

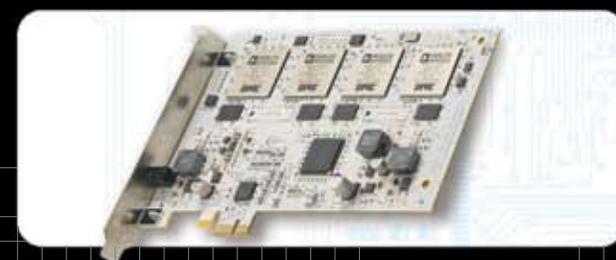
U N I V E R S A L A U D I O



Hardware

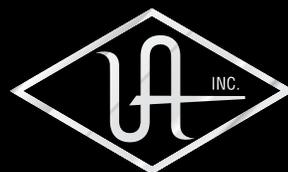


Software

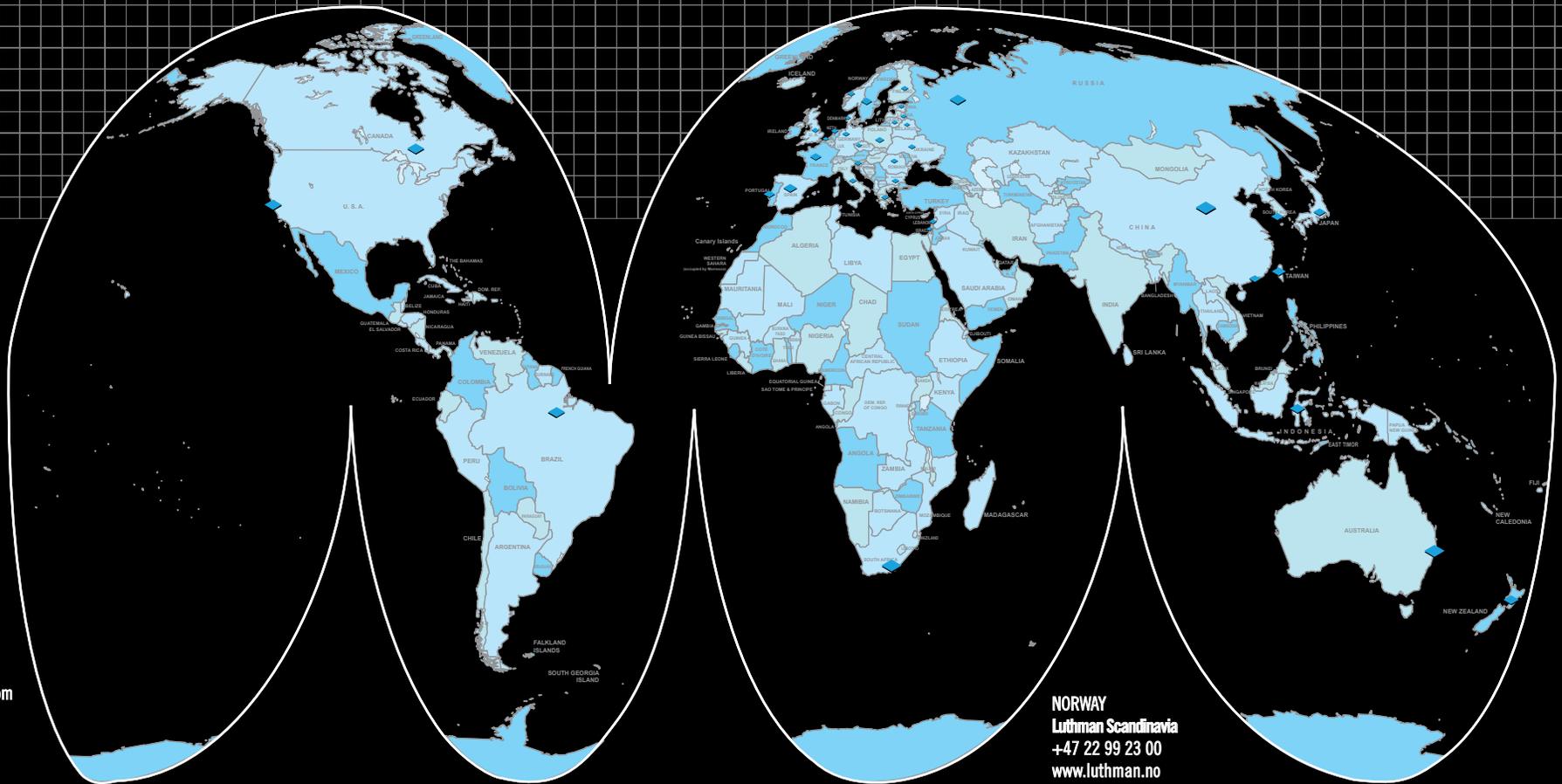


UAD DSP Family

Product Catalog 2008



Universal Audio Worldwide Distribution



AFRICA excl. SA
The XDI Group
 +1 (562) 508-4565
<http://xdi.xdigroup.com>

AUSTRALIA
Front End Audio
 +618 8370 0499
www.frontendaudio.com.au

BELGIUM, LUXEMBOURG
AMPTEC bvba
 +321 128 1458
www.amptec.be

BOSNIA, CROATIA,
MACEDONIA,
MONTENEGRO, SERBIA,
SLOVENIA
Audio Pro d.o.o.
 +386 7 4901155
www.audiopro.si

BULGARIA
Almar Co. Ltd.
 +359 251 1538
almar@aster.net

CANADA
HHB Communications
 +1 416 867 9000
www.hhb.co.uk

CHINA, HONG KONG
Digital Media Technology Co.
 +852 2721 0343
www.dmtpro.com

CZECH REPUBLIC
Disk Multimedia s.r.o.
 +420 516 454 769
www.disk.cz

DENMARK
Luthman Scandinavia
 +457 026 6555
www.luthman.dk

FINLAND
Luthman Scandinavia
 +09 7559 5645
www.intoluthman.fi

FRANCE
Juke Box Ltd
 +331 55 93 11 11
www.jukeboxltd.com

GERMANY, AUSTRIA, SWITZERLAND
SEA Vertrieb & Consulting GmbH
 +49 59 03 93 88-0
www.sea-vertrieb.de

GREECE
Elina SA
 +30 210 8830311-14
www.elina.gr

HUNGARY
Absolute! Bt
 +361 322 2519
www.absolute.hu

ICELAND
Pfaff
 +354- 533-2222
www.pfaff.is

INDONESIA
Wisma Musik Melodia
 +62 31 567 4680
melodia@rad.net.id

ISRAEL
Halilit P. Greenspoon & Sons
 +972 03 682 2917
www.halilit.com

ITALY
Eko Music Group Spa
 +39 0733 226271
www.ekomusicgroup.com

JAPAN (Analog)
Nihon ElectroHarmonix
 +813 3232 7601
www.electroharmonix.co.jp

JAPAN (Software)
Hook Up, Inc.
 +813 3255 2777
www.hookup.co.jp

KOREA, Republic Of
Best Leading Sound Co., Ltd
 +82 02 515 7385
www.blskorea.co.kr

LEBANON
Instruments Garage
 +961 1999666
www.instrumentsgarage.com

MEXICO
Elizando
 +33 31 22 13 43
www.elizandomusic.com

NETHERLANDS
Amptec
 +0032 11 281459
www.www.amptec.be

NORWAY
Luthman Scandinavia
 +47 22 99 23 00
www.luthman.no

POLAND
MBS Media Busines Solution
 +48 22 851 10 40
www.mbspro.com.pl

RUSSIA, CIS, & BALTIC STATES
Sound Management Company, Ltd.
 +7 095 796-9262
www.soundmanage.ru

ROMANIA
A V Audio SYS srl
 +40 21 4561765
www.avaudiosys.ro

SOUTH AFRICA
Tuerk Music Technologies
 +27 117928402
www.tuerkmusic.co.za

SOUTH AMERICA
Just Pro Audio
 +1 321 939 1982
www.justproaudio.com

SPAIN, PORTUGAL
MAS-Acoustics & Co.
 +34 93 591 08 29
www.masacoustics.com

TAIWAN
Hi-End
 +866 2 37655778

TRINIDAD
AMR Limited
www.caribslam.com
 +868 638 6385

TURKEY
Compel Ltd. Sti.
www.compel.com.tr
 +90-212-224-3201

SWEDEN
Fitzpatrick Import Group AB
 +46 085879150
www.fitzpatrick.se

UNITED KINGDOM
Source Distribution
 +44 020 8962 5080
www.sourcedistribution.co.uk

UNITED STATES
Universal Audio, Inc.
 831-466-3737
www.uaudio.com/dealers



Hardware

LA-2A

LA-3A

2-LA-2

2-610

LA-610

6176

1176LN

2-1176

8110

SOLO/610

2192

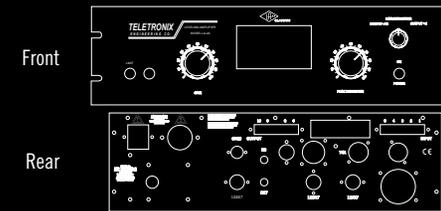
DCS Remote Preamp

710 Twin-Finity

LA-2A

Classic Leveling Amplifier

- ◆ Definitive optical style compressor
- ◆ Lag free, distortion free optical attenuator system
- ◆ Distortion less than 0.5% THD
- ◆ Class A line level output amplifier
- ◆ 0 to 40 dB gain limiting



“As part of a well-equipped studio, this unit is simply indispensable...”

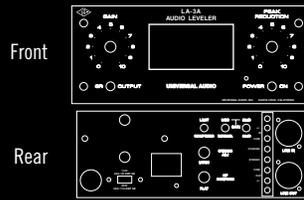
Ted Spencer – Audio Media, November 2002

Audio professionals revere the LA-2A. The original was immediately acknowledged for its natural compression characteristics. A unique electro-optical attenuator system allows instantaneous gain reduction with no increase in harmonic distortion – an accomplishment at the time, still appreciated today. Painstaking care has been taken to ensure that every new LA-2A provides the performance and characteristics of the original. Each unit is hand built. The Teletronix LA-2A Classic Leveling Amplifier will bring the same transparent compression characteristics as the original to all of your recordings.

Technical Specifications (more at uaudio.com/specs)

- Gain: 40 dB \pm 1 dB
- Input Level: +16 dB maximum
- Output Level: +10 dB nominal, +16 dB maximum
- Attack Time: 10 milliseconds
- Release Time: 0.06 seconds for 50% release;
0.5 to 5 seconds for complete release
- Noise: less than 75 dB below +10 dBm output level





- ◆ Classic Solid-State Opto-Compressor
- ◆ Custom UA Transformers & T4 cell
- ◆ Discrete Amplifier – up to 50dB gain
- ◆ Rear Panel "Gain Mod" switch for gain control
- ◆ Designed by ex-UREI engineer- Dennis Fink

LA-3A

Classic Audio Leveler

“I was recently mixing some live stuff for Bruce Springsteen and had an original LA-3A on his voice... I switched it for the LA-3A reissue. It was every bit as smooth and transparent as the original – I really couldn't tell the difference....”

Bob Clearmountain – Producer & Mix Engineer
Bruce Springsteen, Pretenders, Bryan Adams, etc.



The original LA-3A Leveling Amplifier made its debut at the 1969 NY AES show and marked the departure from the tube design of the LA-2A. The LA-3A incorporated components and design concepts from the Putnam-designed 1176LN Limiting Amplifier. Immediately embraced as a studio workhorse and still widely used today, the LA-3A remains a favorite of engineers and producers worldwide. Our reissue of the LA-3A retains all the internal and external qualities of the original. Original rear panel connections and controls are maintained, while the commonly performed “LA-3A gain mod” is added as an additional switch for maximum gain reduction range.

