



UNIVERSAL AUDIO

PRODUCT CATALOG 2012
Analog | Digital | UAD Plug-Ins



WELCOME TO UNIVERSAL AUDIO, CIRCA 2012.

Pioneering audio recording technology for more than 50 years. Founded in 1958 by Bill Putnam Sr., the Universal Audio name has been synonymous with innovative recording products since its inception. A favorite engineer of Frank Sinatra, Nat King Cole, Ray Charles and more, the late Bill Putnam Sr. was a passionate innovator who is widely regarded as the father of modern recording — with many of his legendary studio and equipment designs still in use today.

Universal Audio was re-founded in 1999 by Bill's sons, James Putnam and Bill Putnam Jr., with two main goals: to faithfully reproduce classic analog recording equipment; and to design digital recording tools in the spirit of vintage analog technology. With nearly 80 employees and more than a decade of rapid growth, UA is today headquartered in Scotts Valley, California — where our classic analog gear is still hand-built, one unit at a time.

Of course, analog is only half the story. At Universal Audio, we employ the world's brightest DSP engineers and digital modeling authorities to develop our Apollo High-Resolution Audio Interface and award-winning UAD Powered Plug-Ins platform, featuring the most authentic analog emulation plug-ins in the industry. Software or hardware, every UA product is backed by a 50-year legacy of innovation, superlative quality, and technical passion.





LEGENDARY ANALOG HARDWARE.

SAME AS IT EVER WAS.

There are few audio product manufacturers today with a pedigree like Universal Audio's. Our signature analog products can be called out by the innumerable classics on which they've appeared. The 1176LN Limiting Amplifier — the sound of John Bonham's drums or Angus Young's guitar. The Teletronix® LA-2A — the warmth of John Lennon's piano in *Imagine* or any of Frank Sinatra's vocals. The 610 Tube Mic Preamplifier — The Beach Boys' *Pet Sounds*, Neil Young, or Van Halen's debut.

Of course, these credits wouldn't mean a thing if our modern analog reissues didn't sound and perform like their vintage ancestors. Thankfully, they do. Each UA reissue, tube or solid state, is hand-built in our Scotts Valley headquarters. We use identical components and manufacturing techniques whenever possible, and go to exhaustive lengths to ensure that brand-new units sound just like well-maintained units built decades ago.

This attention to detail is also evident in our "modern classics" like the LA-610 MkII and 6176 Channel Strips, the 710 TwinFinity, 4-710d, and SOLO/610 Mic Preamps — which build upon classic designs of the past with features tailored to modern studio environments.

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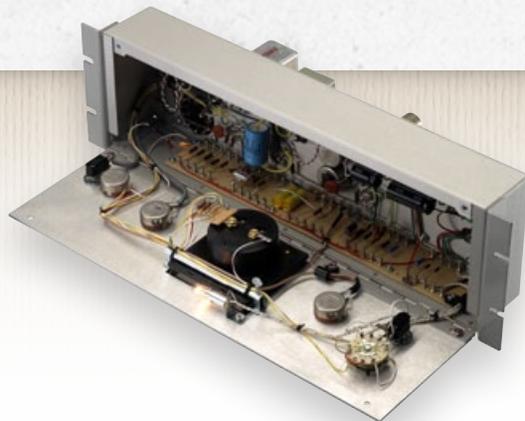
photos: Marsha Vdovin

Teletronix® LA-2A

CLASSIC LEVELING AMPLIFIER

True to the Original Design, our Famed Tube-Amplified T4 Electro-Optical Classic Compressor.

Audio professionals revere the LA-2A. The original was immediately acknowledged for its smooth, natural compression characteristics. A unique tube-driven electro-optical attenuator system allows instantaneous gain reduction with no increase in harmonic distortion — an accomplishment at the time, still appreciated today. This faithful Universal Audio reissue marks the rebirth of the Teletronix LA-2A. Painstaking care has been taken to ensure that every new LA-2A provides the performance characteristics of the original. Each unit is point-to-point hand-wired and built in Scotts Valley, California, with every component carefully evaluated for authenticity. As a result, today's LA-2A will bring the same legendary compression characteristics of the original to all of your recordings.



Features:

- True to the original LA-2A in design, manufacturing and performance
- Lag free, distortion free optical attenuator system
- Distortion less than 0.5% THD
- 0 to 40 dB gain limiting
- 10 milliseconds attack time
- 0.06 seconds for 50% release; 0.5 to 5 seconds for complete release
- Low noise – less than 70 dB below ± 10 dBm output
- Frequency response 1 dB, 30 to 15,000 Hz
- Output level of 10 dBm and 40 dB gain
- Hand-built in USA; backed by 1-year limited warranty



Tucker Martine

Producer (My Morning Jacket, The Decemberists)

"The LA-2A eliminates the need to ride a vocal while adding a very seductive glow to it."

"The LA-2A for me is sort of a default that I always go to. It always works great."

– Jay Newland, Producer/Engineer (Etta James, Norah Jones)

"The LA-2A is the definition of the old-school choice for recording bass for a reason. It's very hard to go wrong with. It just has that sound."

– Peter Katis, Producer/Engineer (The National, Interpol, Tokyo Police Club)

"The LA-2A is a beautiful instrument."

– John Cuniberti, Engineer (Joe Satriani, The Meters)

LA-3A

CLASSIC AUDIO LEVELER

A Beloved Solid-State T4 Electro-Optical Classic Compressor.

The LA-3A Classic Audio Leveler combines custom UA transformers and design cues from the 1176LN with the T4 electro-optical attenuator of the LA-2A to create its own unique compression characteristics and sonic signature. The original LA-3A marked the departure from the tube design of the Teletronix LA-2A. Immediately embraced as a studio workhorse — serving in the rack of the remote van used to record Prince & The New Power Generation's *Purple Rain* and employed for double-duty during the recording and mixing of Justin Townes Earle's *Midnight At The Movies* as examples — the LA-3A remains a favorite of engineers and producers worldwide to this day.



Features:

- Classic solid-state electro-optical compressor
- Custom UA transformers & T4 cell
- Discrete amplifier – up to 50 dB gain
- 1.5ms attack time or less
- 0.06 seconds for 50% release
- Designed by ex-UREI® engineer Dennis Fink
- Rear panel "Gain Mod" switch for gain control
- Hand-built in USA; backed by 1-year limited warranty



George Shilling

Review (Resolution Magazine)

"The sound remains remarkably clean, and you feel the LA-3A is reassuringly in control at all times."

"The LA-3A is one of the best compressors ever made, and an essential addition to the Universal Audio line."

– Craig Schumacher, Review (Tape Op Magazine)

"[The new LA-3A] is every bit as smooth and transparent as the original – I really couldn't tell the difference."

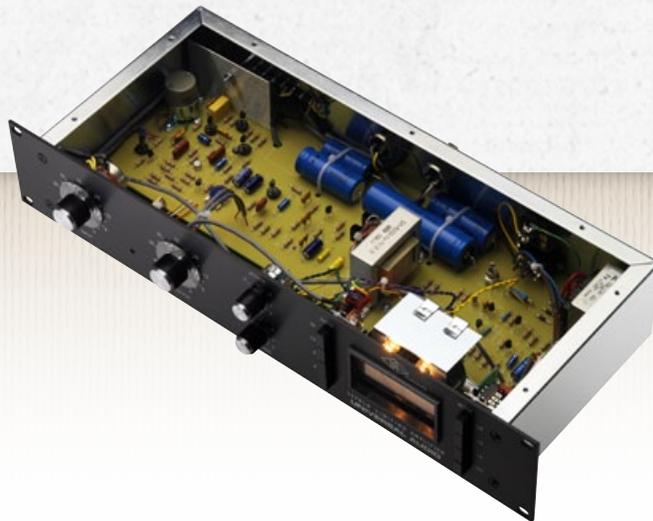
– Bob Clearmountain, Producer/Engineer (Bruce Springsteen, Rolling Stones)

1176LN

CLASSIC LIMITING AMPLIFIER

Our Legendary FET-Style Compressor with Class A Output & Custom Transformers — True to the Original.

The original UA 1176LN was a major breakthrough in limiter technology — the first true peak limiter with all-transistor circuitry, offering superior performance and a signature sound. Put simply, this unit set the standard for all limiters to follow. Every effort has been made to remain faithful to Bill Putnam Sr.'s visionary design and manufacturing processes for our reissue of the 1176LN. The ultra-fast attack time and trademark sound have lured legendary artists and studio moguls alike to the 1176LN. Spike Stent, Joe Satriani, Andy Johns, Joe Chiccarelli, Vance Powell, and Mike Elizondo are just a few names on a 1176 “famous user” list that spans decades.



Features:

- Signature FET-style compression
- True to the original 1176 in design, manufacturing, and performance
- Class A line level output amplifier
- Custom built Putnam-designed output transformer
- Modeled after 1176LN, Blackface, D and E revisions
- Ultra fast attack time – 20 microseconds to 800 microseconds
- 50 milliseconds to 1.1 seconds release
- Stereo interconnection via 1176-SA option
- Hand-built in USA; backed by 1-year limited warranty



Andy Johns

Producer/Engineer (Led Zeppelin, Van Halen, Rod Stewart)

“UA’s new 1176LN sounds exactly like the ones I’ve used on every record I’ve done over the last thirty years.”

“The new 1176s are better for vocals because the old ones are grittier. The new ones are cleaner and just sweeter on tape.”

– Joe Chiccarelli, Producer/Engineer (The White Stripes, My Morning Jacket)

“We used a Universal Audio 1176 reissue to record all of [50 Cent’s] vocals, and it ended up sounding great.”

– Adam Hawkins, Engineer (50 Cent, Maroon 5)

2-1176

TWIN VINTAGE LIMITING AMPLIFIER

Two Stereo Matched Channels of Classic 1176LN-Style FET Compression in a Single Unit.

The 2-1176 features two channels of the Class A circuitry, custom designed output transformers, and FET-type gain reduction from the original 1176LN — all stereo matched for improved stereo imaging. The unique sound and stereo capabilities of the 2-1176 have beckoned a wide range of artists and engineers — from Norah Jones with Jay Newland to Helmet with Charlie Clouser — to call on its services while recording their albums. With switchable options of “Link” mode for stereo compression, or “Dual” mono mode, the 2-1176 offers twice the character and twice the features of the original in one unit. Includes the classic “All” buttons mode.

Features:

- Two stereo-matched channels of classic 1176LN-Style FET compression
- Switchable “Link” stereo or “Dual” mono operation
- Totally independent Compression and Gain controls in “Dual” mono mode
- Includes classic “All” buttons mode
- Ultra-fast attack time — 20 microseconds to 800 microseconds
- 50 milliseconds to 1.1 seconds for release
- Rack space convenience of two 1176s in a 2U rack design
- Hand-built in USA; backed by 1-year limited warranty



Jay Newland

Producer/Engineer (Etta James, Norah Jones)

“[The 2-1176] is a ‘go to’ piece of gear. From subtle to slamming, it sounds so great on everything ... really fantastic.”

“Our brand new 2-1176 sounded identical to the vintage [1176] units, with the advantage of being a matched stereo pair.”

– George Shilling, Review (Resolution)

“[The 2-1176] is a serious player in the high-end compressor game ... it quickly became a favorite in my studio.”

– Darwin Grosse, Review (Recording Magazine)



2-610

DUAL CHANNEL TUBE PREAMPLIFIER

All-Tube Dual Channel Preamp — Based on the **Legendary Universal Audio 610 Modular Console**.

The legendary, Bill Putnam Sr.-designed, UA 610 modular console is particularly well noted for its preamplifier, and has left its imprint on countless classic recordings from Frank Sinatra and Van Halen, to The Beach Boys' *Pet Sounds*. The 2-610 builds on this foundation by adding enhanced, user-requested features and build quality with a new cosmetic treatment. The result is a classic dual-channel tube preamplifier with all of the character of its vintage predecessor that meets and exceeds the requirements of the modern studio. Whether running pure analog or enhancing a digital audio workstation, the 2-610 brings classic tube character to any recording project.

Features:

- All-tube dual channel preamplifier derived from legendary Bill Putnam-designed 610 modular console
- Variable impedance Input, Gain, and Output levels
- High and Low shelving EQ
- Mic, balanced line, and Hi-Z inputs
- Custom wound double sized alloy transformers
- Front panel -15 dB Pad switch
- Improved EQ circuit and more "open" sonics
- Ultra quiet operation
- Updated "Silverface" cosmetics; enhanced build quality
- Hand-built in USA; backed by 1-year limited warranty



Carl Glanville

Engineer (U2)

"Simultaneously familiar, complimentary, and satisfying, the 2-610 captures the moment, but also adds a unique color."

