



CONSOLE 1 FADER

USER MANUAL

Supporting VST/VST3/AU/AAX Native
Rev. Oct 30, 2020



Softube User Manual

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Disclaimer

Every effort has been made to ensure that the information in this manual is accurate. However, there are a chance that we have made mistakes, and we hope that you understand that we are only humans. Please let us know about the mistake, and we'll fix it in the mix (or in the next version of this manual).

Support

On the Softube website (www.softube.com) you will find answers to common questions (FAQ) and other topics that might interest you.

Support questions can be posted at <http://www.softube.com>, where we will help you as fast as we can!

Web: www.softube.com

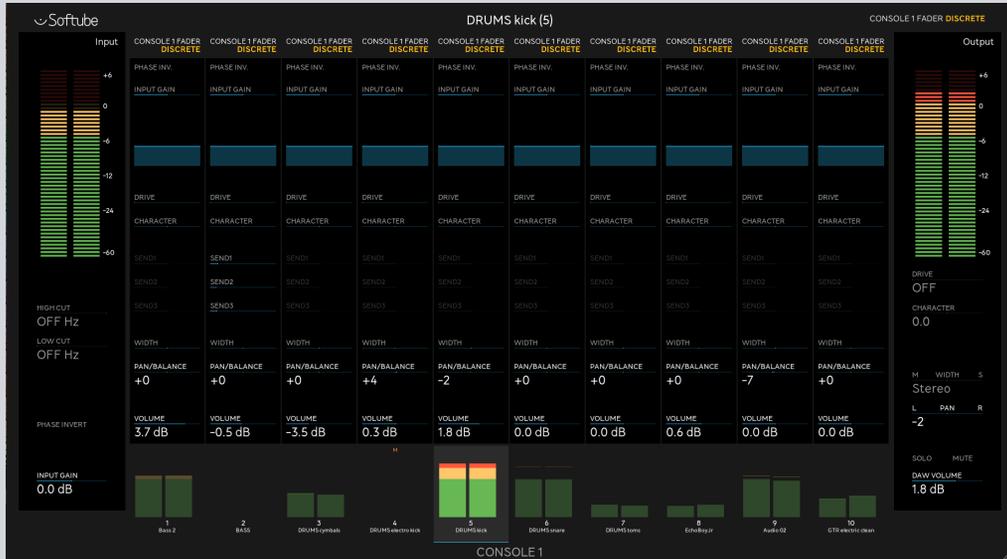
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1

Hello and welcome!

Console 1 Fader is a set of physical, motorized faders for your digital audio workstation (DAW).

Console 1 Fader lets your fingers do the delicate job of mixing the levels of your audio tracks. Plus pan, mute and solo, high/low cut, drive, aux sends, and more. In short, you get the benefits of working with a physical mixer, without the price and size.

Console 1 Fader also integrates seamlessly with Softube Console 1, the hardware channel strip that comes fully loaded with EQ, compressor, gate, and more.

Welcome to a hands-on experience that marries our digital audio world to traditional, tactile qualities.

What can Console 1 Fader do?

You can use Console 1 Fader in a number of ways, some which may not seem quite obvious. In fact, Console 1 Fader performs practically every task of a mixing desk (aside from EQ, dynamics, and effects), including controlling several faders at one.

When you connect Console 1 Fader to your computer, you get these physical controls:

- Solo and mute
- High Cut and Low Cut filters
- Aux sends 1–3
- Softube's Drive and Character
- DAW transport buttons
- Layering of tracks
- Pan/balance
- Stereo width
- Ah yes, you can control the volume too

On top of that, Console 1 Fader offers 100 mm motorized Alps faders and DAW Control (remote control of volume, pan, solo, mute, and aux).

Softube's Drive technology

Softube started in 2003 by emulating distorting circuits, more specifically tubes. We wanted to make the best emulations on the market, and by 2007 we felt we had enough knowledge to release our first product. Ever since we've been fascinated with distortion of all types.

Hey, where did you think the company name came from?

Where can Console 1 Fader be used?

The Console 1 Fader soft- and hardware can be used as a channel insert in all 64-bit VST, AU, and AAX compatible digital audio workstations (DAW:s). Console 1 Fader has been qualified to work with the following DAW:s.

Mac OS:

- Ableton Live
- Bitwig
- Cubase/Nuendo
- Digital Performer
- Logic Pro X
- Pro Tools
- Reaper
- Studio One

Windows:

- Ableton Live
- Bitwig
- Cubase/Nuendo
- Digital Performer
- Pro Tools
- Reaper
- Sonar/Cakewalk by BandLab
- Studio One

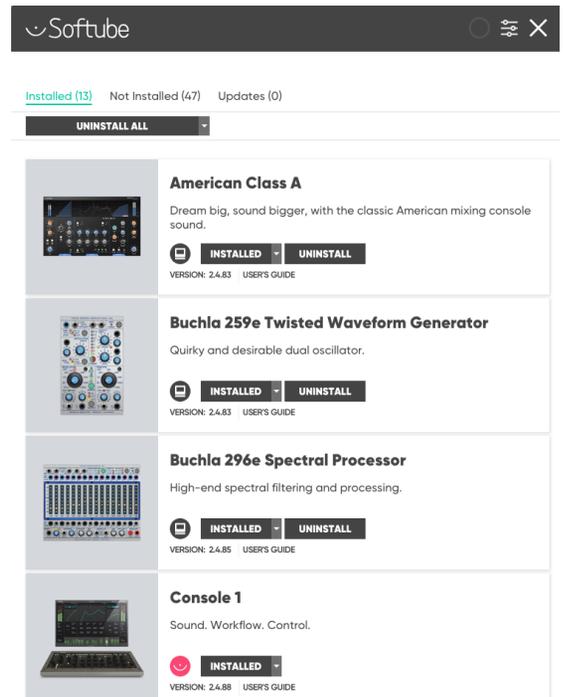
This list of qualified DAW:s expands over time. If your DAW is not listed here, chances are Console 1 Fader will work perfectly in your environment, but we make no guarantees.

2 Setting up

Installing Console 1 Fader, the short version

Connect Console 1 Fader to a USB port and hook up the power supply. Go to www.softube.com/my-account and log in or register an account. When asked, enter the activation code on the card included in the box (format: XXXX-XXXX-XXXX). Download Softube Central, install and activate Console 1 Fader. Make sure the Console 1 On-Screen Display app is started. Go!

(There's a more detailed installation description on page 34)



The screenshot shows the Softube Central application window. At the top, the Softube logo is on the left, and a search icon and a close button (X) are on the right. Below the header, there are three tabs: "Installed (13)", "Not Installed (47)", and "Updates (0)". A "UNINSTALL ALL" button is visible. The main content area displays a list of software plugins, each with a thumbnail image, a title, a description, and a status bar. The status bar includes an "INSTALLED" button with a checkmark and a "UNINSTALL" button. Below the buttons, the version number and a link to the "USER'S GUIDE" are shown.

Plugin Name	Description	Status	Version	User's Guide
American Class A	Dream big, sound bigger, with the classic American mixing console sound.	INSTALLED	2.4.83	USER'S GUIDE
Buchla 259e Twisted Waveform Generator	Quirky and desirable dual oscillator.	INSTALLED	2.4.83	USER'S GUIDE
Buchla 296e Spectral Processor	High-end spectral filtering and processing.	INSTALLED	2.4.85	USER'S GUIDE
Console 1	Sound. Workflow. Control.	INSTALLED	2.4.88	USER'S GUIDE

3 A quick start

Using Console 1 Fader in new project

Instantiate Console 1 Fader as an insert effect on as many audio tracks as you want. Console 1 Fader shares the same plugin as Console. The computer will automatically detect Console 1 Fader and load the corresponding plugin GUI. During instantiation Console 1 Fader hardware will move the fader to the default position.

If your track count exceeds 10, you can easily access the higher numbered tracks by pressing Page + on your console. Pressing Page – takes you back again.

At the bottom of the Console 1 Fader channels, there is a row of buttons, the **Track Selectors**. If you want to adjust **Pan** or **Width**, or choose a **Layer**, press the appropriate **Track Selector** button first, or simply touch the fader of that track.

There are numerous other functions available with Console 1 Fader. Read more about them in the detailed sections below.

Using Console 1 Fader as a volume control for an effects input or return can be a very good idea. Just imagine how effective dynamic reverbs and echoes can be in a song.

You can even instantiate Console 1 Fader on the master bus to create a really smooth fade-out. You should use the Solo Safe function found in the small plugin window, to make sure that the master bus is always open, even if you solo another track.