Technical Specifications (more at uaudio.com/specs)

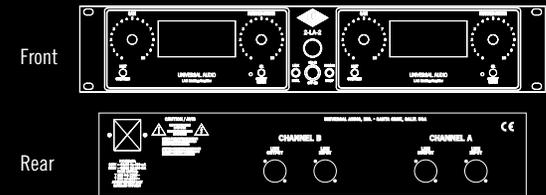
- Maximum Gain: 50 dB +/- 1dB
- Input level: 0dBm at 50dB gain; +20dBm at 30dB gain
- Output level: +20 dBm nominal, +27 dBm maximum
- Attack Time: 1.5 milliseconds or less
- Release Time: 0.06 seconds for 50% release; 0.5 to 5 seconds for complete release
- Noise: 80 dB below program at threshold of limiting



2-LA-2

Twin T4 Leveling Amplifier

- ◆ Sound and circuit of the original Teletronix LA-2A
- ◆ Linked stereo or dual mono operation
- ◆ Custom UA transformers, audiophile components
- ◆ Designed by original UREI® engineer Dennis Fink



“This really is magic: two LA-2As in a box.,”

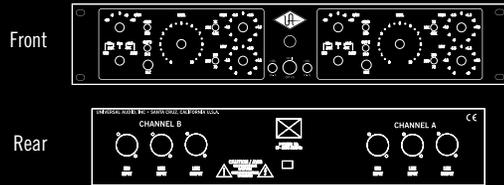
George Schilling, Resolution Magazine, November/December 2007

The 2-LA-2 is a feature-enhanced stereo evolution of its ancestor that elegantly combines two channels of silky, tube-amplified, stereo matched optical gain reduction in one unit. Designed by original UREI® engineer Dennis Fink, the 2-LA-2 retains the original all-discrete Class A circuitry and core “sonic signature” components that made the LA-2A the studio standard compressor in recording studios around the world. The 2-LA-2 delivers the same authentic, smooth as silk gain reduction you’ve come to know and trust with the LA-2A, conveniently re-designed into a 2U two-channel package.

Technical Specifications (more at uaudio.com/specs)

Gain: 35dB
 Input Level: +24dB
 Output Level: +20 dBu @ 1%
 Slow Attack Time: 10ms
 Slow Release Time: 0.06 for 50% release; .5 to 5 seconds for complete release
 Noise: -70dBu





- ◆ Classic sound of the legendary 610 console
- ◆ Mic, balanced line, and Hi-Z input
- ◆ Switchable -15dB pad
- ◆ Variable input gain and output levels
- ◆ Custom wound double sized alloy transformers

2-610

Dual Channel Tube Preamp



“...hands-down, the most dimensional mic preamp I’ve ever heard for recording vocals.”

Michael Cooper – MIX, September 2001

The Universal Audio 2-610 is a two-channel tube microphone preamplifier based on the legendary Universal Audio 610 modular console, designed by Bill Putnam Sr. The UA 610 was particularly well noted for its preamplifier, and has left its mark on countless classic recordings. We carefully modeled the UA 2-610 after the microphone amplifier section of the 610 console. We've taken great care to preserve the quality and character of the original, while adding functionality with more boost/cut settings, phantom power, direct inputs, impedance controls, and a -15 dB pad. Analog or digital, The 2-610 will bring classic tube character to your all of your recordings.

Technical Specifications (more at uaudio.com/specs)

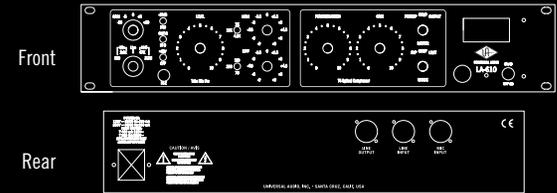
- Input Impedance: Selectable
 - 500Ω or 2kΩ (Microphone)
 - 13.8kΩ (Balanced Line)
 - 2.2MΩ or 47kΩ (Hi-Z Input)
- Frequency Response: 20 Hz to 20 kHz ±1dB
- Maximum Gain: 61 dB
- Tube Complement: One 12AX7A and one 12AT7 per channel



LA-610

Classic Tube Recording Channel

- ◆ *Legendary Bill Putnam Sr. 610 Tube Mic Pre*
- ◆ *Authentic Teletronix LA-2A-style T4 Opto-Compressor*
- ◆ *Vintage EQ, Variable Impedance & DI*
- ◆ *Audiophile Components, Hand-Assembled in the USA*
- ◆ *Groundbreaking Price*



LA-610 Signature Edition



*“And don't let the low price fool you—
this box belongs in your rack besides the priciest gear.”*

Michael Cooper – MIX, March 2005

The LA-610 brings UA's legendary vintage "all tube" luxury sound into a modern channel strip format by combining a 610 Mic-Pre/EQ/DI and a T4 Opto-compressor into a single 2U unit with a groundbreaking price. In collaboration with original UREI analog design engineer Dennis Fink, the LA-610 was carefully designed to deliver the essence of the "LA" sound but without the costs of being an exact LA-2A component clone. The electro-optical detector or "T4 cell", is the very heart and soul of the Teletronix LA-2A. The unique combination of electroluminescent panel and photo-resistors inside the T4 cell are the crucial circuit components that give both these compressors their signature sound.

Technical Specifications (more at uaudio.com/specs)

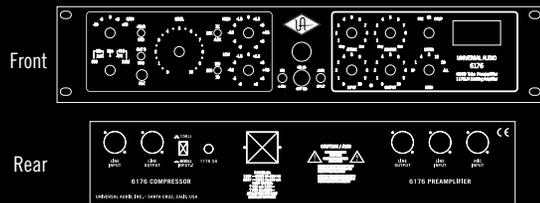
Input Impedance: Selectable
500 Ω or 2k Ω (Microphone)
20k Ω (Balanced Line)
2.2M Ω or 47k Ω (Hi-Z Input)

Frequency Response: 20 Hz to 20 kHz \pm 0.5dB

Maximum Gain: 40 dB (Line), +77dB (Mic)

Tube Complement: (3)12AX7, (1)12AT7, (1)6AQ5





- ◆ Two classics in one box
- ◆ Ultra quiet operation
- ◆ Mic, balanced line, and Hi-Z Inputs
- ◆ "Split" or "Join" mic pre & compressor
- ◆ Stereo interconnect operation

6176

Vintage Channel Strip



“I bought two of the 6176s because we just loved the sound of them. It’s the first analog piece of gear in years that I’ve really been excited about.”

Gary Paczosa – Allison Krauss, Dixie Chicks, etc.

The TEC Award Winning 6176 combines one channel of the legendary 610 amplifier with an updated 1176LN to create the ultimate single channel signal path. The 610 amplifier is packed with features, such as Mic, Line and Hi-Z inputs, two bands of shelving EQ, and a 15dB pad. The 1176 side maintains all the same features found on the Classic 1176LN. Each unit has dedicated ins and outs and can be used independently in “Split” mode, or as a complete channel in “Join” mode.

Technical Specifications (more at uaudio.com/specs)

Input Impedance: Selectable

500Ω or 2kΩ (Microphone)

13.8kΩ (Balanced Line)

2.2MΩ or 47kΩ (Hi-Z Input)

Frequency Response: 20 Hz to 20 kHz +0, -1 dB

Maximum Gain: 65 dB (500 Ω input impedance)

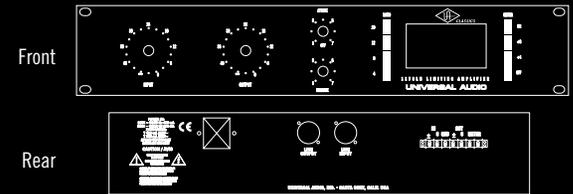
Tube Complement: One 12AX7A and one 12AT7 per channel



1176LN

Classic Limiting Amplifier

- ◆ Modeled after 1176LN, blackface D and E revisions
- ◆ Ultra fast attack time – 20 microseconds
- ◆ Definitive FET style compressor
- ◆ Custom built Putnam-designed output transformer
- ◆ Stereo interconnect operation with 1176SA adapter



“UA's new 1176LN sounds exactly like the ones I've used on every record I've done over the last 30 years.”

Andy Johns – Led Zeppelin, Rolling Stones, etc.



1176AE Anniversary Edition

The original Universal Audio 1176LN designed by Bill Putnam Sr. was a major breakthrough in limiter technology – the first true peak limiter with all transistor circuitry, offering unheard of attack times and a signature sound. Evolved from the popular Universal Audio 175 and 176 vacuum tube limiters, the 1176LN retained the proven qualities of these industry leaders, and set the standard for all limiters to follow. Today's 1176LN is still hand assembled in the U.S.A. to the same exacting standards as the original. Only Universal Audio offers the experience of a factory fresh "vintage" 1176LN.

Technical Specifications (more at uaudio.com/specs)

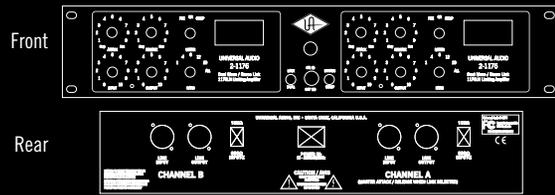
Attack Time: 20 microseconds to 800 microseconds

Release Time: 50 milliseconds to 1.1 seconds

Maximum Gain: 45 dB

Threshold vs Output Level:	Compression Ratio	Input Level at ±2 dB	Relative Output -25
	20:1	-25 dBm	+13 dBm
	12:1	-26 dBm	+12 dBm
	8:1	-26 dBm	+11 dBm
	4:1	-32 dBm	+6 dBm





- ◆ Sound and features of the original 1176LN
- ◆ Classic custom 1176LN output transformers
- ◆ Stereo or dual mono operation
- ◆ Independent compression/gain in dual mono mode
- ◆ Matched FETs and output transformers

2-1176

Twin Vintage Limiting Amplifier



“The 2-1176 was used on every song on Norah’s new record; recording and mixing.”

Jay Newland – Etta James, Norah Jones, Charlie Haden & Pat Metheny, etc.

The Tec Award Winning 2-1176 is built from UA’s hugely successful 6176 Channel Strip and combines two 1176 channels from that unit. The 2-1176 can be two mono channels or one stereo unit, with no calibration ever needed. Rather than being a clone of the original, the 2-1176 utilizes new components such as modern caps and resistors, but maintains the critical tone shaping elements: the Class A circuit, the Bill Putnam Sr. designed output transformer and the FET gain reduction element. The transformers and FETs are also stereo matched for improved stereo imaging.

