



Classic Console Strip Pro

Compressor, EQ, Filters and Side chain

TDM and Native Plug-in Version 1.1

User's Guide



www.ursplugins.com

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Chapter 1: Introduction

Welcome to the URS Classic Console Strip Pro from Unique Recording Software, Inc. or URS for short. The URS Classic Console Strip Pro digitally recreates the characteristics of selected Input Stages, Compressor and EQ sections of the most popular British and American consoles individually characterized by their different sound.

The URS Classic Console Strip Pro includes the URS Strip Pro version and the URS Strip version.



URS Strip Pro



URS Strip

The URS Strip Pro and the URS Strip plug-ins are easy to use thanks to the engineers at Unique Recording Software who developed a unique (!) software interface making each plug-in simple to learn and operate. Most importantly the URS Strip Pro plug-in sounds great thus providing faithful analog emulations.

The URS Classic Console Strip Pro is available in packages for Pro Tools TDM or LE.

- The TDM version includes TDM, RTAS and AudioSuite with support up to 192 kHz sample rates.
- The Native version includes RTAS and AudioSuite with support up to 192 kHz sample rates.

The URS Classic Console Strip Pro supports Mono, Stereo and Multi-Mono formats.

System Requirements

- Version 1.0 of the URS Strip plug-in supports PPC and Intel Macintosh (Mac OSX 10.3.9 minimum) and WinXP. TDM, RTAS, Audio Units and VST supported.
- The URS Strip Pro TDM plug-in supports any Pro Tools TDM or LE system capable of running Pro Tools software version 6.x or higher including support for Pro Tools 7.x.
- URS Strip Pro plug-in requires an iLok Smart key for authorization. If you do not have an iLok, consult the Digidesign web site for information to acquire one for your Pro Tools software.

DSP and TDM Systems

This table provides the theoretical maximum number of mono instances of each plug-in supported on TDM systems.

Pro Tools TDM System:		HD Accel			HD			MIX
sample rates (kHz):		44.1 / 48	88.2 / 96	186. 4/ 192	44.1 / 48	88.2 / 96	186. 4/ 192	44.1 / 48
Plug-In	URS Strip Pro	5	3	1	2	1	1	1
	URS Strip	26	12	6	12	6	3	6

Chapter 2: Installation, Registration and Authorization

Installing the Strip Pro plug-in involves the following three steps:

1. Installing the plug-in.
2. Registering with Unique Recording Software.
3. Authorizing your plug-in using the authorization code generated by your registration with URS.

Follow the instructions below to complete the installation, registration and authorization process.

Installing

To install the Strip Pro plug-in:

1. Download the installer for your Pro Tools system, computer platform and operating system from the Unique Recording Software web site (www.ursplugins.com) or insert the Strip Pro Installer disc into your CD-ROM drive.
2. Double-click the installer for the URS plug-in bundle you have purchased. TDM users should install the TDM bundle. LE users should install the Native bundle.
3. Follow the instructions onscreen to install the plug-in. When you are finished, remove the URS disc from your CD-ROM drive.

Registering is required in order to initiate the plug-in authorization process. Registering your plug-in also entitles you to free periodic updates as they become available.

Registering

Register your purchase online at the URS web site. Registering is the best way to protect your investment and to get the most out of your URS software purchase.

To register:

1. Browse to the URS web site at www.ursplugins.com and follow links to register.
2. Complete the registration form supplying all required information including your email address. The invoice or dealer license number is required depending whether you purchased online or through a dealer.
 - If you purchased your URS software from the URS Online Store, provide your invoice number and date of purchase.
 - If you purchased URS software from a dealer, provide the dealer's name, their license number and date of purchase (See the URS Registration Card included with your package). Upon registration, URS will send you an email to the address you provided. This email includes your URS User ID and a temporary password.
3. Upon receipt of the notification email, return to www.ursplugins.com and log in using the provided User ID and temporary password.
4. Follow the instructions onscreen to create a permanent password for yourself. Upon completion, you will be taken to the URS Welcome page.
5. From the URS Welcome page, follow the Download links to get to the download page. On the downloads page you will find all currently available versions of URS plug-ins, Pace Interlok software extensions (with an installer), user manual (and demos when available).

If necessary, download the software appropriate for your computer platform, operating system and Pro Tools hardware as well as any Pace extensions required.

Authorizing

After completing the registration process, use iLok.com to update your iLok Smart Key with URS assets (URS transfers *assets* or authorizations to the iLok.com web site when you register your purchase with URS).

Authorizing your software involves the following three steps:

- Registering as a URS customer to generate your iLok assets.
- Transferring your iLok assets to update your iLok Smart Key from the iLok.com web site.
- Authorizing the installed URS plug-in with your updated Smart Key.

The following section explains each of these steps in detail.

Before you begin:

6. If you have not already done so browse to www.ursplugins.com and follow the links and instructions onscreen to register as a Unique Recording Software customer (see Registering on page 5). URS generates authorization iLok assets for your purchased software upon completion of the registration process.
7. Make sure your iLok Smart key is inserted into an active USB port on your computer.

To transfer your assets to your own iLok:

1. Browse to www.iLok.com.
2. Log in or sign up and create an account. If you are new to iLok copy protection see your Pro Tools plug-in guides for more information about iLok or go to www.iLok.com
3. Follow the onscreen instructions to transfer your Strip Pro assets to your iLok Smart Key.

To authorize your plug-in:

1. Make sure you have installed the plug-in and registered with URS and that you have transferred your iLok assets as described in the previous steps.
2. Launch Pro Tools.
3. If prompted, insert your iLok Smart Key into an available USB port. Follow any onscreen instructions to complete the authorization.

Customer Support

Technical support is available online. Please email URS at:

support@ursplugins.com.

Please include your Online Store Invoice number or your URS License number and your telephone number.

Downloads of the latest versions of URS software as well as manuals and other resources are also available at the URS web site (www.ursplugins.com).