4 DAW Control

DAW Control – Console 1 Fader becomes part of your DAW

Softube has worked closely with DAW manufacturers to integrate our soft- and hardware. This DAW Control allows you to control your DAW's channel selection and name, volume and pan, solo and mute, and even aux sends, remotely from Console 1 and Console 1 Fader.

Software that supports DAW Control:

- Cubase/Nuendo
- Reaper
- Sonar/Cakewalk by Bandlab
- Studio One

Track Name and Track Number control is supported by the following DAW:s:

- Ableton Live 8.4.1 and newer (AU only)
- Cubase 8.0.5 and newer (VST3)
- Digital Performer (AU only)
- Nuendo 6.5 and newer (VST3)
- Reaper 5.50 and newer (VST3)
- Sonar/Cakewalk by Bandlab (VST3)
- Studio One 2.6 and newer (VST3)

Please note, that Console 1 Fader integration only works with the correct plugin format (see above).

Important note about DAW Control

In DAW Control mode, volume changes made in Console 1 Fader directly affect the channel faders of your DAW. Thus, Console 1 Fader's position in the insert rack is not important.

However, when you're using Console 1 Fader in a non-DAW Control environment, Console 1 Fader runs in series with other insert effects. Consequently, in this mode it makes sense to place Console 1 Fader after your other effects.

You should keep this in mind when working. Some plugins – like e.g. distortion, compressors et cetera – sound different when incoming audio gets softer or louder.

VST2 and VST3 – which is which?

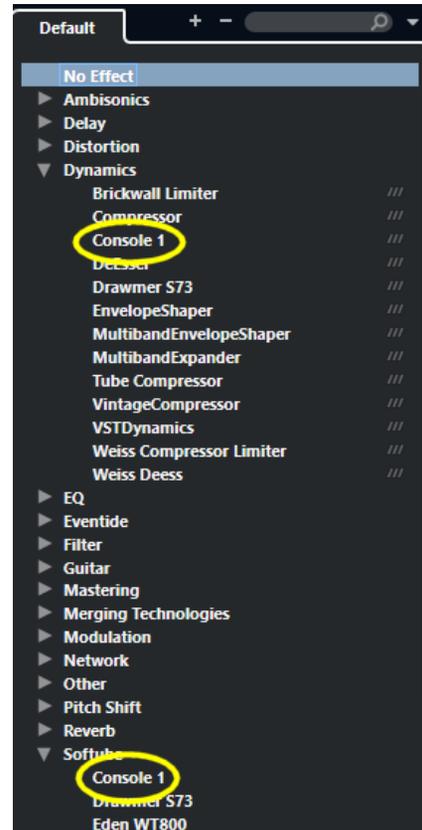
Plugins come in various formats, and it's important to be aware of the differences.

First, each DAW supports its own format(s), like AAX for Pro Tools, VST2/3 for Cubase, AU for Logic Pro X and so on.

In the case of VST2 and VST3, Console 1 Fader's integrated DAW Control only works with VST3. In some DAWs, it's not always obvious which is which.

In Cubase, the VST2 plugins can be found in a folder with the manufacturer's name. In the case of Console 1 Fader: Softube. The VST3 version of Console 1 Fader is found in a folder with the category name: Dynamics. The VST3 version also has a /// symbol after its name.

In Studio One, the VST2, VST3 (and on Mac, AU) versions of plugins have different symbols. In the second image, the symbols preceding the formats mean VST3, VST2 and AU.



VST3 and VST2 in Cubase



VST3, VST2, and AU in Studio One

5 Working with Console 1 Fader

The control panels

When you instantiate the Console 1 plugin on an audio track in your DAW (Digital Audio Workstation), you are greeted with a plugin window. This is a miniature, one-channel version of the real Console 1 Fader interface and shows many of the functions for one track.

When you press the Display On button on Console 1 Fader (the physical unit), the big interface appears. We call it the OSD, short for On-Screen Display. Everything you do on your physical console is reflected here.

If you feel the OSD windows is too big, you can resize it by grabbing the sizing handle in the lower right corner.

If you have a second computer monitor, you may want to drag the OSD to the second screen. You can move the OSD by clicking and dragging anywhere in the OSD area.

The small plugin window

The Console 1 Fader plugin window, that pops up after you have initiated the plugin on a track, can be used for a number of things.

First of all, it provides an easy method for checking that everything is working as it should. Just move the fader to confirm that Console 1 Fader works correctly. By clicking the Softube logo, you can see what version you're using.

The Manual button in the lower right corner opens this manual. Very handy!

Under Setup, different settings for Open GL (a standard for rendering graphics on your screen) can be found. These may affect your CPU mileage or graphical issues with non-supported DAWs. If you don't want full DAW integration, here's where you can turn it off. The value display setting can also be found here.

While travelling, and if your Console 1 Fader unit is not available, you may use this small panel to make basic adjustments.



Plugin window if only Console 1 Fader is installed

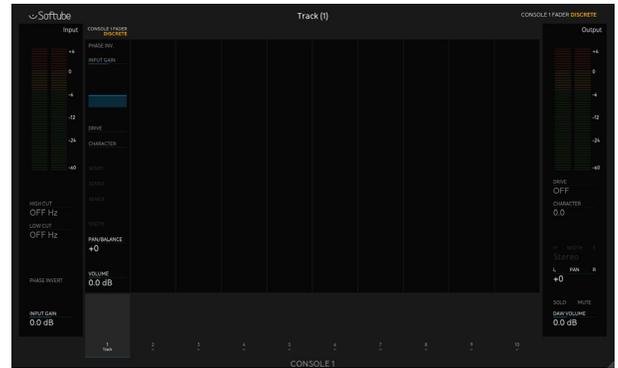


Plugin window looks like this, if both Console 1 and Console 1 Fader are installed

The On-Screen Display (OSD)

When you press the Console 1 Fader button Display On, your screen will be filled by a mixer window, the OSD (On-Screen Display). All actions on Console 1 Fader will be reflected here. This is where you get a graphical feedback of all your edits.

Please note, that the OSD does not react to any form of mouse action (except for resizing and moving the OSD). All fader movements, button pushing and knob twisting happen on the Console 1 Fader unit.

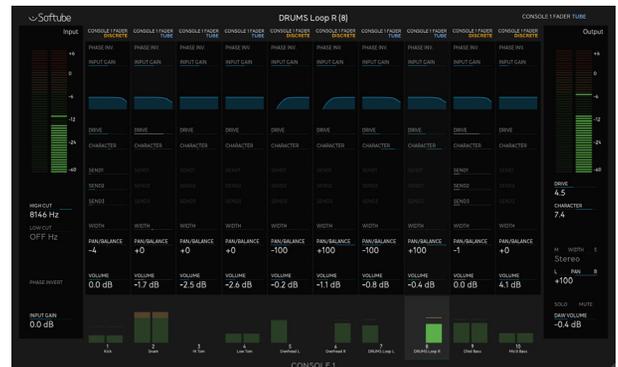


OSD with Console 1 Fader

The default OSD view is rather self-explanatory. The left side shows the input section of the selected channel with details about filters, phase, and gain. The right side presents the output stage of the same channel with info on drive, pan and volume.

The middle section shows the first 10 channels, starting with the selected channel strip at the top and the volume and track name at the bottom.

By pressing **Display Mode** you will cycle through all different view modes. Two of the view modes, Meters View and Mini Meters View, takes a lot less screen real estate. These miniature displays may well be all you need at certain stages of your mix.



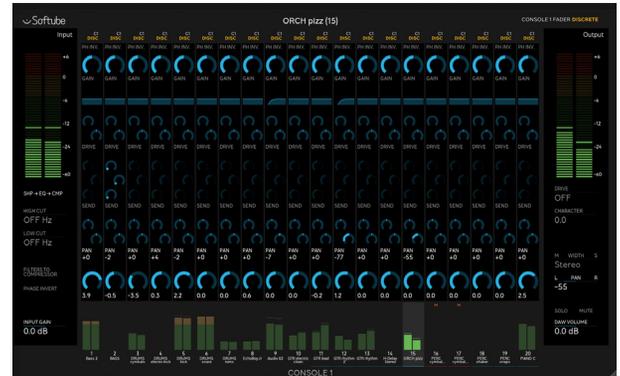
OSD with Console 1 Fader and Console 1

If you are using both Console 1 Fader and Console 1, there are a few more Display Modes than described above.

The first view shows 20 Console 1 Fader channels plus the input and output section of the selected channel.