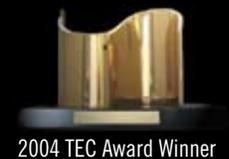
Technical Specifications (more at uaudio.com/specs)

Attack Time: 20 microseconds to 800 microseconds

Release Time: 50 milliseconds to 1.1 seconds

Gain: 40 dB ± 1 db

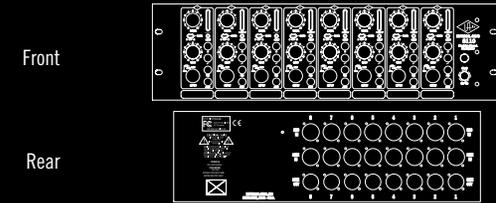
Threshold vs Output Level:	Compression Ratio	Input Level at ±2 dB	Relative Output -25
	20:1	-25 dBm	+13 dBm
	12:1	-26 dBm	+12 dBm
	8:1	-26 dBm	+11 dBm
	4:1	-32 dBm	+ 6 dBm



8110

Precision 8 Channel Preamp

- ◆ Discrete Class A
- ◆ 3-way "SHAPE" switch: Modern/Vintage/Saturate
- ◆ Gain and level controls
- ◆ Fast transients, high-headroom, ultra-low noise
- ◆ No capacitors in audio path



"The tonal variations you get on the 8110 are truly marvelous.,,"

Kevin Becka – MIX, September 2005



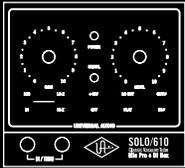
4110 Precision 4 Channel Preamp

The 8110 provides eight channels of premium Class A, all discrete amplification and is the first analog product from Universal Audio to break from our vintage roots and offer a world-class tool of "ultra-fidelity" and still provide musical and warm euphonics. Every channel of the 8110 features custom input stage transformers, dedicated Gain and Level controls, input and output metering, dual input impedance selection, and a 3-way "Shape" switch offering a variable signal-path for maximum sonic versatility. The shape switch has three modes: **OFF: Modern** – Ultra-clean, transparent, maximum headroom; **2. Vintage** – Transformer-loaded with harmonic enhancement; **3. Saturate** – Transformer-loaded with soft limiting.

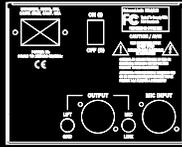
Technical Specifications (more at uaudio.com/specs)

Input Impedance: Selectable
500 Ω or 2k Ω (Microphone)
15k Ω (Balanced Line)
Frequency Response: 10 Hz to 60 kHz \pm 0.1dB
Maximum Gain: 74dB (Mic), 47dB (Line)
Maximum Output Level: +30 dBu





Front



Rear

- ◆ Classic Putnam 610
- ◆ UA sound finally at project studio price
- ◆ Gain, level, and impedance selection
- ◆ Portable design for studio, desktop or stage
- ◆ UA build quality, hand-assembled in USA

SOLO/610

Classic Vacuum Tube Mic Pre & DI

“The SOLO/610 performs better than I could have imagined—it makes everything sound better.”

Kevin Harp – The Motels, Martha Davis, Bryan Adams etc.



The SOLO/610 delivers the classic Putnam 610 tube console sound to the, single channel format in a highly versatile form factor, at a price every, project studio can afford. Unlike stationary rack gear, the SOLO/610 can be, conveniently used in the control room or recording room, on stage or, desktop, due to its portable design. Functionally lean but sonically mean, the SOLO/610 was carefully created to maintain all of the character of its, vintage predecessor, and continues the component and sonic standards, professionals expect from its more expensive UA siblings like the 2-610 and LA-610. The SOLO 610 is hand-assembled by Universal Audio in the USA.

Technical Specifications (more at uaudio.com/specs)

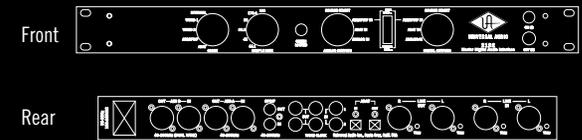
- Input Impedance: Selectable 500 ohms or 2k ohms (Microphone)
Selectable 2.2M ohms or 47k ohms (Hi-Z Input)
- Frequency Response: 20 Hz to 20 kHz +/- 1 dB
- Maximum Gain: 61 dB
- Maximum Output Level: +20 dBu
- Tube Compliment: One 12AX7 and one 12AT7



2192

Master Audio Interface

- ◆ Ultra-low noise 44.1 – 192kHz A/D and D/A converters
- ◆ Discrete class-A, no-compromises analog signal path
- ◆ Realtime transcoding between digital formats
- ◆ AES/EBU, S/PDIF, ADAT (w/SMUX)
- ◆ Jitter-free and reflection-free clock distribution



“Compared to many other well-known units on the market, The 2192 hands many of those converters their lunch on a plate!”

Trevor Sadler, Mastermind Productions – Recording Magazine 2005

Combining discrete, pure class A analog stages with 192 kHz digital to analog and analog to digital converters, digital transcoding, master clock generation and 4x clock distribution, the 2192 sits at the top of the class for sonics and versatility. The 2192 is tremendously flexible in signal routing and monitoring. From any input, simultaneously output to AES/EBU (single- or dual-wire), S/PDIF and ADAT (with S-MUX for sample rates above 48kHz). Monitor any output from any input with no interruption in transcoding. Already hailed as a classic, the 2192 Master Audio Interface is pure UA.

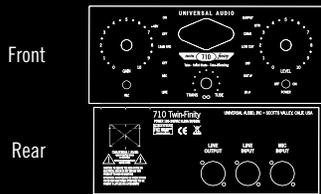
Technical Specifications (more at uaudio.com/specs)

Frequency Response: ± 0.1 dB, 10Hz to 40kHz, -1dB at 74kHz
(analog input to ADC to DAC to analog output, referenced to 1kHz, $F_s = 192$ kHz)

Dynamic range A/D: 118dB (A-weighted), 115dB (unweighted)
D/A: 122dB (A-weighted), 119dB (unweighted)

Residual noise (200Hz-20kHz) A/D: < -145 dBFS (-123dBu)
D/A: < -145 dBFS (-123dBu)





- ◆ Vacuum tube (12AX7) & solid-state dual-path preamp
- ◆ UA sonic quality, Twin-Finity phase-aligned tone-blending
- ◆ Dual gain stages: wire with gain to creamy to crunchy
- ◆ Class A, high-headroom, high gain (70db+) mic pre & DI
- ◆ All-metal chassis, rack-kit included, made in USA

710 Twin-Finity™

Tube • Solid-State • Tone-Blending Preamp

“ I use a lot of Neves and Upstate Audio preamps. I use a Martec a lot. It was comparable to almost everything I use--and the price is \$799? That's pretty damn good. It's affordable, and it's really, really good. I would recommend it to anybody. „

Al Schmitt, multi-Grammy winning producer/engineer



The 710 Twin-Finity is a radically new UA pre-amp design which uniquely combines both the classic retro warmth of UA tube design and the transient bite of solid-state in a 2U, half-rack, all-metal chassis. The key to its sonic flexibility lies in its innovative circuit design, featuring a solid-state transimpedance input amp simultaneously driving separate, phase-aligned tube and solid-state gain stages, which are then summed to a single output. The mix between the 310 volt single-ended class-A triode tube stage and solid-state transimpedance stage is controlled via the “Blend Knob” labeled “∞”. Blending is continually variable between 100% tube and 100% solid-state offering a practically infinite range of unique pre-amp tones and the ability to easily dial-in your own signature sound.

Technical Specifications (more at uaudio.com/specs)

Input Impedance: 2k Ω (Microphone)
 10k Ω (Balanced Line)
 2.2M Ω (Hi-Z Input)
 Frequency Response: 20 Hz to 100 kHz \pm 0.2dB
 Maximum Gain: 70 dB
 Distortion (THD+N) @ +4 dBu: 0.1% (tube) / 0.005% (solid-state)
 Maximum Output Level: +28 dBu
 Tube Complement: One 12AX7

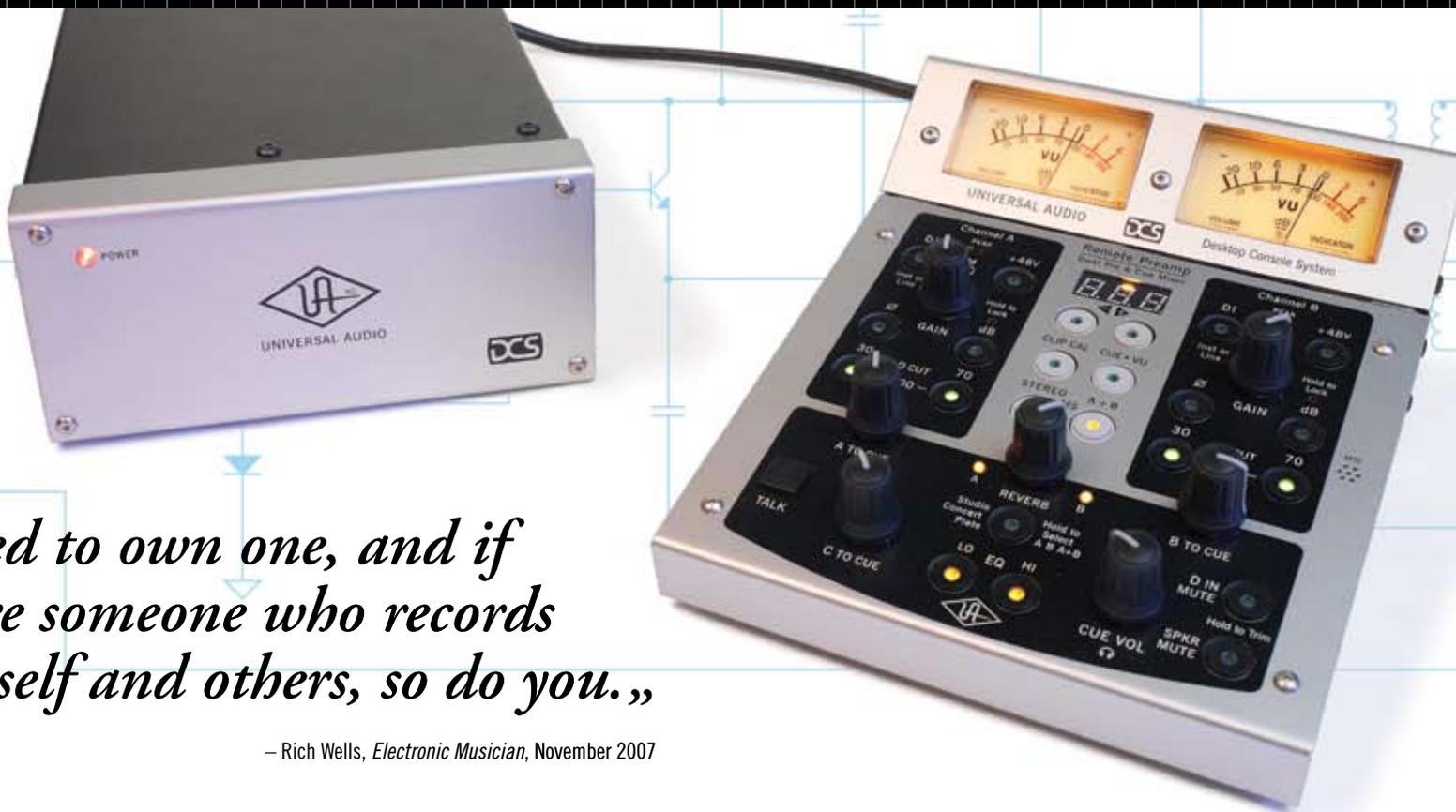
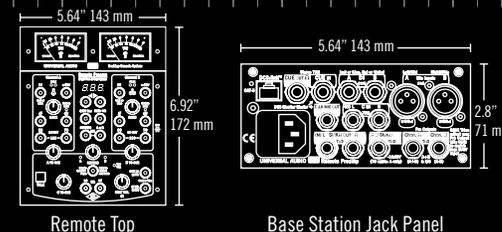


www.twin-finity.com

DCS Remote Preamp

Dual Pre & Cue Mixer

- ◆ Dual mono or stereo transimpedance mic pre/DI
- ◆ Mono, Stereo, or Mid/Side recording
- ◆ Headphone amp with 3x cue mix, reverb, & EQ
- ◆ Digitally controlled analog signal path via DCS-Link™
- ◆ Remote up to 300' from base station via CAT-5 cable



