Renaissance Vox

software audio processor

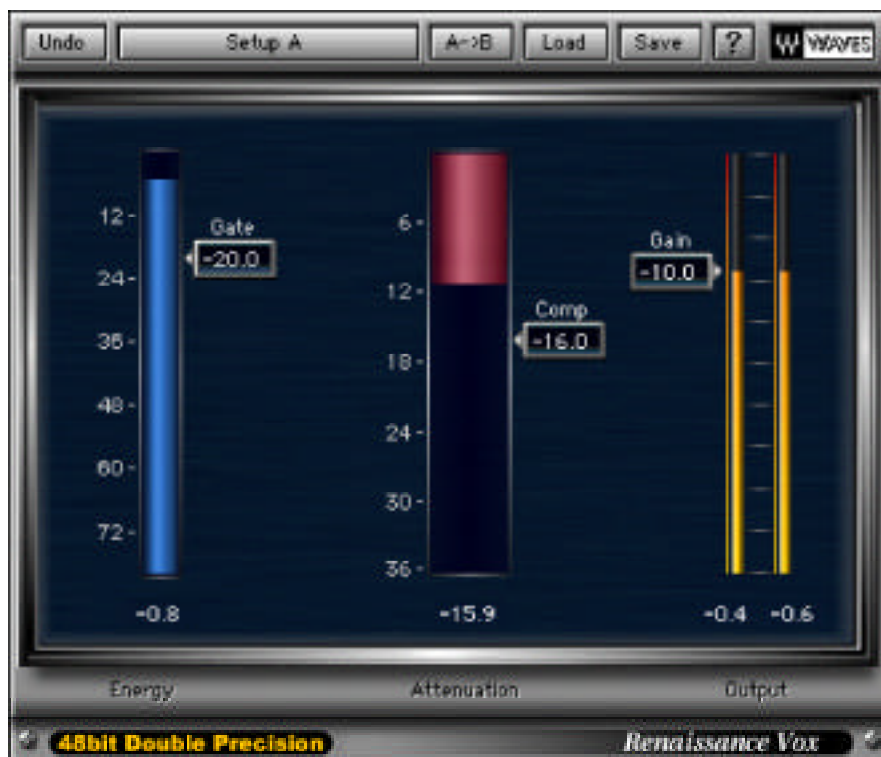# User's Guide

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Chapter 1 - Renaissance Vox

Waves created the Renaissance Vox to answer the demands of the market: an easy-to-adjust processor that delivered a great sound, quickly.

Renaissance Vox uses technology that Waves has developed during the past few years, but to a different end, one that consolidates several controls into just two parameters. Our compression and limiting technology has been combined into a single control that adjusts the amount of dynamic change, while providing automatic makeup gain.

We added a downward expander to gently clean up noise floor, so that's the second control.

The ouput control was added to specify the Maximal output level.

The interface
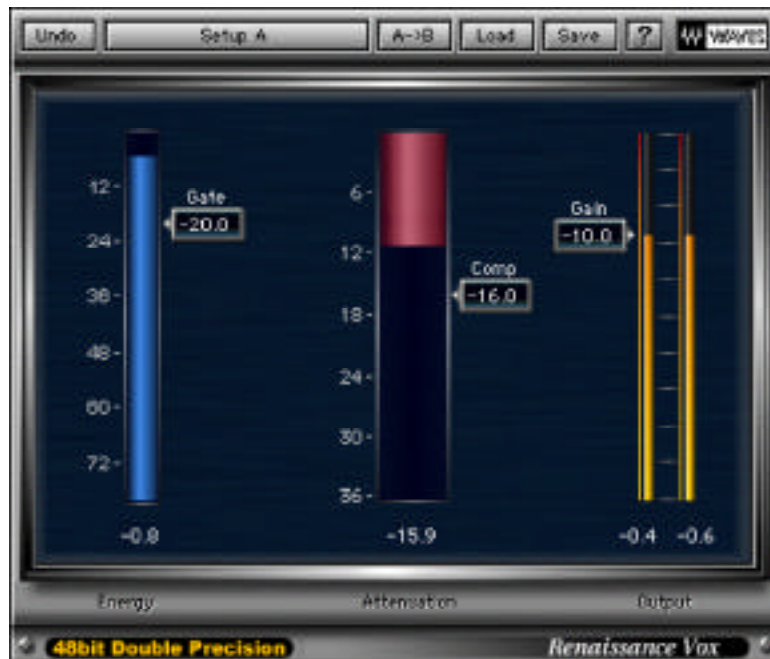
The controls

While certainly one of the simplest control interfaces we've ever made, the Renaissance Vox has a lot of power under

the "hood". We've worked carefully to make an interface that gives you highly visible metering and quickly adjustable parameters.

The Compression control

This is a classic "more or less" control, although it might be more accurate to say "more or none".

Compression control — ranges from 0.0 to -36.0. Controls the amount of potential dynamic range compression, plus controls the automatic makeup gain. Keypad input must be preceeded by a negative sign.