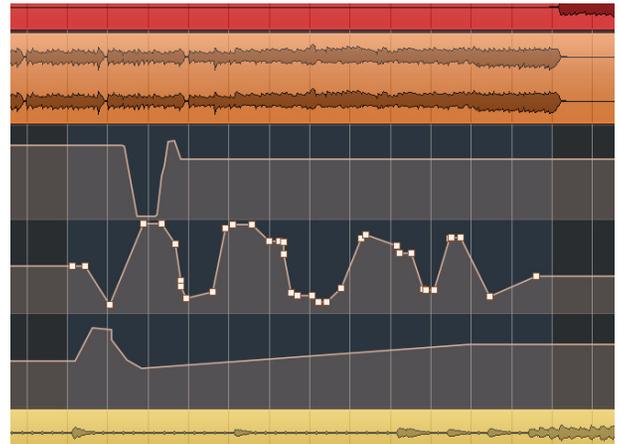
Pressing **Display Mode** takes you to a second screen with Console 1 settings for **Shape**, **EQ**, and **Compressor**. All changes you perform on your Console 1 will be reflected here.

Display Mode 3 and **4** are screen-economic miniature modes. **Display Mode 5** is similar to mode 2, but also includes a frequency analyzer.



Automation

Automation with our hardware works just like when using a mouse, only better. And with Console 1 Fader, you can work with many faders at once – try doing that with a mouse!



6 The finer details: Every function carefully described

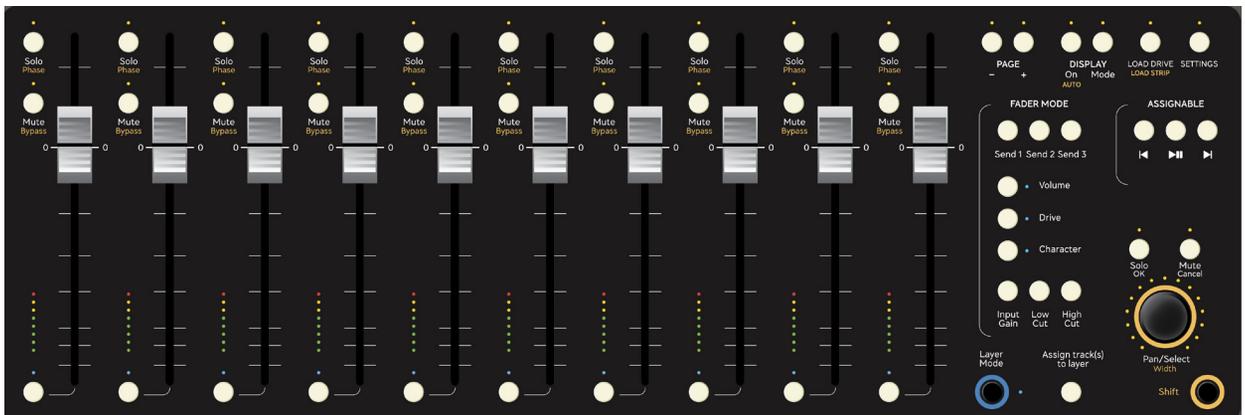
10 faders, 53 buttons, and 1 knob

Do you understand what every fader and button on the Console 1 Fader does? Maybe not at first, but let's take a closer look. There is a logic behind it all.

Overall, the white text describes the basic function for each button. **Solo**, **Mute**, **Display**, **Settings**, and so on.

The yellow text describes what alternate functions that are enabled, when the Shift button is pressed and held. **Phase**, **Bypass**, **Load Strip**, **Width**, et cetera.

The ten unlabeled buttons at the lower end are **Track Selectors**. If you want to change, say, **Pan** on track 3, press the track 3 selector button and then turn the knob.

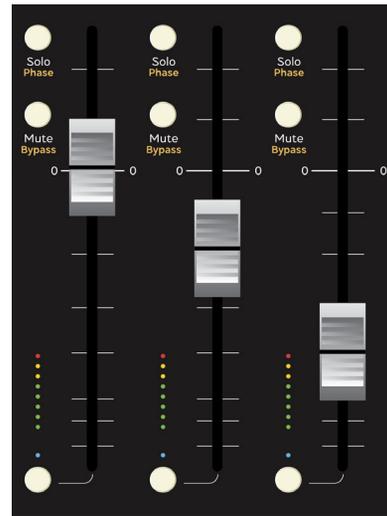


The faders

The faders are the main tools on Console 1 Fader. You can use them exactly as any other mixer, and their graphical positions represent the actual volume settings of the tracks.

They are also motorized, so when you use automation to add dynamic changes to your mix, the faders move accordingly.

The default state of the faders is to adjust volume of individual tracks. This is confirmed by the yellow LED next to the Volume label (on the right hand side).



The Track Selector buttons

There are ten unlabeled buttons at the lower part of Console 1 Fader, one for each channel. They are Track Selectors, and their primary function is to select what mixer channel to work on. Notice how the LED next to these buttons change from yellow to white, when a channel is selected.

When you are in Layer Mode, these buttons are used to select layer.

Yellow:
Track mode

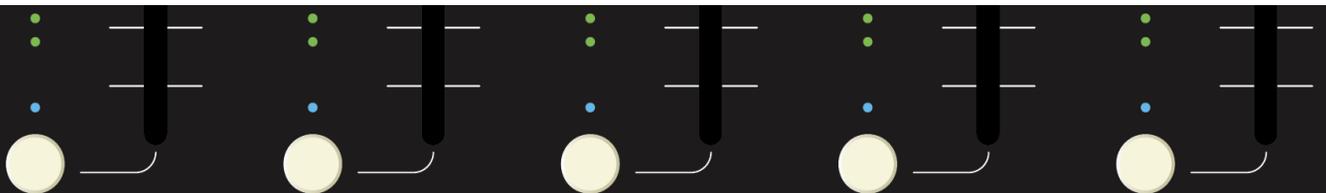
White:
Selected track

Red:
Drive mode

Purple:
Character mode

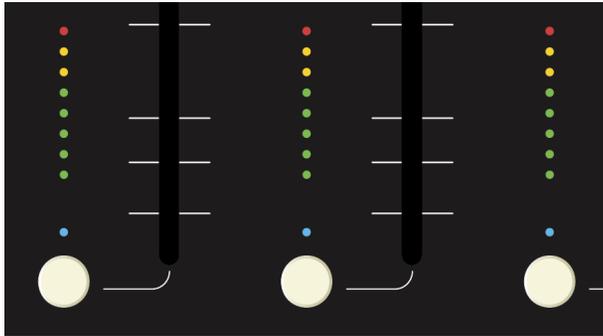
Green:
Send, Input Gain, Low Cut, and High Cut mode

Blue:
Layer mode



The volume LEDs

There is a discreet 8-segment LED meter next to each fader. When the top LED lights up, the level is around +6 dB, so you may want to back off a bit.



Mute/Bypass

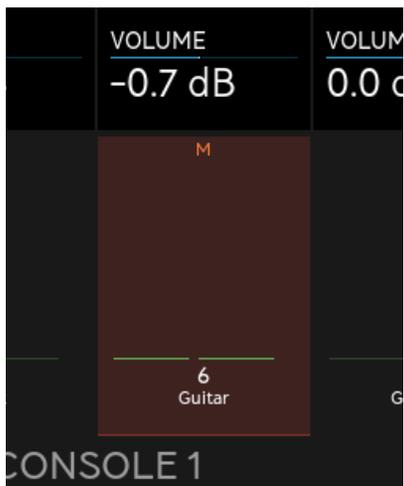
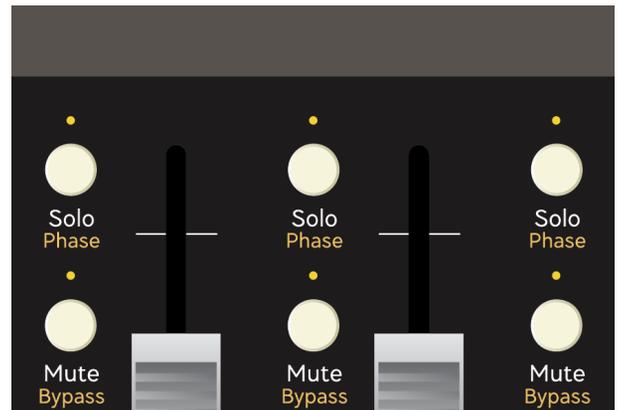
Next up is a convenient Mute button. Press one or several of them to silent one or many mixer channels.