“I need to own one, and if you’re someone who records yourself and others, so do you.,”

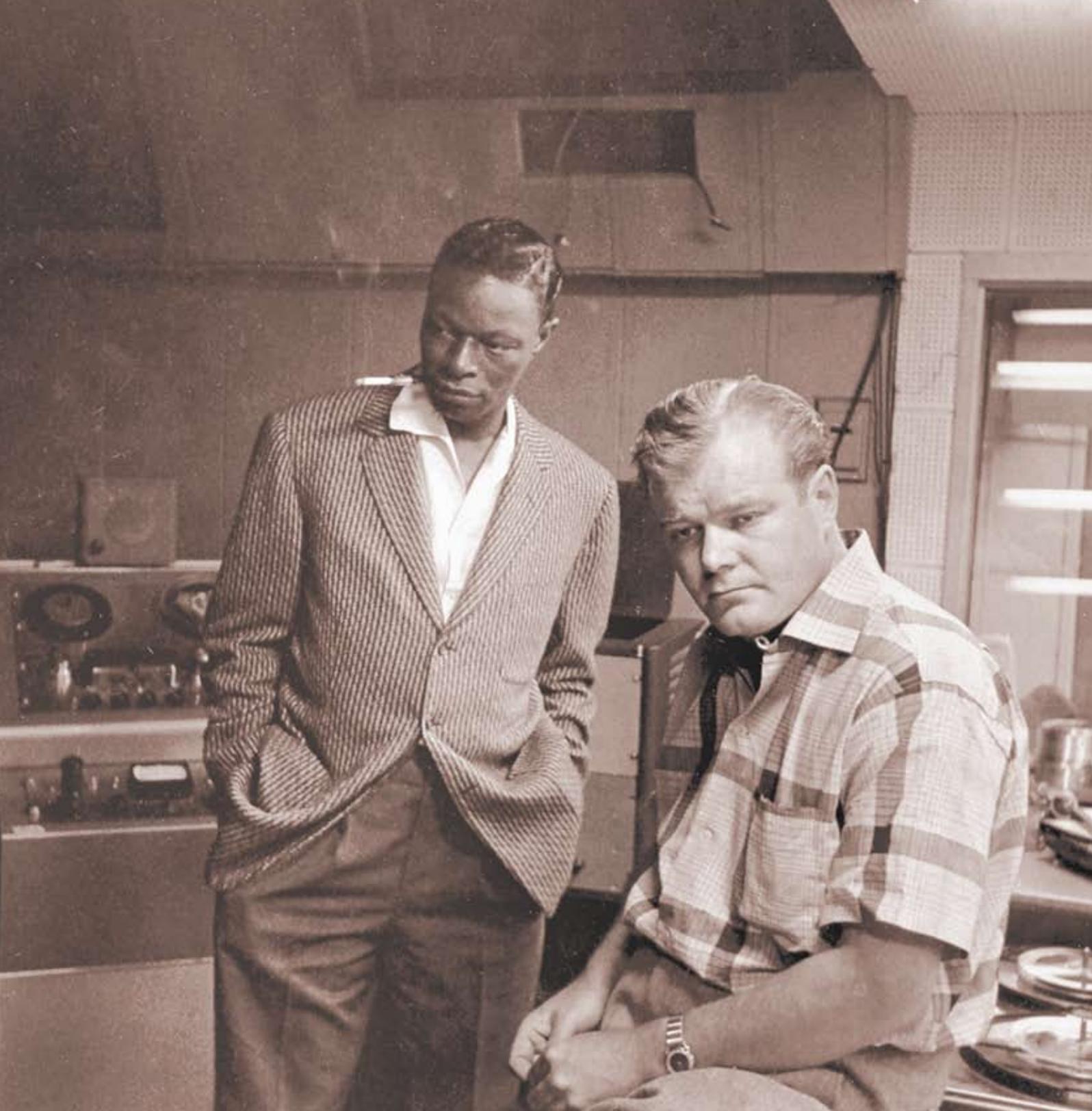
– Rich Wells, *Electronic Musician*, November 2007

The DCS Remote Preamp combines two transimpedance mic-pres & DIs, with a headphone amp featuring a three way cue mix, reverb, and EQ. Easy remote control and DAW integration makes the DCS Remote Preamp an ideal upgrade to the basic features and sonics found in most audio interfaces. With 100% digital control of analog, the dual mono or stereo preamp/DI channels offer fully remote-controllable, highly detailed, uncolored recording. In stereo mode the channels are gain matched in precise 1dB steps. Plus a Mid/Side decoder is included, allowing for direct recording of the M/S stereo result.

Technical Specifications (more at uaudio.com/specs)

- MICROPHONE INPUTS** { connection: XLR balanced, transformer-less
impedance: 2 k ohms
noise: -130dBu EIN, 50 ohms 20Hz to 20kHz, 69 dB gain
- DIRECT INPUTS** { connection: TRS balanced or TS unbalanced, transformer-less
impedance: 4 M Ω balanced, 2 M Ω unbalanced
noise: -102dBu EIN, 50 ohms 20Hz to 20kHz, 42 dB gain
- frequency response: 4Hz to 150kHz, +0/-3dB
distortion (THD+N): 0.002%, 1kHz, 40dB gain, +14dBu out





UAD & Software

Mix Essentials

1176LN/SE

LA-2A

VCA VU

LA-3A

Neve88RS

Neve 33609

Neve 1073 EQ

Neve 1081 EQ

DreamVerb

Plate 140

Cambridge EQ

Helios Type 69 EQ

Precision Mastering Series 1

Precision Mastering Series 2

Precision Mix Series

SPL Transient Designer

Roland Dimension D/Boss CE-1

Roland RE-201

Moog Multimode Filter

Fairchild 670

Pultec EQP-1A / Pultec Pro



UAD 2

Powered Plug-Ins & PCIe DSP Platform For DAWs

Now inside-the-box mixing is as potent as outside! UAD-2 offers 2.5X (Solo), 5x (Duo) and 10x (Quad) the power of UAD-1. The UAD-2 is all about putting more power in your hands – more power to track, mix and master. The UAD-2 Quad card supports an awe-inspiring full 128 channel Neve 88RS mixer at 44.1k. That's a full console for the largest of professional mixes on ONE incredibly priced UAD-2 card!

The UAD-2 of course, seamlessly works alongside up to 4 UAD-1s but

also allows any 4 UAD-2 PCIe DSP accelerator cards to be mixed and matched to conveniently scale the DSP power you want at the price you can afford. Start with a Neve 88RS console. Then, simply add more cards for additional outboard FX or more mix channels as your needs grow. Pro power-users can now use up to four UAD-2 Quads for the most demanding applications with equivalent potency to 40 UAD-1 cards!

UAD-2 includes an all-new unified Meter and Control Panel for UAD-1 and UAD-2. The new Meter/Control Panel design offers improved status monitoring, easy Quick Plug-Buy and Software Update. There's also improved rollover help and a new streamlined web shopping experience and completely re-designed UA website with integrated A/V Demo's, tutorials, in-depth webzine articles, FAQ's and enhanced support so you can really get the most out of your UAD-2.

UAD-2 SOLO

■ □ □ □ 2.5 x UAD-1e*



UAD-2 DUO

■ ■ □ □ 5 x UAD-1e*



UAD-2 QUAD

■ ■ ■ ■ 10 x UAD-1e*



UAD-2 Solo

UAD-2 Duo

UAD-2 Quad

UAD-2 Solo Flexi

UAD-2 Duo Flexi

UAD-2 Quad Flexi

UAD-2 Nevana 32

UAD-2 Nevana 64

UAD-2 Nevana 128

The UAD-2 is the successor to the revolutionary, award-winning UAD-1 Powered Plug-Ins & DSP Card platform. UAD-2 offers scalable DSP power via 3 different types of PCIe cards (Solo, Duo or Quad) which can be mixed or matched in any combination up to 4 cards. Each UAD-2 is powered by the same Analog Devices 21369 SHARC® floating-point DSP in single or multi-chip configurations allowing you to pick the single card or combination that best suits your needs or system. Only UAD-2 adds the real magic of analog to your in-the-box mixes using UA™ - UA's unique modeling technology. Custom build your own virtual mixing console, mastering console, mix sidetar or inboard dream-FX-rack from UA's exclusive collection of revered studio gear including classics from Neve®, Roland®, and Moog®



* UAD-2 individual plug-in instances per DSP chip vary from 1.5x to 5x that of UAD-1e, with the average session being around 2.5x.

UAD-1 Project PAK



UAD-1 Flexi PAK



UAD-1e Express PAK



UAD-1 Project PAK



UAD-1 Flexi PAK



UAD-1e Express PAK



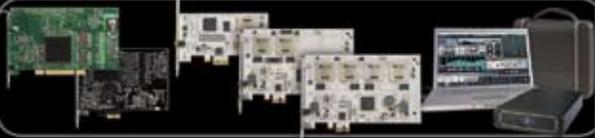
“The UAD-1 is possibly the best value of any product available for a DAW.”

-Mike Clute, Pro Sound News October 2002

Hi-Fidelity Digital Audio begins with the revolutionary UAD DSP Family. Because of its high resolution, floating point processing, ultra high-speed memory and hardware dithering, the UAD-1 delivers outstanding high-headroom sound quality at sample rates from 44.1 to 192khz. Unlike other DSP cards, the UAD-1 uses a single, unpartitioned processor allowing for larger and more sophisticated plug-in algorithms offering a new level of power and complexity not found with host-based plug-ins. By greatly reducing the burden on your computer's CPU, your host application can now deliver more tracks, automation and native effects.



Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Includes every tool you need to achieve pro mixes
- ◆ Vintage tone-shifting power with the Pultec EQP-1A
- ◆ Classic FET dynamic control with the 1176SE
- ◆ Highly adjustable room simulation with RealVerb
- ◆ All-purpose vintage channel strip with CS-1

Mix Essentials

Fundamental UAD Production Tools

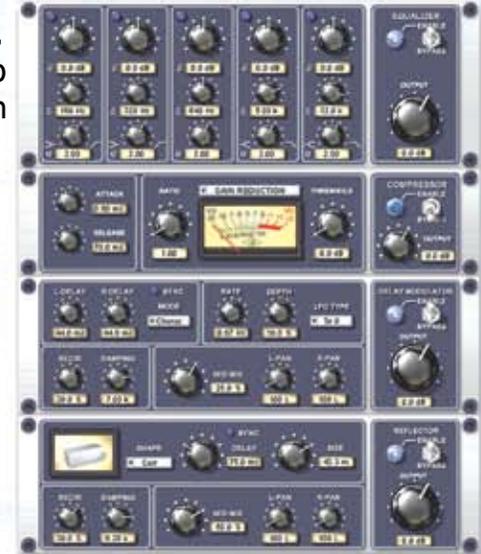


Pultec EQP-1A
Equalizer

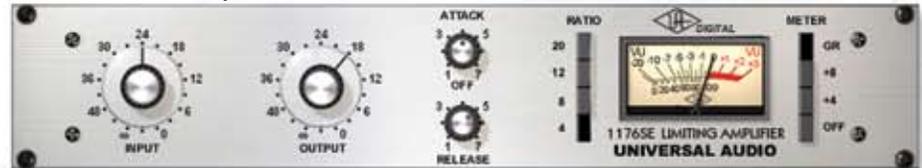


RealVerb Pro
Reverb

CS-1
Channel Strip
Multi-Plug-In



1176SE
Classic FET Compressor



Every UAD DSP solution comes equipped with the Mix Essentials plug-in suite--The core processing tools you need to create professional mixes in your native DAW. The 7 Mix Essentials are the basic foundation of the UAD plug-in series that allow you to get you mixing right out of the box. In the spirit of UA's motto, "analog ears, digital minds", the Mix essentials are the perfect blend of digital originals and classic analog emulations. The award-winning RealVerb room simulator, the authentic Pultec EQP-1A EQ emulation, the modular and highly versatile CS-1 and the easy to use 1176SE will easily breathe new life into your DAW mixing experience.