"The Universal Audio 2-610 is, hands-down, the most dimensional mic preamp I've ever heard."

— Michael Cooper, Review (Mix Magazine)

"[The 2-610's EQ has] got a really nice shape to it, you can kind of crank on it, and it doesn't sound harsh."

— Jacques King, Engineer/Producer (Kings of Leon, Norah Jones, Cold War Kids)



6176

VINTAGE CHANNEL STRIP

Our Classic Tube Microphone Preamp & 1176-Style Compressor in a Flagship Channel Strip.

The 6176 Vintage Channel Strip combines the alluring, all-tube sounds of the legendary Bill Putnam-designed 610 microphone preamp with the signature FET compression of our 1176LN. Thanks to its straightforward controls and hallmark sound, the 6176 is the signal path of choice for engineering heavyweights like Vance Powell and Joe Chiccarelli, plus artists including Chris Martin of Coldplay, Norah Jones, Wyclef Jean, and James Mercer of The Shins. The ability to “Split” or “Join” the preamp and the compressor sections via a simple switch gives the 6176 added flexibility. This is UA’s premier channel strip, and among the world’s finest.

Features:

- All-tube mic preamp section derived from legendary Bill Putnam-designed 610 modular console
- Signature 1176LN Class A FET compressor section, as heard on countless hit records for more than 30 years
- “Split” or “Join” switch allows separate or series operation of the preamp and compressor
- High and Low frequency shelving EQ
- Variable impedance Input, Gain, and Output levels
- Mic, balanced Line, and Hi-Z inputs
- Ultra-quiet operation
- Stereo interconnection via 1176-SA option
- Hand-built in USA; backed by 1-year limited warranty



Paul Epworth

Producer (Adele, Cee Lo)

“You can credit Adele’s bright and crystal clear, dulcet tones to the Universal Audio 6176 preamp and compressor.”

“I love my 6176, which gets used all the time wherever I am tracking. A practical and great-sounding workhorse.”
– Gareth Jones, Producer/Mix Engineer (Grizzly Bear, Depeche Mode)

“Chris’ [Martin of Coldplay] vocals always go through a 6176.”
– Rik Simpson, Producer/Engineer (Coldplay)

LA-610 MkII

CLASSIC TUBE RECORDING CHANNEL

A 610-Style Tube Microphone Preamp & LA-2A-Style Opto-Compressor in a Single Unit.

The LA-610 MkII combines our all-tube, vintage 610 mic preamp design with authentic Teletronix T4 opto-compression circuitry. This classic channel strip design, with its warm preamp tone and smooth, natural-sounding compression, is updated with modern, user-requested features like true compressor bypass, larger metering, increased output, and an auto-switching power supply. The LA-610 MkII also boasts much lower noise specs versus vintage models. Elegant “Black on Black” cosmetics complete the package. For the serious project studio looking to get the UA sonic experience, the LA-610 MkII offers tone, quality and character at an accessible price.

Features:

- All-tube mic preamp design derived from legendary Bill Putnam-designed 610 modular console
- Authentic Teletronix LA-2A-style T4 opto-compressor section
- MkII exclusive features include: true compressor bypass, larger metering, increased output, and auto-switching power supply
- Mic pre with Gain and Level controls, variable impedance switching, and instrument DI for recording tone “color”
- High and Low frequency shelving EQ
- Complete vintage channel strip at groundbreaking price within project studio reach
- UA build quality and heritage, audiophile components, hand-assembled in-house
- Hand-built in USA; backed by 1-year limited warranty



Matt Still

Engineer (Elton John, B.B. King, Outkast)

“The LA-610 has a nice curve line, and an overall warm compression... it just has a nice, smooth sustain to it.”

“The LA-610 has its own beautiful voice. Don’t let the low price fool you, [it] belongs in a rack with the priciest gear.”

– Michael Cooper, Review (Mix Magazine)

“No matter how you set it [LA-610] up, you’ll get low noise, great-sounding results.”

– Mitch Gallagher, Review (EQ Magazine)



710 Twin-Finity™

tone-blending mic preamp & DI box

100% Tube to 100% Solid State — a Variable Tone-Blending Mic Preamp & DI.

The 710 Twin-Finity™ is a radically new UA mic preamp design that combines both the classic retro warmth of tubes with the transient bite of solid-state, all in a 2U, half-rack unit. For those producing music on their desktops, the 710 was created specifically to add the tonal versatility and sonic inspiration missing from generic audio interface preamps. Tone blending is continually variable between 100% tube and 100% solid-state, offering a practically infinite range of unique preamp tones, plus the ability to easily dial-in your own signature sound.

Features:

- Twin-Finity™ tone-blending mic/line preamp with Hi-Z instrument DI capabilities
- Dual-path 310 volt Class A tube and transimpedance solid-state preamp
- Phase-aligned "Tone-Blending" of tube and solid state sounds to suit a variety of sources
- Dual Gain Stages: wire-with-gain to creamy and crunchy
- Discrete JFET DI with 2.2M ohm ultra Hi-Z impedance
- Monolithic balanced output stage
- Universal internal power supply
- Heavy-duty metal construction
- Backed by 1-year limited warranty



Al Schmitt

Engineer/Producer (Jackson Browne, Dr. John, Diana Krall)

"[The 710 Twin-Finity is] affordable, and it's really, really good. I would recommend it to anybody. It's that good."

"If you want a unique tool ripe with sonic possibilities, and a classic sound, then this [710 Twin-Finity] is your choice."

— Paul Vnuk, Jr., Review (Recording Magazine)

"UA's 710 Twin-Finity offers a vast palette of sonic options. No more compromising when choosing between a solid state or tube sound."

— Daniel Ho, Composer/Producer (Tia Carrere, Self)

4-710d

FOUR-CHANNEL TONE-BLENDING MIC PREAMP W/ DYNAMICS

Four Channels of Tone-Blending Preamps and 1176-Style Compression with Built-In A/D Converters

The Universal Audio 4-710d is a boutique quality, four-channel microphone/line preamplifier with unique tube and solid-state tone blending capabilities — perfect for a wide range of microphone and instrument sources. This versatile multi-channel preamp offers selectable 1176-style compression circuitry on each channel, plus four additional line inputs feeding eight channels of pristine analog-to-digital conversion. Building upon UA's classic analog design approach, combined with smart modern features, the 4-710d is the most flexible preamp in the UA lineup.

Features:

- Four TEC Award-winning 710 Twin-Finity™ microphone/line preamps
- Phase-aligned tone-blending of tube and solid state circuits, creamy to crunchy
- Newly designed 1176-style compression circuit per preamp channel
- Eight channels of high quality 24-bit A/D conversion
- Selectable sample rates up to 192 kHz
- Digital output via dual ADAT optical and AES/EBU DB-25 connectors
- 8-channel soft limiter (switchable for all channels)



Chris Dugan

Engineer (Green Day, Smash Mouth, Iggy Pop)

"The 4-710d is a whole rack's worth of gear in one small box. Four big-sounding mic pres, four 1176s, eight channels of A/D conversion, and big, warm UA sound."

"With the 4-710d, UA has created a really beautiful and open sounding preamp with really useful features... There's nothing quite like it in our racks."

— Fab Dupont, Producer/Engineer (Jennifer Lopez, Shakira/Freshlyground, Les Nubians)





James Mercer

Musician/Songwriter (The Shins)

"I used the 610 the other night, during a solo show. I ran my acoustic guitar through it, and it was amazing."

"The Solo 610 is a study in form and function. I can't find anything wrong with this preamp and that is why I don't go a day without using it."

— Paul Smith, Engineer/Musician (Dengue Fever)

"The build quality [on the Solo 610] is superb - we're talking top-quality components, not run-of-the-mill stuff."

— Huw Price, Review (MusicTech UK)

SOLO/610

CLASSIC TUBE MIC PREAMPLIFIER & DI BOX

The All-Tube 610 Console Mic Preamp Sound in a Rugged "Go Anywhere" Design.

The SOLO/610 delivers the classic Putnam 610 tube console sound in a rugged, highly versatile mic preamp design. This unit provides the silky, vintage warmth of the original console's mic amp design, and will flatter any microphone or instrument with its signature sound. Thanks to its convenient form factor, the SOLO/610 can be conveniently used in the control room or the recording room, on stage, or on a desktop. Functionally lean but sonically mean, the SOLO/610 maintains the character of the 610 console — at a price every serious project studio can afford.



Features:

- Classic Putnam 610 console mic preamplifier and DI
- Legendary all-tube sound, at a project studio price
- Gain, Level, and Impedance selection for maximum tonal variety
- Portable design for studio, desktop or stage
- Rugged construction-steel chassis
- DI features include Thru and Mic/Line level output
- Hand-built in USA; backed by 1-year limited warranty



apollo

HIGH-RESOLUTION INTERFACE

with Realtime UAD Processing



ONE GIANT LEAP FOR AUDIO-KIND.

Introducing the Apollo High-Resolution Audio Interface. Decades of UA's analog design heritage finally meet our esteemed UAD plug-ins in a sleek, elegant recording system for Mac and PC.* For audio producers seeking class-leading sonic clarity, flexibility — and the ability to process sounds in real time with breathtaking analog emulations and ultra-fast workflow — this is your solution.

- Superior-sounding 18 x 24 FireWire audio interface with UA analog design
- Realtime tracking with UAD Powered Plug-Ins (Neve®, Studer®, Lexicon®, Roland® & more)
- Additional mixing and mastering DSP horsepower for your sessions
- Thunderbolt™ I/O option card (sold separately)



Class-Leading 24-bit/192 kHz Sound Quality

Apollo builds upon decades of UA's analog design heritage as an extremely well-built, high-resolution audio interface, featuring premium mic preamps and top-end converters for the lowest THD and highest dynamic range in its class.



Realtime UAD Plug-In Processing for Tracking, Mixing, and Mastering

Apollo differentiates itself from other interfaces with its Realtime UAD Processing. Available with DUO or QUAD processing onboard, it allows for recording and mixing through UAD plug-ins — with as low as sub-2ms latency — including Ampex, Lexicon, Neve, and more.



Thunderbolt™ I/O: The Next Generation of Connectivity

Apollo offers compatibility with Intel's new Thunderbolt technology, as found on the newest iMacs, MacBook Pros, and MacBook Airs. Available via a user-installable Option Card (sold separately), Thunderbolt delivers superior bandwidth and performance.



The Ideal Front-End for Your DAW.

Apollo's Core Audio and ASIO* drivers ensure compatibility with all major DAWs, including Pro Tools, Logic, Cubase, and more. Its intuitive Console app and Recall plug-in (VST/AU/RTAS) let you save all settings directly into your sessions.

* Windows 7 support and Thunderbolt I/O card coming Summer 2012.

UAD POWERED PLUG-INS 2012

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UAD POWERED PLUG-INS

THE AUTHENTIC SOUND OF CLASSIC ANALOG GEAR – ON MAC & PC.

The UAD-2 Powered Plug-Ins platform offers the world's most authentic analog hardware emulations and award-winning audio plug-ins for Mac and PC. Powered by the UAD-2 SOLO, DUO, and QUAD DSP Accelerator Cards (PCIe format); the UAD-2 Satellite DUO and QUAD (Firewire 400/800 format); and the Apollo DUO and QUAD (Firewire 800 and Thunderbolt format), UAD Powered Plug-Ins deliver rich, analog sound quality that would be difficult or impossible to achieve with native Mac or PC-based systems.



FEATURING POPULAR PLUG-INS FROM THESE PARTNERS





DSP Accelerator Packages

UAD-2 SATELLITE DUO & QUAD FIREWIRE DSP ACCELERATORS

UAD-2 Satellite. The UAD-2 Satellite puts the world's finest analog emulation plug-ins within easy reach of Firewire 800 and 400-equipped computers, including select iMacs® and MacBook Pros®. In developing UAD-2 plug-ins, our renowned DSP engineers work with leading hardware manufacturers – using their exact schematics, golden units, and experienced ears – to give your mixes all the warmth and harmonics of classic analog recordings.

UAD-2 Satellite DUO

FIREWIRE WORKHORSE

Dual processor, Firewire entry point into the award-winning UAD Powered Plug-Ins platform.