The Bypass function becomes active, if you hold the (Console 1 Fader) Shift button while pressing Mute/Bypass. With Bypass engaged, all changes you've performed on that channel will be bypassed – sound will pass through this channel as if Console 1 Fader didn't exist.

Solo/Phase

At the top of each Console 1 Fader channel is the **Solo/Phase** button. The **Solo** function is convenient, when you want to hear one or several tracks in isolation. Does the vocal track need more **Low Cut**? Is there too much **Drive** on the electric piano? Press **Solo** to find out!

By holding Console 1 Fader's **Shift** button, you can turn the **Phase** of a channel by 180 degrees. This can be useful in a few particular cases, e.g. when miking up a large drum kit.

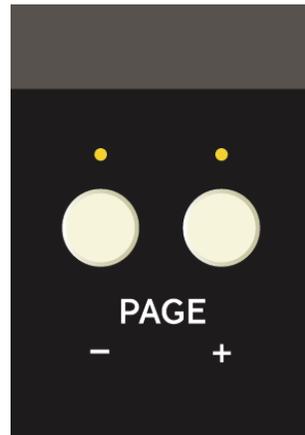


Page

Don't let the physical ten fader-limitation of Console 1 Fader fool you! As with most digital mixing devices, there are a lot more channels available than meet the eye.

By pressing the Page + and Page – buttons, you can scroll through your mixing channels ten channels at a time. So when looking at channels 1–10, pressing + will take you to channels 11–20, and so on. Pressing – takes you back again.

If you are using both Console 1 and Console 1 Fader, the OSD can show 20 channels at once. The thin blue line at the bottom of the OSD informs you, which 10 channels are currently active on the Console 1 Fader console.



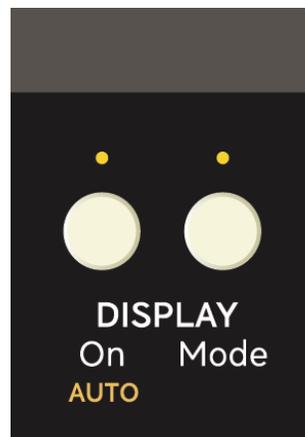
Display On/Auto

After Console 1 Fader has been instantiated on a track, press **Display On** to see the big On-Screen Display (OSD). This is where the action is! Press **Display On** again to make the OSD disappear.

Hold down **Shift** (on Console 1 Fader, not your computer keyboard) and press the **Display On/Auto** button. You have now activated **Auto** mode. This is a convenient function that makes the OSD pop up whenever you touch any the Console 1 Fader controls. After a few seconds of inactivity, the OSD disappears.

You can turn **Auto** mode off by pressing **Shift + Display On/Auto** again.

The time the OSD stays up after inactivity can be set in the **Settings** menu.



Display Mode

The OSD (On-Screen Display) can be shown in many different styles that may suit different project situations. When you press **Display Mode** repeatedly, you step through those modes.

If only Console 1 Fader is connected: The first OSD mode shows 10 channels and their settings. All editing you perform on Console 1 Fader is reflected here. Pressing **Display Mode** again takes you to the remaining two modes. They are small, economic meter bridges that save a lot of screen space.

If both Console 1 and Console 1 Fader are connected: Here, the display modes are a bit different. You are now greeted with an OSD showing 20 channels and their settings plus two Console 1-specific modes, and the aforementioned economy views.

The OSD is clever enough to remember its last position and size. If you move it to your liking, maybe even to a second screen, the OSD will appear with the same position and size next time you start Console 1 Fader. The independent position of the smaller modes of the OSD (containing only the meter bridge) will also be remembered.

Load Drive

Console 1 Fader comes with two **Drive** algorithms to suit various purposes and tastes. They are an amalgam of our favorite types of distortion. They are not based on a single piece of hardware, but have been put together as a best-of of distortions we have come across over the years.

Press **Load Drive** to select between them.

Discrete: This type excels at taming transients, but can sound rather harsh on vocals. It's fast and does wonders on a drum bus.

Tube: This drive is softer and contains a lot of the warm even harmonics. Audio sounds fuller and fatter through it.

If you have installed other Softube plugins with drive functionality, such as Saturation Knob, Harmonics Analog Saturation Processor or Tape, they can also be loaded here.

By loading a new **Drive**, you get a new algorithm with different characteristics. Try out different **Drive** and **Character** settings on various tracks to see what suits your project best.

Load Strip

A channel strip is a **Drive** section with its own set of **Low Cut** and **High Cut** filters. Hold down **Shift** and press **Load Strip** to load alternate channel strips.

Console 1 Fader comes with two strips: **Discrete** and **Tube**, each with their own tonal drive characteristics (as described in the previous section).

Discrete has a very effective 12 dB/octave low cut filter and a 24 dB/octave high cut filter.

Tube has more natural sounding 6 dB/octave low and high cut filters.

If you have installed additional Console 1 channel strips (like British Class A, American Class A, Summit Audio Grand Channel and others), they will also be seen when you press **Load Strip**.

SELECT DRIVE

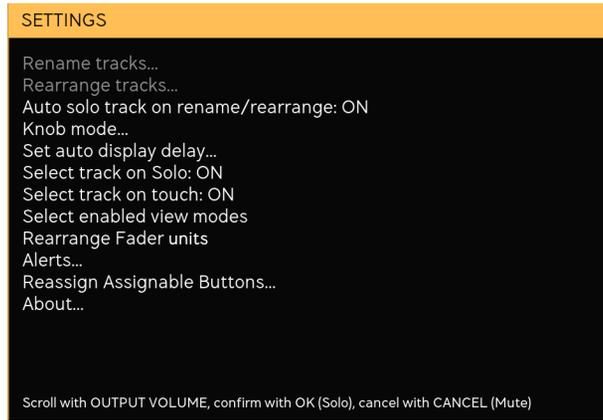
Console 1 Fader Discrete Output
 Console 1 Fader Tube Output

SELECT CONSOLE

Console 1 Fader Discrete
 Console 1 Fader Tube
 Console 1 British Class A Console
 Console 1 Summit Audio Grand Channel Console
 Console 1 American Class A Console

Settings

You can fine tune Console 1 Fader to suit your needs perfectly. Pressing **Settings** gives you access to a menu of choices.



Rename Tracks If your DAW doesn't allow for automatic track naming, you can rename tracks here. This function can also be reached by clicking in the plugin window, where it says "click to set track name".

Rearrange Tracks If your DAW doesn't allow for automatic track numbering, you can rearrange the order of your tracks here.

Auto solo track on rename/rearrange Set this to ON if you want to solo the track that's currently being renamed or moved. This is very useful if you insert Console 1 Fader on

all tracks on an existing session and quickly want to name all tracks. Just hit play, start with track 1 and listen what's on it, and proceed through all tracks the same way.

Knob mode In this menu you can set how the knob on the Console 1 Fader hardware reacts to changes. In the linear modes, the knob always has the same speed, whereas in the accelerated modes a faster turn of the knob leads to faster changes.

Set Auto Display delay Here you can adjust the time it takes for the OSD to disappear, when **Auto Display** mode is activated.

Select track on Solo/Mute Here you can decide, if you do or do not want to automatically select a track when you press Solo or Mute.

Select track on touch It can often be convenient, to automatically select a track when you touch a fader. Select your desired setting here.

Select enabled view modes You can restrict the number of available OSD Display Modes. If your workflow calls for fewer OSD views, please disable the ones you don't need.

Rearrange Fader Units

If you use two or more Console 1 Fader units, it's important to be able to number them in a logical order. To set the order, go to Settings -> Rearrange Faders and press the Track Selectors on the consoles in the order you want them to be rearranged. The track selectors will indicate which Console 1 Fader unit is which. Number 1 will have the first (leftmost) track lit, number 2 will have the first two tracks lit, and so on.

The order of the consoles is remembered in Console 1 Fader's settings on your computer and will remain until you change it again. Please note, that the physical order of the USB connectors in no way interferes with the settings you make on this page.

Alerts

This menu lets you choose if you want to be alerted about compatibility changes between your DAW and Console 1 Fader. If you always work in the same DAW, you may find it more relaxing to turn these notifications off.

Reassign Assignable Buttons

The three media control buttons labeled **Assignable** can be allocated to do what you specify. They are labeled **Go to start**, **Play/Pause**, and **Go to end**, but you can choose any remote command you find useful.