	Plug-In Instances				Plug-In Instances				
	Macintosh		Windows		Macintosh		Windows		
	mono	stereo	mono	stereo	mono	stereo	mono	stereo	
Pultec EQP1-A*	12	9	11	9	1176SE	32	27	27	20
RealVerb Pro	9	8	9	8	CS-1*	10	10	10	10

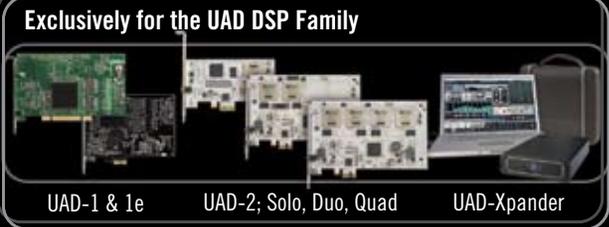
Estimated UAD-1 DSP Usage @ 44.1 kHz
 *Disabling modules and frequency bands on Pultec and CS-1 decreases DSP usage



1176LN

Classic FET Compressor

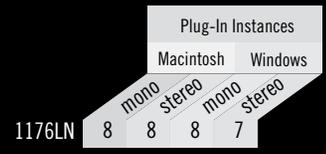
- ◆ Ultra-fast attack time
- ◆ Unique, analog-friendly, "warm" characteristics
- ◆ FET gain reduction emulation
- ◆ Supports the popular "All Buttons Mode"
- ◆ Mono or stereo operation



“The only plug-ins that I use are the Universal Audio emulations of the 1176 and LA2As.,”

Elliot Scheiner, multi-Grammy winning producer/engineer

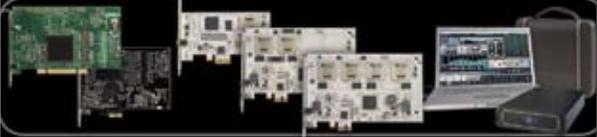
The 1176LN was the first compressor to use a field effect transistor (FET) for gain reduction, and that innovation was the key to the product's unique character. An in-depth analysis of the 1176LN's "personality" allowed Universal Audio to methodically reproduce those results within a plug-in architecture, and now offer that same character to computer-based audio workstations.



Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Lag-free, distortion-free optical attenuator model
- ◆ Frequency-dependent compression behavior
- ◆ Limit/compress function switch (common mod.)
- ◆ Full automation capabilities
- ◆ Mono or stereo operation

LA-2A

Classic Optical Compressor



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

Ross Hogarth – Ziggy Marley, Melissa Ethridge, Gov't Mule, etc.

The Teletronix LA-2A Leveling Amplifier is practically the definition of vintage audio gear. The original opto-electrical attenuator circuit is responsible for the incredibly rich and magic sound embracing the tracks of so many classic recordings. The unique combination of electroluminescent panel and photo resistor is technically superior to this day. To bring this product and its character into the world of DAWs, Universal Audio studied not just the sound, but how each and every component interacted and behaved under a full range of studio conditions. As with the other UA classic emulations, the plug-in is closer to the unit it modeled than most vintage units are to each other.

LA-2A	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
	20	19	17	15

Estimated UAD-1 DSP Usage @ 44.1 kHz

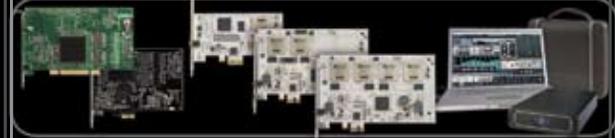


VCA VU

Classic Compressor/Limiter

- ◆ Plug-in of the dbx 160; first solid-state VCA compressor
- ◆ Modeled discrete version with unique nonlinearities
- ◆ Same simple control set of its analog counterpart
- ◆ Threshold, Compression and Output controls
- ◆ VU meter mode selection

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander



*“This is just great!
Perfect on drum-buss
and electronic
kickdrums!
CPU-friendly and
good sounding.”*

Norbert Müller, my.uaudio.com review

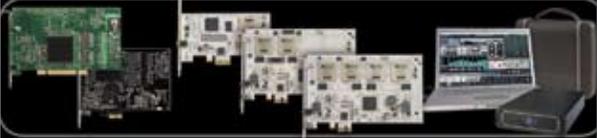
The VCA VU Compressor/Limiter is a faithful emulation of the first commercially available VCA compressor, the dbx 160. Originally designed and sold by David Blackmer in 1971, this solid-state design is famous for its simple control set and firm compression characteristics. The original unit is still considered the very best VCA compressor ever made. Unlike later monolithic IC units, the “VU” uses a series of discrete components for gain reduction, and therefore has unique nonlinearities not found in other VCA compressors. The VCA VU captures all the sonic nuances from our “golden” modeling unit, as well the Input/Output/Gain Change VU meter for which the unit is famous.



Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Definitive solid-state optical compressor
- ◆ Modeled from a “golden” unit in UA’s collection
- ◆ Gain and peak reduction controls
- ◆ Metering & Power switch
- ◆ Front panel Limit/Compress switch

LA-3A

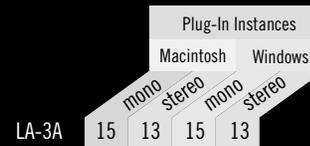
Classic Audio Leveler

“...It’s exactly the corking compressor you’d expect. With plug-ins like this, the UAD platform is looking tastier all the time.,,”

Computer Music, September 2007



The original Teletronix LA-3A Audio Leveler made its debut at the 1969 New York AES show. Marking a departure from the tube design of the LA-2A Leveling Amplifier, the solid-state LA-3A offered a new sound in optical gain reduction, with faster attack and release characteristics that were noticeably different from its predecessor. Immediately embraced as a studio workhorse, the LA-3A is still widely used today. Engineers and producers the world over favor the LA-3A for its unique compression characteristics and sonic signature.



Estimated UAD-1 DSP Usage @ 44.1 kHz

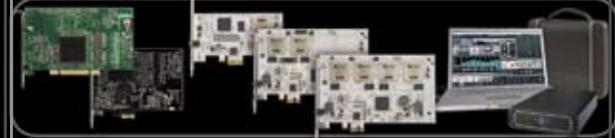


Neve 88RS

Channel Strip

- ◆ Exclusively Neve licensed/UA modeled
- ◆ EQ and dynamics from Neve's flagship analog console
- ◆ Limiter/Compressor Gate/Expander dynamics section
- ◆ Ability to swap module order
- ◆ Sidechain the EQ to the dynamics section

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander



“...definitely the closest I’ve ever felt to manipulating large-format controls in the digital realm.”

Eli Crews, Electronic Musician, December 2007

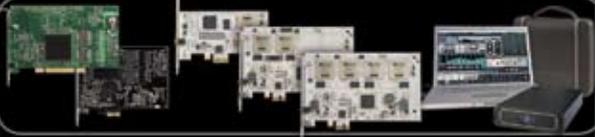
In 2001, Neve launched the 88 Series: A new, large-format analog console that represented the best of all Neve designs that came before it. Considered the ultimate console for modern features and reliability, it is also heralded as one of the best-sounding consoles ever made by veterans of both the audio and film communities. The 88RS has found a home in some of the finest rooms and scoring stages around the world, including Ocean Way, Abbey Road, AIR, The Village, Sony Pictures, 20th Century Fox and Skywalker Sound.

Neve 88RS	Plug-In Instances			
	mono	stereo	mono	stereo
	13	9	13	9

Estimated UAD-1 DSP Usage @ 44.1 kHz



Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Exclusive Neve license/UA modeled
- ◆ Nonlinearities modeled to exacting detail
- ◆ Auto-release offers program dependent qualities
- ◆ Controls link, output gain, and headroom switch
- ◆ Includes SE version for higher instance counts

Neve® 33609

Classic Buss Compressor



33609



33609SE

“The Neve sound is the most sought after in the world and UA is an industry leader in emulation. Together we are developing the definitive series of Neve plug-ins as a compliment to the range of Classic and New Classic Neve hardware units. ,,”

Tom Misner – President of AMS-Neve

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

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Neve 33609	2	1	2	1
Neve 33609SE	9	7	9	7

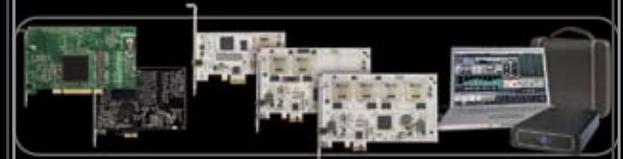
Estimated UAD-1 DSP Usage @ 44.1 kHz



Neve® 1073

Classic Console Equalizer

- ◆ Exclusively Neve licensed/UA modeled
- ◆ Reversed 3-band "Wessex A88/8014" EQ
- ◆ Includes "DSP Lite" high-instance 1073SE
- ◆ Original RAF Cosmetics & Concentric Controls
- ◆ Most widely used EQ in popular music



UAD-1 & 1e UAD-2; Solo, Duo, Quad UAD-Xpander



1073



1073SE

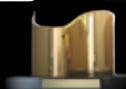
"...all the bite, without breaking your skin, just like the original."

Paul White of Sound on Sound

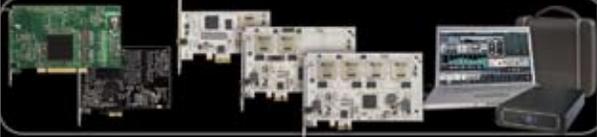
Originally designed by Neve in 1970, the Neve 1073 channel module is derived from revered Neve consoles such as the 8014. The 1073 is "the one" that adds that certain sheen and clarity of presence to instruments in the mix that is deemed unattainable with any other unit. This discrete Class A transistor mic/line amp design with 3-band EQ and high-pass filter epitomizes the Neve "essence". The Neve 1073 EQ comprises a fixed 12kHz high shelving EQ, a six frequency (7.2k, 4.8k, 3.2k, 1.6k, .7k, .36k) parametric EQ, a four frequency (220, 110, 60 and 35 Hz) low shelving EQ, and a four frequency high pass filter. UA has developed two versions: (a) absolute sonic accuracy-no DSP spared; (b) SE version for high instance counts.

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Neve 1073	5	3	5	3
Neve 1073SE	16	15	16	15

Estimated UAD-1 DSP Usage @ 44.1 kHz



Exclusively for the UAD DSP Family



UAD-1

UAD-1e

UAD-Xpander

- ◆ Exclusively Neve licensed/UA modeled
- ◆ Reversed 4-band 8048 console EQ
- ◆ Parametric high and low mid, with two Q settings
- ◆ Adjustable frequency high/low shelf, switchable to bell curve
- ◆ Original RAF cosmetics & concentric controls

Neve® 1081

Classic Console Equalizer



1081



1081SE

“The Neve 1081 is brilliant! ...and I don't want to be without it.”