Includes:

- LA-2A, 1176LN/SE, Pultec EQP-1A, & RealVerb Pro Plug-Ins
- Compatible with a wide range of iMacs & MacBook Pros
- UAD\$50 Plug-In Voucher (Core)
- UAD\$500 Plug-In Voucher (Flexi)

UAD-2 Satellite QUAD Omni (v.6)

FIREWIRE FLAGSHIP

The ultimate plug-in bundle on the ultimate Firewire DSP provider, priced to save you thousands.

Includes:

- All Available plug-ins up to and including UAD Software v6.0 – that's 50 plug-ins total!
- Compatible with a wide range of iMacs & MacBook Pros
- UAD\$100 Plug-In Voucher



UAD-2 • SOLO • DUO • QUAD PCIe DSP ACCELERATORS

UAD-2 SOLO



A FAST, EASY UPGRADE

Simple, powerful entry point into the award-winning UAD Powered Plug-Ins platform.

Includes:

- LA-2A, 1176LN/SE, Pultec EQP-1A, & RealVerb Pro Plug-Ins
- UAD \$50 Plug-In Voucher
- UAD \$500 Plug-In voucher with SOLO Flexi package

UAD-2 DUO



A TRUE DSP WORKHORSE

Studio workhorse with twice the power of UAD-2 SOLO. Instantly increases your plug-in counts.

Includes:

- LA-2A, 1176LN/SE, Pultec EQP-1A, & RealVerb Pro Plug-Ins
- UAD \$50 Plug-In Voucher
- UAD \$500 Plug-In voucher with DUO Flexi package

UAD-2 QUAD



MAXIMUM DSP POWER

Optimum QUAD DSP power. Capable of running large mixes with high instance counts.

Includes:

- LA-2A, 1176LN/SE, Pultec EQP-1A, & RealVerb Pro Plug-Ins
- UAD \$50 Plug-In Voucher
- UAD \$500 Plug-In voucher with QUAD Flexi package

UAD-2 QUAD Neve®



GENUINE NEVE SOUND x 4

All the power of the QUAD, packaged with all Neve plug-ins at significant savings.

Includes:

- Neve 88RS, 31102, 1073, 1081, & 33609 Plug-Ins
- LA-2A, 1176LN/SE, Pultec EQP-1A, & RealVerb Pro Plug-Ins
- UAD \$100 Plug-In Voucher

UAD-2 QUAD Omni (v.6)



OUR FLAGSHIP SYSTEM

The ultimate plug-in bundle on the ultimate DSP provider, priced to save you thousands.

Includes:

- All available plug-ins up to and including UAD Software v6.0 – more than 50 plug-ins total!
- UAD \$100 Plug-In Voucher

Studer® A800

MULTICHANNEL TAPE RECORDER PLUG-IN

Exclusively for:



The Warm Analog Sound of the World's Most Popular Multichannel Tape Machine and Four Famous Tape Formulas in One Plug-In. For more than 30 years, artists and engineers alike have been drawn to the warm sound, solid “punchy” low-end, and overall presence of the Studer A800 Multichannel Tape Recorder. The sheer number of albums recorded on this legendary 2” analog tape machine — including classics from Metallica, Stevie Wonder, Tom Petty and Jeff Buckley — serve as shining examples of the musicality of analog tape. This plug-in faithfully models the entire multitrack tape circuit path and electronics of an A800 machine — plus the distinct sounds of multiple tape formulas. Put simply, it's the world's most accurate representation of professional analog tape recording, now available on Mac and PC.



Michael Brauer

Engineer (Coldplay, John Mayer, Bob Dylan)

“I tried the Studer A800 plug-in on drums, guitar and overhead to get a saturated, punchy sound. It sounded great, and it works for me.”

*“I came of age using the Studer A800 tape machine. I just upgraded to a UAD-2 card and stumbled in to the Studer A800 plug-in. Holy s**t!”*

– Ed Cherney, Producer/Engineer (Rolling Stones, Eric Clapton)

“The Studer A800 plug-in is tape in a box. Tracks that are thin and dull become full of life and tone... so creative, and musical.”

– Darrell Thorp, Producer/Engineer (Beck, Radiohead, Charlotte Gainsbourg)

Features:

- Studer-endorsed, UA modeled emulation of legendary A800 Multitrack Tape Machine
- Provides the warm, natural sound and punchy low-end response of 2” analog tape — on Mac and PC
- Models complete A800 electronic signal paths, including Input, Sync, and Repro paths
- Features four of the most popular Tape Formulas and Calibration Levels
- Tape saturation and overdrive via easy-to-use Input / Output controls
- Provides dead-on magnetic tape sound without the hassles of calibration, maintenance, tape degradation, etc.
- IPS Speed/Emphasis Curve chooses between 7.5 NAB, 7.5 CCIR, 15 NAB, 15 CCIR, 30 AES
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide

*All visual and aural references to Studer products and use of Studer trademarks are being made with written permission from Harman International Industries, Inc. Any references to 3rd party tape formulations are used solely for identification, and do not imply an endorsement by, or affiliation with, any tape manufacturer.

Ampex® ATR-102 New

MASTERING TAPE RECORDER PLUG-IN

Exclusively for:



It's Not a Record Until it's Mastered on an Ampex Tape Machine. For more than three decades, the two-channel Ampex ATR-102 Mastering Tape Recorder has turned music recordings into records. With its cohesive sound, punch, and ability to provide subtle-to-deep tape saturation and color, the ATR-102 is a fixture in major recording and mastering studios — and is considered by many engineers to be the best-sounding tape machine for final mixdown. The perfect complement to the workhorse Studer A800 Multichannel Tape Recorder, the ATR-102 Mastering Tape Recorder plug-in for UAD-2 can provide the final “analog polish” on your music, turning songs into albums.



Jacquire King

Engineer/Producer (Kings of Leon, Norah Jones, Cold War Kids)

“I set the UAD ATR-102 exactly the way my [hardware ATR-102] machine is set up, dialed in the gains, switched back and forth ... The sound is nearly identical.”

“The UAD ATR-102 plug-in does a great job of capturing all that ATR magic.”

– Buddy Miller, Producer/Guitarist (Robert Plant, Patty Griffin)

“I've been searching for years to get the analog tape vibe ... but nothing I've used compares to this ATR-102 plug-in!”

– Eric Persing, Producer (Spectrasonics)



Features:

- Ampex-authenticated plug-in emulation of the ATR-102 Mastering Tape Recorder — the most popular professional 2-track machine ever made
- Provides rich, cohesive tape sound, without the hassles of calibration, maintenance, tape degradation, etc.
- Models entire ATR-102 electronic path, including transformers, amplifiers, Repro, Sync, and Input paths
- Features multiple tape formulas, head configurations, and calibration levels
- Adjustable Wow, Flutter, Hiss, Hum, Crosstalk, and (L/R) Tape Delay
- Requires a UAD-2 DSP Accelerator Card available from authorized dealers worldwide

*All visual and aural references to Ampex products and use of Ampex trademarks are being made with written permission from Ampex, Inc. Any references to 3rd party tape formulations are used solely for identification, and do not imply an endorsement by, or affiliation with, any tape manufacturer.

Lexicon® 224

New

DIGITAL REVERB PLUG-IN

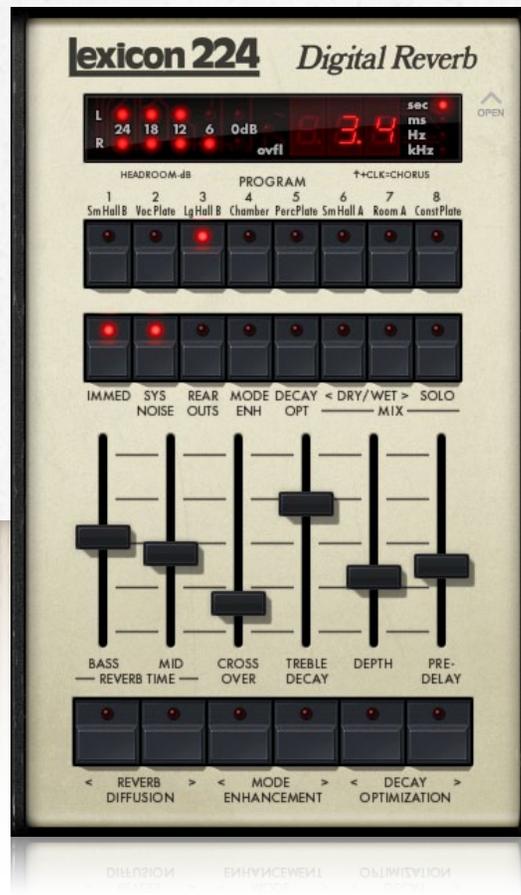
Exclusively for:



The World's Finest Emulation of the Classic Lexicon Reverb that Started it All. From the moment it was unleashed on the audio industry in 1978, the original Lexicon 224 Digital Reverb — with its tactile, slider-based controller and famously lush reverb tail — almost single-handedly defined the sound of an entire era. It served as a major player in the sound of highly influential classics such as Talking Heads' *Remain In Light*, Grandmaster Flash & The Furious Five's *The Message*, Vangelis' incredible *Blade Runner* soundtrack, U2's *Unforgettable Fire*, and Peter Gabriel's *So*. With such a refined legacy, it's no surprise that the Lexicon 224 remains one of the most popular digital reverb units of all time.

Features:

- Lexicon-endorsed plug-in, using the very algorithms from the original hardware
- Models entire analog circuit and digital path for total authenticity
- 8 reverb programs and one chorus program from final Lexicon v.4.4 firmware
- Features Artist Presets from famous Lexicon 224 users
- Requires a UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Kevin Killen

Producer/Engineer (U2, Peter Gabriel, Kate Bush)

"My love affair with the Lexicon 224 continues unabated. [UA has done] a tremendous job in bringing this original classic into the software realm."

"Convolution reverbs can be great, but they don't offer the direct, simple path of adjusting a parameter on the Lexicon 224. I'm glad to have an old friend back."

— Jerry Harrison, Producer/Musician (Talking Heads, No Doubt, Violent Femmes)

"The sound is everything you could hope for -- warm, rich, lush, and mix-enhancing."

— Jono Buchanan, Review (Future Music UK)

Little Labs VOG

New

VOICE OF GOD BASS RESONANCE PLUG-IN

Exclusively for:



A One-of-a-Kind “Magnifying Glass” for Low Frequencies — Emulated to Perfection for the UAD-2 Platform. For many top engineers, the Little Labs VOG (Voice Of God) is the ultimate bass resonance tool for mixing. Available for the first time as a plug-in, the Little Labs-authenticated VOG for the UAD-2 platform accurately models the sonic characteristics of this unique 500-series hardware audio processor in every detail. The VOG is used to accurately target and accentuate low frequency material, from vocals to bass guitar and drums — adding

both heft and precision. Put simply, it’s like a magnifying glass for the bottom end of your mixes.



Features:

- Little Labs-authenticated, UA-modeled bass resonance tool for drums, bass, vocals, and more
- Adds heft and precision to low-end source material — far beyond a simple EQ
- Easy two-knob operation for dialing in the target frequency and effect amount (amplitude)
- Two buttons dictate the center of the sweepable frequency range, 40 or 100 Hz, while pressing both buttons sets the center to 200 Hz
- Dedicated “Flat” button allows for quick A/B comparison
- Requires a UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Andrew Scheps

Producer/Engineer (Red Hot Chili Peppers, Adele, Low Roar)

“Everything Jonathan Little brings out solves a problem that you didn’t know you had, and the VOG is no exception. There’s nothing else quite like it, and I love having it as part of my [UAD plug-in] arsenal.”

“[The UAD VOG] is the Swiss Army tool of low frequency plug-ins, something I’ve long needed, but been afraid to ask for. I really thought Satan was the one in charge of the bottom end, since that’s how low this thing goes.”

– Geoff Sanoff, Producer/Engineer (Stephen Colbert, The Sheepdogs)

“I’ve been using [UAD] VOG on kick, toms, snare, vocals, bass — it’s awesome.”

– Mick Glossup, Producer/Engineer (Frank Zappa, Van Morrison, UFO)

MXR® Flanger/Doubler

New

FLANGER/DOUBLER PLUG-IN

Exclusively for:



Unmistakable Bucket-Brigade Flanging and Doubling, Captured Perfectly for the UAD-2 Platform.

For more than 30 years, musicians and engineers have relied upon the MXR Flanger/Doubler as one of the best-sounding bucket-brigade flanging effects ever made. Through its signature flanging, doubling, and delay effects, the MXR Flanger/Doubler imprints a unique stamp on guitars, bass, keys, drums, or just about any source needing movement and depth. Developed in

close collaboration with Dunlop Manufacturing, the MXR Flanger/Doubler plug-in for the UAD-2 platform replicates the legendary sound of this classic studio and stage effect with unparalleled accuracy.