Here's how you do that. Press **Settings**, scroll down to **Define new assignment** and press **Ok**. Scroll to the desired button and press **Ok**. A window pops up and it asks you to enter a key command. Type that command and click on **Ok**. Done!

Please note, that the DAW must be in focus (last app used) when entering shortcuts.

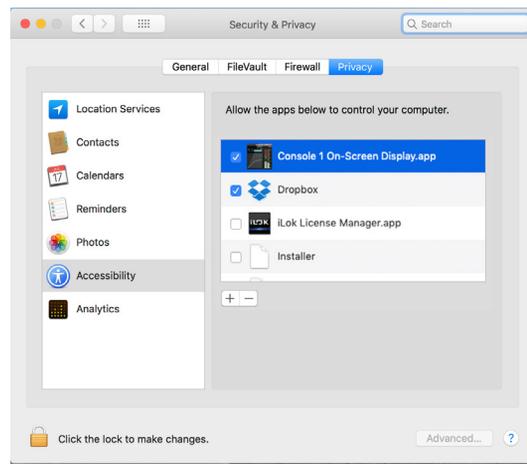
Select **Auto Detect DAW** to let Console 1 fader automatically find the right commands for your DAW.

If you hit Settings + Shift, you will enter the glorious Las Vegas mode. It's a special test-mode, where faders and LEDs are dancing around. This is a service function only. You exit Las Vegas mode by pressing Solo/OK or Mute/Cancel.

Special info for Mac OS users

If the OSD won't allow you to assign the **Assignable buttons** to DAW functions, you may have to tweak your System Preferences. Click on Security & Privacy and choose Privacy. In the left column, go to Accessibility and tick the box next to the **Console 1 On-Screen Display.app** entry on the right side. You may have to press the small unlock icon first to accomplish this.

By ticking this box, you're allowing Console 1 Fader to control your computer.



About This menu shows the current version of the Console 1 Fader software and firmware and other bits of information.

Legal notices Selecting this entry will open a text window with legal notices.

Fader Mode: Persistent versus Temporary

As you've already figured out, the ten faders on Console 1 Fader can be used in many different ways. The 9 buttons below the text Fader Mode define what mode is being used at any given moment.

Persistent buttons The **Volume**, **Drive**, and **Character** buttons are persistent, i.e. they keep their status after you've released them. One example: Press **Character** once, and the faders will show the amount of character until you press another button in this group.

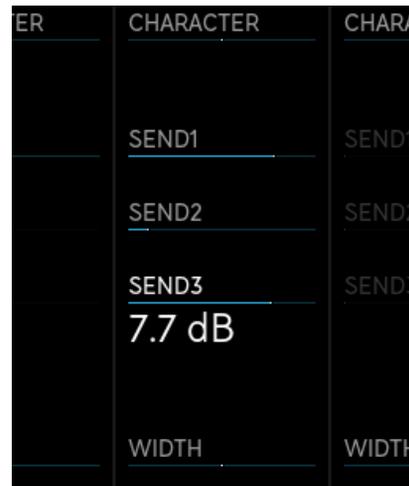
Layer Mode is another function that is persistent. It remains active as long as the LED next to the button is blue.

Temporary buttons The **Send 1–3** plus **Input Gain**, **High Cut**, and **Low Cut** buttons are temporary. The faders show their respective status only while these buttons are being pressed.

Sends 1–3

When you're using Console 1 Fader with DAW Control, not only are track volume, pan, mute, and solo synced, but you can also control the auxiliary sends.

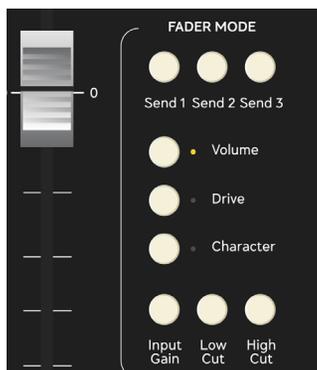
The three first aux sends in your DAW can be remotely controlled from Console 1 Fader by holding down a Send button and adjusting the send level with the corresponding fader.



Volume

When the LED next to **Volume** is lit, the faders of Console 1 Fader are functioning as volume faders of a physical mixing desk. This is the default mode when you instantiate Console 1 Fader on a channel.

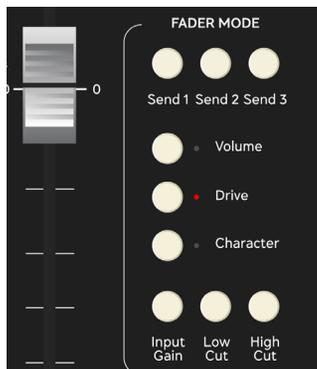
Pressing the **Page** buttons takes you to channels 11–20, 21–30, and so on.



Drive

Following the proud tradition of Softube’s tube emulation technology, Console 1 Fader comes with a dedicated **Drive** section. Now you can add unique harmonics, distortion, and non-linearities to any channel, or group of channels, just like running an analog mixing desk into overdrive.

With the **Drive** button pressed, you use the faders to set the amount of overdrive you wish to add to any channel.



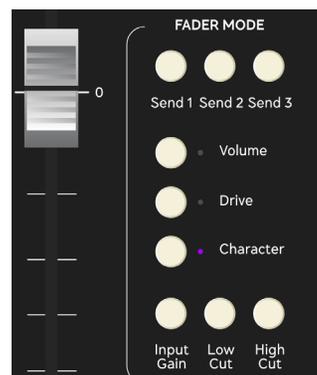
Character

Character is used to shape the sound of the distortion.

If you turn up **Character** to a positive value, it will enhance the mid-range distortion, which can make the sound “pop out” of the mix. On vocals, it will add air and pleasant harmonics.

If you turn down **Character** below its mid position, it will preserve the mid-range content, and focus the distortion to the low frequencies and low mids. This setting is useful if you want to use distortion to “glue” a mix together.

Please note, that **Character** only alters the sound if **Drive** is turned up.

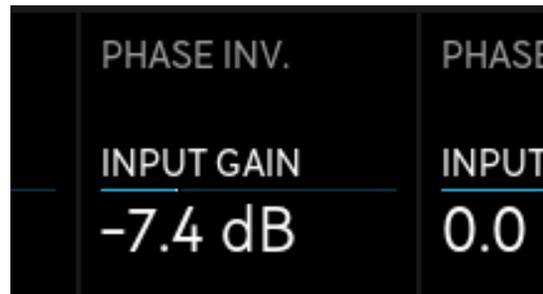


Input Gain

When you hold the **Input Gain** button down, the faders control input gain for each channel.

Adjusting the **Input Gain** can be useful, when tracks in your DAW have been recorded at very different levels. Boosting or cutting at the input stage will adjust those tracks to more practical levels.

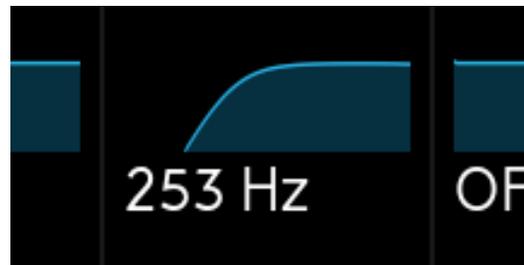
There is also a correlation between **Input Gain** and **Drive**. The hotter the input signal, the more pronounced the drive will be.



Low Cut

The **Low Cut** knob is a lifesaver. It's the perfect clean-up tool for any mix, as it removes unwanted low frequencies. Mixing engineers often use this filter on every track except for bass instruments, kick drum, and thunder-storm effects.

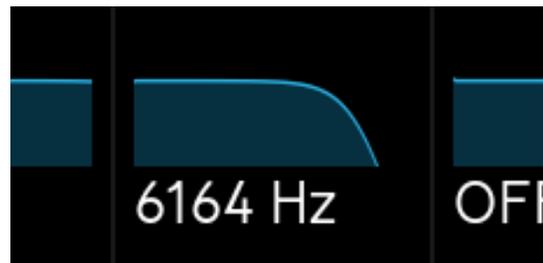
The **Low Cut** frequency can be adjusted from 0 Hz and upwards, and the range varies between different Drives and Strips. This filter is often referred to as HPF (High Pass Filter).



High Cut

Next is the **High Cut** filter. As the name implies, it removes audio below its cutoff frequency. You can use this filter to effectively remove hiss or unwanted, sharp frequencies from any audio material. It can reduce high frequencies from above 20 kHz and downwards (range depending on what Drive or Strip is selected).

The **High Cut** filter is often called LPF (Low Pass Filter).