Ted Perlman – Grammy winning producer/engineer/guitarist

The Neve 1081 channel module furthered the groundbreaking sonic achievements set by the 1073, with expanded capabilities. This four-band EQ with high and low cut filters maintains the unique Neve sonic fingerprint of its cousin, and adds another parametric midrange band, plus selectable frequencies on the high shelf filter. In addition, both the high and low frequency filters may be switched to bell filters, while both midrange parametric bands offer “Hi-Q” selections for tighter boosts or cuts. Universal Audio’s Neve 1081 EQ delivers the same sonic experience of its analog cousin with exacting detail. At no extra charge, the 1081 EQ includes a DSP optimized 1081SE EQ for high instance counts.

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Neve 1081	3	3	3	3
Neve 1081SE	18	16	18	16

Estimated UAD-1 DSP Usage @ 44.1 kHz



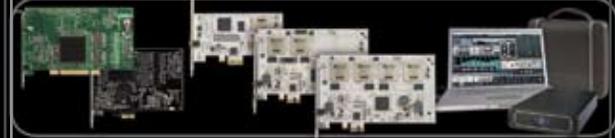
Neve Classic Console Bundle
2007 TEC Award Winner

DreamVerb

Professional Reverb Toolkit

- ◆ 21 user selectable room shapes
- ◆ 48 user selectable surface materials
- ◆ 7 user selectable types of air
- ◆ Blend room shapes, sizes, and surface materials
- ◆ Automate all parameters with no zipper noise

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

The screenshot shows the DreamVerb software interface with several control panels:

- Resonance:** An EQ-style graph with frequency sliders from 16 Hz to 16 kHz.
- Reflections:** A graph for 'EARLY TIMING' with parameters for delay (1 ms to 1 s) and gain (-2.5 dB to -67 %).
- Shape:** A 3D visualization of a room shape, currently set to 'A-Frame 1'.
- Materials:** A list of surface materials like 'Dry Air', 'Marble', and 'Carpet' with their respective percentages.
- Reverberation:** A graph for 'LATE TIMING' with parameters for decay (10 ms to 100 s) and gain (-56 % to 85 %).
- Positioning:** Sliders for 'Direct', 'Early', 'Late', and 'Distance'.
- Input/Output:** Level meters and gain controls for the signal path.

“DreamVerb is absolutely, hands-down, the best plug-in reverb I have ever heard.”

Brian Tankersley – Shania Twain, Sawyer Brown, etc.

Universal Audio's flagship stereo reverb plug-in draws on the unparalleled flexibility of RealVerb Pro. An updated engine with separately adjustable early and late reflections creates lush and involving reverb soundscapes. Its intuitive and powerful interface lets you create a room from a huge list of different materials and room shapes. These acoustic spaces can be customized further by blending or "morphing" the different room shapes and surfaces with one another, while the density of the air can be changed to simulate different ambient situations. All parameters can be adjusted or automated with no "zipper-noise" or audible artifacts.

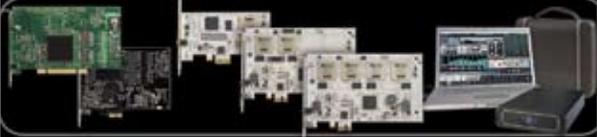
Plug-In Instances	Macintosh		Windows	
	mono	stereo	mono	stereo
DreemVerb	6	5	6	5

Disabling individual modules decreases DSP usage

Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Highly prized smooth and natural plate sound
- ◆ Based on plates from The Plant Studios
- ◆ Three plates – each with a unique sound
- ◆ Decay, two-band EQ, predelay, balance, width, & mix
- ◆ Interface based on original EMT 140 reverb system

Plate 140

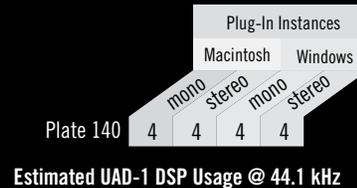
Classic Plate Reverb System



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

John Cuniberti – The Plant Recording Studios, Sausalito

The German company EMT made a breakthrough in 1957 with the release of the EMT 140, which utilized a resonating metal plate to create ambience. EMT Plate Reverbs are prized in top studios for their lush, distinctive tone. However, the systems are expensive, bulky, need to be isolated from vibration and maintained regularly – that’s why EMT Plate Reverbs are *only* in top studios. Universal Audio accurately recreates the sonic signature of three uniquely different EMT 140s installed at The Plant Studios in Sausalito, CA. The GUI is closely based on real plate system components, with additional controls for DAW users. Impractical or impossible for most before, Universal Audio once again brings classic analog tools within the reach of everyone.

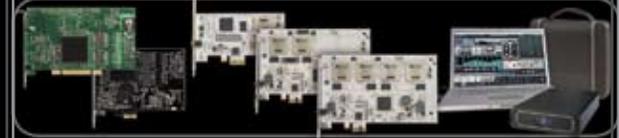


Cambridge EQ

5-Band Parametric EQ

- ◆ Five bands of parametric or shelving EQ
- ◆ 17 high & low pass filter types
- ◆ Three types of Q & resonant shelf
- ◆ One click A/B switching between setups
- ◆ Editable graphical EQ curve display

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander



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

JB – Tape Op, May/June 2004

The Cambridge EQ is a high-end analog style EQ which has five bands of switchable parametric or shelving EQ and comprehensive high and low pass filters. Choose from three types of Q for the parametric bands and 17 different curve types for the filters. The interface features a graphical frequency response curve with zoom controls for fine adjustment, as well as adjustment of the gain, resonance, and frequency of each band on the graphic display. Unlike most EQ plug-ins, each filter is designed to emulate the response of a classic analog filter. The result is surgical precision with ultra smooth sound, from mixing to mastering.

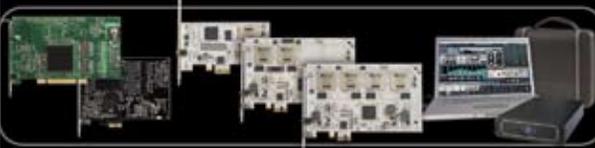
Cambridge EQ	Plug-In Instances			
	Macintosh	Windows	mono	stereo
	28	14	26	13

Disabling individual EQ frequency bands decreases DSP usage

Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Modeled from original Basing Street desk
- ◆ Distinct and colorful three band EQ
- ◆ Phase reverse and level adjustment built in
- ◆ High Shelf, Parametric Mid and Bass Peak/Shelf EQ
- ◆ Extreme settings remain open and musical

Helios Type 69 EQ

Classic Console Equalizer



“To get that sound again, the Helios sound from a plug-in, I thought, bloody hell, this is genius.”

Eric Stewart, singer/guitarist/engineer, 10cc

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



Estimated UAD-1 DSP Usage @ 44.1 kHz



Precision Mastering Series

Precision Limiter

- ◆ 1.5ms look-ahead, brick-wall, zero overshoot
- ◆ Totally colorless, no upsampling
- ◆ Standard Peak/RMS, K-12, K-14, and K-20 modes
- ◆ User adjustable or intelligent auto release
- ◆ Unique Contour Mode allows attack shaping

Precision EQ

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



Precision Limiter

“You’re guaranteed stellar results, and at a price that simply blows the competition away.”

Jonathan Wilson – Future Music UK, July 2005

Precision EQ



“Easily the tastiest EQ plug I have, and I have no issues about applying it to very high-end jobs from high-end clients.”

John Scrip – Massive Mastering

The Precision Mastering series Powered Plug-Ins are modeled after and sonically comparable to the best mastering processors of yesterday and today. They have been designed to go head-to-head with the absolute best hardware and software devices in existence today but at a remarkable price. Assembled in one system, they form the most sonically potent and best value digital mastering system available. The Precision Buss Compressor glues your mix together like the very best of British master section consoles. The Precision Limiter provides easy. . .

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Precision Limiter	12	10	12	10
Precision EQ	7	5	7	5

Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

Precision Multiband

- ◆ Five bands of Compression, Expansion or Gate
- ◆ Gain, Ratio, Threshold, Attack, Release & Bandwidth
- ◆ Filterbank modes: Linear Phase & Minimum Phase
- ◆ Band bypass, solo, mute, global parameter copy
- ◆ Visualization of input levels & dynamic EQ response

Precision Maximizer

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



“Not only does the Precision Multiband sound great, but it does everything from surgical tweaks to brute force, in an interface that shows you what you need to see instantly..”

Brian Foraker – Mixing/Mastering Engineer
Loquat, Emerson Lake and Palmer, Heart, etc.

Precision Multiband

“Fantastic! Never heard a loudness maximizer do stuff like this so well. ,”

my.uaudio.com review by Daniel Manuputtij



Precision Maximizer

...brick-wall limiting, and can increase mix volume effortlessly without hashy artifacts. The Precision Maximizer is a dynamic impact processor, which increases apparent loudness and is able to "dial-in" musical harmonic distortion giving your mixes extra "in-your-face" presence. The Precision Multiband provides five spectral bands of premium compression, expansion, or gating for solving many kinds of post-mix issues at the mastering stage. Lastly, the Precision EQ is a modeled amalgam of the best hardware mastering EQs of the last 50 years, and is ideal for gently "sweetening" and "polishing" your master without radically altering the balance of your established mix.

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Precision Multiband	4	2	4	2
Precision Maximizer*	8	4	8	4
Estimated UAD-1 DSP Usage @ 44.1 kHz				

*1 band / 3 band



Precision Multiband

Precision Mix Series

Precision Buss Compressor

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

Precision De-Esser

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

Precision Enhancer

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

Precision Buss Compressor



“If you’re looking for a compressor for in-channel and buss treatments, you won’t be disappointed if you end your search here. ”

Jono Buchanan – Future Music UK, April 2008

“Perfect! After struggling with every other software de-esser out there, this is a godsend.”

my.uaudio.com review by Matt Curran

Precision De-Esser



Precision Enhancer



“A very fast and easy way of finding that sweet spot that’ll make the difference.”

Robin Masters, my.uaudio.com review

The Precision Mix series expands Universal Audio's line of specialty plug-ins beyond the mastering stage. Like the Precision Mastering Series, these Mix Series tools have been designed to go head-to-head with the absolute best hardware and software designs in existence today. The Precision Buss Compressor transparently glues your mix together like the master section of the very best large format consoles. The Precision Enhancer kHz will breathe new life into dull or poorly recorded tracks. The Precision De-Esser specializes in compressing just the sibilant range with the utmost in transparency.

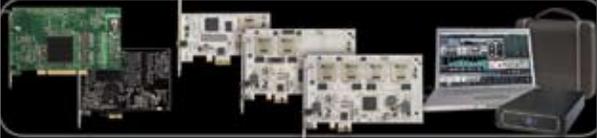
	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Precision Buss Compressor	10	9	10	9
Precision De-Esser*	24	16	24	16
Precision Enhancer	54	33	54	33

*normal / split mode

Estimated UAD-1 DSP Usage @ 44.1 kHz



Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Increase or decrease transients of percussive sources
- ◆ Transparently shorten or increase sustain
- ◆ Raise or lower room sound or preexisting reverb
- ◆ Use as a gate substitute, for minimizing mic bleed
- ◆ Endorsed by world's finest professional engineers

SPL™ Transient Designer™

Transient Envelope Processor

“...this generally has all the function and sound of the hardware, and I anticipate this will get a lot of use here. ”

George Shilling – Resolution, May 2008



Universal Audio partnered with Sound Performance Lab (SPL) to bring you the Transient Designer, with its unique and compelling Differential Envelope Technology for shaping the dynamic response of a sound. Two simple audio controls allow effortless reshaping of the attack and sustain characteristics. The SPL Transient Designer is considered a “modern classic” that is regularly employed by some of the world’s finest engineers. Ed Cherney, Joe Chicarelli, Ross Hogarth and Michael Brauer all use this amazing device in their work.

