bx_console N

Plugin Manual

bx_console N is part of the growing line of Brainworx TMT console emulation plugins. More details on our patent-pending TMT (Tolerance Modeling Technology) inside this manual.

Developed by Brainworx and distributed by Plugin Alliance.

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bx_console N
Plugin Manual

About the Brainworx bx_console N

The Console & our new Tolerance Modeling Technology

The Brainworx bx_console N plugin is a faithful emulation of the rare and coveted Neve VXS console. The specific console emulated has an amazing history of working on some truly remarkable projects - recording orchestras for films during its time at Skywalker Ranch in Marin County California, hit records during its time in Sweden in an ex-Abba member owned studio, and now, in its current home as the centerpiece of the Brainworx studio, where it has been used in the development of many of the company's most popular plugins.

The VXS was something of a bridge between vintage consoles like the 80 and VR series and the modern 88RS. Loaded with features like a comprehensive EQ and dynamics section, it still delivers that classic English punch and vibe.

The bx_console plugin captures both the features and the tone of this amazing mixer.

While bx_console's authentic reproduction of a channel on this classic console would be enough to make it a great plugin, its truly revolutionary development is the inclusion of Brainworx's new "Tolerance Modeling Technology" (TMT). All analog components have manufacturing tolerances that state an acceptable range of differences between them. These tolerances vary from 0.1% on some parts up to 20% in many standard electronic components. These changes absolutely do make an audible difference in how one console channel sounds compared to another.

This variation, when taken across many channels in a mix, is part of what makes an analog console sound the way it does. Especially the tolerances between each of two channels in multiple stereo setups (stereo-signals, busses and sub-groups) of a bigger mix session introduce small phase differences, unbalanced center frequencies and center-offsets as well as different speeds in dynamic sections.

The bx_console N was the first plugin from Brainworx to utilize its revolutionary new Tolerance Modeling Technology, which set a new standard for analog realism inside the box.

bx_console N

Plugin Manual

While all other current analog modeling systems concentrate on emulating a specific "golden" unit, Tolerance Modeling Technology, or TMT, meticulously models the variation of individual components used in an analog circuit to capture the natural unit-to-unit (channel-to-channel) variations found in prized analog gear.

Legal Disclaimer

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bx_console was developed by Brainworx Music and Media GmbH based on its own modeling techniques. AMS/ Neve has not endorsed nor sponsored the bx_console in any manner, nor licensed any intellectual property for use in this product.

A word from the CEO

A word from Dirk Ulrich (CEO of Brainworx)

„Some years ago I recorded and produced an album featuring James LaBrie of Dream Theater on vocals, and I worked on a NEVE console for the first time. What an experience! This was the sound that I had, for years, been longing for without knowing it. I had to have one. A few years later I found our Neve VXS 72 in a beautiful studio in Sweden, and it turned out that this was Skywalker´s former recording console from their orchestra stage. This desk has quite a few credits attached to it.

The idea was to buy it, install it in our studio and use it for music production, make it the centerpiece of our critical listening studio (where we test our plugins and A/B hardware vs. software when modeling) and… try to model and capture all the nuances of this desk. The one thing I was always missing in existing channel strip plugins was variety. An analog console simply doesn´t have 72 identical channels. In fact, the differences between the channels in a console can be quite big. After living with this desk for a few years, I believe that I can confidently say I know the sound of it.

The experience made me understand what it really is that people are missing with "In The Box" mixes. Brainworx and a hand full of other companies that we respect have found ways to emulate a single EQ or compressor very well. But when it comes to channel strips, tricks like adding a bit of distortion or other magic glue is not enough. To create a technically imperfect analog mix, you need a stereo plugin that reproduces the differences between Left and Right channels, as well as the small but audible differences in the dynamics behavior, EQ frequencies, noise floor, etc. In the end, all these little nuances add up to make the big difference that this plugin will offer you.

bx_console N
Plugin Manual

When we modeled the console channels, including their variations, we decided to go one step further; we added some features that a traditional Neve VXS doesn´t have. This included a Dry/Wet control for the compressor and variable internal thresholds to control the compressor behavior, effectively giving you the VXS and the 88R compressor sounds along with many more variations. We also improved the range of the HP/LP filters, added the ability to swap the order of the EQ and Dynamics section (similar to what you can do with many SSL consoles), and added variable noise control per-channel to give you the option of a realistic noise floor or a super clean, almost digitally perfect sound.