Layer Mode

When several mixer channels can be considered as “one component” or “one complete section” in you mix, it is often convenient to group them.

On a physical mixing desk, there are usually group outputs. They let you assign a bunch of channels of, say, backing vocals to a group and adjust the total volume of that group with one fader (or a stereo pair of them). That way, while adjusting the overall volume of the backing vocals, you retain the internal volume relationship between those channels.

Other examples would be a percussion instrument section, a bunch of acoustic rhythm guitars, a drum kit, or anything that can be considered “one audio element”.

In Console 1 Fader, you can create layers, which is an even more flexible method than groups. It all starts when you press **Assign Track(s) to layer** (see below).

Assign track(s) to layer

Start using **Layer Mode** (which is similar to creating groups on a traditional mixing desk) by pressing and holding the **Assign Track(s) to layer** button. You will be asked to select a track/fader to serve as a master fader for this layer. Do so by pressing one of Console 1 Fader’s **Track Selector** buttons (the unmarked ones). The LED above that track selector now turns blue.

The text “A new layer will be assigned to track selector X” confirms your choice.

You will then be asked to choose which tracks to assign to that layer. Click on some Track Selector buttons to add those tracks. Your selection will be confirmed in the OSD.

Next time you press the **Layer Mode** button (confirmed by the LED below that fader turning bright blue), the layer master fader you just chose will control all the sub-channels of that layer.

You can have as many layers as you want in a project.

To edit or remove a layer, hold **Assign Track(s) to layer** and press the **Track Selector** of that layer. The content of the layer is shown in the OSD. Release the **Assign** button.

You can now add or remove tracks as desired. If you remove all tracks in a layer, that layer will be deleted.

ASSIGN TRACK(S) TO LAYER

A new layer will be assigned to track selector 4.

ASSIGN TRACK(S) TO LAYER

Tracks 6-7 and 15-17 will be assigned to layer 4:
 Overhead R (master track)
 DRUMS Loop L
 Fingertap guitar
 Intro Synthbass L
 Intro Synthbass R

Assignable controls 1–3

Console 1 Fader can be used to remotely control selected functions of your DAW, and these buttons act as keyboard shortcuts. The default shortcuts are labeled **Rewind**, **Play/Pause**, and **Forward**. We decided to assign previous and next marker to **Rewind** and **Forward** buttons when possible, but you are free to choose any function in your DAW as long as it has a keyboard shortcut attached to it. Please refer to your host's documentation for a complete list of keyboard shortcuts.

By pressing **Settings** and scrolling down to **Reassignable Assignable Buttons**, you are given a few options.



Auto Detect DAW Console 1 Fader detects your DAW and its transport buttons settings.

Buttons 1–3 Here you can specify a keyboard shortcut that performs the desired function. This could be anything, be creative!

Please note, that when you assign shortcuts, your DAW must be in focus (last app used).

Special info for Mac OS users

If the OSD won't allow you to assign these buttons to DAW functions, you may have to tweak your System Preferences. Click on Security & Privacy and choose Privacy. In the left column, go to Accessibility and tick the box next to the **Console 1 On-Screen Display.app** entry on the right side. You may have to press the small unlock icon first to accomplish this.

By ticking this box, you're allowing Console 1 Fader to control your computer.

Solo/OK

Any channel, or group of channels, can be soloed. This is super useful when tweaking individual tracks and fine-tuning the mix.

When you have soloed a number of tracks, you may want to compare the sound of those tracks with the entire mix. Hold **Shift** and press **Solo/OK** to un-solo all tracks. The same operation takes you back to solo mode again.



The **Solo/OK** button also performs various tasks when Console 1 Fader displays a menu with selections, e.g. Load Drive, Settings, and Assign track(s) to layers.

Mute/Cancel

Any channel, or group of channels, can be muted. This is an essential part of any audio production and mixing job.

When you have muted a number of tracks, you can compare that sound with the entire mix. Hold **Shift** and press **Mute/Cancel** to un-mute all tracks. Hold **Shift** and press **Mute/Cancel** to go back to your previous mute mode.

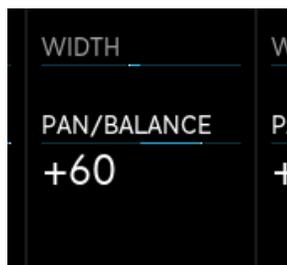


Mute/Cancel also performs various tasks when Console 1 Fader displays a menu with selections, e.g. Load Drive, Settings, and Assign track(s) to layers.

Pan/Select

This knob serves several purposes. In track mode, you control the pan (or balance, for stereo tracks) of the selected channel.

Whenever a menu is active, **Pan/Select** is used to scroll through the menu options. You confirm or abort with the **OK** or **Cancel** buttons.



Increasing **Width** can be useful with an instrument, say a piano or an acoustic guitar, recorded in stereo. You can use **Width** to clear up the center of a mix, making room for a vocalist or a solo instrument.

The technology used for widening the stereo image is based upon the Mid/side technique. More about M/S in the next section.

Technically, increasing the **Width** value is like increasing the gain of the side channels in an M/S setup. Only, here you can use any stereo audio file.

When Console 1 Fader is used on a mono track, or playing audio with a mono content, the **Width** control does nothing from 7 o'clock to 12 and gradually reduces volume between 12 and 5.

Width

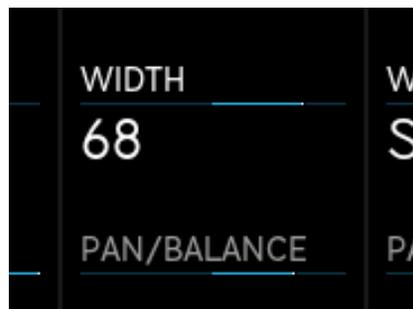
When you hold down **Shift**, the **Pan/Select** knob controls the **Width** of the stereo image. This function only works on an audio track with stereo information.

Width can be used to gradually narrow a stereo image down to mono. When turning the knob from its mid position towards the left, all frequencies below the frequency shown in the OSD are moved towards the center.

An example: With **Width** set to 150 Hertz, all audio below 150 Hz is in mono, the rest remains in stereo. With the knob fully to the left, the entire signal is in mono.

When used on a bass sound with a wide stereo image, narrowing everything below, say, 200 Hertz, down to mono, may give a more focused bass. Or you may want to narrow down a wide grand piano or a Leslie cabinet, to make the instrument sit better in the mix.

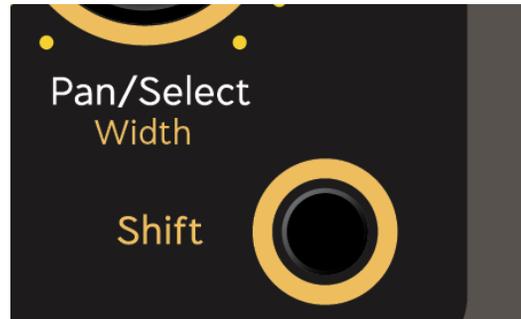
Width can also be used to widen a stereo sound. Turning the knob from its mid position towards the right, emphasizes the audio information on the left and right sides. This makes the stereo image wider.



Shift

Many controls in the Console 1 Fader panel have an optional function printed in yellow. These functions can be reached by pressing the **Shift** button.

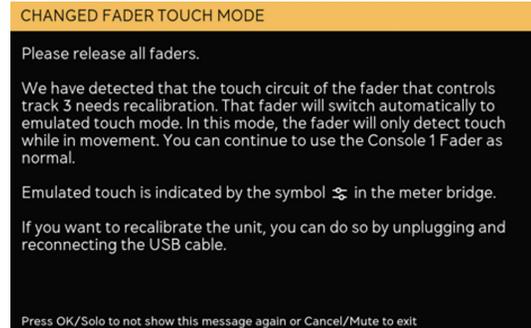
The **Shift** button is also essential, when you want to quickly get back to the unprocessed sound. In a situation where you've applied some sound altering functions in Console 1 Fader (**Low Cut**, **Drive**, **Width**, etc), holding **Shift** while pressing **Bypass** lets you compare the tweaked sound with the unprocessed sound.



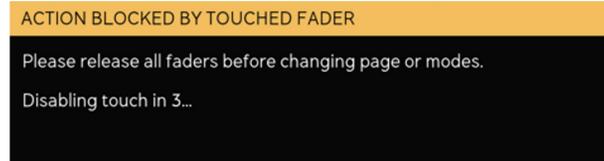
Emulated Fader Touch Mode

If Console 1 Fader detects that one of its fader isn't registering touch properly, it will go into an "emulated touch" mode until the touch function is working again. This is indicated in the meter bridge by the symbol . This will allow you to continue to mix without having to power cycle the Console 1 Fader to force a recalibration of the touch circuit.

