



# Avid® Pro Multiband Dynamics Plug-In Guide

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Sundance Digital, SurroundScope, Symphony, SYNC HD, SYNC I/O, Synchronic, SynchroScope, Syntax, TDM FlexCable, TechFlix, Tel-Ray, Thunder, TimeLiner, Titansync, Titan, TL Aggro, TL AutoPan, TL Drum Rehab, TL Everyphase, TL Fauxlaxer, TL In Tune, TL MasterMeter, TL Metro, TL Space, TL Utilities, tools for storytellers, Transit, TransJammer, Trillium Lane Labs, TruTouch, UnityRAID, Vari-Fi, Video the Web Way, VideoRAID, VideoSPACE, VTEM, Work-N-Play, Xdeck, X-Form, and XMON are either registered trademarks or trademarks of Avid Technology, Inc. in the United States and/or other countries.

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Product features, specifications, system requirements, and availability are subject to change without notice.

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# Chapter 1: Introduction

Avid® Pro Multiband Dynamics is an AAX format plug-in (DSP, Native, and AudioSuite) that provides four frequency bands of dynamics processing for your Pro Tools®, VENUE®, or Media Composer® system.

Pro Multiband Dynamics supports 44.1 kHz, 48 kHz, 88.2 kHz, 96 kHz, 176.4 kHz, and 192 kHz sample rates.

Pro Multiband Dynamics also supports mono, stereo, and greater-than-stereo multichannel formats up to 7.1.

 *Greater-than-stereo formats are only available with Pro Tools / HD Software.*

This guide provides information on installing and using the Avid Pro Multiband Dynamics plug-in for Pro Tools sessions.

For general information on using plug-ins with Pro Tools, see the *Pro Tools Reference Guide*.

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## System Requirements and Compatibility

To use Pro Multiband Dynamics, you need the following:

- An iLok USB Smart Key (version 2)
- An iLok.com account for managing iLok licenses
- A qualified Pro Tools system (version 11.2.1 or higher), VENUE system, or Media Composer system.

Avid can only assure compatibility and provide support for hardware and software it has tested and approved.

For complete system requirements and a list of qualified computers, operating systems, hard drives, and third-party devices, visit:

[www.avid.com/compatibility](http://www.avid.com/compatibility)

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## Registering Plug-Ins

Your plug-in purchase is automatically registered when you activate your iLok license (see “Authorizing Plug-Ins” on page 6).

Registered users are eligible to receive software update and upgrade notices.

For information on technical support, visit [www.avid.com](http://www.avid.com).

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## Working with Plug-Ins

Besides the information provided in this guide, refer to the *Pro Tools Reference Guide* for general information on working with plug-ins, including:

- Inserting plug-ins on tracks
- Using clip indicators
- Navigating the Plug-In window
- Adjusting plug-in controls
- Automating plug-ins
- Using plug-in presets

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## Conventions Used in This Guide

Pro Tools guides use the following conventions to indicate menu choices and key commands:

Convention	Action
File > Save	Choose Save from the File menu
Control+N	Hold down the Control key and press the N key
Control-click	Hold down the Control key and click the mouse button
Right-click	Click with the right mouse button

The names of Commands, Options, and Settings that appear on-screen are in a different font.

The following symbols are used to highlight important information:



*User Tips are helpful hints for getting the most from your Pro Tools system.*



*Important Notices include information that could affect your Pro Tools session data or the performance of your Pro Tools system.*



*Shortcuts show you useful keyboard or mouse shortcuts.*



*Cross References point to related sections in this guide and other Pro Tools guides.*

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## About [www.avid.com](http://www.avid.com)

The Avid website ([www.avid.com](http://www.avid.com)) is your best online source for information to help you get the most out of your Pro Tools system. The following are just a few of the services and features available.

**Product Registration** Register your purchase online.

**Support and Downloads** Contact Avid Customer Success (technical support); download software updates and the latest online manuals; browse the Compatibility documents for system requirements; search the online Knowledge Base or join the worldwide Pro Tools community on the User Conference.

**Training and Education** Study on your own using courses available online or find out how you can learn in a classroom setting at a certified Pro Tools training center.

**Products and Developers** Learn about Avid products; download demo software or learn about our Development Partners and their plug-ins, applications, and hardware.