Try it for yourself… dial in some intense EQ sounds (for example, on a snare drum of a real drum kit, rock guitars or vocals), and browse through the various channels (1-72) with the same setting. You will be amazed at how different the channels can sound from one another. It requires boosting of a few dB per band or compressing with a few dB of gain reduction, of course, to make the differences audible, as a flat channel will not sound audibly different from another.

I have done test mixes of up to 70 channels of audio, mixed with 70 instances of different channels in the plugin, versus a mix in which I used 70 instances of the same channel number. The differences are not subtle, but very obvious, especially when you phase cancel the otherwise identical mixes and listen to the difference signal."

The Block Diagram of the bx_console N

Analog Tool in a Digital World
While the bx_console N is an exacting emulation of the Neve VXS desk at the Brainworx Studio, we have included several great modifications to the plugin that should come in pretty handy.

Input Filter Range
The input filters on the bx_console have been given an extended range from that of the original hardware emulated. The Low Pass filter range can be divided by a factor of three, resulting in a low limit of 6 kHz, rather than the original 18 kHz. The High-Pass filter range can be multiplied by a factor of three, allowing for all frequencies below 945 Hz to be filtered.

bx_console N
Plugin Manual

Dynamics Behavior

Many Brainworx compressor plugins add a Mix knob to the interface, as this is always a welcome addition when working with powerful dynamics processors. The bx_console N is no exception, adding parallel compression to the Limiter/Compressor section. Aside from that, we added a bonus High Pass filter that ranges from 10 Hz to 2 kHz to the Compressor sidechain, drastically adding flexibility to the way the compressor interacts with incoming sounds. Finally, there is a control for a secondary release parameter.

A secondary release allows for an additonal time constant to affect the rate at which the compressor releases attenuation. The second release applies to a second, lower threshold that is based on the original threshold set by the user. This slows down the release of quieter signals in order to maintain dynamic range reduction. It can be useful when dealing with content that is erratic in nature and possibly riddled with silent parts. When the compressor is re-triggered after silence, this second release parameter will reduce unwanted pumping when the circuit clamps down again.

This deceptively subtle adjustment is no stranger to the original console, however, its range of motion is. The originally modeled VXS detects signals to release at 40 dB below the set threshold. The Brainworx plugin allows this range to be set between 10 dB and 60 dB. This allows for greater flexibility when making decisions on the exact behavior desired when reducing the dynamic range of a sound.

EQ Positioning

The original VXS allows the user to position the EQ either after the dynamics section, or within the sidechain circuit. Inside the sidechain, the EQ can precisely filter content that should be avoided by the compressor.