Chapter 3: URS Classic Console Strip Pro over view

The URS Classic Console Strip Pro is a multi function plug-in that digitally recreates professional recording console's channel strips. The URS Classic Console Strip Pro plug-in includes separate Input Stage, Compressor, Equalizer and Filters sections that handle the majority of the engineer's work in a convenient manner all within a unified plug-in window.

The URS Classic Console Strip Pro features advanced routing capabilities making it easy to route the Compressor pre or post the EQ section.

The URS Classic Console Strip Pro Filters section can be routed before the Compressor or the EQ. The Filters section can also be used to control the internal side chain feature of the compressor.

Our EQ section digitally recreates the characteristics of the EQ sections of the most popular British and American consoles individually characterized by their different sound.

The URS Strip Pro plug-in supports all TDM sample rates up to 192 kHz and can be used on mono and stereo audio tracks, aux inputs and master faders.



The URS Strip Pro v1.1

To Insert a URS Strip Pro plug-in on a track:

1. Create an audio track, aux input or master fader.
2. Choose URS Strip Pro version from the track Insert selector (see your Pro Tools guides for more information if you are unfamiliar with inserting plug-ins).
3. To adjust the plug-in see the next sections.

Using the AudioSuite version involves selecting the material to process, adjusting the AudioSuite URS Strip Pro only version then processing. See your Pro Tools documentation for AudioSuite instructions.

About the URS Classic Console Strip Pro version

The URS Classic Console Strip Pro is easy to operate. It combines vintage sound with modern features. There are two versions:

- URS Strip Pro
- URS Strip - DSP efficient version

The URS Strip Pro digitally recreates the characteristics of selected Input Stages, Compressor and EQ sections of the most popular British and American consoles individually characterized by their different sound.

URS Strip Pro Specifications

- Selectable input stage emulation
- Compressor Input Level
- Compressor Threshold Level
- Variable Compressor Ratio 1:1, 2:1, 3:1, 4:1, 6:1, 8:1, 10:1, 20:1, Infinity
- Selectable Knee - Soft and Hard
- Variable Compressor Attack Time .1ms - 50ms.
- Variable Compressor Release Time 100ms - 1500ms.
- Selectable Compressor Auto Release modes
- Compressor Gain Make up Output Control
- Compressor section In / Out Bypass switch
- Compressor section selectable Pre or Post EQ section
- Sweepable LF Sweep between 35hz and 500hz - Peak or Shelf
- Sweepable LMF Sweep between .200hz to 7k
- Sweepable HMF Sweep between .200hz to 7k
- Sweepable HF Sweep between 1.5k and 20k - Peak or Shelf
- All EQ Bands Cut/Boost -15db - +15db
- Variable Hi-pass Filter - EQ section or Side chain @ 12dB per Octave 20hz to 5K
- Variable Lo-pass Filter EQ section or Side chain @ 12dB per Octave 20Khz to 1k
- EQ section In / Out Bypass switch
- Line input Trim offers -10 to +20 gain variable to .1db
- Gain Reduction Meter for Compressor section
- Plasma Style Input and Output VU Meters
- 5 per HD Accel chip and 2 Instances per HD chip

URS Strip Specifications

- Transformer input stage emulation
- Compressor Threshold Level
- Variable Compressor Ratio 1:1, 2:1, 3:1, 4:1, 6:1, 8:1, 10:1, 20:1, Infinity
- Compressor Gain Make up Output Control
- Selectable Fast and Slow Attack /Release Time
- Compressor section In / Out Bypass switch
- Compressor section selectable Pre or Post EQ section
- Selectable Bass - 60hz, 80hz and 100hz Shelving
- Sweepable Midrange between .2k to 7.5k
- Selectable Wide or Sharp Midrange "Q" bandwidth
- Selectable Treble - 7khz, 10khz and 12khz Shelving
- All EQ Bands Cut/Boost -15db - +15db
- EQ section In / Out Bypass switch
- Line input Trim offers -10 to +20 gain variable to .1db
- Gain Reduction Meter for Compressor
- Plasma Style Input and Output VU Meters
- URS Strip Instances- 12 per HD Accel chip and 5 Instances per HD chip



Adjusting the Input Level

To adjust the Input Level:

1. Click and drag on the Input Level knob as needed to raise or lower the threshold level.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Input Level knob as shown in the illustration below.



Input Level Knob

Adjusting the Output Level

To adjust the Output Level:

3. Click and drag on the Output Level knob as needed to raise or lower the threshold level.
4. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Output Level knob as shown in the illustration below.



Output Level Knob

Input Stage Modeling

The URS Strip Pro currently includes a selection of Tube, Tape and Console Input Stage colorizations. Combinations of transformer (Iron) and Tape simulate console and tape machine signal path color.

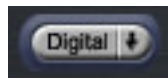
Input Stage Models Explained

Current included Input Stage Models:

Digital	Transparent Input Stage (No colorization) (Bypass)
1951	1951 Input Stage
1967	1967 Input Stage and Summing Buss
1970	1970 Input Stage and Summing Buss
1972	1972 Input Stage and Summing Buss
1980	1980 Input Stage and Summing Buss
15ips	15ips 2" Tape Head Bump and Electronics curve
30ips	30ips 2" Tape Head Bump and Electronics curve
30ipsH	30ips 1/2" Tape Head Bump and Electronics curve
IronA	American Class A Transformer Input Stage – Warm Bottom
IronA 15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronA 30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronA 30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronB	British Class A Transformer Input Stage – Warm Bottom
IronB15	British Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronB30	British Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronB30H	British Class A Transformer + 30ips1/2" Tape Head Bump and Electronics curve
IronC	American Class A Transformer Input Stage – Warm Top End
IronC15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronC30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronC30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronD	American Class A Transformer Input Stage – Warm Bottom & Top
IronD15	American Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronD30	American Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronD30H	American Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
IronG	German Class A Transformer Input Stage – Warm Bottom - Top End Boost
IronG15	German Class A Transformer + 15ips 2" Tape Head Bump and Electronics curve
IronG30	German Class A Transformer + 30ips 2" Tape Head Bump and Electronics curve
IronG30H	German Class A Transformer + 30ips 1/2" Tape Head Bump and Elect. curve
Tube1	Tube Electronics Input Stage – Warm Midrange Boost
Tube2	Tube Electronics Input Stage – Warm Low Freq Boost