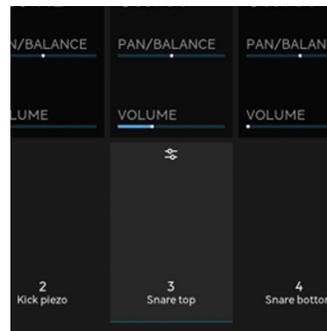
When a fader is in "emulated touch" mode it will send touch to the DAW whenever a fader is being moved, instead of whenever it gets touched. If you are writing touch automation and need proper touch you should unplug/plug the USB cable of the unit to force a recalibration.



The fader will enter "emulated touch" mode until it recovers.



A fader is being touched while trying to change page, fader mode, etc. If you are touching the fader, please release it, otherwise we will enter "emulated touch" mode.



Emulated touch is indicated in the meter bridge by the  icon.

7 Using Console 1 Fader with Apollo Central

If you are an Apollo Central user, you can control your UAD channels and plugins in the Apollo Console from the Console 1 Fader hardware. To switch to the Apollo Central mode, open the OSD and press **Shift + Display Mode**. This mode is indicated by the "Apollo Central" logo in the top right corner. You exit Apollo Central mode by pressing **Shift + Display Mode** again.

Apollo Central mode is especially useful, when using a UAD Apollo unit for tracking. Console 1 Fader becomes your hardware control of the following functions in the UAD software console.

Fader, Pan, Solo, and Mute.

Phase Reversal, Low Cut, Aux Sends, and Input Gain.

You can also recall presets remotely from Console 1 Fader by pressing **Load Strip** on the OSD.

Upon entering and leaving Apollo Central mode, the faders will run a calibration routine by moving quickly up and down. This is expected behavior.

Detailed info about working with Apollo Central can be found in the Console 1 manual.



8

Using Console 1 Fader without the hardware

There are times, like when you're on a tour, where you want to make a few quick adjustments to your mix, but your Console 1 Fader hardware is out of reach. If you don't have Console 1 Fader nearby, you can still edit your mix.

The small interface, that pops up after you've instantiated Console 1 Fader on a track, can be used for some basic editing. Most functions can be accessed here, excluding **Sends 1–3**, **Load Drive**, **Settings**, and **Layer Mode**.

Please note, that the Volume slider in the small GUI controls Console 1 Fader's internal volume, not the fader volume of the DAW.



9 Cool ways to use Console 1 Fader

As a controller of everything (studio)

Why not go all in and let Console 1 Fader control every aspect of your project? Insert the plugin on all audio tracks, to master the channel mix. Insert it on all effects sends, to allow for dynamic changes that turns up the reverb only on selected phrases. Insert it on the master bus, to create that entirely smooth fade (**Solo Safe** may be needed here to allow for undisturbed workflow).

As a controller of important things (studio)

Maybe your project is rather simple. The rhythm section itself is in balance and the guitars play well together, but you want to try overall mix ideas. Placing groups of tracks into layers can make life so much easier, when you want to make drastic, more radical changes.

As a helpful reorganizer (studio)

A DAW can house hundreds of tracks. You can use Console 1 Fader to collect tracks 8–13 and 43–45 on the same Console 1 Fader page, making it possible to mix them more effectively, when they're sitting next to each other in layers.

As a backing track mixer (live)

Many live performers use backing tracks organized as stems (bass on one stereo track, drums on another, rhythm guitars on the third, and so on). You may want to be able to fine-tune the mix and/or mute tracks quickly and safely.

Using Console 1 Fader to easily access the stems is a safe and intuitive method, much more intuitive than using a mouse or a touchpad.

As a headphone mixer for a group (studio)

If you're recording in a rehearsal room or a studio, the musicians may want to use individual headphone mixes. Placing Console 1 Fader in the recording area, gives the performers direct access to aux sends 1, 2, and 3.

This is an elegant way to let the engineer focus on other things, while the musicians can fine-tune their headphone mixes themselves.

Please note! This only works when Console 1 Fader is in DAW Control mode.

As a real-time controller for ambient music (live or studio)

As a musician, you could create a number of sonic landscapes (tonal, rhythmic, sound effects etc.) on several, long stereo tracks. As a performer, you could create music in real-time by playing those tracks and pushing faders and fiddling with the Low/High Cut and Pan controls.

A laptop and Console 1 Fader would be your ideal partners for this adventure. Just imagine!

As a remote control for the producer (studio)

Some producers take a very active part in the production process. You may be working on a project, and the person next to you (be it a co-musician, producer, or other collaborator) wants to suggest mixing changes from time to time.

It could be a great idea to give that person the Console 1 Fader to play with. That way, both of you would have access to the transport controls, volumes, mute and solo, etc. You would not have to fight about who owns the computer keyboard or mouse.

Organize your layers to avoid confusion

As mentioned elsewhere in this manual, organizing groups of channels into layers can make life so much easier. During a mixing session, it can be a good idea to group a bunch of channels into one layer.

Or you may be working in a stem-like scenario, where all tracks of the mix are grouped into stems (stereo audio tracks). Backing vocals on one, lead vocals on another, acoustic guitars on a third stem and so on.

Your brain may find it easier to sort the various groups and stems, if the stems are on a separate page in Console 1 Fader. Even if you are using Console 1 Fader on mixer

channels 1–23, there is no reason for your layer's master faders to be on the first pages. You may find it easier to give those layer master faders a separate blank page, say, the page containing channels 41–50. That is perfectly doable, even if Console 1 Fader is not used as an insert on tracks 41–50.

As a simple remote tool

As mentioned before, you can assign anything in your DAW that has a keyboard command to the 3 **Assignable** buttons in Console 1 Fader. Think about it!

When you're recording MIDI parts, various degrees of quantizing could be assigned to those buttons.

Or, during a vocal session, you may want to assign those buttons to “go to locator 1”, “rec/pause”, and “select next track” respectively.

When mixing, maybe you find yourself constantly going back to specific points in a song. You could position locators at those points and assign the Console 1 Fader buttons to “go to Loc 1”, “go to Loc 2”, and “go to Loc 3”.

To speed up your workflow and make navigation in a project easier, you could assign the **Assignable** buttons to zoom in and zoom out. Or you could choose zoom modes 1, 2, and 3.

Or why not use two **Assignable** buttons to go to previous or next locator ...

As a simpler mixer

During a mixing session, you may sooner or later find yourself facing some real issues – a few tracks that need special attention. Typically, those tracks are seldom adjacent to each other, but more likely spread out on tracks 3, 12, and 41.

Layer Mode can be a real lifesaver, when you need to focus on a handful of tracks and manually balance them. So moving faders next to each other is only one way to utilize **Layer Mode**.

As a bass cleaner

Cool, fat synth basses can sound wonderful on their own, but you may find it difficult to mix such a sound. Many producers prefer using a single-oscillator bass sound, due to its simpler, phase coherent, and solid sound/waveform.

If you are using a fat, wide bass sound, and would like to keep it that way, you can still clean up the low end of your bass track with the **Width** control. Turning it anti-clockwise will narrow everything below a given frequency to mono.

Tidy up the lows, let the highs sparkle.

As a practical focusing tool

Here's a typical situation: Lead vocals are on track 7 and the lead guitar on track 23. You are trying to automate their respective volumes in order to make them blend perfectly, but their faders are too far apart. You can't reach them both at the same time.

You could create a layer of each of those two tracks on adjacent channels. It's much easier to ride those faders, now that they are sitting next to each other.

10 Troubleshooting

The On-Screen Display (OSD) won't appear when I press Display On.

You may have to start the Console 1 On-Screen Display app manually.

The On-Screen Display has a big logo over it and won't show the controls.

You may have to press a couple of Track Selector buttons to make the logo disappear.

1 1 Useful information

Installation

Go to www.softube.com/login and log in, or create a Softube account if you don't already have one.

When you're logged in at softube.com, go to the My Account page and My Products. Click on Register License and enter the activation code found on the card included in the box (format: XXXX-XXXX-XXXX-XXXX).