**News and Events** Get the latest news from Avid or sign up for a Pro Tools demo.






# Chapter 2: Installation and Authorization

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## Downloading Pro Tools Plug-In Installers

The installer for your plug-in can be downloaded from the Avid Store ([shop.avid.com](http://shop.avid.com)) or through your [my.avid.com](http://my.avid.com) account. Plug-Ins can also be purchased retail, in which case the included activation card provides the necessary information for downloading, installing, and authorizing your plug-in ([www.avid.com/activation](http://www.avid.com/activation)).

 *For more information about Avid audio plug-ins, visit [www.avid.com/plugins](http://www.avid.com/plugins).*

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## Installing Plug-Ins for Pro Tools and Media Composer

 *For information on installing plug-ins for VENUE, refer to your VENUE documentation.*

## Installing Plug-Ins on Mac

### To install a plug-in on Mac:

- 1 Download the installer for Mac from [www.avid.com](http://www.avid.com). After downloading, make sure the installer is uncompressed (.dmg).
- 2 Ensure that Pro Tools is already installed and has been launched at least once on your computer.
- 3 If Pro Tools is running, quit Pro Tools.
- 4 Locate and double-click the plug-in installer disk image.
- 5 Drag the plug-in (.aaxplugin) to the Plug-Ins folder alias in the disk image.

## Installing Plug-Ins on Windows

### To install a plug-in on Windows:

- 1 Download the installer for Windows from [www.avid.com](http://www.avid.com). After downloading, make sure the installer is uncompressed (.ZIP).
- 2 If Pro Tools is running, quit Pro Tools.
- 3 Locate and double-click the plug-in installer.
- 4 Follow the on-screen instructions to complete the installation.
- 5 When installation is complete, click Finish.

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## Authorizing Plug-Ins

Avid Pro Tools plug-ins are authorized using the iLok USB Smart Key (iLok), manufactured by PACE Anti-Piracy.




*iLok USB Smart Key*

An iLok can hold hundreds of licenses for all of your iLok-enabled software. Once a license for a given piece of software is placed on an iLok, you can use the iLok to authorize that software on any computer.

**⚠** *An iLok USB Smart Key is not supplied with plug-ins or software options. You can use the iLok included with certain Pro Tools systems or purchase one separately.*

Once you have purchased your software from the Avid Store or entered your activation code online, an authorization license for your software is posted to your iLok account. Authorize your software by downloading the license from iLok account to your iLok USB Smart Key.

 *For more information, visit the iLok website ([www.iLok.com](http://www.iLok.com)).*

### **To download the license for your software to your iLok:**

- 1 If you don't already have an iLok account, visit [www.ilok.com](http://www.ilok.com) to sign up for one.
- 2 Log in to your iLok.com account at [www.ilok.com](http://www.ilok.com).
- 3 Follow the online instructions to transfer the license from your iLok account to your iLok USB Smart Key.

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## Removing Plug-Ins

If you need to remove a plug-in from your Pro Tools system, follow the instructions below for your computer platform.

### Removing Plug-Ins on Mac

#### **To remove a plug-in:**

- 1 Locate and open the Plug-Ins folder on your Startup drive (Library/Application Support /Avid/Audio/Plug-Ins).
- 2 Do one of the following:
  - Drag the plug-in to the Plug-Ins (Unused) folder.
  - Drag the plug-in to the Trash and empty the Trash.

### Removing Plug-Ins on Windows

#### **To remove a plug-in:**

- 1 Choose Start > Control Panel.
- 2 Click Programs and Features.
- 3 Select the plug-in from the list of installed applications.
- 4 Click Uninstall.
- 5 Follow the on-screen instructions to remove the plug-in.

# Chapter 3: Using Pro Multiband Dynamics

Avid Pro Multiband Dynamics is an AAX plug-in (DSP, Native, and AudioSuite) that provides 4-band dynamics processing for Pro Tools systems, along with monitoring across all frequencies in the FFT (Fast Fourier Transform) display. You can control Pro Multiband Dynamics parameters using graphic controls laid over the FFT display for immediate visual feedback. You can also edit parameters using knobs, sliders, and numeric entry fields in each Frequency Band pane.