To select the Input Stage Modeling

Click on “Input Stage Modeling Drop down Select” button located below the “Input Level” control. You can select from the different input stage digital recreations above. Currently there are 30 with room to add more as they are developed. The Inputs stages provide a range of subtle to pronounced colorizations. The Input Stage Drop Down Select will display and indicate the Input Stage model selected.



Input Stage Modeling drop down

The Input Stage Modeling Intensity

The Input Stage Modeling Intensity slider is located below the “Input Stage Modeling Drop down Select” control. The default setting for the digitally recreated Input stages is 100%. Click on and move the slider left to lessen the effect (percentage) or right to increase the effect. At 200% the Input Stage Model is amplified for a more pronounced effect.

To A/B or Bypass the effect select “Digital” from the “Input Stage Modeling Drop down Select” control.

To Adjust the Input Stage Modeling Intensity

- 1 Click on and move the slider left or right to adjust the desired Intensity of the Input Stage Model.
- 2 Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Input Stage Modeling Intensity Slider as shown in the illustration below.



Input Stage Modeling Intensity Slider and Numeric Display

The Input Stage Unlock Function

The Input Stage Unlock function allows the Input Stage settings to be unlocked from the Compressor Starting points!



Input Stage Locked and Unlocked

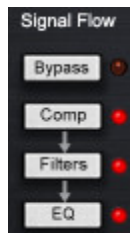
Interactive Signal Flow Section

The Interactive Signal Flow Section controls the bypass state of the entire plug-in and each individual section. The three buttons located under the Bypass button will change labeling dependant on the status of the Pre/Post switches on the Compressor and Filters section.

The Compressor's Pre/Post switch will place the Compressor Section Pre or Post the EQ section.

The Filter's Pre/Post switch will place the Filter Section Pre or Post the Compressor section or utilize the Filters Section as the Compressor Section's Side Chain.

The Interactive Signal Flow Section always displays the current status of the URS Strip Pro's signal flow. The position and labeling of the Buttons will change to correspond with the current signal flow.



Bypass – Master Bypass for the entire Plug-in – LED is lit when the plug-in is bypassed.

Comp – Compressor Section bypass – LED is lit when the Compressor Section is in circuit.

Filters – Filter Section bypass – LED is lit when the Filters Section is in circuit.

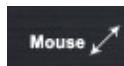
SChain – Filter Section SideChain bypass – LED is lit when the Filters Section SideChain is in circuit.

EQ – EQ Section bypass – LED is lit when the EQ Section in is in circuit.

Mouse Control:

When the Mouse Icon is diagonal - mouse control is X / Y.

When the Mouse Icon is circular - mouse control is circular.



Mouse Control – X/Y

Phase Reverse Button:

Click on the Phase Reverse button below the Output Level knob to reverse the Phase of the signal. When the Phase Reverse Button is activated the LED will be lit.



Phase Reverse Button



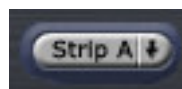
Compressor Starting Points Explained

The URS Strip Pro includes powerful Compressor Starting Points that Digitally Recreate the compression curves of many popular console and outboard compressors. In addition, 15ips and 30 ips Tape compression curves are included. The Tape compression starting points are most useful when used in combination with the 15ips and 30 ips Tape Input Stage models.

The Compressor Starting Points can be changed without losing your Input/Output Levels, Input Stage Modeling, Filters, EQ and Phase settings. This allows you to audition the most suitable compression for the track you are working with. Adjust the Compressor's Threshold control to quickly add the amount of compression desired from the Compressor Starting points without changing the original compression curves. Then adjust the Gain Make Up control to balance any loss/gain of level. Keep in mind that changes to the Ratio, Attack/Release and Knee will alter the starting point compression curves.

Selecting the Compressor Section Starting Points

Click on the "Compressor Drop down Select" button located to the right of the Threshold Control's Numeric Window. You can select from the different Compressor digital recreations. Currently there are 35 Compressor Starting Points with room to add more as they are developed. The Compressor Starting Points provide a selection of FET, OPTO, VCA and Tube compression curves. The Compressor Drop Down Select will display and indicate the Compressor starting point selected.