Softube

Installed (13) Not Installed (47) Updates (0)

UNINSTALL ALL

	<p>American Class A</p> <p>Dream big, sound bigger, with the classic American mixing console sound.</p> <p>INSTALLED UNINSTALL</p> <p>VERSION: 2.4.83 USER'S GUIDE</p>
	<p>Buchla 259e Twisted Waveform Generator</p> <p>Quirky and desirable dual oscillator.</p> <p>INSTALLED UNINSTALL</p> <p>VERSION: 2.4.83 USER'S GUIDE</p>
	<p>Buchla 296e Spectral Processor</p> <p>High-end spectral filtering and processing.</p> <p>INSTALLED UNINSTALL</p> <p>VERSION: 2.4.85 USER'S GUIDE</p>
	<p>Console 1</p> <p>Sound. Workflow. Control.</p> <p>INSTALLED</p> <p>VERSION: 2.4.88 USER'S GUIDE</p>

There are currently two ways to install and activate Softube plugins.

1. Use Softube Central

The Softube Central app can be downloaded here: <https://www.softube.com/my-account#/my-products> (you must be logged in).

In Softube Central, you sometimes need to go to the Settings page (press the fader symbol in the upper right corner) and press Restart (if backend status is disconnected). And sometimes Softube Central requires you to log out, close the app, wait for 30 seconds, then re-start it, log in, and wait a little while. Be patient!

2. Use direct installers and activate in iLok License Manager

You can find Softube's direct installers for Mac and Windows here: <https://www.softube.com/my-account#/my-products> (you must be logged in). After installation, use iLok License Manager to activate the plugins (right-click or CMD+click on the plugin name).

You may notice that Console 1 Fader performs a little fader exercise when the Console 1 On Screen Display program is started. This is a calibration routine and nothing to worry about. Just make sure to keep pens and coins away from the fader area.

Firmware upgrades

Softube Central takes care of installation and updating of Softube software. We have made life simple for you, by incorporating firmware upgrades too in Softube Central. So as long as you update your Console 1 Fader software, it's hardware will be upgraded too.

Support

Don't get stuck! Softube's super friendly (their own words) Support Team offers help and solutions.

Should the need arise, go to <https://www.softube.com/support>. There you will also find an extensive FAQ.



Contact us

The most common questions, and the solutions:

[How do I get Saturation Knob?](#)

[I bought an upgrade and I can't get it. Whats going on?](#)

If you haven't been able to find your answer, our support team will be happy to help. Fill o soon as possible.

NAME *

Gossen Ruda

EMAIL *

gruda@sas.se

ILOK ID

rudatheman

System requirements

These are the common system requirements for Windows and Mac OS X.

- Screen resolution 1280 x 800 or larger
- 8 GB RAM or more is recommended
- 1 powered USB 2.0 compatible port
- Softube account
- iLok account
- Internet access for downloading software and managing licenses
- iLok generation 2 and up, if you intend to use an iLok dongle for authorizing your plug-ins (note that an iLok dongle is not a requirement)

Specific requirements for Mac OS.

- Mac OS X 10.12 or newer (older OS versions may work but are not tested)

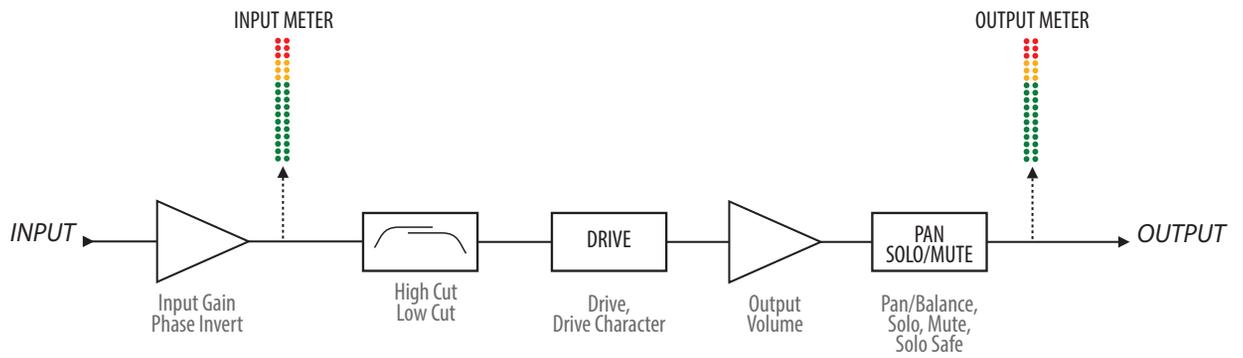
Specific requirements for Windows.

- 64-bit Windows 7 or newer
- Intel Core Duo, AMD Athlon 64 X2 or newer

The Console 1 Fader plug-in supports the following sample rates: 44.1, 48, 88.2, 96, 176.4 and 192 kHz. Console 1 Fader is not available for AAX DSP.

Block diagram

Here's a schematic that outlines the internal paths in Console 1 Fader.



Hardware specifications

Console 1 Fader has the following specifications.

Connectors USB type B, power supply input

Power Supply Replace with 8.0 Volt, 3 Ampere, center positive polarity

Dimensions 426 x 187 x 42 mm (W x D x H)

Weight 2.2 kg excl power supply

Included items Activation Code, USB cable, power supply, quick start guide

Credits

Niklas Odelholm – initial concept, product owner, coding. **Kristofer Ulfves** – test lead, user manual feedback. **Erik Sigt** – lead programmer. **Filip Thunström** – programming. **Tord Jansson** – GUI engine customization. **Arvid Rosén** – hardware lead, firmware. **Anton Eriksson** – calibration routine. **Maxus Widarsson** – QA lead. **Johan Bremin** – deep testing, qualification. **Emanuel Enbäre** – qualification. **Sven Bornemark** – user manual and testing. **Fanny Hökars** – user manual layout.

1 2 SOFTUBE AB'S END USER LICENSE AGREEMENT ("EULA").FOR PLUG-INS AND OTHER SOFTWARE PRODUCTS (ver 2019-06)

1. Applicability of the EULA, the Terms and Softube's privacy policy

Some definitions of importance for the EULA

This End User License Agreement ("EULA") is a contract between you ("you", "your", "yours" and similar) either as an individual or representing a legal entity, and Softube AB ("Softube", "we", "our", "ours"), a Swedish company, governing your use of one or more accompanying Softube products such as our Plug-ins and/or other software products ("the Product" or "the Products", as applicable).

In addition to the terms and conditions of this EULA, also our General Terms and Conditions of Purchase together with price information and other commercial information on www.softube.com and/or Softube's distributor's website where the Product license is purchased ("the Terms") apply for your purchase of our Product. In case of contradictions between the Terms and the EULA, the provisions of the Terms shall have precedence.

Right to withdrawal and your possible statutory rights

To avoid any misunderstandings with regard to the

contents and importance of this EULA, Softube advises you to carefully read and consider the provisions of this EULA before installation and use of the Product. Please, also remember that you may have, as set out specifically in the Terms, a limited right to cancellation and/or withdrawal of your purchase of the Product.

Moreover, as is set out in certain provisions of this EULA and the Terms, if you are a consumer (or an individual with corresponding rights) under applicable and statutory law such rules may entitle you to other and/or additional rights, which then in relevant parts have precedence before the relevant part of the EULA and/or the Terms. We have highlighted certain such provisions in this EULA for your convenience.

When does the EULA become binding for you?

However, upon the earliest of your (i) ACCEPTANCE OF THIS EULA, (ii) DOWNLOAD AND/OR FOLLOWING THE INSTALLATION OF THE PRODUCT AND/OR (iii) USE OF THE PRODUCT, you agree to be bound by the terms and conditions of this EULA together with the applicable conditions of the Terms.

What to do if you do not accept the EULA?

If you do not accept the terms and conditions set forth in this EULA, do not install the Product and/or delete the Product from your equipment (as the case may be) and any copies thereof and notify us. We will thereafter assist you in the necessary aspects.

How do we handle your personal data?

All or most of our interaction with you will require our processing of certain of your personal data. Softube is committed to ensure that all such use is made in accordance with applicable privacy rules (including the European Union's General data protection regulation, "GDPR"). Our processing of your personal data is therefore comprehensively set out in Softube's privacy policy, https://www.softube.com/buy.php?id=privacy_policy with certain additional information in the Terms. If you have any questions about our processing of your personal data or your rights connected hereto, you can

always contact us. Our contact details are set out in the Privacy Policy and on our website.

2. Our license options and license key procedures for the Products

Softube's various license options

Softube applies different licensing models, which entitles you to use the Product. The license models which currently are applied by us or may be applied by us in the future in relation to licensing of the Products are the following:

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Brian Paul
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Baptiste Lepilleur

JsonCpp

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