The Brainworx plugin adds a position for the EQ to be before (pre) the dynamics section, drastically changing the behavior of the compression circuit. Considering the ability to mix the processed and unprocessed signals of the compressor, this can be a very powerful tool at hand.
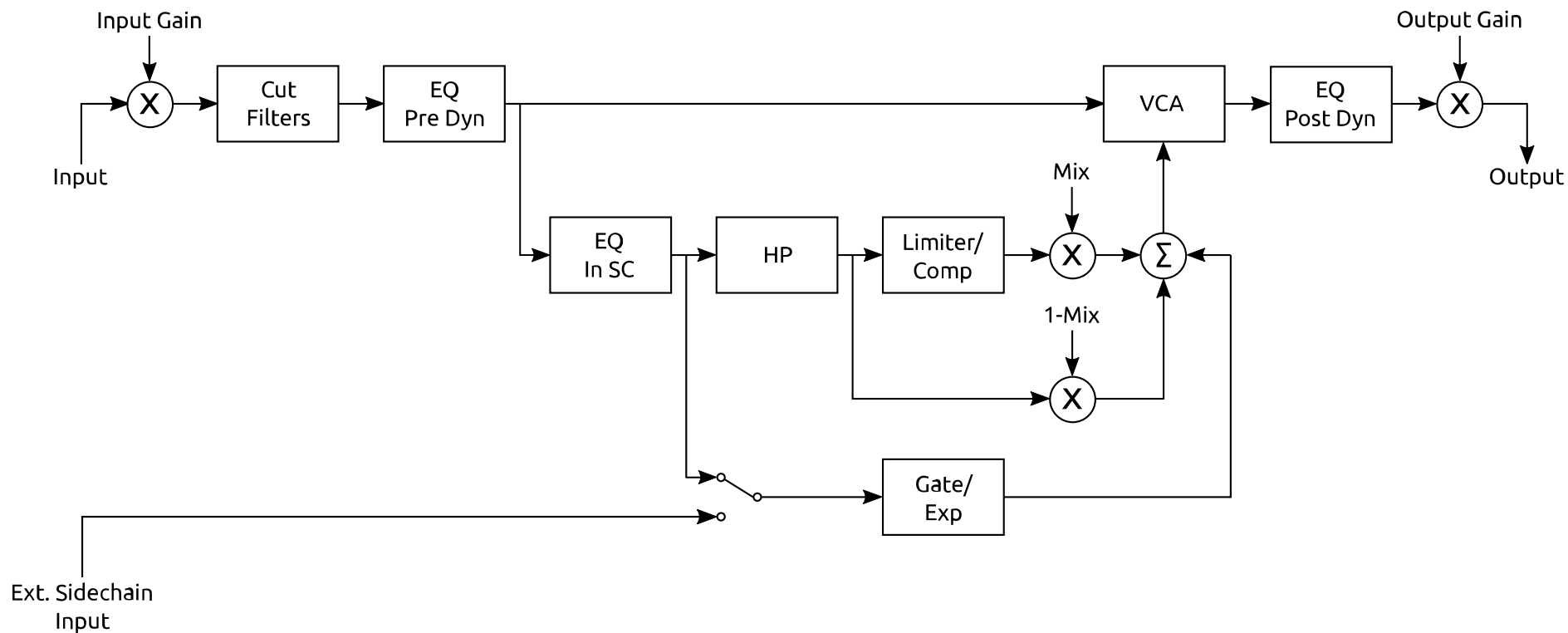
The Block Diagram of the bx_console N

bx_console N

Plugin Manual

Filters Section

1 HPF Status LED

Off / On

Activates the High Pass Filter. Click on the adjacent LED or simply double-click the pot itself to push / pull it.

2 HPF Frequency

(31.5 Hz to 315 Hz) or (94.5 Hz to 945 Hz) if x3 is activated.

Sets the cut-off frequency for the High Pass Filter.

3 HPF x3

Off / On

Multiplies the frequency setting of the High Pass Filter by a factor of three.

4 LPF Status LED

Off / On.

Activates the Low Pass Filter. Click on the adjacent LED or simply double-click the pot itself to push / pull it.

5 LPF Frequency

(18.0 kHz to 7.5 kHz) or (6.0 kHz to 2.5 kHz) if /3 is activated.

Sets the frequency at which the Low Pass Filter becomes active.

6 LPF /3

Off / On

Divides the frequency setting of the Low Pass Filter by a factor of three.

bx_console N
Plugin Manual

Dirk's Tip:

Only the most expensive consoles feature a dedicated HP and LP filter per channel. Use them, please do! By default, I suggest cutting away the ultra low end and the mega high end of every single channel to eliminate rumbling and noise.