Neil Dorfsman

Neil Dorfsman, Producer/Engineer (Dire Straits, Paul McCartney, Sting)

“The UAD MXR is straight-ahead and sounds great. It’s the best sounding flanger plug-in I’ve heard.”

“The MXR Flanger/Doubler plug-in is fantastic — just like the original, but with no background noise.”

– Mick Glossup, Producer/Engineer (Frank Zappa, Van Morrison, UFO)

“The UAD MXR brought me right back to the ‘analog delay’ era, and now that you can use it in stereo, it’s beyond fantastic!”

– Chuck Zwicky, Producer/Engineer (Prince, Jeff Beck, Jonas Brothers)

Features:

- Exacting circuit emulation of one the most popular electronic flangers ever made
- Produces lush electronic flanging or short delay and doubling effects — perfect for use on guitars, bass, keys, drums, and more
- “UAD Exclusive” features include Single/Dual switch for single sweep stereo output or dual sweep 180° antiphase output, Mono, and LFO Tempo Sync
- Officially licensed and approved by Dunlop Manufacturing
- Includes presets from Neil Dorfsman (Dire Straits, Paul McCartney), Vance Powell (The Raconteurs, Buddy Guy) and Chuck Zwicky (Prince, Jeff Beck)
- Requires a UAD-2 DSP Accelerator Card available from authorized dealers worldwide

EP-34

TAPE ECHO PLUG-IN

Exclusively for:



Warm, Highly Adjustable, Tape Echo Emulation Inspired By Two Classic Echoplex* Units. Universal Audio's EP-34 Tape Echo plug-in gives guitar players and mix engineers the rich, warm tape delay effects of vintage Echoplex units, now on the UAD-2 Powered Plug-Ins platform for Mac and PC. One need only listen to classic recordings from Jimmy Page, Brian May, Chick Corea, Eddie Van Halen, Eric Johnson and Andy Summers to hear the Echoplex sound in action. Unlike other Echoplex emulations, the EP-34 is the first plug-in that targets specific behaviors of both the EP-3 and EP-4 Echoplexes.



Jeff Balding

Engineer (Faith Hill, Trace Adkins, LeAnn Rimes)

"The new EP-34 Tape Echo plug-in is so addictive, I absolutely love the character of this plug-in. I've found my new favorite delay plug-in!"

"The UAD EP-34 Tape Echo reacts and sounds like the real thing. We think this is the best-sounding tape echo plug we've ever heard."

– Scott Kirkland & Ken Jordan (The Crystal Method)



Features:

- Highly desirable sound of original EP-3 and EP-4 Echoplex tape delay units, now available as a UAD-2 plug-in for Mac or PC
- Tape echo effects virtually indistinguishable from those used on countless classic recordings of the past six decades
- Unique movable record head design creates warm, rich sound unlike any other delay unit
- Provides a range of tones, from simple slap effects to self-oscillation chaos
- Amalgam of features from EP-3 and EP-4 hardware units, plus "digital only" extras for modern mix use
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide

*The EP-34 Tape Echo product is not affiliated with, sponsored, nor endorsed by any companies currently using the "Echoplex" name. The Echoplex name, as well as the EP-3 and EP-4 model names, are used solely to identify the classic effects emulated by Universal Audio's product.

SSL E Series

CHANNEL STRIP PLUG-IN

Exclusively for:



Classic SSL 4000 E Series Filters, Dynamics, and “Brown” & “Black” Channel EQs Now Available in a UAD-2 Plug-In. The SSL 4000 is famous as the console employed on more Platinum-selling records than any other. With its wide range of VCA compression characteristics and intuitive EQ — rich with colorful band interdependencies — it’s easy to hear why. Today, working in close partnership with Solid State Logic®, UA proudly unveils the SSL E Series Channel Strip plug-in for UAD-2 — an exacting circuit emulation of this certified hit-making machine.

Features:

- Authentic SSL 4000 E Series Channel Strip plug-in for Mac and PC
- Developed and voiced in close partnership with Solid State Logic
- Exacting circuit emulation of both Type E “black” and “brown” knob channel EQ and filters
- Flexible VCA Compressor range, from transparent to “in your face”
- Highly responsive Gate including “no-chatter” mode derived from later SSL designs
- PRE-DYN swaps EQ and Dynamics routing; DYN-SC places EQ or Filters in Dynamics sidechain
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Just Blaze

Producer (Jay-Z, Kanye West)

“I have an SSL 4000. So for me [SSL E & G Series] are just perfect, because the curves translate so accurately.”

“[With the SSL E and G Series], Universal Audio have set a new standard for analogue emulation in software.”
– Frederick Noren, Review (Sound on Sound)

SSL G Series

BUS COMPRESSOR PLUG-IN

Exclusively for:



Classic SSL 4000 G Series Master Compressor with Original Auto Fade Controls Captured in a UAD-2 Plug-In.

The SSL G Series Bus Compressor plug-in for UAD-2 is an incredibly faithful circuit emulation of the legendary SSL 4000 G console's bus compressor. The undeniable drive and punch of this G Series master compressor — modeled to exacting detail by Universal Audio and fully authenticated by Solid State Logic® — helped make the 4000 line the world's most successful studio production consoles. Engineers have come to rely on this master compressor to “glue together” mixes like nothing else, as well as patching into it for wonderful results on drums, pianos, and more.

Features:

- Faithful plug-in emulation of the hit-making SSL 4000 G series bus compressor
- Officially licensed and fully authenticated by Solid State Logic
- Specially tailored dynamic characteristics ideal for compressing full mix or subgroups
- Fixed Attack & Release and Ratio settings
- Continuous Threshold and Make-Up Gain settings
- Auto Fade feature (1-60 seconds) as found in original console
- Analog-style metering and Compressor bypass
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Phil Tan

Engineer (Usher, Mariah Carey, Snoop Dogg)

“There are several [plug-in] versions of the stereo SSL buss compressor... But the one I always go to is the UAD version. I’m an SSL console guy, and it sounds just like the hardware to me.”

“The UAD SSL plug-ins are pretty amazing! I use the compressor just as I would on an analog desk, attaining the same results.”

– Ryan Hewitt, Engineer (The Avett Brothers, Red Hot Chili Peppers)

MANLEY® Massive Passive

TWO-CHANNEL PASSIVE STANDARD & MASTERING EQ PLUG-INS



Exclusively for:



Stereo 4-Band Passive EQ, Modeled After Highly Coveted Manley Labs Hardware.

The two-channel, four-band Manley Massive Passive EQ utilizes design strengths from choice console, graphic, parametric, and Pultec EQs — delivering a fundamentally different EQ that's beyond compare. "Passive" refers specifically to the tone shaping section of the equalizer, which uses resistors, inductors, and capacitors to create all frequency changes. The incredibly natural, organic results of this method — evidenced on albums such as Wilco's *Yankee Hotel Foxtrot* and Tori Amos' *A Piano: The Collection* — demonstrate how the Massive Passive's natural treatment of a signal lends itself to both radical tonal shaping as well as delicate vocal shading or subtle mastering enhancement. UA has partnered with Manley to bring both the standard and mastering versions of this EQ as a UAD-2 plug-in.

Features:

- Stereo 4-band passive EQ modeled after highly coveted Manley hardware, standard and mastering versions
- Filter response curves, band interdependencies, distortion and hysteretic behavior meticulously modeled
- Overlapping and Interleaving frequency choices
- Every band switchable to shelf or bell
- Each band can be bypassed or set to boost or cut.
- Channel EQ "IN" switches and "POWER" switch bypass processing for comparison to unprocessed signal
- Left and Right controls can be linked to maintain matched settings
- Requires a UAD-2 DSP Accelerator Card available from authorized dealers worldwide



EveAnna Manley

Owner (Manley Laboratories, Inc.)

"The Massive Passive is one of our best-known products.... Our expectations were high for the plug-in emulation to be spot-on. We believe Universal Audio [has] totally nailed it."

"I never thought anyone would be able to capture the [Massive Passive] sound in a plug-in. I was wrong."

– Alan Meyerson, Scoring Mixer (*Gladiator*, *Sherlock Holmes*, *The Dark Knight*)

"I can't hear any difference between my Manley Massive Passive and the UAD plug-in on any instrument I A/B'd."

– Michael Brauer, Engineer (*Coldplay*, *John Mayer*, *Bob Dylan*)



Trident® A-Range

CLASSIC CONSOLE EQ PLUG-IN

Exclusively for:



Legendary Console EQ with Unique Band Interactions & Distinct Cut-Filter Combinations.

The original Trident A-Range desk is arguably the best loved of the classic Trident console designs. The unique band interactions of its colorful EQ section have made an indelible impact on the sound of record making. During the “Golden Years” of rock, the A-Range was employed to record some truly great records — David Bowie’s *The Rise and Fall of Ziggy Stardust*, Lou Reed’s *Transformer* and Queen’s *Sheer Heart Attack*, to name a few — helping to solidify this console’s reputation forever. And now, this sound comes to the UAD Powered Plug-Ins platform, courtesy of the Trident A-Range Classic Console EQ plug-in.

Features:

- 4-band active EQ modeled from one of only 13 original Trident A-Range desks
- Licensed and endorsed by Trident Audio Developments, created by Universal Audio
- Unique filter response curves modeled to exacting detail
- Inductor-based EQ design yields band interaction between bell and shelving filters
- Unique ability to combine cut filters for unusual filtering responses
- Cosmetics match the original module’s “aubergine” (eggplant) finish
- Output Gain with -24 to +12dB range
- 180° Phase Reverse
- EQ In/Out bypasses plug-in
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Glenn Rosenstein

Producer/Engineer (U2, Ziggy Marley, Johnny Cooper)

“Not sure how, but they did it. UA created an A-Range plug-in with the sonic integrity of the original console.”

“The Trident A-Range plug-in once again proves that UA is the preeminent emulation company for vintage hardware.”

— J.J. Blair, Producer/Engineer/Musician
(Rod Stewart, George Benson)



FATSO™ Jr./Sr.

ANALOG TAPE SIMULATOR & COMPRESSOR PLUG-IN

Exclusively for:



Analog Tape Simulator & Compressor with Original Designer's UAD-Only Custom Settings.

The Empirical Labs® EL7 FATSO's ingenious design and feature set gives users the warm and pleasing sound of magnetic recording tape, Class A transformers, and tube circuits. Legendary artists and engineers — including Paul McCartney, Trent Reznor, Ed Cherney and Al Schmitt — have helped make the EL7 FATSO Jr. hardware a modern studio standard. Endorsed and scrutinized for accuracy by designer

Dave Derr of Empirical Labs, UA painstakingly recreated the FATSO Jr. as a UAD-2 Powered Plug-In, capturing the sonic nuances of the original hardware. Additionally, Derr's never-before-available original concept of the FATSO, the FATSO Sr., was simultaneously modeled and is included at no additional charge.



Features:

- Recreates the warm, musical qualities of magnetic recording tape, tubes, and Class A transformers
- Licensed and endorsed by Empirical Labs, created by Universal Audio
- Clipping, Warmth, Tranny, and Compression Select allow for a wide variety of analog tonal shaping possibilities
- An additional UAD Powered Plug-In exclusive, FATSO Sr., provides original concept developed by Empirical Labs' Dave Derr
- FATSO Sr. features include Tranny Saturation, Sidechain Filtering, plus Threshold, Attack and Release
- Stereo or Mono operation with independent Left/Right controls
- Input Gain operates as processor threshold and allows for clipping distortion
- Output Gain operates as makeup gain/gain reduction
- Warmth circuit and cycling button offers seven degrees of saturation
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Justin Niebank

Producer/Engineer (Taylor Swift, Keith Urban)

"That FATSO plug knocks my socks off, period. I'm always finding new things to use it on."

"The Fatso is our go-to secret weapon for softening and warming up abrasive soft synths."

– The Glitch Mob

"When you need something to really punch but still have that warmth, the FATSO plug-in is the weapon of choice."

– DJ Richard Devine, Electronic Musician/Programming (NIN, Halo, Dance Dance Revolution)



EMT[®] 250

CLASSIC ELECTRONIC REVERBERATOR PLUG-IN

Exclusively for:



Iconic Lever-Driven Digital Reverb & Modulation Effects Unit. Introduced in 1976, the EMT 250 is still regarded as one of the best-sounding hardware reverb units ever made. Its fan base includes studio legends like George Massenburg, Bruce Swedien, Daniel Lanois, Brian Eno, and Allen Sides. Its distinctive clear and open reverb sound has appeared on countless records, including Prince & The New Power Generation's *Purple Rain*, Elvis Costello's *Spike*, and The Red Hot Chili

Pepper's *Stadium Arcadium*. Re-engineered by UA alongside original creator Dr. Barry Blesser, the EMT 250 plug-in goes far beyond emulation by using the very same algorithm found in these extremely rare hardware units.