Compressor Starting Point drop down

Compressor Starting Points Explained

1967	1967 American Feed Forward Compressor 2:1 ratio
1967L	1967 American Feed Forward Limiter 20:1 ratio
1970C1	1970 British Channel Compressor Ratio 1.5:1 100ms Release
1970C2	1970 British Channel Compressor Ratio 2:1 100ms Release
1970C3	1970 British Channel Compressor Ratio 3:1 400ms Release
1970C4	1970 British Channel Compressor Ratio 4:1 400ms Release
1970C5	1970 British Channel Compressor Ratio 6:1 400ms Release
1970L1	1970 British Channel Limiter Ratio 100:1 50ms Release
1970L2	1970 British Channel Limiter Ratio 100:1 100ms Release
1980C1	1980 British VCA Channel Compressor Ratio 2:1 Fast Attack
1980C2	1980 British VCA Channel Compressor Ratio 3:1 Slow Attack
1980C3	1980 British VCA Channel Compressor Ratio 4:1 Fast Attack
1980C4	1980 British VCA Channel Compressor Ratio 5:1 Fast Attack
1980C5	1980 British VCA Channel Compressor Ratio 8:1 Fast Attack
Fet 4	1967 Fet Limiter 4:1 ratio
Fet 8	1967 Fet Limiter 8:1 ratio Slowest Attack Fastest Release
Fet 12	1967 Fet Limiter 12:1 ratio
Fet 20	1967 Fet Limiter 20:1 ratio
Fet All	1967 Fet Limiter All Buttons
Opto2a	1965 Opto Compress setting
Opto2aL	1965 Opto Limit setting
Opto3a	1969 Opto Compress setting
Opto3aL	1969 Opto Limit setting
Rm Mic	TalkBack Compressor Full bandwidth 25:1 ratio
Stress 3	1995 Stress Compressor 3:1 ratio
Stress 6	1995 Stress Fet Compressor 6:1 ratio
Stress10	1995 Stress Opto Limiter 10:1 ratio
Stress20	1995 Stress Fet Limiter 20:1 ratio
Strip A	Preset A from URS Classic Console Strip
Strip B	Preset B from URS Classic Console Strip
Strip C	Preset C from URS Classic Console Strip
Tape15	Tape 15ips 2" Normal Compression
Tape15L	Tape 15ips 2" Light Compression
Tape30	Tape 30ips 2" Normal Compression
Tape30L	Tape 30ips 2" Light Compression
Tape30H	Tape 30ips Half inch Normal Compression
Tube 1	Tube Child setting 6:1 ratio – fast release
Tube 2	Tube Child setting 6:1 ratio – normal release
Tube 3	Tube Child setting 6:1 ratio – slow release
Tube 4	Tube Child setting 6:1 ratio – slowest release
TubeA	1950's American Tube Compressor 2:1 ratio – 300ms release
TubeB	1950's American Tube Limiter 5:1 ratio – 333ms release
TubeE	1960's British Tube Compressor 2:1 ratio – 500ms release
TubeEL	1960's British Tube Limiter 6.5:1 ratio – 100ms release
TubeF	1954 American Tube Limiter 4:1 ratio
TubeSL	1950's American Tube Leveler 8:1 ratio
TubeT02	Tube compressor 2:1 Ratio Mid Point Release
TubeT04	Tube compressor 4:1 Ratio Mid Point Release
TubeT10	Tube compressor 10:1 Ratio Mid Point Release
VCA60	American VCA setting 2:1 ratio
VCAX	American VCA X 4:1 ratio hard knee
VCAXS	American VCA X 4:1 ratio soft knee

VCA65a	American VCA 2:1 ratio soft knee
VCA65b	American VCA 4:1 ratio soft knee
VCA 3	Rouge VCA 3 setting 3.5:1 ratio
VNewC	Very New Compress 1.5:1 ratio
VNewL	Very New Limit 4:1 ratio
XTC-A	American Class A Buss Compressor Preset A
XTC-B	American Class A Buss Compressor Preset B
XTC-C	American Class A Buss Compressor Preset C

Guide To Compressor Presets -The Compressor Presets above are both starting points and actual great sounding presets. Below are tips to adjusting the Ratio amount and Attack and Release times.

Please note that after adjusting the Ratio and Attack and Release times, Threshold and Gain Make up will need re-adjustment. As you get to know the Strip Pro this will become easier. Below are alternate Ratio, Attack and Release settings that keep the Vintage sound of the starting points. Print this as a reference.

1967 Console Compressor – Vintage Attack .1us fixed, Vintage Ratio 2:1 fixed Vintage release times were 100ms, 500ms, 2 seconds, 2.5 seconds and 3 seconds. Modern Ratio's – 1.5:1, 2:1, 3:1, 4:1, 6:1, 10:1 and 100:1

1967 Console Limiter – Vintage Attack .1us fixed, Vintage Ratio 20:1 fixed Vintage release times were 100ms, 500ms, 2 seconds, 2.5 seconds and 3 seconds. Modern Ratio's – 1.5:1, 2:1, 3:1, 4:1, 6:1, 10:1 and 100:1

1970 Console Compressor presets – Set up to show the available Ratio's – 1.5:1, 2:1, 3:1, 4:1 and 6:1. Vintage Attack 3ms fixed, Vintage release times were 100ms, 400ms, 800ms and 1.5 seconds

1970 Console Limiter presets – Vintage Ratio 100:1 Vintage Attack 2ms Fast and 4ms Slow. Vintage release times were 50ms, 100ms, 200ms, 800ms and 1.5 seconds

1980 Console Compressor presets Set up to show the popular Ratios 2:1, 3:1, 4:1, 5:1 and 8:1. Vintage ratio's are sweep able from 2:1 to 100:1. Vintage attack times were fixed at 1ms Fast and Auto 10ms. Vintage Release was sweep able from 100-4000ms - The soft Knee gets harder as the Ratio increases

FET Compressor/Limiter presets – Vintage Ratios 4:1, 8:1, 12:1 and 20:1 plus a special ALL mode that measures out to 16:1, Vintage Attack sweep able from .2ms Fast to .8ms Slow. Vintage Release 50ms Fast to 1100ms Slow. Slight soft Knee gets harder as the Ratio increases.