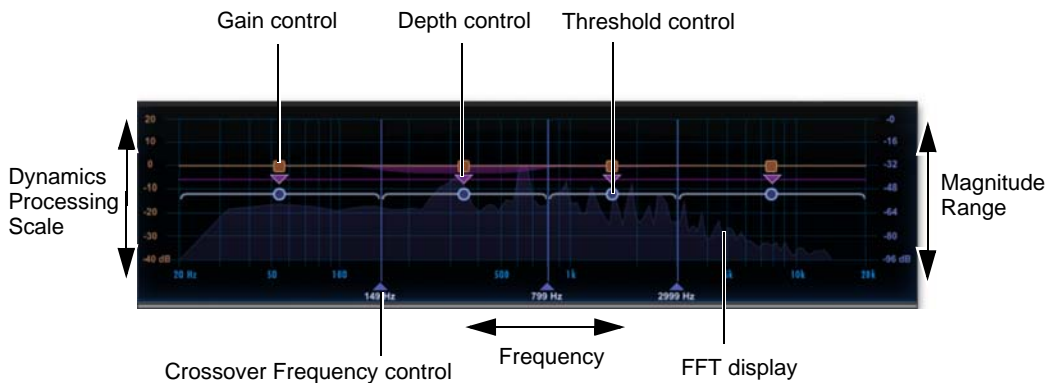


Pro Multiband Dynamics plug-in

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## FFT Display and Controls

Pro Multiband Dynamics splits the incoming audio signal into up to four separate Frequency Bands: Low, Low Mid, High Mid, and High. Each Frequency Band can be processed independently. Additionally, each Frequency Band can be routed to the channel inputs of other tracks (see “Pro Multiband Dynamics and Multiband Splitter Plug-In Sends” on page 17). Pro Multiband Dynamics uses an 8th-order Linkwitz-Riley crossover network in order to split the audio signal into up to four separate Frequency Bands, ensuring that the output signal can be perfectly reconstructed.



### *FFT display and controls*

The FFT display plots the real-time magnitude of the audio signal (y-axis) versus frequency (x-axis). The frequency range is marked from 20 Hz to 20 kHz along the bottom of the display. The magnitude range, marked on the right of the display, shows the real-time magnitude of the signal in dB. Gain processing (reduction or expansion) is shown on the display as a purple fill. The height of the fill corresponds to the amount of dynamics processing that is being applied to that band's signal.

Use the dynamics processing scale, marked on the left of the display, to measure the adjustment of Gain, Depth, and Threshold controls. (See “Band Pane Controls and Indicators” on page 12 for detailed information on these controls.)

**To adjust the Gain control for a Frequency Band, do one of the following:**

- Click the Gain slider and drag it left or right.
- Click the Gain label, type a value, and press Enter.
- Click the red square Gain control icon on the FFT display and drag it up or down.



*Adjusting the Gain control*

**To adjust the Depth control for a Frequency Band, do one of the following:**

- Click the Depth knob and drag it left or right, or up or down.
- Click the Depth numeric entry field, type a value, and press Enter.
- Click the purple triangle Depth control icon on the FFT display and drag it up or down.



*Adjusting the Depth control*

**To adjust the Threshold control for a Frequency Band, do one of the following:**

- Click the Threshold knob and drag it left or right, or up or down.
- Click the Threshold numeric entry field, type a value, and press Enter.
- Click the Threshold control to the left of the Band meter and drag it up or down.
- Click the blue circle Threshold control icon on the FFT display and drag it up or down.



*Adjusting the Threshold control*

## Crossover Frequency Controls

Use the Crossover Frequency controls (up to three are available depending on how many of the four possible frequency bands are enabled) to set the frequency split between bands.

**To adjust the frequency split between adjacent bands, do one of the following:**

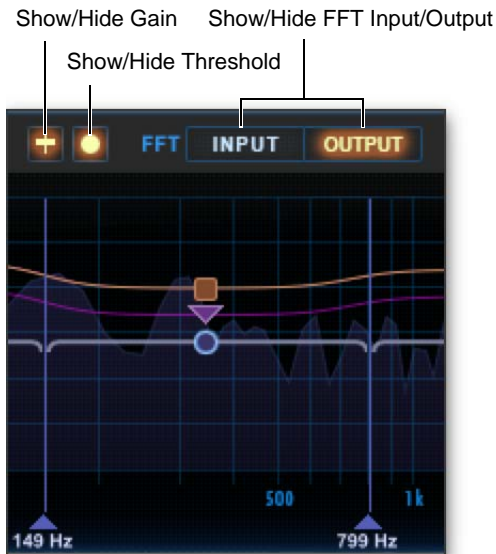
- Drag the Crossover Frequency control to the left or right.
- Click the Crossover Frequency numeric entry field, type a value, and press Enter.



