longer periods of time (dependent on the threshold, attack and release)

RANGE Knob – Sets the amount of gain reduction that occurs when the gate closes. Rotate anticlockwise to increase by up to 80dB (scale is -80 to 0dB/max level). At the lowest setting (-80dB), the signal will virtually mute when the gate closes

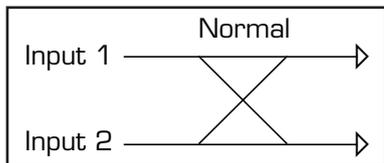
GAIN REDUCTION Meter – Indicates when gating is occurring by showing the gain reduction that the signal is undergoing (when the gate closes)

ATTACK Knob – Sets the speed at which the gate opens when the signal rises above the threshold. Rotate clockwise to increase the attack time. The larger the attack time, the slower the gate will open and so the more likely faster level variations will be unaffected, e.g. quick rises in level will pass through without being heard before the level falls again (dependent on the threshold, hold and release)

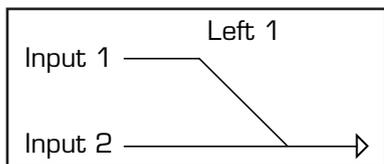
RELEASE Knob – Sets the amount of time for which the gate closes, when the signal has fallen below the threshold. Rotate the dial clockwise to increase the release time. The larger the release time, the slower the gate will close, resulting in more of the signal being heard when the gate opens. Unlike hold, release is a gradual close so creates a gentler and less abrupt effect (dependent on the threshold, attack and hold)

MODES – Sets the sidechain mode (whether one or both channels control the gate). These can be useful if wanting to gate a vocal (connected to Input 1) with a guitar part (connected to Input 2) to create interesting performance effects. Click in a space on the switch groove to set a different mode. The options are:

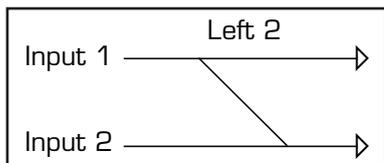
Normal: Left and Right channels (Inputs 1 and 2) are linked together – equal gain reduction on both sides - both inputs are heard



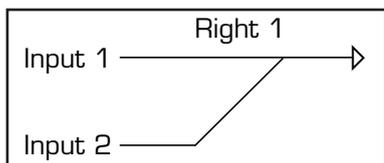
Left 1: Left channel (Input 1) gates the right channel (Input 2) – hear only the right channel (Input 2)



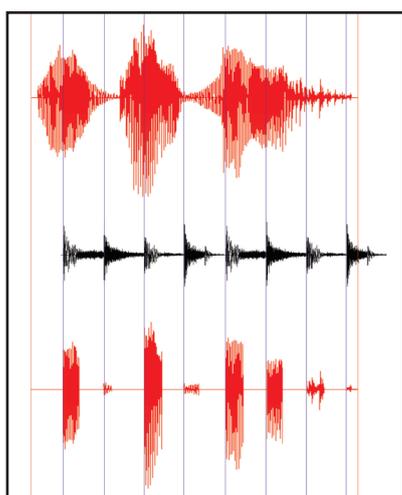
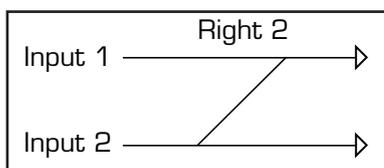
Left 2: Left channel (Input 1) gates the right channel (Input 2) – hear both sides



Right 1: Right channel (Input 2) gates the left channel (Input 1) – hear only the left channel (Input 1)



Right 2: Right channel (Input 2) gates the left channel (Input 1) – hear both sides



Input 1 (Vocal)

Input 2 (Guitar)

Gate Output
(Set to Right 1 -
guitar gates vocal and
only vocal is heard)

Reverb



Reverberation is an effect that creates an environment for the affected signal. It does this by adding a reverberant tail of reflected sound, the properties of which correspond to a space of varying dimensions.

The controls are:

SIZE Knob – Defines the size of the reverberant space. Rotate clockwise to increase. Increasing the size makes the reverberation greater, e.g. more time between initial sound and early reflections, plus longer decay time

PRE-FILTER Knob – Acts as a high- or low- pass filter for the reflected sound (removes the bass or treble, respectively). Rotate anti-clockwise to produce a low-pass filter effect, where the maximum cutoff (lowest frequency) is set in the extreme anticlockwise position. Rotate clockwise to create a high-pass filter effect, with the maximum cutoff (highest frequency) is set in the extreme clockwise position. In the centre, no filtering of the reflected sound occurs

AIR Knob – Sets the amount of absorption (or damping) of reflected sound (the more absorption, the less 'airiness'). In a fully anticlockwise position, absorption is at a maximum so there is very little air. Rotate clockwise to decrease absorption and increase 'air'

MIX Knob – Blends between fully dry/no reverb (fully anticlockwise) and fully wet/just reverb (fully clockwise)