OPTO Compressor/Limiter – Vintage Compressor Ratio 6:1 and Limiter ratio 10:1, Attack fixed at .1 Release sweet spot at 727ms., Slight Soft Knee. Vintage unit had only Threshold and Gain Make Up

Stress Compressor/Limiter – Vintage Ratio 3:1, 6:1, 10:1(Opto) and 20:1 – Note Ratios 6:1, 10:1(Opto) and 20:1 actually are all 20:1 with different Attack and release times

Strip Presets from the URS Strip

Tape Compression Presets – Ratio 1.8:1 Light Compression (Higher Output Tape) and 2:1 for normal

Tube Child settings 1-4 – Vintage Tube Unit Ratio fixed at 6:1, Preset Settings 1 and 2 = Attack .2ms, Settings 3 and 4 = Attack .4ms. Vintage Release times represented . Soft Knee

Tube A – Vintage 436 Tube Compressor had only Threshold and Gain Make up. Attack 50ms and Release fixed at 300ms

Tube B – Vintage Ba6a Tube Compressor had only Threshold and Gain Make up. Attack fixed .6ms and Release fixed at 333ms. Hard Knee

Tube E – Vintage American Tube Compressor with British Mods Ratio fixed at 2.1 - Attack fixed at 47ms. Release times 250ms, 500ms, 1200ms, 2500ms and 4000ms, Slight Soft Knee

Tube E Limiter – Vintage American Tube Compressor with British Mods Ratio fixed to 6.5:1 and Attack fixed at 8ms. Release times 50ms, 100ms, 250ms, 500ms, 1000ms and 2000ms. Slight Soft Knee

Tube F – 1954 Vintage AM864 Tube Limiter. It's Ratio fixed at 4.1 - Attack fixed at 1.2ms. Release times 508ms Slight Soft Knee. Great Drum and Acoustic Guitar Limiter

Tube SL Leveler - Vintage Tube American Leveler helped the signal to Stay Level. Unit had only adjustable Threshold and Gain Make up and Release switch that switched between the 2500ms and 4000ms. Also try 500ms. Slight soft Knee, Great on Bass Guitar – Check out the Bass Leveler preset!

Tube T Compressor – Vintage Danish Tube Compressor with sweep able Ratio 2:1 to 10:1 and Attack at midpoint 44ms. Release times at sweet spot 727ms, Very Soft Knee. Actual ratio much less than faceplate indicated.

Presets for 2:1, 4:1 and 10:1 ratios.. Vintage unit also had an Attack/release preset of 1ms Attack and 50ms Release- Dial in those settings on the 4:1 preset for a Great Drum Compressor.

VCA60 – Vintage Ratios – 2:1, 4:1, 6:1, 10: Attack fixed at 15ms and Release at 80ms. Hard Knee

VCAX, VCAXS – Vintage Ratios – 2:1, 4:1, 6:1 Attack fixed at 15ms and Release at 80ms. Hard Knee at 0 and Soft Knee at 5. VCA60X soft Knee mode reduces ratio by more than half.

VCA65 – Vintage Ratios – 2:1, 4:1, 6:1 as presets a, b and c. Preset Attack fixed at 15ms and Release at 80ms. Extremely soft knee

VCA 3 Compressor - Vintage Ratio 1.5:1 – 10:1, Attack Fast / Slow and Release 100- 4000ms

VNew – Compressor 1.5:1 and Limiter at 4:1, Vintage Attack Time 25ms -70ms, Vintage Release adjustable 200ms, 400ms, 600ms and 4000ms. For Limiting above 12db gain reduction use 20:1 ratio

XTC – Vintage Class A Buss Compressor features gentle Ratios 1.7:1 to 1.8:1 and Soft Knee.

Adjusting the Compressor's Threshold

To adjust the Compressor's Gain Reduction Threshold

1. Click and drag on the Compressor's Threshold knob as needed to raise or lower the threshold level.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Compressor's Threshold knob as shown in the illustration below.



Compression Threshold Knob

Setting the Compression Ratio

Adjusting the Compressor's Gain Reduction Ratio

1. Click and drag on the Compressor's Ratio knob as needed to raise or lower the ratio amount.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Compressor's Ratio knob as shown in the illustration below.



Compression Ratio Knob

Adjusting the Compression Attack Time

To adjust the Compressor's Gain Reduction Attack Time:

1. Click and drag on the Compressor's Attack Time knob as needed to raise or lower the attack time.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Compressor's Attack Time knob as shown in the illustration below.



Compressor Attack Time Knob

Adjusting the Compression Release Time

To adjust the Compressor's Gain Reduction Release Time:

1. Click and drag on the Compressor's Release Time knob as needed to raise or lower the release time.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Compressor's Release Time knob as shown in the illustration below.



Compressor Release Time Knob

Compressor Auto Release Function

The Compressor Auto Release drop down is located below the Compressor's release knob.

When "M" is selected (Manual) the compressor's release time can be manually adjusted

When Auto Release is engaged the numeric window above the Release knob displays "Auto".



Compressor with Auto Release mode A1 engaged

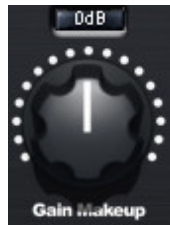
There are seven program dependent Auto Release selections available

The Auto Release presets are organized from Fast to Slow:

A1	1970 Fast
A2	Opto3a
A3	1970 Slow
A4	Opto2a
A5	1980
A6	Fet
A7	Tube Child

Adjusting the Compressor's Gain Make Up

The Compressor's Gain Make Up knob amplifies the output level after the Compressor's Gain Reduction circuit.



Compressor Gain Make Up Knob

To adjust the Compressor's Gain Makeup:

1. Click and drag on the Compressor's Gain Make Up knob as needed to raise or lower the make up gain.
2. Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Compressor's Gain Make Up knob as shown in the illustration below.

Adjusting the Compressor's Knee

The Compressor's Knee button selects between Hard and Soft Knee.

Hard Knee is a normal compressor curve to gain reduction. Hard knee is well suited on Drums and percussive instruments.

Soft Knee is softer as the name implies and smoother. Soft knee is better suited on Vocals. It can also be used on instruments with non-percussive attacks.



Compressor Knee knob

Bypassing the Compressor section

To bypass the Compressor section:

Click on the button label "Comp" in the Signal Flow section. The position of the "Comp" button will change depending on how you have the Compressor section or Filter section Pre/Post switch set. Clicking the "Comp" button will toggle bypass state. When button is in (processing), the IN button LED is lit. When bypassed (out), the IN LED is dark and the plug-in Bypass switch is lit.