Did you know that low frequencies absorb a lot of energy, even if the frequencies are so low that you can´t hear them, or your speakers don't reproduce them well? So, in order to achieve a clean yet loud and powerful mix, it is absolutely essential to get rid of all that waste potentially buried in your audio signals.

Imagine cutting away the low end at, let´s say, 40Hz - 80Hz and below on 40 channels of vocals, guitars, piano, strings, etc. in your mix… this will not make your mix sound weaker in any way, but it will reduce a LOT of rumbling for sure and enable you to mix louder yet clearer.

It´s possible to do a full mix with nothing but HP and LP filters, no other EQ needed, especially on mixes that should sound neutral and unprocessed (classical music, jazz etc.). Distorted guitars start sounding "phatter" if you only apply a LP filter at 8kHz or 10kHz, for example; vocals gain audibility by reducing harsh frequencies from close mic'ing and other possible sources, even if you add sheen with the High band of the console EQ again afterwards.

If you want to get a bigger, deeper bass drum, try cutting away the high end down to 3kHz or even less. Then just add a bit of bass with the EQ, rather than overriding the high sounds with tons of boosted bass EQ.

bx_console N

Plugin Manual

Noise Gate

1 KEY (Gate)

Off / On

Lets you switch whether the gate is triggered by the input signal (Key off) or by the external sidechain signal (Key on).

2 INV (Gate)

Off / On

Lets you switch between normal Gate mode (Off) and Inverse mode (On). When activating the inverse mode, you hear the parts of the signal that will be attenuated by the gate, which can be used to „duck" signals as well and for creative effect sounds.

3 HYST (Gate)

0 dB to +25 dB. Sets a dedicated opening threshold for the gate by setting its distance, relative to the standard closing threshold. This can be a useful way to avoid gate stuttering. Turning the knob fully counter-clockwise switches to expander mode.

4 THR (Gate)

-25.0 dB to +15.0 dB

Sets the Threshold at which the gate opens.

Pull (-30): Shifts the Threshold range by -30 dB to make it variable between -5 dB and +35 dB.

bx_console N

Plugin Manual

❶ RGE (Gate Range)

0.0 dB to 50.0 dB

Sets the range of gate's attenuation or gain reduction.

Pull: Activates fast gate attack

❷ REL (Gate)

Continuous, 0.03 s to 3.0 s.

Sets the release time at which the signal recovers from gate processing.

❸ GATE

On/Off

Enables or disables the Gate / Expander.

Dirk's Tip:

This console emulation adds some naturally sounding noise via the V-GAIN, unless you opt to not use that (see "The bx_console Output Section").

I get the best results on complex mixes with the noise floor set to about -85dB on most channels, which is audible. This helps especially if the EQ is being used on these channels to boost high frequencies, just like you would expect on a big format console.

The only way to avoid that in the real world is to use the noise gate of

bx_console N

Plugin Manual

the console, that´s why every channel has one.

On rock drums you might use the noise gate anyway, even for effect sounds; but on every other channel, I propose you set the dynamics to EXPANDER mode to keep the channels quiet when there is no signal present.

You will find out that, for example, the reverb return of an intimate breathing vocal recording often sounds nicer if you apply some realistic noise via the V-Gain control of the vocal channel, then get rid of it in all breaks and pauses automatically with the expander.

I much prefer this over a sterile channel setting without any noise, as it sounds artificial to me compared to the real deal. One of the secret tips of many professional engineers is to use the EXPANDER in the channel module to achieve a clean, but vivid sound in complex mixes.

In a more traditional use case, the noise gate lets you dial in just how much gain it reduces, from 0dB to 50dB max. Often it sounds more natural to gate acoustic drums (toms for example) if you let the gate close only up to 10dB or 20dB. This reduces crosstalk and noise a lot already when applied to 4 or 5 tom tracks, but it eliminates or at least greatly reduces audible artifacts this way.

bx_console N

Plugin Manual

Limiter/Compressor

❶ L/C (Limiter / Compressor)
On / Off
Enables / disables the Limiter/Compressor.