*Adjusting Crossover Frequency control*

## FFT Display Options

Pro Multiband Dynamics lets you choose to show the Input signal (pre-processing) or the Output signal (post-processing) in the FFT display. It also lets you show or hide the Gain and Threshold controls in the FFT display, as well as hide the FFT amplitude graph. This can be useful if you want to reduce visual clutter in the plug-in window.



FFT Display options

### To hide (or show) the Gain controls on the FFT display:

- Click the Show/Hide Gain icon so that it is not lit (or click the Show/Hide Gain icon so that it is lit).

### To hide (or show) the Threshold controls on the FFT display:

- Click the Show/Hide Threshold icon so that it is not lit (or click the Show/Hide Threshold icon so that it is lit).

### To show the Input signal in the FFT display:

- Click the FFT Input toggle so that it is lit.

### To show the Output signal in the FFT display:

- Click the FFT Output toggle so that it is lit.

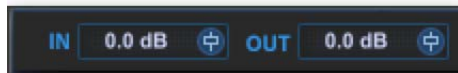
### To hide the FFT amplitude graph:

- Click either the lit FFT Input toggle or the lit FFT Output toggle (whichever one is lit) so that it becomes unlit.

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## Input and Output Gain Controls

Pro Multiband Dynamics provides Input Gain (pre-processing) and Output Gain (post-processing) controls. Pro Multiband Dynamics lets you independently adjust the Input Gain from  $-36.0$  dB to  $+36.0$  dB and the Output Gain from  $-36.0$  dB to  $+12.0$  dB. These controls are located in the upper-left corner of the Plug-In window.



Input and Output Gain controls

### To adjust the Input Gain to or the Output Gain from Pro Multiband Dynamics, do one of the following:

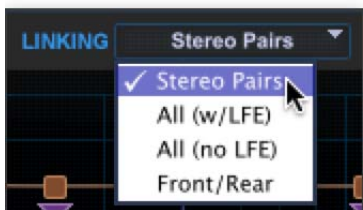
- Drag the fader icon, or drag in the numeric entry field.
- Click the numeric entry field, type a value, and press Enter.

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## Source Linking

The Linking selector lets you set how individual channels of a multichannel source signal are combined in each of the separate detectors (by band). The source signal can be the audio being processed by the Pro Multiband Dynamics, or it can be an external side-chain signal (see “Side-Chain Processing” on page 16).

The available Linking modes are: Stereo Pairs, All (w/LFE), All (no LFE), or Front/Rear.



Selecting linked source channels for triggering dynamics processing

### Internal Source—Stereo Pairs

When Stereo Pairs is selected on a greater-than-stereo multichannel track, the input signal for each stereo pair affects only those same channels, and likewise mono channels are affected only by their own input signal. For example, with an LCR multichannel format, the processing for the Center channel is only triggered when the Center channel input signal reaches the threshold. However, when the input signal reaches the threshold on the Left or the Right channel, processing is triggered for both the Left and the Right channel.

### All (with LFE)

When All (w/LFE) mode is selected, the plug-in combines every channel into the same detector and applies dynamics processing on each channel identically. For example, when any signal channel crosses the threshold in a 5.1 surround format, all of the channels will be processed equally.

### All (No LFE)

When All (no LFE) is selected, dynamics processing is applied equally to all channels when the input signal reaches the threshold on any input channel, except for the LFE channel (if present). The LFE channel is processed independently based on its own input signal.

### Front/Rear

For LCRS or greater channel formats, when Front/Rear is selected, dynamics processing is applied based on front channel inputs (LCR) and surround channel inputs (S) independently. For .1 formats, the LFE channel is processed independently based on its own input signal.

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## Mini Multichannel Gain Reduction and Output Meters

Pro Multiband Dynamics provides mini Gain Reduction and Peak Meters for every possible channel output. These meters are located in the upper-right corner of the plug-in window. The eight channels of Gain Reduction Meters and the eight channels of Output Meters are always shown regardless of the channel width of the track on which Pro Multiband Dynamics is inserted. However, only active channels will show meter activity.