SPL Transient Designer	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
	9	8	9	8

Estimated UAD-1 DSP Usage @ 44.1 kHz

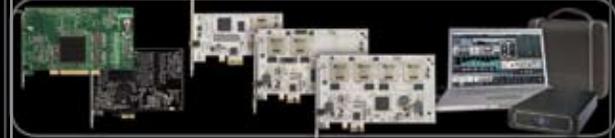


Roland® Chorus

Boss CE-1 & Roland Dimension D

- ◆ Commissioned by Roland for analog modeling
- ◆ Accurate model of original CE-1® and Dimension D®
- ◆ Identical look, controls, and operation of originals
- ◆ True pitch shifting vibrato with CE-1
- ◆ Dimension D All-Button Mode supported

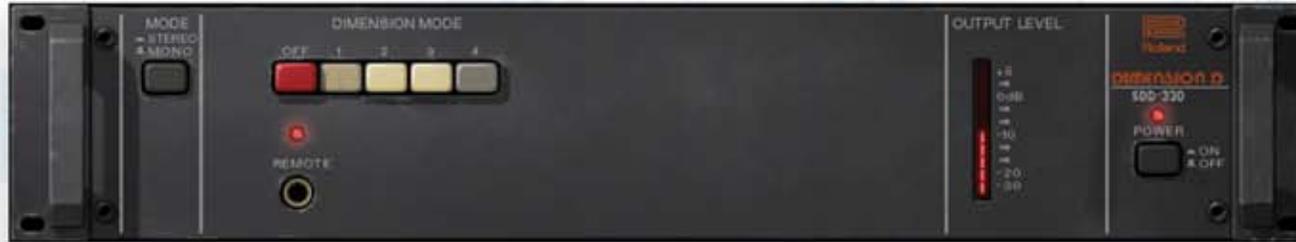
Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander



“In a mix, little things make a big difference – the Dimension D offers something special.”

Jonathan Wilson – Future Music UK, June 2006

“...the presets hit every retro nail squarely on the head.”

Jason Scott Alexander – Remix, February 2006

Even for the mix engineer, stomp boxes can provide “secret weapon effects” not found any other way. In 1976, BOSS® originated the chorus effect pedal, and nobody has come close to matching the CE-1’s captivating chorus sound since. The Roland Dimension D is a studio gem that adheres to the principle of doing one thing, but doing it extremely well; Dimension D is more than a chorus, it is really a sound enhancer for adding spatial effects to stereo or mono sources.

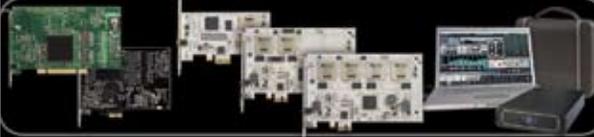
	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Boss CE-1	18	22	18	22
Dimension -D	12	11	12	11

Estimated UAD-1 DSP Usage @ 44.1 kHz

analog ears | digital minds



Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Meticulous model of original Roland RE-201®
- ◆ Tape oscillation effects and spring reverb emulation
- ◆ Entrusted by Roland for accurate analog modeling
- ◆ Original features: Mode Selector, Intensity and “Dub”
- ◆ New features: tempo sync, effects pan, tape select

Roland RE-201

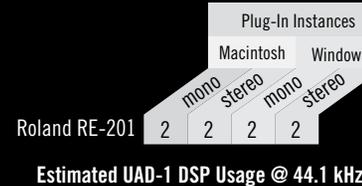
Classic Tape Echo & Spring Reverb

“The RE-201 sounds wicked! I’m blown away!”

Q of Uberzone



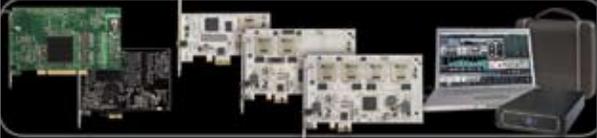
In 1973, Roland created the Space Echo® system that utilized multiple play heads to create warm, highly adjustable echo effects, which added wonderful tape character and chaos to performances and recordings. Universal Audio has been entrusted by Roland to re-create the highly beloved RE-201 unit, spending over a year developing our RE-201 Space Echo, which truly captures the physical behaviour of this complex device “warts and all”, down to the distortion, wow and flutter, pitch shifting, and warmth that tape based delays are famous for; but our plug-in goes even further, capturing the complex self-oscillation that makes the Space Echo more than an effect, but a unique instrument unto itself.





Putnam prototype mixing console at Universal Recording, Chicago, 1957

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Licensed recreation of the Moog Four-Pole filter
- ◆ Lowpass, Highpass and Bandpass filtering
- ◆ Self oscillation, saturation and zero artifacts
- ◆ Six waveshapes, & tempo synchronization for LFOs
- ◆ Stereo processing with Spacing and Offset

Moog™ Multimode Filter

Classic Transistor VCF Emulation



Moog Multimode Filter SE



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

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Moog Multimode Filter	1	1	1	1
Moog Multimode Filter SE	7	5	7	5

Estimated UAD-1 DSP Usage @ 44.1 KHz

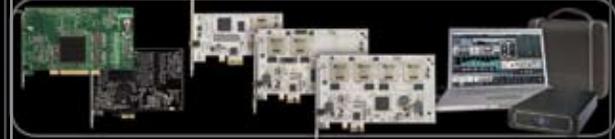


Fairchild 670

Classic Variable-Mu Compressor

- ◆ Modeled after Ocean Way's famous golden unit
- ◆ Sidechain link stereo operation
- ◆ DC bias controls fine tune knee/ratio
- ◆ Six attack and release time constants
- ◆ Lat-Vert for vinyl mastering & stereo image effects

Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander



“I've had the chance to use the very Fairchild you modeled when I've done sessions at Ocean Way... I am amazed at how much it sounds like the real deal.”

Paca Thomas – my.uaudio.com, February 2004

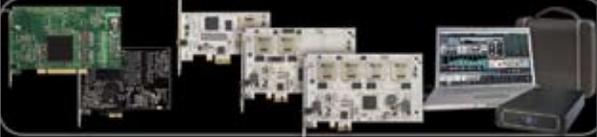
The two channel Fairchild 670 is the “Holy Grail” of compressors in studio gear esoterica – not only for its sound, but for its price (around \$30,000 on the vintage market), the extreme rareness, and the difficulties in maintaining such a piece. The original Fairchild 670 has 14 transformers, 20 vacuum tubes, fits in 6 rack-spaces and is 65 pounds. UA's emulation is modeled after Allen Side's favorite unit at Ocean Way Studios. As with the LA-2A and 1176LN, the Fairchild 670 is component modeled down to the last detail and delivers a sonic experience so accurate that there is much more variance from vintage unit to unit than the plug-in and the unit it was modeled after.

Fairchild 670	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
	12	6	12	6

Estimated UAD-1 DSP Usage @ 44.1 kHz



Exclusively for the UAD DSP Family



UAD-1 & 1e

UAD-2; Solo, Duo, Quad

UAD-Xpander

- ◆ Both units modeled after highly prized "golden units"
- ◆ Unique simultaneous low-band boost and cut
- ◆ Extreme settings without harshness
- ◆ Oversampling, phase-accurate modeling
- ◆ The MEQ-5 is the perfect compliment to the EQP-1A

Pultec EQs

EQP-1A & MEQ-5

Pultec Pro
combines the
Pultec MEQ-5
& EQP-1A

Pultec EQP-1A



“...if I came across a [hardware] Pultec that sounded like the UAD-1’s, I would be very happy with it.”

Adam Fuest – Future Music, August 2002

Universal Audio's Pultec-Pro combines the Pultec MEQ-5 Midrange Equalizer and the Pultec EQP-1A Program Equalizer- two of the most sought-after hardware EQs in professional audio- into one plug-in. The Pultec MEQ-5 Midrange Equalizer was designed to compliment to the EQP-1A. The best pro studios have one of each for full bandwidth Pultec sound. Either EQ section can be enabled or disabled separately, saving UAD-1 DSP power. Like the EQP-1A, the MEQ-5 was circuit and component modeled to such a high degree of detail that it is closer to the "golden" Pultec MEQ-5 unit it was modeled after than other hardware Pultec MEQ-5 units.

* Disabling modules and frequency bands decreases DSP usage

	Plug-In Instances			
	Macintosh		Windows	
	mono	stereo	mono	stereo
Pultec EQP-1A	12	9	11	9
Pultec Pro	7	6	7	5

Estimated UAD-1 DSP Usage @ 44.1 kHz





- UA Universe
- Ask the Doctors
- Artist Interview
- Analog Obsession
- Support Report
- The Channel
- Plug-In Power
- Playback
- Featured Promotion



UNIVERSAL AUDIO webzine

Read the UA WebZine every month for the latest artist interviews, tech tips, reader music submissions and much more.
www.uaudio.com/webzine

Don't miss an issue, sign up for e-news:
my.uaudio.com/enews



Adam Hawkins – April 2007
Engineer
50 Cent, Fiona Apple



Rob and Scott Silfvast – October 2006
Euphonix founders, UA DCS designers



Eli Janney – June 2008
Producer Mixer



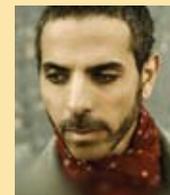
Matt Boudreau – March 2008
Engineer



Phil Ramone – March 2008
Producer



Chris Manning – July 2008
Producer, Engineer



Carmen Rizzo – January 2008
Producer, Engineer, Remixer



Eddy Schreyer – May 2008
Mastering Engineer



Jeff Balding – November 2007
Engineer/Producer
Faith Hill, Shania Twain



Jettatura – September 2006



Marius de Vries – August 2006
U2, Björk, Madonna



Frank Filipetti – April 2008, Oct. 2003
Producer, Engineer
Barbra Streisand, KoRn, James Taylor



Allen Sides – May 2008
Engineer, Producer



Eric Stewart – May 2007
Singer/Guitarist, Engineer
10cc



Suzanne Ciani – April 2006
Keyboardist, Composer



Matt Still – October 2007
Engineer
Elton John, Outkast



David Boucher – December 2006
Engineer
The Pretenders, The Corrs



Jim Gaines – August 2007
Engineer
Santana, Stevie Ray Vaughan



Mark Eitzel – November 2007
Singer/Guitarist, Engineer
American Music Club



Billy Bob Thornton – November 2007
Singer/Guitarist



BT – September 2007
Composer, Producer



Ulrich Wild – July 2007
Engineer
Pantera, Deftones



The Shins – March 2007



Matt Schwartz – February 2004
Songwriter, Producer, Engineer
Massive Attack, Tall Paul



Matthew Curry – July 2006
Engineer, Producer, Composer
Safety Scissors



Glen Nichols – August 2004
Producer, Engineer
Future Funk Squad



Mark Cross – March 2006
Engineer
Randy Newman, ER



Kathie Talbot – July 2004
Composer, Engineer
Commercials, Film



Bobby Owinski – July 2005
Surround Engineer
Amon Tobin's "Tom Clancy's Splinter Cell 3 - Chaos Theory"



Tony Espinoza – March 2005
Engineer, Owner SF Soundworks
Alanis Morissette, New Order



Kurt Mankacs – November 2005
Producer, Engineer
Philip Glass



Terry Howard – December 2005
Engineer
Ray Charles, Barbra Streisand
Pictured with Les Paul (left)



Tom Scott – December 2003
Musician, Composer, Engineer
Thelouious Monk, Quincy Jones



Gareth Jones – May 2006
Engineer, Producer
Erasure, Depeche Mode



Tony Mills (seated) – August 2004
Composer, Engineer, Studio Owner
Spark Productions
Pictured with UA President Matt Ward