❷ --> (L/C Link)
On / Off.
Links the Limiter/Compressor sections of all channels within one instance of bx_console N (multi-channel operation); this could be two stereo channels, six 5.1 channels, or eight 7.1 channels, depending on what your DAW supports.

❸ Gain (L/C)
0.0 dB to +30 dB. Boosts the signal post-compression, to make up for gain lost due to compression..

❹ THR (L/C)
+20.0 dB to -10 dB
Sets the threshold level at which the compressor begins to attenuate the signal, per the ratio setting.
Pull (-20): Shifts the threshold range by -20 dB to make it variable between 0 dB and -30 dB.

❺ Mix (L/C)
Continuous, 0% to 100%.
Lets the user mix the LC output signal with the raw LC sidechain input signal for parallel compression. Overcompressing the signal and then backing off to about 70-80% of the wet signal makes for a totally different sound than using lighter compression.

bx_console N
Plugin Manual

It leaves some of the original signal and its transients untouched while taming levels and helping to increase average loudness, if desired. The MIX feature is one of the modifications added to the plugi nthat is not originally offered on the hardware console.

❶ RATIO (L/C)

Continuous, 1.0:1 to 98:1.

Sets the ratio at which the signal above a given Threshold is compressed. Turning this fully clockwise switches to Limiter mode.

Pull (FAST): Default Attack time is 1 ms; when the knob is pulled, the Fast Attack time is 0.1 ms.

❷ REL (Release Limiter/Compressor)

0.03 s to 3.0 s.

Sets the release time at which the signal recovers from compression. Fully clockwise, this switches to auto mode.

❸ REL2 (L/C)

Continuous, 10 dB to 60 dB.

Lets the user define a second Threshold below the LC Threshold where the release curve switches from linear to exponential characteristic. In our hardware console, this is set to 20 dB. Changing this value totally changes the release behavior of the compressor, and its sound. The adjustable REL2 is one of the modifications added to the plugin that is not originally offered on the hardware console.

❹ HPF (Compressor Sidechain)

10 Hz to 2000 Hz.

Off at leftmost position; this enables a High Pass filter at the input stage of the Compressor sidechain. You may opt to reduce the low

bx_console N
Plugin Manual

end in the sidechain of a signal so that the compressor reacts less to a kick drum on a buss, for example. The HPF feature of the L/C is one of the modifications added to the plugin that is not originally offered on the hardware console.

Dirk's Tip:

The compressor in the VXS console is one of the best and most versatile out there, and it produces nearly no artifacts if setup properly.

While this is great already, I always wished the console compressor allowed for parallel compression in an easy way (without having to setup parallel doubled channels etc.), and that it would offer a sidechain filter. When we experimented with the circuit and the plugin, this was the most obvious improvement we could add.

Then we figured that the value of the second (normally internal and not adjustable) threshold absolutely determines the behavior and sound of the compressor unit, so we decided to make this parameter available as a control via a mod.

Now you truly have an outstandingly versatile machine at your disposal. From punchy to pumping, from inaudible level correction to smashing drum kits, this compressor does it all. I still wish my real console could do this.

bx_console N

Plugin Manual

EQ Section

❶ PRE DYN (EQ)

Places the EQ module before the dynamics section, rather than the default post-dynamics configuration (not offered on the original hardware console).

This will deactivate the IN SC button, since the EQ cannot be both in the sidechain circuit and before the dynamics section.

❷ IN SC (EQ)

Places the EQ module within the dynamics side chain.

This will deactivate the PRE DYN button, since the EQ cannot be both in the sidechain circuit and before the dynamics section.

❸ EQ High Frequency

1.5 kHz to 17.0 kHz.

Sets the target frequency for the High band of the EQ.

❹ EQ High Gain

-18 dB to +18 dB

Adjusts the level of boost or attenuation for given High band frequency.

bx_console N

Plugin Manual

1 HI-Q (High)

Sets Quality Factor (width) for the High band to either Q = 2.0 (On) or Q = 0.707 (Off).