The channel ordering of the meters updates to match the selected channel width. For example, stereo shows on the first two meters from left to right, but 5.1 shows L, C, R, Ls, and Rs from left to right with the LFE always shown on the right-most meter.

The color coding under the Gain Reduction corresponds to the Channel Link mode: Channels with the same color are combined in the same detector (see “Source Linking” on page 10).



Gain Reduction and Output meters

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## Band Pane Controls and Indicators

Each of the four bands of Pro Multiband Dynamics provide a control pane with the same controls and indicators.



*Band controls pane*

### Adjusting Controls in a Band Pane

Click the button controls to toggle them on or off. When toggled on, the text in the button lights.

Turn the knob controls by dragging up and down, or left and right.

Adjust the slider controls by dragging from left to right.

Click in a numeric field and type a number. Press Enter to commit the entered value. The Gain, Slope, Attack, and Release labels convert to numeric fields when you move the cursor over either the slider or the label. The labels for Gain, Slope, Attack, and Release can be edited by clicking the numeric field.

### Band Pane Buttons

At the top of each Band pane are a set of buttons that let you enable/disable the band, solo the audio passing through the band, bypass dynamics processing on the band, link band controls, and toggle the band dynamics processing between being a compressor or an expander.



*Band Pane buttons*

#### Enable/Disable Band

The Enable/Disable Band button displays the band number. Click it to toggle the band on (lit) or off (unlit). Disabling a band results in the adjacent band taking over the frequency range occupied by the disabled band, and adjusts the number of Crossover Frequency controls on the graph display.


#### Solo


The Solo button lets you solo or unsolo the band.

#### Link

When the Link button is enabled on more than one band, all controls are linked between these bands. Linked bands retain offsets between continuous controls.



 To temporarily link the controls of all 4 bands, Shift-drag a control.

 To temporarily unlink and adjust a control independently of all other linked bands, Control-click (Mac) or Start-click (Windows) and drag the control.

## Auto

The Auto button lets you enable Automatic Gain Control. When Automatic Gain Control is enabled, the Gain setting changes when you change the Depth setting. However, when you change Gain, the Depth setting remains in a fixed relation to the Gain setting.


## Flip

When Flip mode is enabled (lit), the operation of the band changes so that dynamics are adjusted when the input signal is below the threshold. By default, each band adjusts the dynamics when the input signal goes above the threshold, and functions as either a classic Downward Compressor or an Upward Expander, depending on the Depth control setting. However, in Flip mode, the band functions as either a classic Downward Compressor or an Upward Expander, depending on the Depth control setting.

For example, if you enable Flip on all the bands and set the Depth controls to negative values, Pro Multiband Dynamics becomes a decent broadband noise reduction plug-in. If you have a signal source with a lot of high-end hiss, enable Flip mode on just the high-band and noise-reduce that band with downward expansion (while keeping the other bands as downward compressors).

To bring out the fine low-level details of a performance, enable Flip mode on the middle two bands and set the Depth controls to positive values. This increases the volume of subtle nuances while ensuring that the tone of anything above the threshold is unaffected.

Since Flip mode significantly changes the characteristics of the dynamics processing, the color of the Threshold and Depth controls change from blue (Flip mode disabled) to orange (Flip mode enabled).

 For parallel processing workflows, you can use Flip mode to get results similar to parallel processing while avoiding phase issues or having to set up parallel compression routing. Pro Multiband Dynamics is not recommended for parallel dynamics processing as it can result in phase issues between the processed signal and the unprocessed signal. Like many multiband compressors, Pro Multiband Dynamics uses minimum-phase filters to ensure efficient low-latency processing. However, this results in a signal that does not phase-align with a parallel unprocessed signal.

## Bypass

When Bypass is enabled, the input signal passes through the band without any dynamics processing.

## Band Pane Meters

Each Band provides independent Level meters with Peak Hold indicators, as well as Gain Reduction meters with Gain Reduction/Expansion Peak indicators. Additionally, there is a Threshold control that lets you set the Threshold against the level meter.



*Band Pane meters*

### Gain Reduction/Expansion Peak Indicator

Each band provides a numerical indicator for the peak gain reduction or expansion value in decibels.