Signal Flow section "Comp" IN / OUT button

When the Compressor section is OUT the Gain Make Up control is also out of circuit. Be careful when in and out of circuit and loud listening levels.

Using the Gain Reduction Meter

The Gain Reduction Meter monitors gain reduction of the Compressor section. The scale goes from 0db to 20db of gain reduction.

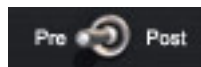


URS Strip Gain Reduction Meter

Selecting the Compressor's function and position in the signal path

The Compressor can be used two different ways.

- Pre the Equalizer Section
- Post the Equalizer section



To select the Compressor's position in the signal path:

- Click the toggle switch to the left for pre (Pre Equalizer) and to the right for post (Post Equalizer).

Chapter 6: URS Strip Pro Filters Section



Adjusting the Low Pass and High Pass Filters

The URS Strip Pro provides both a Low Pass Filter and a High Pass Filter.

The Low Pass Filter

The Low Pass Filter allows only Low frequencies to pass through. As you increase the knob clockwise you start rolling off the higher frequencies, letting only the Low frequencies pass through.

The High Pass Filter

The High Pass Filter allows High frequencies to pass through. As you increase the knob clockwise you start rolling off the lower frequencies, letting only the High frequencies pass through.



Adjusting the Low and High Pass Filters

To Adjust the Low and High Pass Filters:

- Click and drag on either the Low Pass or High Pass filter knob
- Click on the Numeric Window and use the QWERTY keyboards up and down arrow keys
 - Click on the Numeric Window and enter the value from the keyboard

To Bypass each filter, click on the In /Out button below the High and Low Pass or High Filter knob.



Selecting the Filters function and position in the signal path

The Filters can be used three different ways

- Pre the Compressor Section
- Post the Compressor section as part of the EQ Section
- As part of the Internal Side Chain



To select the Filters position in the signal path:

- Click the toggle switch to left for pre (Pre Compressor), right for post (Post Compressor) or center for Side Chain

Using the Listen Feature

The Listen Button allows you to Listen to how you are equalizing the signal being sent to the sidechain gain reduction sensing circuit.

To enable the Listen feature

Click the Listen feature IN button to toggle bypass state. When in (processing), the IN button is in and the IN LED is lit. When bypassed (out), the IN LED is dark.



Selecting Internal or External Side Chain (TDM Version only)

To select Internal or External Key input

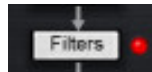
Click on the Key located on the gray Pro Tools header of the URS Strip Pro version plug-in to toggle the Key Input source.

You can also click on the Key Internal – Key External toggle switch in the Filters section.



To bypass the Filters section:

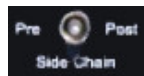
Click on the button label “Filters” in the Signal Flow section. The position of the “Filters” button will change depending on how you have the Filters section or Filter section Pre/Post switches set. Clicking the “Filters” button will toggle bypass state. When button is in (processing), the IN button LED is lit. When bypassed (out), the IN LED is dark and the plug-in Bypass switch is lit.



Signal Flow section “Filters” IN / OUT button

To bypass the Filters section when used as the Internal Side Chain

When the Pre/Post/Side chain toggle is set to Side chain the Filters button will display “SChain” in the Signal Flow Display Section.



Clicking the “SChain” button will toggle bypass state. When button is in (processing), the IN button LED is lit. When bypassed (out), the IN LED is dark and the plug-in Bypass switch is lit.



Signal Flow section “SChain” IN / OUT button

Chapter 7: URS Strip Pro EQ Section

The EQ section digitally recreates the sound of four different analog consoles plus a program EQ. All bands features fully sweep able frequency and "Q" bandwidth selection. The Mid range bands overlap over four octaves of frequency selection. The LF and HF EQ Bands are selectable Peak or Shelving. Each EQ band presently selects from either:

- 1951 Program EQ - Tube
- 1967 Console EQ – American
- 1970 Console EQ - British Class A Three Band
- 1972 Console EQ - British Class AB Four Band
- 1980 Console EQ - British

Adjusting the EQ Modeling of each band

To adjust EQ Modeling for each band:

- Click on the desired band's "EQ Modeling Drop down Select" located below the "Q" control. You can select from the different digital recreations included. Currently there are five with room to add more as they are developed. The Drop Down Select will display and indicate the EQ model selected
- Click on the down arrow to the right of the drop down window to advance down to the next model
- Shift + Click to advance up to the previous model



Clicking the EQ Modeling Drop down Select button to EQ Models per band

Linking the EQ Modeling of each band

The "EQ Model Link" enables all four bands to change simultaneously to the same EQ Model year. When enabled, you can change the model year on any one band all four bands will change to the same year. The EQ Model Link is located to the right of the HF Gain control.

- Click on the EQ Modeling Led. When it is illuminated it is enabled:



The EQ Model Link in the off position

Adjusting Frequency of each band

To adjust frequency for any band:

- Click and drag on the desired band's knob as needed to raise or lower frequency gain. Click on the Numeric Window and use the QWERTY keyboards up and down arrow keys or enter the value from the keyboard. Frequency is entered 750 and Return for 750Hz or 7500 or 7.5k and Return for 7.5k



Clicking the numeric window to adjust a Frequency setting

Adjusting Gain of each band

To adjust filter Gain:

1. Click and drag on the desired band's knob as needed to raise or lower frequency gain. Click on the Numeric Window and use the QWERTY keyboards up and down arrow keys or enter the value from the keyboard.



Adjusting Gain

Adjusting the Q of each band

To adjust filter Q:

- Click and drag on the desired band's knob as needed to select narrow or wider frequency Q. Click on the Numeric Window and use the QWERTY keyboards up and down arrow keys or enter the value from the keyboard.



Adjusting Q

Selecting Peak or Shelving on the Low or High Bands

The Low and High bands are set to Shelving as default. Click the toggle switch selects Peak or Shelving. Please make note of the Shelving Icon on the left in the diagram below and the Peak icon in the diagram below on the right.