2 Shelf (EQ High)

On / Off

Switches between Peak filter and Shelving filter for the High band.

3 EQ High-Mid Frequency

0.8 kHz to 8.7 kHz

Sets the center frequency for the High-Mid band of the EQ.

4 EQ High-Mid Gain

-18 dB to +18 dB

Adjusts the level of boost or attenuation for the given High-Mid band frequency.

5 EQ High-Mid Q

0.5 to 9.0

Sets the Quality Factor (width) for the High-Mid band.

6 EQ Low-Mid Frequency

190 kHz to 2000 kHz

Sets the center frequency for the Low-Mid band of EQ.

bx_console N

Plugin Manual

1 **EQ Low-Mid Gain**

-18 dB to +18 dB.

Adjusts the level of boost or attenuation for given Low-Mid band frequency.

2 **EQ Low-Mid Q**

0.5 to 9.0.

Sets the Quality Factor (width) for the Low-Mid band.

3 **EQ Low Frequency**

33 Hz to 370 Hz

Sets the center frequency for the Low band of EQ.

4 **EQ Low Gain**

-18 dB to +18 dB.

Adjusts the level of boost or attenuation for given Low band frequency.

5 **HI-Q (Low EQ Band)**

Sets Quality Factor (width) for Low band to either Q = 2 (On) or Q = 0.707 (Off).

6 **Shelf (EQ Low)**

Switches between Peak filter and Shelving filter for the Low band.

7 **EQ**

On / Off

This enables or disables the EQ section.

bx_console N

Plugin Manual

Channel Master Section

1 In Gain
-10 dB to +10 dB
Adjusts the level of the incoming signal.

2 V Gain (Virtual Gain)
-120 dB to -70dB
Off at leftmost position; this adds noise that is artificially created and added to the channel strip plugin to sound as authentic analog as possible. The sound of the noise is inspired by the original noise of our console and was tweaked during the development in listening tests. Yes, we are that crazy.

3 THD (NEW Feature for the N update!)
Adds colorful Saturation and Density (on a per channel basis). The default setting is -60dB. Use higher settings (up to -30 dB) for almost screaming distortion, or dial down the Saturation to -120 dB for ultra-clean channels.

4 Console Channels (L / R)
Select Channels 1 - 72
Switches between 72 different channels. This is done by computing resistor and capacitor tolerances in the modeling that correspond to the component manufacturer's specified acceptable tolerance range. Channel 1 equals the originally measured values of our golden unit channel. The other channels are computed based on our Patent Pending TMT (Tolerance Modeling Technology).

bx_console N

Plugin Manual

❶ Metering / Type
Output vs Input.
Lets the user switch between Input and Output signal metering.

❷ Dynamics Meters
GR / EXP: displays the amount of gain reduction in the Gate / Expander.
LC: displays the amount of Gain Reduction in the Limiter/Compressor.

❸ Mute
Off / On
Mutes the output signal of bx_console N.

❹ Phase
Inverts the Phase of the signal being processed by bx_console N.

❺ Stereo Mode
Analog / Digital.
This button is the heart of Brainworx's Tolerance Modelling Technology (TMT) feature. When ANALOG is activated, small inherent differences between the modeled componentry in each channel will produce a pleasing, analog sound. With the button switched off, both channels in the bx_console N will be identical in circuitry, providing a perfectly even, thus more digital sound.

❻ Random Channel (One / ALL)
Whenever you instantiate a bx_console N plugin on a channel, it will start with the Default setup, which is Channel 1 in a flat setting. You can now randomize channel numbers by clicking the RANDOM options in the plugin (One or ALL).

bx_console N

Plugin Manual

1 Random One

Only the plugin instance you click on will switch to an unused channel number in that session randomly. The plugin will remember which channel numbers are already used in a session and activate an unused channel number, unless you engage more than 72 channels. At that point the plugin obviously would have to use a channel number that has already been used.