### Gain Reduction Meter

The Gain Reduction Meter displays the amount of gain reduction applied to the band.

### Peak Indicators

The Peak Hold indicator appears as a thin line in the Level Meter. The Peak Gain Reduction indicator appears as a thin line in the Gain Reduction Meter. These provide highly accurate visual metering correlation with the frequency band's audio signal.

### Threshold Control

The Threshold control lets you adjust the Threshold setting against the Level Meter.

## Level Meter

The Level Meter indicates the band output level based on the following color coding:

**Dark Blue** Indicates nominal levels from  $-90$  dB to  $-12$  dB.

**Light Blue** Indicates pre-clipping levels, from  $-12$  dB to  $0$  dB.

**Yellow** Indicates full scale levels from  $0$  dB to  $+6$  dB.

## Dynamics Controls

### Threshold

The Threshold control sets the level that an input signal must exceed to trigger dynamics processing (from  $-60$  dB to  $0$  dB). A band will be compressed if its level exceeds this setting. If the signal level falls below this value, no processing will occur on this band. You can also adjust the Threshold setting using the blue circle Threshold control on the FFT display or the Threshold control to the left of the band's level meter.

### Depth

The Depth control sets the maximum amount of gain reduction or expansion applied to the input signal of the band (from  $-24$  dB to  $+24$  dB). For example, if you set Depth to  $-10$  dB, no more than  $10$  dB of gain reduction is applied to the incoming signal. You can also adjust the Depth setting using the purple triangle Depth control on the FFT display.

### Gain

The Gain control lets you boost or attenuate the output gain of the frequency band (from  $-24$  dB to  $+24$  dB). You can also adjust the Gain using the Red Square gain control icon on the FFT display.

## Slope

The Slope control lets you adjust the dynamic curve for compression and expansion (from 0% to 100%). Slope is effectively a combined control for adjusting the Ratio and the Knee of the dynamics processor. Lower settings offer a lower ratio and a softer knee. Higher settings increase the ratio and provide a sharper knee.

When Slope is set to 0%, the effective Ratio is approximately 1:1.5. When Slope is set to 100%, the Ratio is 1:20.

At the same time, the knee ranges from about 1/2 of Depth in dB (min slope) to 0 dB (max slope).

## Attack

The Attack control sets the attack time, or the rate at which gain is reduced after the input signal level crosses the threshold (from 100.0 microseconds to 1.0 second).

The smaller the value, the faster the attack. The faster the attack, the more rapidly gain change is applied to the signal. If you use fast attack times, you should generally use a proportionally longer release time, particularly with material that contains many peaks in close proximity.



*The actual compression attack time is also dependent on the selected Detection mode. Each mode has its own attack and release times that are calculated in advance of compression processing. If a slower Detection mode is selected (such as AVG), the fastest possible actual attack time for compression can only be about 20 ms. The selected Detection mode similarly affects the compressor release time.*

## Release

The Release control sets the length of time it takes for compression to be fully deactivated after the input signal drops below the threshold (from 1.0 millisecond to 10.0 seconds).

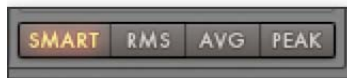
Release times should be set long enough that if signal levels repeatedly rise above the threshold, the gain reduction “recovers” smoothly. If the release time is too short, the gain can rapidly fluctuate as the compressor repeatedly tries to recover from the gain reduction. If the release time is too long, a loud section of the audio material could cause gain reduction that continues through soft sections of program material without recovering.

## Detection Modes

Pro Multiband Dynamics provides several different detection options for determining how the compressor responds to the input signal.

### To change the detection mode for the compressor:

- Click a detection mode from the options available at the bottom of the Band Controls pane.



*Detection mode options (Smart mode selected)*

Detection options include the following:

**Smart** Select the Smart option for tracks with diverse input signals, or if you are simply not sure what detector works best with the given audio material. The Smart option analyzes the incoming signal and interpolates between the different detection modes as needed. This lets you apply a lot of compression without distortion or pumping.

**RMS** Select the RMS option to apply processing according to the detected RMS (Root Mean Square) amplitude of the input signal. The RMS option is similar to the Average option, but with a faster release time.

**Average** Select the Average option to apply processing according to the detected average amplitude of the input signal.

**Peak** Select the Peak option to apply processing according to the detected peak amplitude of the input signal. This mode provides the fastest detector response.