Selecting Peak or Shelving using the BEL switch

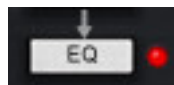
The IN button on each Band

The IN button (shown below) puts each band In or Out of circuit. When in, the Led to the right of the IN button is illuminated.



To bypass the EQ section:

Click on the button label "EQ" in the Signal Flow section. When button is in (processing), the IN button LED is lit. When bypassed (out), the IN LED is dark.



Signal Flow section "EQ" IN/OUT button

Guide to the URS Classic Console Strip Pro's Vintage Console EQ Frequencies

Below are the PRIME frequencies that were featured on the vintage units.

Print this as reference.

1951

HF- 5k, 8k, 10k, 12k, 15k, 20k

HMF- 200hz, 300hz, 500hz, 700hz, 1.5k, 2k, 3k, 4k, 5k

LMF - 200hz, 300hz, 500hz, 700hz, 1.5k, 2k, 3k, 4k, 5k

LF - 30hz, 60hz, 80hz, 100hz

Note * Original 1951 EQ had only three bands

The Strip Pro duplicates the Mid range band for LMF and HMF

1967

HF - 2.5k, 5k, 7k, 10k, 12.5k, 15k, 20k

HMF - 200hz, 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k

LMF - 240hz, 500hz, 700hz, 800hz, 1k, 1.5k, 3k, 5k

LF - 30hz, 40hz, 50hz, 100hz, 200hz, 300hz, 400hz,

1970

HF - 12k

HMF - 350hz, 700hz, 1.6k, 3.2k, 4.8k, 7k

LMF - 350hz, 700hz, 1.6k, 3.2k, 4.8k, 7k

LF - 5hz, 60hz, 110hz, 220hz

Note * Original 1970 EQ had only three bands

The Strip Pro duplicates the Mid range band for LMF and HMF

1972

HF - 3.3k, 4.7k, 6.9k, 10k, 15k

HMF - 1.5k, 1.9k, 2.2k, 2.7k, 3.3k, 3.9k, 4.7k, 5.8k, 6.9k

LMF - 220hz, 270hz, 330hz, 390hz, 470hz, 560hz, 690hz, 820hz, 1k, 1.2k

LF - 33hz, 56hz, 100hz, 180hz, 330hz

1980

HF - Sweep 1.5k to 18k

HMF- Sweep 500hz to 7.5k

LMF- Sweep 200hz to 7.5k

HF- Sweep 30hz to 450hz

Chapter 8: Global Functions

Adjusting the Input Gain

To adjust the Input Gain:

- 1 Click and drag on Input knob as needed to raise or lower the input level.
- 2 Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Input level knob as shown in the illustration below.



Input level Knob

Adjusting the Output Gain

To adjust the Output Gain:

- 1 Click and drag on Input knob as needed to raise or lower the input level.
- 2 Click on the Numeric Window and use the QWERTY keyboard's up and down arrow keys or enter the value from the keyboard. The Numeric Window is located above the Input level knob as shown in the illustration below.



Phase reverse switch

To flip phase:

- Click on the Phase (ϕ) switch – LED will light to indicate Phase reversal.



Using the Input and Output Plasma VU Meters

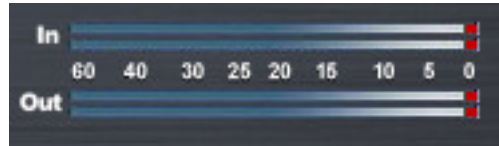
The Input and Output meters are placed on top of each other to quickly compare input to output levels with out having to leave the plug-in window. Gain staging in the Digital Domain is critical and not overloading the track(s) is essential. The Meters include a Red Clipping indicator.

Stereo and Mono Metering

When using the URS Strip Pro on a Stereo source Stereo Meters will be displayed (as shown below).

The top meter of the Input pair is the Left channel and the bottom meter of the Output pair is the Right channel.

When using the URS Strip Pro on a Mono source Mono Meters will be displayed



The URS Strip Pro's Input and Output Meters

To clear the Gain Clip Indicators

- Click once on the Red gain clip indicator to clear its status.
- Operation Tip! - Hold the Option key and click on either Gain Clip Indicator to clear both.

Chapter 9: Operational Tips

This chapter provides additional information for the URS Classic Console Strip Pro and the URS Classic Console Strip versions including control surface support and operational tips to help you get the most out of the Classic Console Strip Pro and Strip.

ICON, ProControl, Control|24 and Other Control Surfaces

The Strip Pro fully supports Digidesign ICON, ProControl, Control|24, Command 8 and other supported control surfaces. For example, on ProControl the URS plug-in supports the EQ and DYN functions for selecting Strip's equalizer or compressor as inserts on tracks.

In addition, ProControl maps each plug-in toggle switch to the BYPASS/IN/Ø switch (in the DSP Edit/Assign area).

The following tables show the control surface labels used to indicate each parameter. Use the associated knob or fader (if your controller supports plug-in Flip mode) to adjust each parameter.

URS Strip Pro Control Surface Abbreviations

Control Surface	URS Strip Pro
Lvl	Input Level
Gan	Gain Make up
Rat	Ratio
Atk	Attack Time
Rls	Release Time
Thr	Threshold

URS Strip Control Surface Abbreviations

Control Surface	URS Strip
Lvl	Input Level
Hpf	High Pass Filter Frequency
Lpf	Low Pass Filter Frequency
Gan	Gain Make Up
Atk	Attack Time
Rls	Release Time
Thrs	Threshold

Operational Tips

TDM or RTAS

If you purchased the TDM (full version) you can use TDM and/or RTAS.

If you have the native version, you can use RTAS version only.

When mixing, if you need more TDM memory for reverbs and other TDM only plug-ins, we recommend using our plug-in as RTAS.