2 Random ALL

If you have many channels of bx_console N running in your mix session, you can make sure to be using different channel numbers for every single instance with a single mouse click now. In most DAWs you can add a copy of the same plugin to every channel with a keyboard shortcut (for example click ALT on a Mac to put a bx_console plugin on every channel of your Pro Tools session automatically). Imagine opening 48 channels with one click and then randomizing all the channel numbers with a second mouse click. Done.

3 Fader / Out Gain

-120dB to +10dB

This fader allows you to boost or attenuate the signal going out of the channel strip. This way it´s easy to fight clipping after heavy EQ or dynamics usage, whereas adjusting the input gain might require re-adjusting of the thresholds in the dynamics section. For example, with this fader it´s easily possible to bounce vocal up / vocal down optional mixes by just changing the lead vocals output by a dB or two, allowing any other automation or settings on your track to reamin intact.

bx_console N

Plugin Manual

Dirk's Tip:

„The Output section is where things get really geeky... and truly great. Besides the natural tolerances every single channel of the plugin offers (noise, THD, center frequencies, levels, stereo balance), you can determine here how noisy you want each channel to be - from super clean to super noisy and super edgy.

I encourage you to use the noise; shape and control it with the onboard Expander (see DYNAMICS section tips as well). And if you have a few channels that you want to keep ultra clean (maybe a synth or a piano or FX buss), you can just get rid of the dirt here. of course.

Here you also can (and should!) browse through different channels and compare their specific nuances. Just dial in a sound with the EQ, dynamics and THD / Noise, then click through the channel numbers and see which ones you like best in detail.

Make sure to use various channels in a complex mix for sure, as the different noise, center frequencies and dynamic behavior will spread the mix in a natural and nice way that you can´t achieve with the same channel over and over again.

Do a mix with 40 different channels, and use "analog" stereo mode on all stereo instances. Then switch every instance of the plugin to Channel 01 and switch all stereo instances to "digital" mode in the Output section.

Can you believe how flat and boring that sounds compared to your vivid "analog" mix in the box? Bounce both versions and phase cancel them against each other... you will be surprised!"

bx_console N
Plugin Manual

Final Thoughts

In Closing…

In the past few years we at Brainworx have modeled a variety of hardware EQs, compressors and other cool tools. Doing so, we have always modeled one "golden unit", which was provided by the various manufacturers we teamed up with. We have created digital copies of the hardware units that replace that one golden unit completely, often phase cancelling the original channel in every setting.

Still, many users have told us directly and through web forums that their specific hardware unit doesn´t phase cancel the plugin they tested, assuming that something must be wrong with the modeling. With the introduction of TMT (Tolerance Modeling Technology), and the bx_console series, it becomes obvious to the public for the first time how great unit-to-unit variations can be in real life. You can actually hear the difference with this plugin by simply browsing through channels.

And what goes for a channel in a console certainly also goes for different units of a hardware EQ or compressor. We actually believe that summing many instances of the same identical unit or channel can make your mixes less 3-dimensional than an analog mix. And if you sum many peaks of fixed frequencies, you might end up with too much of a peak in that specific range. In the end the little phase shifts and level differences make the mix wider, deeper, and more alive.

This is where TMT really shines. If you like the sound of a bx_console, feel free to use it on as many tracks as desired, and simply make sure to use a lot of different channel numbers to introduce some natural analog variety and vibe.
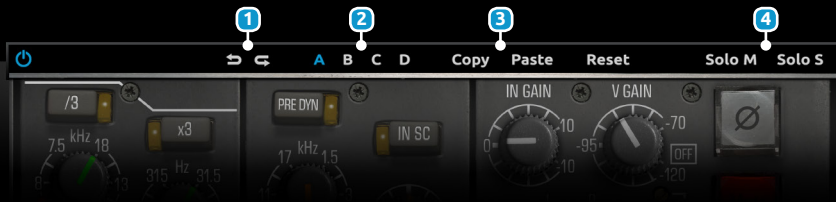
And if you like the sound of various consoles, just mix and match some E, G and N channels… that´s easily possible as well, of course.