The Compression slider is simply set to give the amount of dynamic range compression desired. As you take the Compression control downward, the output gain also goes up, but will not cilp. This is due to the inclusion of a peak limiter in the output stage, somewhat like the Renaissance Compressor. No matter what the Compression setting is, the output will not be clipped.

The red-colored meter beside the Compression control indicates the total Gain Reduction of the processor, including any gain change from compression (dynamic range) or from the gating action.

For reference, the blue meter is the input gain, so this gives you a sense of actual input level when setting the Compression control. However, since the Compression curve is a rather soft knee, it's best to judge the amount of compression purely by sound (as always!) and not by meter readings. Even if the Compression control (which is the Threshold of the compressor, for one thing) is not near the actual level of the input, you'll still see gain reduction because of the soft knee.
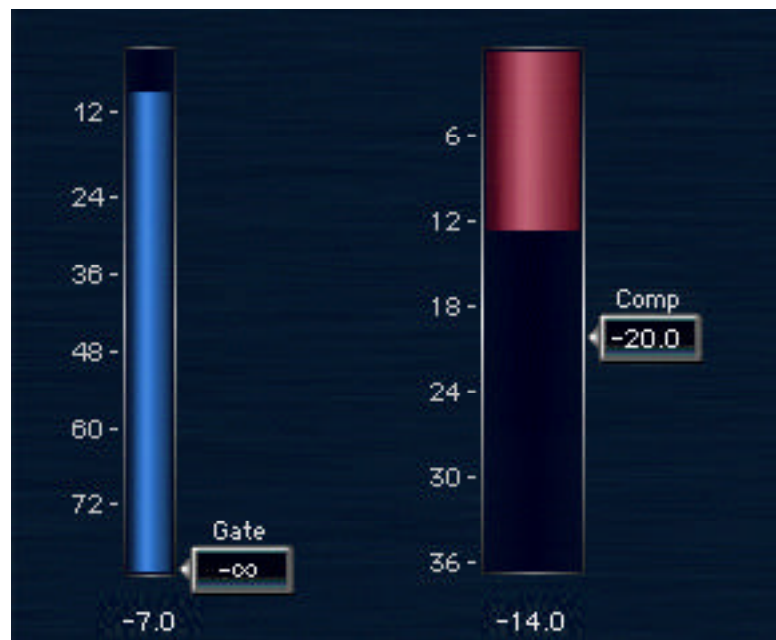
The Gate control

Our downward expander is not a straight gate by any means, but instead provide very gentle and effective reduction of noise floor or other undesirable low-level signals.

The general threshold is controlled by the Gate slider, but it is also exhibits a soft-knee behavior much as the Compression control does. Therefore, setting the Gate slider by referring to the input meter is not necessarily going to give you what you wanted. Again, it's best to set this by simply listening to the output and finding the right amount of gating for your needs.

Each time the gate "closes", the amount of gain reduction is shown on the red gain reduction meter. Since the compression is also shown on this meter, it is possible that the meter constantly shows some type of gain reduction at all times.

What is not shown is the gain increase that takes place due to the automatic makeup gain. The way to observe the gain increase is by looking at the output meters on the right hand edge of the processor. As usual with Waves processors, the peak value since last reset is shown at the bottom of the meters. Simply click directly on the numbers, or anywhere in the output meters, to reset these infinite peak hold numeric indicators. There's lots more information about using Waves processors in the WaveSystem Manual.

The Gain control

The gain control is a simple ceiling value. The value you set is the maximal output you get. You can use this as your track fader. The out control can be selected with the comp control, this is usefull for hearing the compression effect without the increased level.
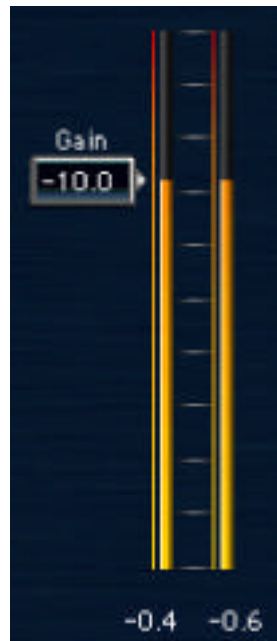
Chapter 2 — Basic adjustment

Honestly, this processor is so easy to use, we're sure that both of you who are reading this are just curious as to what is really in this manual.

May we suggest this order of adjustment:

• Compression control — Adjust for the amount of compressed sound you want; it's best if you can determine this with reasonable accuracy so as to avoid having to adjust the output level each time you change. In other words, get the sound you want fairly close, then go to the next step.

• Output gain — There is no output gain control on the Renaissance Vox, so simply adjust your channel fader (which is usually post-insert) for the correct level in the mix.

• Gate action — Set the gate last for the desired amount of noise reduction. This will depend on the mix level as well, so that's why we recommend setting it last, or at least fine-tuning it at the last step.

Latency

Renaissance Vox is a 64-sample processor, similar to the L1 and Renaissance Compressor.

Latency is not automatically compensated for in any native applications, nor in DSP-based applications such as TDM, and will have to be manually compensated if absolute accuracy is to be maintained, such as if the Renaissance Vox is used on only one channel of a stereo pair (although unlikely).