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## Side-Chain Processing

Dynamics processors operate by changing the level of the main input signal according to what is detected on a separate “key input” or “side chain.” Normally, the main input and the key input are fed from the same source signal, but some dynamics plug-ins can have the side chain fed from a separate, external signal. With external key side-chain processing, you can trigger dynamics processing using an external signal (such as a separate reference track or audio source) instead of the input signal.

On Pro Multiband Dynamics, the external side chain is processed through the same crossover network as the main signal, so the side chain of each band will contain only that band’s frequency range.

### To use a key input for external side-chain processing on any frequency band:

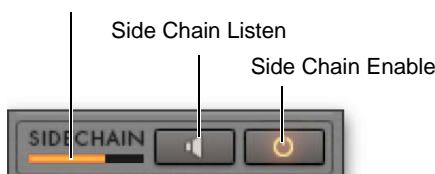
- 1 Use a send bus or output bus on the track with the audio that you want to use for external side-chain processing
- 2 Click the Key Input selector and select the input or bus carrying the audio you want to use to trigger dynamics processing.



*Bus 1 selected as the key input for side-chain processing*

- 3 Enable side-chain processing on any of the frequency bands in Pro Multiband Dynamics.
- 4 Begin playback. The plug-in uses the input or bus that you chose as a key input to trigger its effect.

### Side Chain Signal Level



*Side-Chain section*

### Side Chain Signal Level

The Side Chain Signal Level meter displays the level of the incoming side chain signal.

### Side Chain Listen

Listen mode lets you hear the input signal of the side chain to the frequency band.

### To enable (or disable) Listen mode on the side chain:

- Click the Listen button so that it is highlighted. To disable it, click the button again so that it is not highlighted.

### Side Chain Enable

Pro Multiband Dynamics lets you enable sidechain processing on a band-by-band basis.

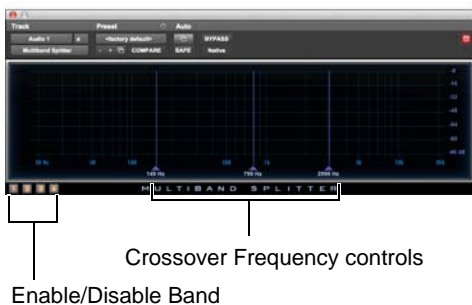
To enable (or disable) side-chain processing for a given frequency band:

- Click the Side Chain Enable button so that it is highlighted. To disable it, click the button again so that it is not highlighted.

## Multiband Splitter Plug-In

Included with Pro Multiband Dynamics is a separate Multiband Splitter plug-in that lets you send audio by frequency band to other tracks using plug-in sends. This lets you split the audio signal by frequency bands for additional mixing and effects processing, but without any dynamics processing.

**!** *VENUE and Media Composer do not support Multiband Splitter.*



*Multiband Splitter*

### Enable/Disable Band

The Enable/Disable Band button shows the band number. Click it to toggle the Band on (lit) or off (unlit).

### Crossover Frequency Controls

Use the Crossover Frequency controls (up to three are available depending on how many of the four possible frequency bands are enabled) to set the frequency split between bands.

To adjust the frequency split between adjacent bands:

- Drag the Crossover Frequency control to the left or right.

## Pro Multiband Dynamics and Multiband Splitter Plug-In Sends

Both Pro Multiband Dynamics and Multiband Splitter plug-ins let you output signal on a band-by-band basis for routing to Auxiliary Input tracks or audio tracks for additional mixing and processing.

**!** *VENUE and Media Composer do not support the auxiliary output signal feature of Pro Multiband Dynamics.*

To route the audio signal output of individual frequency bands from Pro Multiband Dynamics or Multiband Splitter:

- 1 Insert Pro Multiband Dynamics or Multiband Splitter on a track.
- 2 Adjust the Crossover Frequency controls.
- 3 Create an Auxiliary Input (or audio) track.
- 4 From the Auxiliary Input (or audio) track input selector, select a plug-in band.



*Selecting the Low Band output from an instance of the Pro Multiband Dynamics plug-in as the input on an Auxiliary Input track*



**Avid**  
280 N Bernardo Avenue  
Mountain View, CA 94043 USA

**Technical Support (USA)**  
Visit the Online Support Center at  
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