I can´t wait to hear your results and feedback!
Happy analog mixing in the box, and please enjoy your music!

Dirk Ulrich
CEO Brainworx

bx_console N
Plugin Manual

Top Toolbar

1 Undo / Redo

You can Undo and Redo changes you made to the controls of the bx_console N plugin at any time. The Undo / Redo will work for as many as 32 steps. This makes experimenting and tweaking knobs easy. If you don´t like what you did... just undo it.

2 Settings (A/B/C/D)

The bx_console N plugin offers four internal settings (A/B/C/D) which will be stored with every preset. So, one preset can contain up to four settings.

You may use similar settings with more or less compression or EQ boost in one setup / preset.

Now, the SETTINGS can be automated in your DAW! This way it´s possible to use different sounds for your lead vocals or drums in various sections of the song. Automate the A/B/C/D settings, and you can still tweak knobs of the individual settings without overriding multiple parameters in your DAW, which would be time-consuming.

3 Copy / Paste

To set up variations of similar sounds you don´t have to dial in the settings several times. Let´s say you like your setting A and want to use the same sound, just with less compression, as setting B.

- Simply press COPY while you are in setting A.
- Switch to setting B by pressing 'B' in the settings section.
- Press PASTE, now setting B is identical to setting A.
- Reduce the compression on the B setting.

Now you can switch between A & B and decide which one sounds best or automate different settings for various sections of your session.

### 4 M/S Monitoring (for Stereo Channels only)

- **Solo M:** Solos the Mid (Sum) signal being processed by the plugin.
- **Solo S:** Solos the Side (Difference) signal processed by the plugin.
- **Both disengaged:** Standard stereo (L/R) processing output.

Dirk´s Tip:

For more information and videos on M/S Technology for Recording, Mixing and Mastering please visit our web site!

bx_console N
Plugin Manual
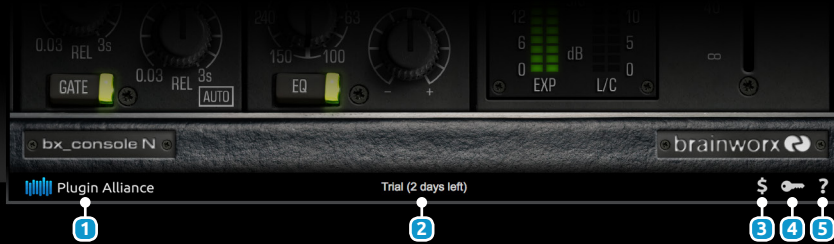
Bottom Toolbar

1 PA Logo

Clicking the Plugin Alliance logo takes you to the Plugin Alliance website via your web browser, that´s if your computer is online.

2 License Type

The toolbar displays information about the type of license you're running: Trial licenses will be displayed along with the number of days until expiration; there is no note for full licenses as these are unlimited.

3 $ (Icon)

If you are using a demo / trial version of our products, you can always click this icon to open a browser that redirects you to the respective product page in the Plugin Alliance store. This is where you can easily purchase a product without having to look it up on our website.

4 Key (Icon)

Clicking on the key icon brings up the activation dialog, allowing you to manually reauthorize a device in the event of a license upgrade or addition. You can also use this feature to activate additional computers or USB ash drives.

5 ? (Icon)

Clicking the ? icon opens up a context menu that links to the product manual PDF, as well as other helpful links, e.g. to check for product updates online. You must have a PDF reader installed on your computer to be able to read the manual.

System Requirements & FAQ (Links)

For latest System Requirements & Supported Platforms
https://www.plugin-alliance.com/en/systemrequirements.html

Particular details for your product

https://www.plugin-alliance.com/en/products.html

Installation, Activation, Authorisation and FAQ´s
https://www.plugin-alliance.com/en/support.html

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