Features:

- Faithful recreation of the EMT 250, widely considered one of the best-sounding reverbs ever built
- Very same algorithm found in the original, repurposed for plug-in use in conjunction with original EMT 250 designer Dr. Barry Blesser
- Modeled from Allen Sides' EMT 250 "golden unit" at Ocean Way Recording
- EMT 250 delay and modulation effects also included: Delay, Phasing, Chorus, Echo, and Space
- Fully endorsed by EMT Studioteknik GmbH as the world's only authentic emulation
- Exclusive "UAD Powered Plug-In" features include Dry/Wet Mix, Wet Solo, and Hard bypass via the lighted EMT power icon
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Rik Simpson

Producer/Engineer (Coldplay)

"Forget any other plate emulation, this could actually be the real thing. Deep, wide, and full of personality."

"The modeling [was] done so faithfully to the original unit ... I'm a really big fan of that [EMT 250] plug-in."

– Just Blaze, Producer (Jay-Z, Saigon, Kanye West)

"The EMT reverb [plug-in] instantly took me back 20 years. I'm so glad to have such musical-sounding tools."

– Charlie Clouser, Musician/Producer/Engineer (NIN, Saw Soundtracks)



Neve[®] 88RS

CHANNEL STRIP PLUG-IN

Exclusively for:



EQ & Dynamics Section Plug-In Derived From Neve's Flagship Large-Format Analog Console.

In 2001, Neve launched the 88 Series: A new, large-format analog console that represented the best of all Neve designs that came before it. Many professionals in both the audio and film communities consider the 88RS the ultimate console for modern features and reliability. The 88RS has found a home in some of the finest rooms and scoring stages around the world, including Ocean Way, Abbey Road, AIR, The Village, Sony Pictures, 20th Century Fox, and Skywalker Sound. UA's Neve 88RS Channel Strip plug-in captures the EQ and dynamics section from this flagship console, providing a rich palette of modern sound-sculpting tools.

Features:

- EQ and dynamics section from Neve's flagship large-format analog console
- Exclusively Neve licensed/UA modeled
- Highly flexible Limiter/Compressor and Gate/Expander dynamics section
- 12 dB per octave high and low cut filters
- Four-band parametric EQ with high and low shelf filters
- Ability to swap module order or to sidechain the EQ to the dynamics section
- Neve tools for modern production and mixing techniques
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Ryan West

Engineer (T.I., Kanye West)

"The UA [Neve] 88RS gives me the same butt-kicking power that I get from the console ... It's the sound I'd expect from a real Neve."

"The Neve 88RS Channel Strip is wicked — really proper... If I only had this plug-in on every channel, I'd be good to go."

— Neil Mclellan, Review (Tape Op)

"[The Neve 88RS is] definitely the closest I've ever felt to manipulating large-format controls in the digital realm."

— Eli Crews, Review (Electronic Musician)

Neve[®] 33609/SE

BUSS COMPRESSOR PLUG-IN

Exclusively for:



Stereo/Mono Compressor Plug-In With Separate Limiter & Compression Sections.

Derived from the original Neve 2254 compressor, circa 1969, the 33609 stereo bus compressor/limiter utilizes a bridged-diode gain reduction circuit and many custom transformers. The uniquely musical character of this circuit has made the 33609 a studio standard since its release. The UAD Neve 33609 is the only Neve-sanctioned software recreation of the Neve 33609 (rev C). Every detail of the original unit is captured, and matches its hardware counterpart with absolute precision. The 33609 plug-in includes a DSP-optimized 33609SE which allows for higher instance counts.

Features:

- Recreation of the Neve 33609 (rev C) — Derived from the original Neve 2254 compressor
- Exclusive Neve-licensed/UA-modeled 33609 bus compressor
- Compression curves and nonlinearities modeled to exacting detail
- Auto-release settings offer program dependent qualities
- “Software-only” controls link, output gain, and headroom switch
- Stereo or mono operation
- Includes SE version for higher instance count
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



David Isaac

Producer/Engineer (Marcus Miller, Anita Baker)

“I used the Neve 33609 [plug-in] on the remake of Stevie Wonder’s Higher Ground ... and it worked out great!”

“Oh, the 33609 [plug-in] is great, I love it on lead vocals. It’s also an excellent buss limiter/compressor.”

– Ed Cherney, Producer/Engineer (Rolling Stones, Eric Clapton)

“If you’ve been considering the UAD line ... with authorized Neve plug-ins, you’ll have the tools you need.”

– Garret Haines, Review (EQ Magazine)

Neve® 31102/SE CLASSIC CONSOLE EQ PLUG-IN

Exclusively for:



3-Band Active EQ & High/Low Filters Plug-In Modeled After Legendary Neve 8068 Console. Originally featured in the Neve 8068 console, the 31102 EQ was used to mix one of the best-selling debut albums of all time, *Appetite For Destruction* by Guns N' Roses. With its distinct filter shaping and familiar Neve sheen and bite, the Neve 31102/SE EQ Powered Plug-In provides another step in the evolution of classic Neve EQs. Artists ranging from Primus and Metallica to My Morning Jacket and The Red Hot Chili Peppers have also called on the distinct tone of the 31102 EQ in the studio. UA's Neve 31102 EQ plug-in delivers the same sonic experience as its analog cousin with exacting detail.



Features:

- Exclusively Neve-licensed/UA-modeled 1073 EQ
- Reversed 3-band "Wessex A88/8014" EQ
- High Shelving, Parametric Mid, Low Shelving, & HPF
- 30 dB range of gain control
- Original RAF Cosmetics & Concentric Controls
- Most widely used EQ in popular music
- Neve 1073SE 'DSP-lite' version yields higher instance count
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Ian Boxill

"I use the Neve 1073 as both an EQ and an 'aural exciter.' No other EQ breathes life and excitement into a sterile DAW audio track or soft synth like this does."

– Ian Boxill, Engineer (Quincy Jones, Janet Jackson, Prince)

"I frequently grab the Neve 1073 plug-in for bass, kicks, snares, and vocals because whatever I do, that EQ always sounds musical."

– Ryan West, Engineer (T.I., Kanye West, T-Pain)

"I've been using 1073/1081 EQs as program EQs a lot lately. Really, [these are] the first plug-in EQs that really sweeten the mix for me."

– Charles Scott, Composer/Engineer (Fringe, Bad Robot)

Neve® 1081/SE CLASSIC CONSOLE EQ PLUG-IN

Exclusively for:



4-Band EQ & High & Low Cut Filters Plug-In Modeled After Prized Neve 8048 Console. First produced in 1972 by Neve, the 1081 channel module was found in consoles such as the 8048. In fact, vintage 8048 consoles, with 1081 modules, are still in wide use today at classic facilities such as The Village in Los Angeles, and have been chosen by artists ranging from The Rolling Stones to The Red Hot Chili Peppers. UA's Neve 1081 EQ plug-in is an exacting emulation of the channel module's four-band EQ with high and low cut filters featuring two parametric mid-range bands and "Hi-Q" selections for tighter boosts or cuts.



Features:

- Neve-licensed and endorsed, Universal Audio-modeled 31102 EQ
- 3-band active EQ and High/Low filters modeled after legendary Neve 8068 console
- Unique coloring with its own distinct filter shaping versus previous Neve designs
- Filter response curves modeled to exacting detail
- Level Adjust gain control with original 30 dB gain range
- Phase and EQ bypass switches
- Neve 31102SE 'DSP-lite' version yields higher instance count
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Ryan Hewitt

"The UAD Neve 31102 is my go-to drum EQ in my mixes ... there's no other plug-in that can give me as meaty a kick drum sound as this one!"
 – Ryan Hewitt, Engineer (The Avett Brothers, Red Hot Chili Peppers)

"Tonally, the Neve [31102] sounds warmer than the Helios [Type 69] and Harrison [32C] EQs, but that's part of its charm."
 – Paul White, Review (Sound On Sound)

"To have unlimited channels of UAD Neve 31102 on a mix is a dream come true. It's excellent on just about any source material."
 – John Fields, Producer (Switchfoot, Pink, Jonas Brothers)

Neve[®] 1073/SE CLASSIC CONSOLE EQ PLUG-IN

Exclusively for:



3-Band EQ & High-Pass Filter Plug-In Modeled After Reversed Neve 8014 Console. Originally designed by Neve in 1970, the Neve 1073 channel module is derived from revered Neve consoles such as the 8014. The 1073 is famous for adding otherwise unattainable sheen and clarity to music tracks. Modeling the 3-band EQ and high-pass filter with painstaking detail and thoroughness, Universal Audio's Neve 1073 EQ plug-in replicates the sonic experience of its analog inspiration with stunning detail. Other features include a 30 dB range of gain control, phase reverse and EQ bypass.



Features:

- Exclusively Neve-licensed/UA-modeled 1081 EQ
- Derived from revered 4-band 8048 console EQ
- High shelf, parametric high and low mid, low shelf & HP/LP
- Adjustable frequency high/low shelf, switchable to bell curve
- –20 to +10 dB input gain control
- Neve 1081SE 'DSP-lite' version yields higher instance count
- Original RAF cosmetics & concentric controls
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Adam Hawkins

"I love the new Neve [Powered Plug-Ins]. The 1081 and the 1073 I'm so happy with. They're the closest emulations I've heard."
 – Adam Hawkins, Engineer (50 Cent)

"I prefer the UAD Neve 1081 to the 1073 the majority of the time. It has more bite, and tends to cut through the track more."
 – Dylan "3-D" Dresdow, Engineer (Black Eyed Peas, Flo Rida, Herbie Hancock)

"The [UAD] Neve 1081 allows me to manipulate the upper frequencies which is essential for orchestral recordings."
 – John Powell, Composer (How to Train Your Dragon, The Bourne Supremacy)

Roland® RE-201

TAPE ECHO & SPRING REVERB PLUG-IN

Exclusively for:

UAD
SERIES
POWERED PLUG-INS

Warm, Highly Adjustable, Multi-Head Tape Delay Captured From the Best of the Space Echo Line

Created by Roland in 1973, the Space Echo has been adding wonderful tape character and chaos to performances and recordings since its inception. Pink Floyd and David Bowie, countless reggae and dub albums, to more recent bands like Portishead and Radiohead, all offer examples of the warm, highly adjustable tape delays that the Space Echo affords. UA spent over a year developing our RE-201 Space Echo — considered the best of the Space Echo line — to capture the physical behavior of this complex device, “warts and all.” The resulting RE-201 Space Echo plug-in is truly a unique instrument unto itself.

Features:

- Meticulous model of original Roland RE-201 Space Echo
- Tape oscillation effects and spring reverb emulation
- Entrusted by Roland for accurate analog modeling
- Original features: Mode Selector, Intensity, and “Dub”
- New features: tempo sync, effects pan, tape select
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Vance Powell

Engineer (*The Raconteurs, The Dead Weather*)

“Every time I hook up my real 201 [Space Echo] to use in a mix, I end up going back to the UAD [RE-201]. It’s so good.”

“The star of the Roland plug-ins is the Space Echo ... but both chorus plug-ins are also excellent in their own right.”
– Jonathan Wilson, Review (*Future Music UK*)

“The [UAD] Roland RE-201 plug-in is truly a phenomenal representation of the unique design and sound of the original.”
– Ken Jordan (*Crystal Method*)



BOSS® CE-1

CHORUS PLUG-IN

Exclusively for:



Unmistakably Captivating Stomp Box Stereo Chorus and Vibrato Effects Plug-In.

Even for the mix engineer, stomp boxes can provide “secret weapon effects” not found any other way. In 1976, BOSS originated the chorus effect pedal, and nobody has come close to matching the CE-1’s captivating chorus sound since. Its unmistakable warm analog stereo chorus and vibrato have been heard on countless tracks — particularly on guitars, bass, and electric keys. Universal Audio has been commissioned by Roland to accurately model the CE-1, and the results are nothing short of spectacular.