We Do Not recommend using our plug-in as RTAS for live tracking due to the nature of RTAS latency.

Using Multi-Mono Mode for TDM or RTAS

If you want to adjust a stereo track, master fader or 5.1 Master fader with one set of controls left and right or more:

1. Select the insert point on your Stereo fader, Master fader or 5.1 Master fader.
2. From the plug-in window open the Multi-Mono Mode plug-in list.
3. Select either the URS Strip Pro or the URS Strip version.

(Multi-channel tracks greater than stereo (LCR to 7.1) Pro Tools HD or MIX.)

Use the Link controls for ganged control of all channels (see your Pro Tools manuals for plug-in linking).

Version Number

URS Classic Console Strip Pro and the URS Classic Console Strip version number

To find out what version number you have installed, click on the URS logo in the upper right hand corner of the plug-in. The Version number will then be displayed. Click again to hide the version number.



URS Logo

Mouse Scroll Wheel Support

The URS Classic Console Strip Pro & the URS Classic Console Strip include Mouse Scroll Wheel Support for Mac OSX Panther and Tiger

Our new Wheel Mouse Scroll Wheel Support for Mac OSX requires no clicking.

Simply place the mouse cursor over the knob and without clicking just move the mouse scroll wheel to adjust the knob.

You can use your Mouse Scroll Wheel to control the Compressors knobs, buttons and/or numeric windows. Each click of the wheel mouse scroll wheel moves the knob or slider .1db. Holding the option key will enable a 10x multiplier.

Unique Recording Software

www.ursplugins.com

URS Quick Start Guide

Here's what you'll need to do to get up and running fast.

1. An iLok and iLok.com user account.
2. Create a URS user ID to Login to the URS web site.
3. Register your product on the URS web site to automatically transfer your license asset(s) to your iLok.com user account.
4. Transfer your URS license asset(s) from your ilok.com user account to your iLok.
5. Install the Pace Interlok Extensions and Reboot your computer.
6. Install the URS software.

<p>1. An iLok and iLok.com user account is required.</p> <p>Create an iLok.com User ID at www.iLok.com and Synchronize your iLok with iLok.com. More info at www.ursplugins.com/ilokID.html</p> <p>You can purchase an iLok from your Dealer or from the Digidesign Online Web store.</p>	
<p>2. Create a URS user ID to Login to our web site. Please register at www.ursplugins.com/reg.html</p>	
<p>3. Register your product on the URS web site to automatically transfer your license asset(s) to your iLok.com user account. Please Login at www.ursplugins.com/login.html</p> <p>Dealer purchased Retail Box At the URS Welcome page select "Register Products". Enter the License # found on the enclosed License Card. Your License Asset(s) will automatically be delivered to your iLok.com account. More info at www.ursplugins.com/register.html</p> <p>URS Online Store purchased Electronic License(s) including Rental Licenses At the URS Welcome page select "Register Products". Enter your Order # from your Online Store receipt. Your License Asset(s) will automatically be delivered to your iLok.com account. More info at www.ursplugins.com/register.html</p> <p>Demo Users At the URS Welcome page select "Request Demo Licenses". Select the products to demo and hit Request. Your Demo License Asset(s) will automatically be delivered to your iLok.com account.</p>	
<p>4. Transfer your URS license asset(s) from your ilok.com user account to your iLok Login at www.iLok.com and transfer your license asset(s) to your iLok. Please see www.ursplugins.com/iloktransfer.html</p>	
<p>5. Install the Pace Interlok Extension Drivers from http://www.paceap.com/dldrvr.html The Pace Interlok Extension Drivers are required for your computer to identify your iLok. A reboot is recommended.</p>	
<p>6. The most current versions of our software are found on the URS Downloads page. Please Login at www.ursplugins.com/login.html and from the Welcome page select Downloads. If you only want to install the Classic Console EQ Bundle or specific plug-in(s)? Download the Everything EQ Bundle, select "Custom Install" and de-select the URS plug-ins you do not want to install.</p> <p>If you have TDM licenses Please download and install the TDM versions They are located on the Downloads page in the section with the white background like this.</p> <p>If you have NATIVE licenses Please download and install the Native versions They are located on the Downloads page in the section with the gray background like this.</p> <p>If you have DEMO or RENTAL licenses Please download and install the Demo/Rental versions They are located on the Downloads page in the section with the blue background like this.</p>	
<p>7. To Upgrade your software and the Pace Interlok Extensions to the latest version. Please see www.ursplugins.com/upgrade.html</p>	

Note - If you are having difficulties, please fill out a support request form at:
www.ursplugins.com/supportrequest.html

Addendum to the URS Strip Pro Manual

Using an External Sidechain with Apple Logic and Ableton Live

Note: There is no external sidechain capabilities in Digital Performer currently.

Apple Logic:

In Apple Logic - if you load an instance of an effect plug-in that has a sidechain input, then a "sidechain" menu will appear in the plug-in window's toolbar:

If you click on this pop-up menu button, you will get a menu that includes every available audio track that you can route into the plug-ins sidechain input:

Note: When you route another track in, that track will still play on its own. You may want to enable mute on that sidechain track's channel strip if you want it to be played into the effect only.

Ableton Live:

In Ableton Live - if you load an instance of an effect plug-in that has more than one input bus source, then each additional input bus will show up as an audio output destination on other audio tracks (e.g. the audio tracks other than the one which has the effect plug-in instantiated on it). To enable sending audio from another audio track to an extra input bus of a plug-in you need to first make sure that you are in "Session View" mode (button circled in orange) with "Show In/Out Section" enabled (button circled in red):

Then, on the channel strip for the other audio track that you want to route into the plug-in, choose the track that has the plug-in on it from the "Audio To" menu:



After you do this, the menu below the "Audio To" menu will fill up with options for the selected "Audio To" destination track:



Choose the input destination for the effect on the track that you want to send this track's audio output to.