Rob Hill – December 2004
Producer, Engineer, Surround Mixer
Queen, Everlast, Kofn



Michael Ross – April 2004
Engineer
Elvis Costello, Christina Aguilera



Valentin – May 2003
Musician, Producer, Re-mixer
QED, Christina Aguilera



Paul Stubblebine – March 2005
Mastering Engineer
Co-Owner, Coast Recorders



Joe Chiccarelli – February 2004
Producer, Engineer
Beck, U2, Elton John



Jeff Rona – March 2005
Film Composer
Gladiator, A Thousand Roads, Slow Burn



Mark Plati – January 2006
Producer, Musician
David Bowie



Peter Frampton – August 2003
Musician, Songwriter
Pictured with Chuck Ainley



John Cumiberti – October 2003
Engineer, Mastering Engineer
Joe Satriani, Tracy Chapman



James Lumb – September 2003
Producer, Musician, *Electric Skychurch*
Pictured with bandmate Roxanne Morganstern



Charlie Clouser – March 2004
Producer, Engineer, Composer
Nine Inch Nails, Helmet, Las Vegas



Switchfoot – June 2005
Rock Band



Jimmy Boyle – July 2004
Producer, Engineer *Alanis Morissette, The #1 Prescribed Sleep Aid*



Brian Ahern – May 2003
Producer, *Johnny Cash, Ricky Skaggs, Emmy Lou Harris*



Trina Shoemaker – September 2004
Engineer, Musician
Sheryl Crow, Patti Scialfa



Fred Maher – November 2003
Engineer, Surround Engineer, Musician
Scritti Politti, Material, Crystal Method



Brian Foraker – November 2004
Engineer, Mastering Engineer
Loquat, Emerson Lake and Palmer, Heart



Jason Carmer – May 2003
Producer, Engineer
Third Eye Blind, The Donnas



Jerry Harrison – May 2004
Producer, Musician
Talking Heads, The Von Bondies
Pictured with UA Media Maven Marsha Vdovin



Jay Newland – September 2003
Engineer, *Etta James, Norah Jones, Charlie Haden & Pat Metheny*



Ron MacLeod – April 2003
Sound Designer, Surround Mixer
The Residents, Dopamine



3Bone Audio – March 2004
DVD-A & Surround Production Team
KAJE, Delusions, E3



Ryan West
Engineer
Dr. Dre, Just Blaze



Richard Devine – June 2004
Musician, Sound Designer, DJ
Richard Devine



Randy Mitchell – April 2004
Engineer, Musician
Billy Bob Thornton, Warren Zevon



Jimmy Douglass – December 2003
Producer, Engineer
Missy Elliott, Ludicris, Ginuwine



Elliot Mazer – November 2003
Engineer, Surround Engineer
Frank Sinatra, Neil Young, The Band
Pictured with UA President Matt Ward



Andy Johns – April 2003
Producer, Engineer
Led Zeppelin, The Rolling Stones



Corey Rooney, Producer (right) with **Peter Wade**, Engineer – November 2003
Mary J. Blige, Jennifer Lopez, Destiny's Child



Gary Paczosa – May 2004
Engineer, Surround Mixer
Dixie Chicks, Alison Krauss



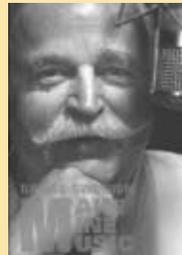
Steve Parr & Sharon Rose – December 2004
TV Soundtrack & Surround Production Team
BBC, LTI Bukem, Steve Reich



David Gamson – September 2004
Producer, Songwriter, Musician
Scritti Politti, Me' Shell NdegeOcello



Dweezil Zappa – April 2005
Producer, Engineer, Musician
Dweezil Zappa, Frank Zappa



Bruce Swedien – November 2004
Engineer
Michael Jackson, Jennifer Lopez



Gary W. Smith – September 2005
Producer, Musician
Dolly Parton, Tim McGraw, Faith Hill



Alan Sutton – June 2003
Producer, Engineer
Kid Rock, Big Chief



Rich Tozzoli – August 2003
Producer, Composer
Joni Mitchell, AI Di Meola



Brad Plunkett – October 2005
Former UREI Engineering Director
Inventor of Wah-Wah, LA-3A designer

1920

Milton Tasker "Bill" Putnam Sr. born in Danville, Ill.



1946-1947

Launches Universal Recording and Universal Records label in Evanston, IL.

Moves Universal Recording to top floor of Chicago's Civic Opera House.

Scores national hit with Harmonicats "Peg o' My Heart", sells 1.4 million copies- first use of artificial reverb.

1947

First use of multiple voice overdubbing techniques bouncing between a disk recorder and wire recorder for artist Patti Page.

1949

First use of tape echo with Putnam's hit "Good Morning Mr. Echo" performed by the Jane Turzy Trio.

1950-1955

All "firsts" from Bill Putnam Sr.'s mind:
- feedback style EQ (610 console)
- cue sends
- echo returns
- multitrack switching
- vocal and drum booths
- acoustical isolation screens
- stereo recordings



1957

Sells Universal Recording, passes engineering duties to Bruce Swedien. Purchases 6050 Sunset Blvd, Hollywood, CA, begins construction of United Recording.



1961

Acquires Western Recorders at 6000 Sunset, begins remodeling.



Sells entire back catalog of early stereo recordings to labels at full studio rate.



1939

Graduates from Valparaiso (Indiana) Tech Institute and continues at Illinois Institute of Technology.

1920

1939

1945

1947

1948

1949

1950

1955

1957

1958

1961

Universal Recording moves to 111 E. Ontario St.- advancing studio construction techniques to new heights; including first construction of dedicated echo chambers.

Pioneers half speed mastering techniques for greater fidelity.

Moves Universal Recording to 46 E. Walton to build his dream studio, becoming largest and most advanced independent studio in America.



1958
Launches Universal Audio, his manufacturing business upstairs from United Recorders-early products include the 175 Limiting Amplifier and 610 Module.



1941-1945
Joins Army Radio Corps.

Publishes first academic paper on High Fidelity.

Details in "Radio News" the workings for first 3-band EQ amplifier, capable of independent boost and cut controls for highs, mids and lows.

1948
Introduction of "Double feature" style records-two selections per side.



Universal Audio's name is synonymous with heritage and quality. Founded in the 1950's by Bill Putnam Sr, UA was a natural extension of his unparalleled success as a recording engineer, studio designer, and inventor. Putnam was a

favorite engineer of Frank Sinatra, Nat King Cole, Ray Charles, Duke Ellington, Ella Fitzgerald and many other music icons of the time. The studios he designed and operated were acclaimed for their distinctive sound and provided a fertile

environment for his innovations and experiments.

In 2000, Bill Putnam Sr. was awarded the Technical Achievement Grammy in praise of his multiple contributions to the recording industry including the first use of

artificial reverberation, effects sends, and the vocal booth. Universal Recorders in Chicago, United and Western in Los Angeles (now Ocean Way and Cello) all preserve elements of his room designs.

Putnam started three audio

manufacturing companies during his career, Universal Audio, Studio Electronics, and UREI. All three built products that remain widely used decades after their introduction, including the ubiquitous LA-2A and 1176. Bill Putnam Jr. later described,



1962

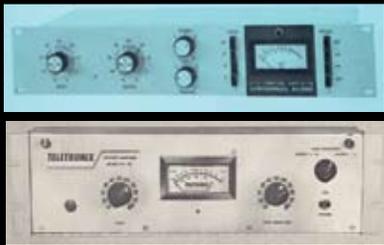
Purchases Sound Recorders at 960 Bush St. San Francisco, begins remodel as Coast Recorders.

1967

Introduction of 1176 Limiting Amplifier-first FET compressor.

Manufacturing begins under new name-UREI -United Recording Electronics Industries.

Buys Babcock Electronics/Teletronix and incorporates LA-2A optical compressor into manufacturing line.



1977

Introduction of 800 Series Time-Aligned Monitors.



1989

Legendary pioneer of audio passes into history. M.T. Putnam 1920-1989.



1999-2000

Brothers Jim and Bill Putnam Jr. re-launch Universal Audio re-introducing replicas of classic 1176LN and LA-2A compressors. Universal Audio merges with Kind of Loud Technologies. Bill Putnam Sr. is posthumously awarded a Technical Achievement Grammy.



August 2008
UAD-2 launched



2007

Neve Classic Console Bundle receives TEC Award

1962

1965

1965
Introduction of 1108 module-first audio application of cascode amplifier.

1967

1969

1969
Introduction of LA-3A Utilizes 1176 amplification designs with LA-2A optical detector.



1971

1971
Introduction of 565 "Little Dipper" Filter Set.



1980
Introduction of 1620 DJ Mixer.

1983



1983
Putnam retires-sells UREI/Universal Audio to JBL/Harman.

1989



2001-2005
Introduction of 2-610 Mic Pre, 6176 Channel Strip, UAD-1/Powered Plug-Ins, 2192 Master Audio Interface.

1999

2001

2003

2003
6176 receives TEC Award

2004

2004
2-1176 receives TEC Award

2006

2006
Bill Putnam Sr., Bill Putnam Jr. and Dennis Fink inducted into the TEC Hall of Fame for the UREI 813 Time Align Monitors.



2007

2008

2008
UAD Xpander wins MIPA Trophy



"He was a guy that built equipment to solve problems in the studio."

In 1999 Bill Jr. and James Putnam, re-launched Universal Audio and merged with Kind of Loud Technologies- a leading audio software company- with two goals:

1. Reproduce classic analog recording equipment designed by their father and his colleagues;
 2. Research and design new recording tools in the spirit of vintage analog technology.
- Today Universal Audio is fulfilling

that goal, bridging the worlds of vintage analog and DSP technology in a creative atmosphere where musicians, analog designers and DSP engineers intermingle and exchange ideas every day. Digital or analog, UA remains committed to the "hand

assembled" ideal that has been forgotten by most audio manufacturers. Now recognized as the leaders of vintage audio DSP modeling as well as true analog classics, Universal Audio is proud to offer a full range of audio

production hardware & software products that are winning the hearts and ears of producers and engineers worldwide.

analog ears | digital minds

www.uaudio.com

Universal Audio, Inc. • 877-MY-UAUDIO

1700 Green Hills Rd. • Scotts Valley, CA • 95066-4926 • USA voice: 831-440-1176 • fax: 831-461-1550 • info@uaudio.com

UA Part #65-0008 ©2008 Universal Audio, Inc. All rights reserved. Universal Audio, the Universal Audio logo, UAD, UAD-1, UAD-1e, UAD-2, UAD-Xpander, "Analog Ears Digital Minds" SOLO/110, SOLO610, 1176LN, Teletronix, LA-2A, 2-1176, 2-610, 6176, LA-610, 4110, 8110, 2192, UAD-1, Powered Plug-Ins", Project Pak, Flexi Pak, Ultra PAK, Express PAK, Expert PAK, Extreme PAK, Xpress, Xpert, Xtreme, 1176 SE, Cambridge EQ, DreamVerb, Plate 140, Precision Limiter, RealVerb Pro, Precision Buss Compressor, Precision De-Esser, Precision Maximizer, & 710 Twin-Finity, are trademarks or registered trademarks of Universal Audio, Inc. All features and specifications subject to change without notice. Neve is a registered trademark of AMS-NEVE Ltd, used under license. Roland and Boss are trademarks of Roland, Inc., used under license. SPL and Transient Designer are trademarks of Sound Performance Lab, used under license. Moog is a trademark of Moog Music, used under license.