Paul White

“UA has done a great job with the modeling. I’m sure they had to meet a few challenges to get the sound this close.”
– Paul White, Review (Sound on Sound)

“The presets [on the Roland Chorus plug-ins] hit every retro nail squarely on the head.”
– Jason Scott Alexander, Review (Remix)

“Whenever I need that classic warble, especially on electric guitars or piano, I go for the UAD BOSS CE-1. Just a superb plug-in.”
– John Fields, Producer (Switchfoot, Pink, Jonas Brothers)



Features:

- Unmistakably warm stereo chorus and vibrato effects
- Roland/BOSS licensed and stunningly accurate model of original CE-1 chorus effect
- True pitch shifting vibrato
- Look, controls, and operation of its analog cousin
- Input gain control and bypass
- “Classic Mode” or “Dual Mode” configuration with stereo tracks
- Vintage cosmetics — just like the iconic stomp box
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

Roland® Dimension D

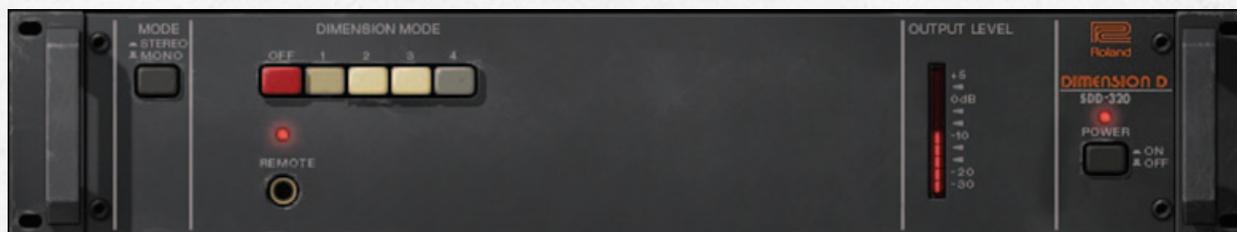
CHORUS PLUG-IN

Exclusively for:



Famous late-1970’s Bucket Brigade Chorus & Sound Enhancing Hardware, Now in Plug-In Form.

The Roland Dimension D is a one-of-a-kind studio gem that adheres to the principle of doing one thing, and doing it extremely well. Its one and only function: some of the best sounding stereo chorus ever made. However, the Dimension D is more than a chorus; it is really a unique sound enhancer for adding spatial and stereo widening effects. This classic 1979 Roland device has been heard on countless records, including luminaries such as Peter Gabriel, Talking Heads and INXS. Universal Audio went to great lengths to preserve this Bucket Brigade chorus with all its unique design elements and sonic characteristics. With only four push-button “Dimension” settings, the Dimension D is the ultimate in functional simplicity.



Mike Shipley

Engineer (Maroon 5, Allison Kraus)

“I’ve wanted a real Dimension D for a long, long time. Now I’ve got one — a UAD version. I use it all the time.”

“[The Dimension D plug-in] brings the sonic character of early Peter Gabriel and Talking Heads to your door.”

– Jason Scott Alexander, Review (Remix Magazine)

Features:

- Famous Bucket Brigade chorus heard on countless records
- Accurate model of unique Dimension D chorus effect
- Designed for subtle chorus and spatial effects
- Entrusted by Roland for accurate analog modeling
- Identical look, controls, and operation of its analog counterpart
- Supports the multi-button modes of the original Dimension D hardware
- Requires a UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

Cooper Time Cube

MkII DELAY PLUG-IN

Exclusively for:



Unique, Garden Hose-Based Mechanical Delay Device, Captured as a Plug-In.

The original Cooper Time Cube was a Duane H. Cooper and Bill Putnam collaborative design that brought a garden hose-based mechanical delay to the world in 1971, and has achieved cult status as the most unique delay ever made. The Cooper Time Cube is famous for its spectacular short delay and doubling effects and its uncanny ability to sit perfectly in the mix. The new Cooper Time

Cube MkII has all the sound of the original delay system, while offering modern delay device features — Delay, Decay, Pan and Volume controls — plus Tempo Sync and Automation for each of two independent delay lines.

Features:

- Designed by Duane H. Cooper and Bill Putnam — one of the most unique delays ever made
- All the vibe of the original, with modern feature enhancements
- Two delay lines can be set independently and adjusted with Delay, Decay, Pan, and Volume controls
- Separately adjustable tempo sync for both A & B delay lines
- “Coils” selection recreates the original sound of the CTC regardless of Delay setting
- Treble and Bass tone controls, High Pass Filter, Wet Solo, and analog-style metering
- MIMO, MISO and SISO operation (SISO is true stereo)
- Requires UAD-2 DSP Accelerator Card available from authorized dealers worldwide



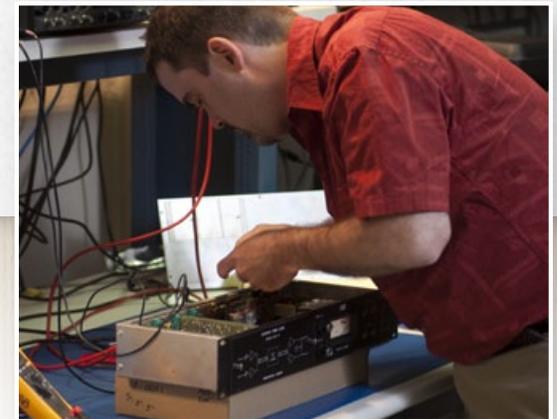
Joe Chiccarelli

Producer/Engineer (U2, The White Stripes, Frank Zappa)

“One of my favorite [UAD Plug-Ins] is the Cooper Time Cube... I don't have to explain it to Airport Security. Much easier than trying to bring through a box with a couple of garden hoses inside.”

“Universal Audio's Cooper Time Cube Mk II plug-in captures the unique filtering I've come to love about the original hardware. We have five CTCs at Blackbird, but the plug-in is the only one that lets me have at parameters I could previously only dream of with the hardware.”

– Vance Powell, Engineer
(The Raconteurs, The Dead Weather, Karen Elson)



Moog® Multimode Filter

CLASSIC TRANSISTOR VCF PLUG-IN

Exclusively for:



True Analog-Sounding VCF Emulation in a Table Top Filter Set Plug-In.

The Moog Multimode Filter represents the first truly analog-sounding VCF (voltage controlled filter) emulation made for mixing, performing, creating, or destroying. The Multimode Filter combines the best of Bob Moog's classic designs with select features from his final Voyager instrument. UA meticulously modeled the analog behavior of the historical 4-pole ladder filter including all of the non-linearities of the original. UA takes this analog marvel to the next level by combining a Lowpass, Bandpass, and Highpass filter in one unit, and allowing Moog's signature self-oscillation and extreme resonance in any of the filter modes.

Features:

- Licensed recreation of the Moog 4-pole filter
- Sophisticated Lowpass, Highpass and Bandpass filtering with self-oscillation, saturation and zero artifacts
- Several classic and modern Moog instrument features combined into one simple control set
- Six waveshapes & tempo synchronization for LFOs
- Mono and Stereo processing, with special features like Spacing and Offset for stereo effects
- Includes low DSP "SE" version of Moog Multimode Filter
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Tony Maserati

Producer/Engineer (Beyonce, Jason Mraz, Alicia Keys)

"The UAD Moog Filter plug-in has also become a standard for me. I love the envelope follower, filter, and tremolo effects."

"With beautifully unpredictable sonic results ... the Moog filter sounds and feels like working with a classic piece of analog hardware."

– Amos Gaynes, Applications Engineer (Moog Music Inc.)

"The [Moog] drive control with the +20dB switch is a favorite of mine. Great for nasty things up."

– Dylan "3-D" Dresdow, Engineer (Black Eyed Peas, Flo Rida, Herbie Hancock)

Harrison® 32C

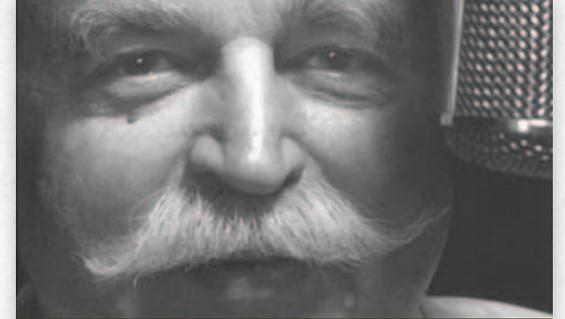
CHANNEL EQ PLUG-IN

Exclusively for:

UAD
SERIES
POWERED PLUG-INS

Four Channel EQ Modeled Directly From Certified Hit-Making Console.

Partnering with Harrison Consoles Ltd. and engineer Bruce Swedien, Universal Audio recreates the Harrison four-band 32C channel EQ from Bruce's own Harrison 32 Series console. Countless hit records have been made with Harrison consoles, from Abba to Sade. Most notably, the 32 Series is the desk on which many Michael Jackson records were made, including *Thriller* — the best-selling album recording of all time. Includes DSP-Optimized SE version.



Bruce Swedien

Producer/Engineer (Michael Jackson, Duke Ellington)

"I never dreamed Universal Audio's design team could come so unbelievably close to capturing the sound of my beloved desk; the additional Harrison EQs within Pro Tools are becoming a Godsend."

"The UAD Harrison 32C has exactly the same crystal 'Nashville' top-end and super-present upper mids as the hardware I know so well. It's golden on guitars and drums!"
– Dave Eringa, Producer/Engineer (Manic Street Preachers, Kylie Minogue)

"The [Harrison] 32C could become my first choice in many applications simply because it covers so much ground."
– Geoff Sanoff, Review (Soniccoop.com)

Features:

- Plug-in modeled from Bruce Swedien's own Harrison 4032C console
- Harrison-licensed and authenticated
- Colorful 4-band EQ with high and low cut filters
- Switchable "in" or "out" 12 dB per octave parametric High and Low Pass filters
- Easy-to-use "Auto-Q" automatically adjusts the effective bandwidth
- Favorite EQ presets from Bruce Swedien
- "UAD Only" features include Gain, Phase Reverse, and a global Power switch
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

Helios® Type 69 EQ

CLASSIC CONSOLE EQ PLUG-IN

Exclusively for:



Simple, Yet Powerful Three Band Passive EQ Modeled After the Very First Type 69 Console.

Helios consoles were used to record and mix some of the finest rock, pop, and reggae classics ever produced. The Beatles, Led Zeppelin, The Rolling Stones, The Who, Roxy Music, Queen, Jimi Hendrix, and Bob Marley are just a few that recorded with these amazing wrap-around consoles. Of all the Helios consoles produced between 1969 and 1979, the original “Type 69” is considered the most musical. Universal Audio modeled the EQ section of the very first Type 69. This console was originally found at Island’s Basing Street Studio in London; it now resides with Jason Carmer in Berkeley, California, where it continues to record multi-platinum albums.



Hugo Nicolson

Producer/Engineer (Radiohead, Primal Scream, Bjork)

“The [UAD] Helios, in my opinion, has the best mid-range and top-end of any plug-in EQ on the market.”

“[The Helios Type 69 plug-in] is a fantastic EQ, especially when used on drums and acoustic instruments, with a real 1970’s spirit.”

– George Shilling, Review (Resolution Magazine)

“The Helios is awesome ... I can boost the gain and sweep the frequencies until I get that sound that makes me go ‘Wow!’”

– Ryan West, Engineer (T.I., Kanye West)

“The [UAD] Helios is great for adding presence and forwardness to electric guitars, and great for adding low end to bass guitars.”

– John Paterno, Producer/Engineer (The Black Crowes, Robbie Williams)

Features:

- Classic “Helios Type 69” console EQ modeled from original Basing Street desk
- Distinct and colorful three band EQ with phase reverse and level adjust
- Replicates all the controls of the original hardware
- High Shelf, Parametric Mid, and Bass Peak/Shelf EQ
- EQ Cut (bypassing the EQ circuit while retaining the native sound of the unit)
- Plug-in can be pushed to extreme settings while remaining open and musical
- Phase reverse switch and Level Adjustment built-in
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

Little Labs[®] IBP

PHASE ALIGNMENT TOOL PLUG-IN

Exclusively for:



In-Between Phase Alignment “Fix-It” Tool & Creative Phase Manipulation Plug-In.

The Little Labs IBP Phase Alignment Tool easily eliminates the undesirable hollow comb-filtered sound when combining out-of-phase and partially out-of-phase audio signals. Designed as a phase problem-solving device, the award-winning Little Labs IBP (In-Between Phase) has established itself with audio engineers as not only a “fix it” tool, but as a tool for manipulating audio phase as a creative, tonal color tool. Whether combining direct and miked signals, acoustic guitar and vocal mics, drum kit mics, or multiple split-guitar amps, the recorded audio signal phase can be quickly and easily controlled. UA’s “Workstation” version expands upon the original design with a continuous Delay Adjust control.



Steve Levine

Producer/Engineer (Beach Boys, Motörhead, Patch William)

“The Little Labs IBP plug-in is a powerful tool ... it makes the mixing job so much easier.”

“For \$99 you get a tool unlike any other in your kit. I absolutely love my hardware IBP, but I can’t recommend the plug-in version highly enough.”

– Eli Crews, Review (Electronic Musician Magazine)

Features:

- Powerful and convenient emulation of the award-winning Little Labs IBP hardware
- Real time, continuously variable phase sweep between 0° and 180° with all “in-between”
- Allows mics to be placed where they sound best, rather than limited phase-coherent positions
- Eliminates phase issues with multi-mic setups, DI/mic combinations and live-recorded material
- Phase Adjust allows for either 180° or 90° ranges of phase for a greater range of control
- Low/High ‘Phase Center’ switch allows greater control of either low or high frequency sources
- UA’s plug-in adds “Delay Adjust” giving perfect, continuous digital phase control
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

SPL[®] Transient Designer[™]

TRANSIENT ENVELOPE PROCESSOR PLUG-IN

Exclusively for:



Emulation of the First Hardware Device Used For Level-Independent Shaping of Envelopes.

The SPL Transient Designer is considered a “modern classic” and a recording-studio essential that is regularly employed as a “secret weapon” mix tool by some of the world’s finest engineers. Ed Cherney, Joe Chicarelli, Ross Hogarth, and Michael Brauer all use this amazing device in their work. Universal Audio has partnered with Germany’s Sound Performance Lab (SPL) to

bring you the Transient Designer, with its unique and compelling Differential Envelope Technology for shaping the dynamic response of a sound, allowing transients to be accelerated or slowed down and sustain prolonged or shortened. Two simple audio controls allow effortless reshaping of the attack and sustain characteristics.



Features:

- UA-modeled, SPL-endorsed plug-in version of Transient Designer’s unique Differential Envelope Technology
- Increase or decrease the transients of percussive sources for greater impact, or a softened response
- Sustain of sources can be transparently shortened or increased
- Reduces or increases room sound or preexisting reverb on virtually any source
- Highly useful as a gate substitute, a transparent tool for minimizing mic bleed
- Attack can be amplified or attenuated by up to 15 dB while Sustain can be amplified or attenuated by up to 24 dB
- Requires UAD-1 or UAD-2 DSP Accelerator Card



Nathaniel Kunkel

Engineer (Sting, Lyle Lovett, Nirvana)

“For the Nirvana Live at Redding [mix], the SPL Transient Designer and the 1176 [plug-ins] became necessities. I was using so much of the drum mic leakage for my tones, the Transient Designer was what delineated how much tom I had versus cymbals...”

“The [SPL] Transient Designer for UAD is much closer to the hardware than anything else I’ve heard.”

– Mike Shipley, Engineer (Maroon 5, Allison Kraus)

“The UAD SPL Transient Designer adds an energy that will bring out the life in your audio every time!”

– David Isaac, Producer/Engineer (Marcus Miller, Anita Baker)

dbx® 160

CLASSIC COMPRESSOR/LIMITER PLUG-IN

Exclusively for:



Faithful Plug-In Emulation of First Commercially Available VCA Compressor.

The dbx®160 Compressor/Limiter is a faithful emulation of original — still widely considered the best VCA compressor ever made. “VU” is the common nickname for this highly regarded studio staple, famous for its simple control set and firm, distinct compression characteristics. The “VU” also has unique nonlinearities not found in other VCA compressors, giving it a sonic distinction from later models.

The UAD Powered Plug-In version of the dbx®160 captures all of the sonic nuances from our “golden” modeling unit, plus the simple control set of the original hardware.

Features:

- Plug-in model of dbx®160; first solid-state VCA compressor
- Modeled discrete version with unique nonlinearities
- Same simple control set of its analog counterpart
- Threshold, Compression and Output controls
- LED threshold indicators just like the original
- Input/Output/Gain Change VU meter
- Modeled from desirable ‘non-monolithic’ original design, adding unique nonlinearities
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Hans Zimmer

Film Composer (*The Lion King, The Dark Knight, Inception*)

“For years I’ve been getting my drum sounds by using an old dbx 160 compressor. So when you guys came out with the dbx® 160 plug-in, I was very, very happy.”

“It’s easy to get the dbx®160 pumping away. Correctly adjusting the Threshold knob to get the unit working is simple”

– Review (*Computer Music Magazine UK*)

EMT[®] 140 Plate Reverb

CLASSIC PLATE REVERB PLUG-IN

Exclusively for:



Three Unique Plate Reverbs Captured in a Single, Powerful Plug-In.

Universal Audio “steps up to the plate,” rendering another classic tool for the DAW — the EMT 140 Plug-In. German company EMT made a breakthrough in 1957 with the release of the EMT 140, which utilized a resonating metal plate to create ambience. Nothing is quite like the wonderfully lush and distinctive tone of plate reverb, which still endures as part of the fabric of modern music. Endorsed by EMT Studioteknik GmbH, and painstakingly modeled by Universal Audio, this plug-in replicates the sonic signature of three uniquely different EMT 140s installed at The Plant Studios in Sausalito, CA. Impractical or impossible in the past, UA again brings classic analog tools within the reach of everyone.



Features:

- Based on three EMT 140 plates from The Plant Studios – each with a unique sound
- Fully endorsed by EMT Studioteknik GmbH
- Highly prized smooth and natural plate sound
- Decay, two-band EQ, Predelay, Width, and Wet/Dry
- Control-modeled analog high pass filters: stock EMT 80 Hz and Martech
- Reverb modulation with Depth and Rate control
- Stereo Balance control
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Darrell Thorp

Producer/Engineer (Beck, Radiohead, Charlotte Gainsbourg)

“Having the EMT 140 plug-in — it’s beautiful. I don’t have to commit to printing the plate.”

“UA successfully modeled our three EMTs so well that in a blindfold test we could not tell the difference! Our 500-pound classic plate reverbs are now available to anyone in a ... dare I say, plug-in.”

– John Cuniberti, Engineer (The Plant Recording Studios)

“The [UAD] EMT 140 has that classic smooth character of the real thing but with added conveniences like predelay and mod to give the plate a little ‘shimmy, shimmy’.”

– Vaughan Merrick, Engineer (Amy Winehouse, Mark Ronson, Jason Mraz)

Precision Mix Series

COMPRESSOR • DE-ESSER • ENHANCER PLUG-INS

Exclusively for:

UAD
SERIES
POWERED PLUG-INS

Four Original UA-Designed Plug-Ins, Created Specifically for Professional Mixing Needs.

The Precision Mix series expands Universal Audio's line of highly acclaimed specialty plug-ins. These Mix Series tools have been designed to go head-to-head with the absolute best hardware and software designs in existence today. The Precision Buss Compressor transparently glues your mix together like the master section of the very best large format consoles. The new Precision Hz will take your low-end perception to new depths previously unreachable on smaller speakers. The Precision Enhancer kHz will breathe new life into dull or poorly recorded tracks. The Precision De-Esser specializes in compressing just the sibilant range with the utmost in transparency.

Precision Buss Compressor:



- Modern gain control for busses and inserts
- Large-format center-console-type dynamics
- Auto release for transparent buss compression
- Automatic Fade in or out, 1 to 60 seconds
- Mix control blends wet and dry signals

Precision Enhancer Hz:



- A specialized tool for enhancing bass perception
- Suitable for individual tracks or full program material
- Extends perceived bass response by up to 1.5 octaves
- Hz Frequency cutoff with ability to solo LP filtered signal
- Three filter Slopes and five enhancement modes



Aziz Abriham

Producer/Musician (Simply Red, Stone Roses)

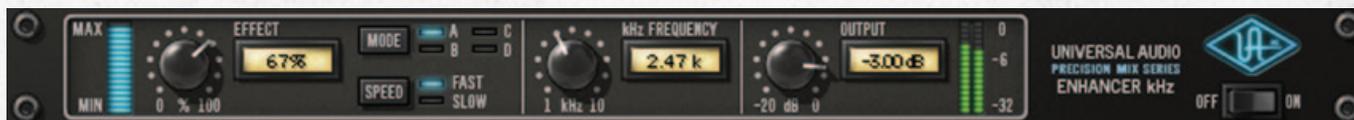
"I found that the Precision tools on the UAD were awesome ... they really hit the nail on the head."

Precision De-Esser:



- Designed for tracks, busses or master fader
- Modern bandpass or traditional highpass de-essing
- Split mode minimizes darkening and lisping
- Dual-speed time constant
- Wide frequency range for vocals to overheads

Precision Enhancer kHz:



- Designed for minimal repairs or drastic alteration
- Five enhancement modes for many types of tracks
- Blend effected signal into original signal
- Sweepable high-frequency emphasis selection
- Speed control for smooth or aggressive response



Joe Zook

"I use the Universal Audio Precision De-Esser in preference to any outboard de-esser."

*– Joe Zook, Producer/Engineer
(Katy Perry, The Hives)*



Paul Blakemore

"The consistently high audio performance, flexibility, and power of the UAD Precision Mastering Bundle make it possible for me to achieve spectacular results in any musical style."

*– Paul Blakemore, Engineer
(Concord Music Group Mastering)*

Precision Mastering Series

EQUALIZER • LIMITER • MAXIMIZER • MULTIBAND PLUG-INS

Exclusively for:



Four Original Premium-Performance Tools Designed Specifically for Professional Mastering.

The Precision Mastering series Powered Plug-Ins are modeled after and sonically comparable to the best mastering processors of yesterday and today. The Precision Limiter provides easy brick-wall limiting and can increase mix volume. The Precision Maximizer is a dynamic impact processor that increases apparent loudness and adds “in-your-face” presence. The Precision Multiband provides five spectral bands of premium compression, expanding, or gating. The Precision EQ is ideal for “sweetening” and “polishing” without radically altering the balance of your established mix.

Precision Limiter:



- 1.5ms look-ahead, brick-wall, zero overshoot
- Totally colorless limiting characteristics
- Standard Peak/RMS, K-12, K-14, and K-20 metering modes
- User adjustable or intelligent auto release
- Unique Contour Mode allows attack shaping

Precision Equalizer:



- Based on classic filters and control arrangements
- Upsamples to 192kHz for pure sonic accuracy
- 2 sets of 2 overlapping frequency ranges per channel
- 18 dB per octave high-pass filter
- Flexible stereo/dual configuration with A/B audition



John Cuniberti

“For digital EQ I use the UA Precision EQ ... and for limiting, the UA Precision Limiter.”

– John Cuniberti, Engineer
(Joe Satriani, The Meters)



Pete Doell

“From forensics to glorious sound-shaping, UA’s Precision Mastering plug-ins are indispensable.”

– Pete Doell, Engineer (Miles Davis, Sheryl Crow, Marilyn Manson)

Precision Maximizer:



- Maximizes with minimal dynamic range change
- Enhances impact, warmth, energy and presence
- “Shape” contours harmonic content
- “Single” or “3-Band” with Limit modes
- Input and Output controls



Ulrich Wild

“The Maximizer is an awesome plug-in. It warms the track while simultaneously getting the mix to pop.”

– Ulrich Wild, Engineer
(Pantera, White Zombie)

Precision Multiband:



- Five bands of Compression, Expansion, or Gate
- Gain, Ratio, Threshold, Attack, Release, and Bandwidth
- Filterbank modes: Linear Phase & Minimum Phase
- Bypass, Solo, Mute, and Parameter Copy for each band
- Visual display of dynamics and EQ response



Eddy Schreyer

“[With the Precision Multiband] ... you’re able to dial-in on specific problems in a stereo mix and have a much more finite control.”

– Eddy Schreyer, Engineer
(Oasis Mastering)

Teletronix[®] LA-2A

CLASSIC OPTICAL COMPRESSOR PLUG-IN

Exclusively for:

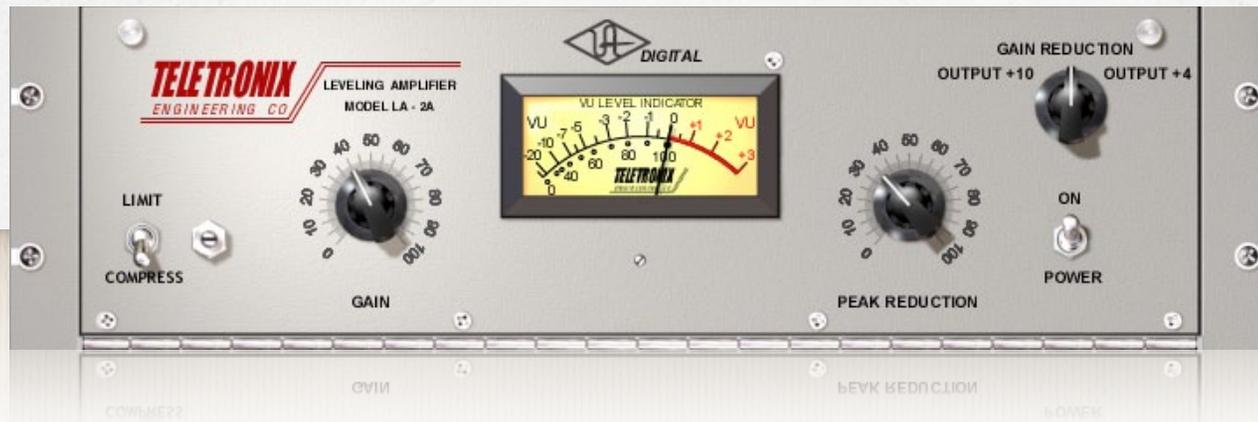


Enjoy the Warm, Smooth Compression of this Classic Opto-Electrical Attenuator in a Plug-In.

The Teletronix LA-2A Leveling Amplifier is practically the definition of tube-based vintage audio gear. The original LA-2A is responsible for the incredibly rich, warm compression found in countless classic recordings over the last 40 years. Universal Audio studied not just the LA-2A hardware's sound, but how each component interacted and behaved under a full range of studio conditions — giving you that smooth, ultra-musical sound. In fact, the word “emulation” hardly does this plug-in justice. It is, more accurately, a “digital copy” of the Teletronix LA-2A, and upholds all the classic, analog characteristics of the original with unprecedented clarity and sound quality.

Features:

- Lag-free, distortion-free optical attenuator model
- Frequency-dependent compression behavior
- Input Gain and Peak Reduction Adjustment Knobs
- Identical look, controls, and operation of its analog cousin
- +4, -10, or Gain Reduction metering
- Limit/Compress function Switch
- Full automation capabilities
- Mono or Stereo Operation
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Ross Hogarth

Engineer (Ziggy Marley, Melissa Etheridge, Gov't Mule)

“The LA-2A plug-in is the closest thing to my analog version that I have found.”

“The only plug-ins that I use are the Universal Audio emulations of the 1176 and LA-2As.”

– Elliot Scheiner, Producer/Engineer
(Aerosmith, Queen, Steely Dan)

“This has become one of the plug-ins I use most. From subtle settings to extreme, it makes everything sound good. It's easy to use and beautifully designed.”

– Jacknife Lee, Producer/Engineer (U2, R.E.M., Snow Patrol)



LA-3A

CLASSIC AUDIO LEVELER PLUG-IN

Exclusively for:



Signature Solid State Electro-Optical Compressor In Powered Plug-In Format.

The LA-3A Classic Audio Leveler made its debut at the 1969 NY AES show, and marked the departure from the tube design of the Teletronix LA-2A. The LA-3A incorporated components and design concepts from the Putnam-designed 1176LN Limiting Amplifier, giving the LA-3A its own distinctive sound. This plug-in provides the same unique compression character and solid mid-range — capable of moving sounds right to the front of your speakers — that make its analog counterpart a favorite among audio professionals everywhere.



Features:

- Definitive solid-state optical compressor
- Modeled from a “golden” unit in UA’s collection
- Gain and Peak Reduction controls
- Metering & Power switch
- Front panel Limit/Compress switch
- 1.5ms or less attack time
- 0.06 seconds for 50% release
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

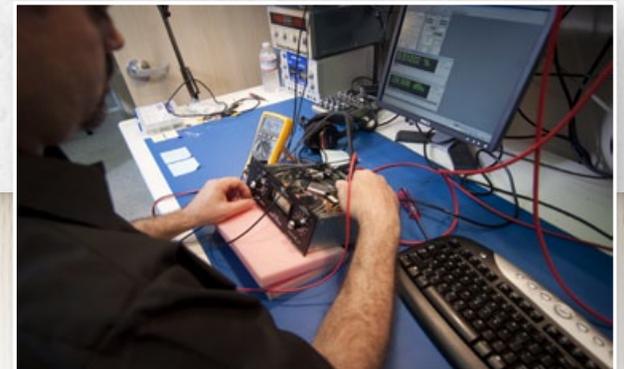


The Glitch Mob

“The UAD LA-3A plug-in is one of our favorite sound design tools and we frequently use it to destroy reverb tails for interesting atmospheric effects.”

“[With the LA-3A plug-in] ... the nuances and perceived dynamics of the performance come shining through.”
— Michael Cooper, Review (Mix Magazine)

“To say that UA has done a good job of recreating the LA-3A would be an understatement. They have done an amazing job!”
— Craig Schumacher, Review (TapeOp)



1176LN

CLASSIC FET COMPRESSOR PLUG-IN

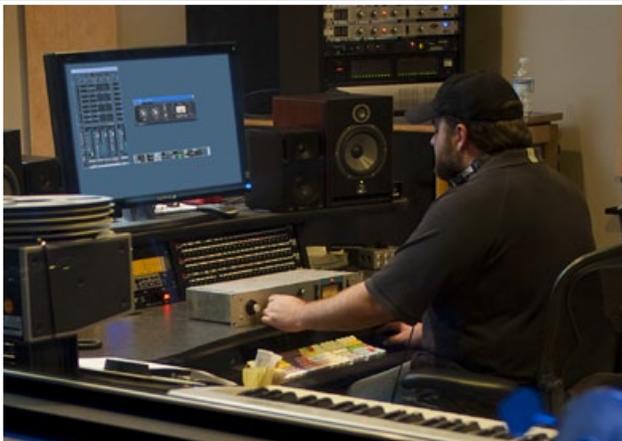
Exclusively for:

UAD
SERIES
POWERED PLUG-INS

Ultra-Fast Attack Time and Classic FET Style Compression of the Original, Now in a Plug-In.

The reputation of the hardware 1176LN Limiting Amplifier is well known throughout the audio industry. Originally designed and built by Universal Audio founding father Bill Putnam Sr. in the 1960's, the 1176LN was the first to use a Field Effect Transistor (FET) as a voltage-controlled variable resistor.

That innovation was the key to the product's unique character. An in-depth analysis of the 1176LN's "personality" allowed UA to meticulously reproduce the ultra-fast attack and unique sonic characteristics of the original hardware as a UAD Powered Plug-In.



Features:

- Trademark 1176 FET gain reduction emulation
- Unique, analog-friendly, "warm" characteristics
- Ultra-fast attack time
- Supports the popular "All Buttons Mode"
- Input & Output gain adjustment with Attack and Release Settings
- Adjustable program-dependent compression behavior
- Custom output transformer emulation design
- Mono or Stereo operation
- Full automation capabilities
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide



Elliot Scheiner

Producer/Engineer (Eric Clapton, Steely Dan, Queen)

"The only plug-ins that I use are the Universal Audio emulations of the 1176 and LA-2As."

"The emulations [of the 1176 and LA2A] are absolutely incredible."

– Mike Clute, Review (Pro Sound News)

"It was hard to reliably distinguish hardware from plug-in in all but the most extreme settings."

– Mitch Gallagher, Review (EQ Magazine)

Fairchild® 670

CLASSIC VARIABLE- μ COMPRESSOR PLUG-IN

Exclusively for:



Exacting Emulation of the ‘Holy Grail’ In Variable μ /Tube Limiting.

In studio gear esoterica, the two-channel Fairchild 670 is the ‘Holy Grail’ of hardware compressors. Universal Audio went to great lengths to capture the unique and sublime sonics of this famous Variable μ /Tube limiter — while simultaneously eliminating its 65 lb. girth, 14 transformers, 20 vacuum tubes, and \$30,000 vintage-market price tag — for our UAD Powered Plug-In version. Modeled on noted engineer/producer Allen Sides’ favorite unit from Ocean Way Studios, the Fairchild 670 plug-in incorporates all of the features from the original unit. Several new UAD-only features round out this offering, giving the Fairchild 670 Powered Plug-In added flexibility in modern studio settings.



Jacknife Lee

Producer/Engineer (U2, R.E.M., Snow Patrol)

“The UAD Fairchild 670 is beautiful on drum subs, mix buss, and pretty much anything else you can throw at it. It’s got a smoothness that’s hard to beat.”

“With the others, you have to work all day... With the UAD, you put it on and it sounds like a Fairchild.”

– Matt Knobel, Engineer (Lenny Kravitz, Mary J. Blige)

“The UAD Fairchild compressor, just like the original device, is an absolute winner.”

– Henry Jackman, Composer (X-Men: First Class, Gulliver’s Travels)

“I love the sound of a Fairchild [plug-in] on an acoustic guitar. For me, it just brings out that natural sound that I like.”

– Jim Dalrymple, Review (Loopinsight.com)

Features:

- Modeled after Ocean Way’s famous golden unit
- Sidechain Link for stereo operation
- DC bias controls compression ratio and knee
- Six attack and release time constants
- Lateral-Vertical mode for vinyl mastering and stereo imaging effects
- Requires UAD-1 or UAD-2 DSP Accelerator Card

Pultec® Pro EQ

EQP-1A & MEQ-5 PLUG-INS

Exclusively for:



Silky Smooth Mid-Range Boost & Cut Compliment in a Full-Bandwidth Vintage EQ.

Universal Audio's Pultec Pro combines the Pultec MEQ-5 Midrange Equalizer and the Pultec EQP-1A Program Equalizer, two of the most sought-after hardware EQs, into a single plug-in. The Pultec MEQ-5 Midrange Equalizer has been out of production for some time, and is the ultimate compliment to the Pultec EQP-1A. The MEQ-5 EQ section allows you to boost and cut midrange bands with the same

silky smoothness and personality of the original hardware. Either EQ section can be enabled or disabled separately, saving DSP power on your UAD-1 or UAD-2 card. Like the EQP-1A, the MEQ-5 was meticulously modeled with all of the attention to detail you expect from Universal Audio.



Paul Smith

Engineer/Musician (Dengue Fever)

"Whether it's the pro version with additional features, or the good old original, the [UAD Pultec] plug-in sounds so damn sweet."

"Smooth and silky top-end, and fat bottom end ... the [Pultec] plug-in is as much of a joy to work with as the original."

– Mike Clute, Review, (Pro Sound News)

"The [UAD] Pultec Pro, along with the Plate 140, are the two main reasons why I can't work without a UAD-2 card in my system."

– Fab Dupont Producer/Engineer (Jennifer Lopez, Shakira/ Freshlyground, Les Nubians)

Features:

- EQP-1A & MEQ-5, both modeled after highly prized "golden units"
- Unique simultaneous low-band Boost and Cut functions
- Smooth, artifact-free EQ, even at high boost settings
- Oversampled, phase-accurate modeling
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

Cambridge[®] EQ

5-BAND PARAMETRIC EQ PLUG-IN

Exclusively for:

UAD
SERIES
POWERED PLUG-INS

5-Band Switchable Parametric or Shelf EQ Capable of Handling Any Equalizing Chore.

The Cambridge EQ is a popular UA exclusive, featuring five bands of switchable parametric or shelving EQ, plus comprehensive high and low pass filters. Choose from three types of Q for the parametric bands, and 17 different curve types for the cut filters. The interface features a graphical frequency response curve with zoom controls for fine adjustment, as well as adjustment of the gain, resonance, and frequency of each band. Unlike most EQ plug-ins, each filter is designed to emulate the response of a classic analog filter. The result is both surgical precision and ultra-smooth sound, useful in applications from mixing to mastering.



Christopher "Stone" Garrett

Engineer (Thievery Corporation)

"The zooming and A/B features combined with analog response of the Cambridge EQ are a critical part of every mix."

"I love the Cambridge EQ because it sounds great, and also because it lets me adjust it by dragging points on the display."

– Elliot Mazer, Producer (Neil Young, Janis Joplin)

"The plug-in that saved the day more than any other and impressed me the most was the Cambridge EQ."

– John Baccigaluppi, Review (Tape Op Magazine)

Features:

- Five bands of parametric or shelving EQ
- 17 high and low pass filter types
- Three types of Q and resonant shelf per band
- One click A/B switching between setups
- Editable graphical EQ curve display
- Requires UAD-1 or UAD-2 DSP Accelerator Card available from authorized dealers worldwide

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